



A STUDY GUIDE

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Dramaturgy by Linda Strahl, Lewis University student and Jo Slowik, Philip Lynch Theatre Manager



by Nathan Allen, Chris Mathews and Jake Minton

Nov. 11-13 and Nov. 17-20
 Thursday, Fridays & Saturdays 8 pm
 Sunday matinees 2:30 pm
 2nd Saturday, Nov. 19 4 pm matinee

PLT Box Office (815) 836-5500
 PLT Email boxoffice@lewisu.edu
 PLT Website www.lewisu.edu/plt
 \$10 Adult Ticket
 \$9 Student/Senior
 \$2 LU student w/ ID

A self-proclaimed “original midwestern fairytale” developed by members of The House Theatre of Chicago and students of Hope College, *Rose and the Rime* was selected by the Kennedy Center American College Theatre Festival to perform at The Kennedy Center in Washington, DC in 2008. A 2009 production by The House Theatre of Chicago garnered six Jeff nominations including Best Play. Radio Falls, Michigan, has been trapped in perpetual winter for a generation and the constant blizzard surrounding the town means there’s no way in or out. The last moment of heated passion brought the town its only remaining youth: a young girl named Rose. It is up to her to save Radio Falls from the vicious curse of the Rime Witch. But when she succeeds, Radio Falls discovers the town’s magic coin has two sides. The creators of *The Sparrow* bring you this modern version of The House Theatre’s favorite myth — a reminder that anything powerful enough to fulfill your dreams is powerful enough to destroy them.

THIS WHOLE INTENSELY CREATIVE SHOW—BEGS US TO REDISCOVER OUR INNER COLLEGE STUDENT, TURN ON OUR EMOTIONAL SPIGOTS, STARE INTO THE FACE OF OUR DEMONS, AND GO PLAY WITH THEM, OUT IN THE SUNSHINE. – Chris Jones, *Chicago Tribune*

Directed by Jo Slowik
 Family friendly recommended.





The Cast

Rose.....	Rachel Tau
Uncle Roger.....	Greg Rossbach
Rime Witch.....	Alex Weaver
Jimmy.....	Adam Smetana
Charlie.....	Mike Wall
Hazel.....	Stephanie Lipinski
Captain.....	Saul Ortega
Polly.....	Melanie Gillies
Mrs.	Jackie Staszak
Elijah.....	Matthew Carlson
June.....	Ashley Daun
Betty.....	Jackie Flint
Carlisle.....	Bryan Lochner

Production Staff

Jo Slowik	Director
Carli Wheeler	Stage Manager
Jessie Richey	Assistant Stage Manager
Melissa Chicola	Scenic Designer
Celeste Mackey	Costume Designer
Jason Reberski	Lighting Designer
Dave Pomatto	F/X Designer, Assistant Technical Director
Mike Friar	Composer
Becky Hicks	Vocal Director
Mike Sansone	Recorded Sound Designer, Sound Board Operator
Jon Erickson	Light Board Operator
Melanie Gillies	Properties Designer
Danielle Taylor	Makeup and mask Designer

ROSE AND THE RIME was originally developed and produced by The House Theatre of Chicago in association with Hope College. ROSE AND THE RIME is produced by special arrangement with Bruce Ostler, BRET ADAMS LTD., 448 West 44th Street, New York, NY 10036

THE CREATORS



Nathan Allen (playwright)

NATHAN ALLEN founded The House Theatre of Chicago with friends in 2001 and continues to serve as the company's artistic director. For The House he has directed ***The Terrible Tragedy of Peter Pan***, ***Death and Harry Houdini***, a three-part rock-and-roll opus ***The Valentine Trilogy***. His playwrighting skills have been honed in collaborations with writers Chris Mathews and Jake Minton including: ***The Sparrow***, ***Dave DaVinci Saves the Universe***, and ***Girls vs. Boys***. His artistic abilities have received praise from the *Chicago Tribune*, the *Chicago Sun-Times*, the *New York Times*, the *Wall Street Journal*, NPR and *American Theatre Magazine*. His directing has been seen on the stages of The House, The Steppenwolf Merle Reskin Garage Theatre, The Stoneham Theatre of Boston, Strawdog Theatre, The Neo-Futurarium, and The Kennedy Center in Washington D.C. His work has received acknowledgements from the Joseph Jefferson Awards, The Orgie Awards, and The American College Theatre Festival. In 2007 he received the Emerging Leader Award from his alma mater Southern Methodist University (SMU).

Chris Mathews (playwright) shown here performing in *The Attempters* as Danny, a fame-hungry 17-year-old obsessed with getting notoriety by inventing his own language. Or becoming a rock star. Or, if that doesn't work out, running for city council.



Chris has worked with The House since 2002, serving as writer, performer, and at times, broom operator. With Jake Minton and Nathan Allen, Chris wrote *Dave Davinci Saves the Universe*, *The Sparrow* and *Rose and the Rime*. Chris has been seen on stage with The House in *Rocketman*, *The Attempters* written by Shawn Pfautsch, *Thieves Like Us* and is currently holding down the fort back in Chicago in *Star Witness* by Joe Meno. If you like video games, check out his motion capture work as Batman in MORTAL KOMBAT VS. DC UNIVERSE. That's correct, Batman and MORTAL KOMBAT 9 as Johnny Cage and Reptile.

Jake Minton (playwright, shown here on the left) with Phillip Klapperich garnered themselves a Jeff Award nomination with their first playwriting collaboration, ***The Nutcracker*** in 2007.



Jake Minton was born and raised in Dallas and attended SMU with several other company members of The House Theatre of Chicago. He has co-written many hits for The House, including ***The Sparrow***, ***Dave DaVinci Saves the Universe***, ***The Nutcracker***, ***Rose and The Rime***, and ***Girls vs. Boys***.



The House was founded in 2001 by a group of friends with the mission of exploring the ideas of Community and Storytelling in order to create a unique theatrical experience. Following more than a dozen world premiere productions, the House experienced breakout success in early 2007 with *The Sparrow*, which theater critic Chris Jones called, "Among the very best original theater pieces I've ever seen."

Since becoming eligible in 2004, The House has been nominated for 45 Joseph Jefferson Awards (17 wins) and became the first recipient of Broadway in Chicago's Emerging Theater Award in 2007. Now in its 9th year of producing original works, House performances can be seen at the Chopin Theatre in Wicker Park.

The House Mission

It is the mission of The House to unite Chicago in the spirit of Community through amazing feats of Storytelling.

Rose and the Rime www.thehousetheatre.com. Carolyn Defrin is Rose.



What the Theatre Critics Have Said: Praise and Critique



Hedy Weiss, Chicago Sun Times 3/2/09

"I confess I grew more than a little wary as I waited for the House Theatre's new show, "Rose and the Rime," to get underway Friday at the Chopin Theatre.

Yes, the white tent structure stretched over Chopin's mainstage space happily rekindled the "event" feeling that was so much a part of the ensemble's performances at its former home, the Viaduct. But the sight of actors prancing around in funky variations on long underwear and sleep caps, with white tissue-paper snow drifting through the air, was just a bit too much like a precious twist on old-fashioned children's theater.

As it turns out, this latest House Theatre narrative -- the work of Chris Mathews, Jake Minton and director Nathan Allen -- once again taps into that faux-naive, slightly time-warped style that has become the company's trademark, a twee tone that can wear decidedly thin. Yet the story also has inspired some wonderfully imaginative stagecraft and a unique approach to movement.

Putting a modern-day, Upper Peninsula spin on "The Snow Queen" (that icicle-tipped Hans Christian Andersen fairy tale already a staple at Victory Gardens Theatre), and drawing on Redmoon Theatre's seasonal frolics in which a terrible winter morphs into a rite of spring, "Rose and the Rime" tells the story of a tiny Michigan town, Radio Falls, that has become trapped in a perpetual winter.

It is up to the fearless and determined Rose (Carolyn Defrin, the lovely actress-dancer so memorable from "The Sparrow") to break this frosty spell, for it was the dual passion of two brothers for her mother that triggered the wintry lockdown in the first place. Rose's great adventures in the far frozen north -- where she goes to seek out the witch (Dana Tretta) who stole the town's sunny golden coin -- are beguilingly enacted by Defrin and the ensemble of 11 other actors. With the use of little more than ropes (stretched to form perilous bridges), a chorus of bare branches, Defrin's deft physical expressiveness and some lovely sound-and-light effects, everything from mountain treks and avalanches to cracked ice floes is made palpable. And when it's time for summer to finally burst forth, the whole town giddily rips off clothes, dances around in bathing suits, fires up the barbie and lets the hormones rip.

History, it should be noted, repeats itself, as two brothers (played by Brandon Ruitter and Joey Steakley) vie for Rose.

Credit choreographer Tommy Rapley, composer Kevin O'Donnell and designers Collette Pollard, Debbie Baer, Joshua Horvath and Lee Keenan for their playful, sometimes poetic work. It goes a long way toward filling in the storytelling gaps.

This 80-minute show ordinarily is performed without an intermission, though at Friday's performance Defrin suffered an attack of lightheadedness so perfectly timed that most in the audience initially thought it was part of the show. And after a brief break the actress continued in true "show must go on" fashion.



Chris Jones, Chicago Tribune 2/23/09

"In the best part of House Theatre's new fairy tale, "Rose and the Rime," the inhabitants of the tiny Michigan town of Radio Falls are suddenly freed from the grips of a perpetual, curse-induced winter. In a euphoric flurry of active relief, these Fargo-like creatures shed earmuffs, gloves, hats, sweaters, coats and boots, breaking out the grills and shades, and exposing their naked skin to the sun as if they'd just stepped off some magical plane from Midway to Miami. In the middle of February in Chicago, that is a meteorological catharsis devoutly to be wished. And if it fails to move you with its depiction of the perpetual promise of the young spring, then you're a block of ice.

This whole intensely creative show—which deals with a plucky young girl who stares down an evil witch, only to confront the ambivalence of power—is relentlessly optimistic. That's one of the great pleasures of the House. Whatever its fiscal woes, this remarkable company pops back up like an Energizer bunny (there are even bunnies in the show), begging us to rediscover our inner college student, turn on our emotional spigots, stare into the face of our demons, and go play with them, out in the sunshine.

"Rose and the Rime" originated at Hope College—from where it became an acclaimed production at the Kennedy Center American College Theatre Festival—and that's evident not only in the appearance of tulips and a resemblance between Radio Falls and Holland, Mich. The show has a collegiate sense of vitality. If it can find the heart-on-its-sleeve teenage audience, it could thrive. And when it had its original student cast, which helped the team of Chris Mathews, Jake Minton and Nathan Allen plot out the piece, I'm sure it felt like a magical experience.

In its professional debut, the show shows some cracks. The deepest problem—and it prevents this show from being all it could be—concerns that thorny old business of truth. In the best House work, such as "The Sparrow," you felt like you are watching

real people leaning in and out of a mystical realm beyond their ken. But with the exceptions of the terrific Carolyn Deffin (who plays Rose), Dana Tretta (a most fascinating witch) and Joey Steakley (ever a complicated young man), the inhabitants of Radio Falls are mostly caricatures.

They aren't crude characterizations—Allen is too warm and empathetic a director for that. And one can certainly accept the heightened style. It's just that House's sweet spot lies between reality and theatricality, just as it likes to probe the thematic notions of how what you wish for can also bring you down (which, after all, is why you wish for it all the more).

The House magic works only when you see yourself. If the acting gets too broad, the energy too frenetic, if sufficient attention isn't paid to quiet moments, if all the childlike exuberance too often gets the better of straightforward life, then you find yourself marginalizing so much that's good and fresh.

The spell gets broken.

The people of Radio Falls need to be made real. It's that simple. Then we'll believe their witch. Then the sun will come out—and, I sincerely, hope, stay out—for this gutsy, crucial Chicago theater."

Albert Williams, Chicago Reader 2/26/09

"The House Theatre of Chicago's inventive new show puts a contemporary spin on themes from classic fairy tales and fantasies--Hans Christian Andersen's "The Snow Queen" and J.R.R. Tolkien's The Lord of the Rings are notable influences. Its brave young heroine, Rose (Carolyn Deffin), undertakes a dangerous journey from her snowbound Michigan hometown to the even more frigid north to wrest the town's magical talisman--a coin that can nurture or destroy those who possess it--from the Rime Witch, who stole it. Director/coauthor Nathan Allen employs striking scenic and sound design and stylized ensemble movement to dramatize Rose's quest and the surprising developments that follow from it."

Centerstage.com

"Capturing the art of extravagance and the sinister relics of the Brothers Grimm, "Rose and the Rime" is no ordinary fairytale. For one thing, it takes place in the "magical" state of Michigan, in a fictional town that hasn't seen the likes of a beach barbeque in years due to the curse of the Rime Witch, who froze the town into a state of constant snow, ice and darkness. The town's last glimpse at youthful warmth comes in the form of Rose (Carolyn Deffin), a sprightly female Where's Waldo, who must save the town from its snowy slumber.

On a sparsely furnished set that requires little more than confetti and a tarp, "Rose and the Rime" charms, teases and thrills audience members with its inventive display of acrobatics, song, dance and musical cacophony – poetic bursts range from a love song played on a free-standing bass to a haunting instrumental played exclusively on wine bottles. Very much anchored on physical movements, "Rose's" choreography is pure, shivery brilliance. Two particular favorites include Rose fighting a forest of sighing tree branches and a simulated pregnancy as told through

sock puppets, though there were so many dazzling transformations that even the simplest act, like shoveling snow, became something wondrous. The supporting cast of townspeople was as fanciful as it was fundamental, and each lent an air of spontaneity to the otherwise bleak surroundings. Indeed, once Rose returns from her perilous journey, the townspeople erupt into a frenzy unseen since the days of MTV's Spring Break. But the party doesn't last long, as curses are wont to do, and the people are faced with a new kind of villain: themselves.

The House Theatre of Chicago hasn't lost its touch for playful yearning or decadent theatricality. And "Rose" is one fairytale that you'll definitely want to see live happily ever after."



Directorial Concept

Directorial inspiration was drawn from the article "What Myths May Come" by Naomi Iizuka published in the Sept. 1, 1999 issue of American Theatre Magazine. In the article Iizuka states:

"Myths contain truths about the known (and unknown) universe. But they're ultimately fabrications. By definition, they condense, omit, distort in the retelling. The question is not whether they will, but how. Myths are sly bullies. They have their blind spots and agendas. They are constructed to persuade, to seduce, to silence the competition in the moment of the telling. They say: This is the story I want you to believe."

Rose and the Rime is the story I want you to believe through imagination and creative staging. The heart of the play is a fairy tale and fairy tales come from myths. Enter Joseph Campbell.

Campbell (1904-1987) was an American mythologist, writer and lecturer. He was best known for his work in comparative mythology and comparative religion. His work is vast, covering many aspects of the human experience. His philosophy is often summarized by his phrase: "Follow your bliss." Campbell believed that if

myths are to continue to fulfill their vital functions in our modern world, they must continually transform and evolve because the older mythologies, untransformed, simply do not address the realities of contemporary life.

Rose and the Rime is modern myth. Therefore the directorial concept is to strive for the goal that the audience is not simply spectators but active participants in the modern staging of the fairy tale. For example to achieve this goal the cast will greet the audience members as they arrive and use the entire theatrical space in the storytelling of myth.

“I think of mythology as the homeland of the muses, the inspirers of art, the inspirers of poetry. To see life as a poem and yourself participating in a poem is what myth does for you.” -Joseph Campbell

“Myth is food. Say grace. Devour it. Share it.” -Naomi Iizuka

“Myths explain things that logic cannot. Why we need myths is the same to me as why we need prayers.” -Migdalia Cruz, playwright

“In re-describing our inherited assumptions, new truths are realized. We enact the play in order to remember the question.” –Anne Bogart, director

“Myth and theatre are inseparable. As theatre artists, we are mythmakers.” -Chay Yew, playwright and director

Directing inspiration is also found in the directing style of Julie Taymor. She was born in Newton, Massachusetts in 1952 and today is a director of theatre, opera and film. Her work has received many accolades from critics and she has earned 2 Tony Awards out of 4 nominations, the Drama Desk Award for Outstanding Costume Design, an Emmy Award, and an Academy Award nomination for Original Song. She is widely known for directing the stage musical ***The Lion King*** for which she became the first woman to win the Tony Award for directing a musical, in addition to the Tony Award for Original Costume Design. She was the director of the Broadway musical, ***Spider-Man: Turn Off the Dark*** but left in March 2011, following artistic differences with the producers. She believes, “the aspects of classic mythology, the finding of independence, and the balance of nature, all of that is classic fairytale that will never die.” (Pictured: dancing gazelles from ***The Lion King, The Musical.***)



Design Influences

Scenic design:

- Incorporate the house as part of the design to bring the audience into the action. They are not merely spectators but active participants in the storytelling.
- Keeping in mind the town of Radio Falls is described as “a snowscape,” “snow-capped trees” and “once a popular lakeside resort town.”
- Expose theatricality by allowing audience members to witness stagecraft techniques being used. In the opening, actors appear to attach an icicle teaser curtain and leg panel drapes next to the proscenium.
- A color palette of light gray blue, steel blue, and lighter shades of purple like lavender and lilac. Make the colors look white without being white. The white will come with the special effect of snow: Rime.

Special effects (F/X):

- Construction of a mechanical snow machine.
- Use of haze and fog
- Confetti launchers

In the stage directions of the first scene it states: “A snow bunny peaks out from behind a shoal.” A shoal is a place where a sea, river, or other body of water is shallow. It is a sandbank or sand bar in the bed of a body of water.



Costume and wigs design:

- Modern vintage using color, prints and texture to pop against a lighter shade of scenery creating a strong contrast and focus on character.
- Use of fantasy design for the witch's costume in shades and textures of white and silver.
- Wigs for the Rime Witch and June.
- Hints of red throughout the color palette to symbolize love, life and passion: Rose.

Designer Alexander McQueen provided inspiration for the costume design especially for the Rime Witch. Lee Alexander McQueen (March 17, 1969 – February 11, 2010) was a British fashion designer best known for his tailoring and tendency to juxtapose strength with fragility, as well as the emotional power and raw energy of his provocative fashion. He has been credited with bringing drama and extravagance to the catwalk. He used new technology and innovation to add a different twist to his shows and often shocked and surprised his audiences.





Lighting design:

- Saturated colors are used to create metaphors of the emotional content of scenes
- A cold blue for winter
- Golden amber for spring
- Purple hued green for jealousy and greed over the magic coin
- Red for Rose's transformation into the Rime Witch and a return to cold blue for winter.
- Use of gobo patterns to create texture and breakups.

Sound design:

- Create a "new fusion or hybrid of old material" blending the quaint period sound of a phonograph playing and contemporary alternative instrumental pop and rock music.
- Use of PZMs, Rodes, lavaliers, sub-woofer, and special consideration of speaker placements.
- Use of voice-overs for Uncle Roger and Rose's walkie-talkie communications.

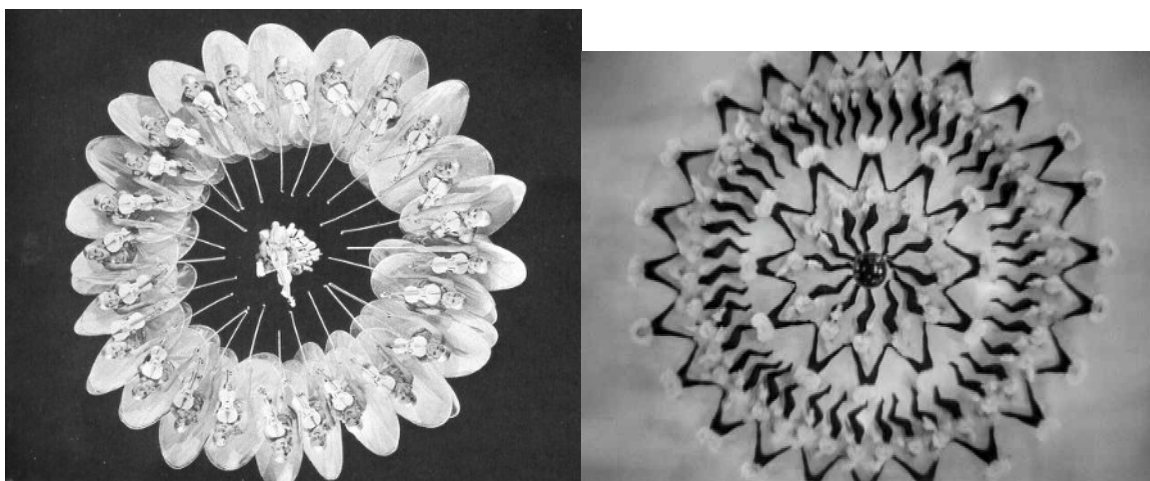
Props and Special Effects (F/X):

- Lots of snow! Different kinds: confetti, snowballs, snow machines
- Construction of the Rime Witch's claw(s)

- Stagecraft techniques are used with fabric and bamboo ladders to create metaphors of a “whiteout” and trees.
- Dressing of Uncle Roger’s radio cabinet

In the second scene of the play the stage directions state: “the townsfolk dance a Busby Berkeley fantasia with snow shovels and confetti snow.”

Busby Berkeley (November 29, 1895 – March 14, 1976) was a highly influential Hollywood movie director and musical choreographer. Berkeley was famous for his elaborate musical production numbers that often involved complex geometric patterns. Berkeley's works used large numbers of showgirls and props as fantasy elements in kaleidoscopic on-screen performances.

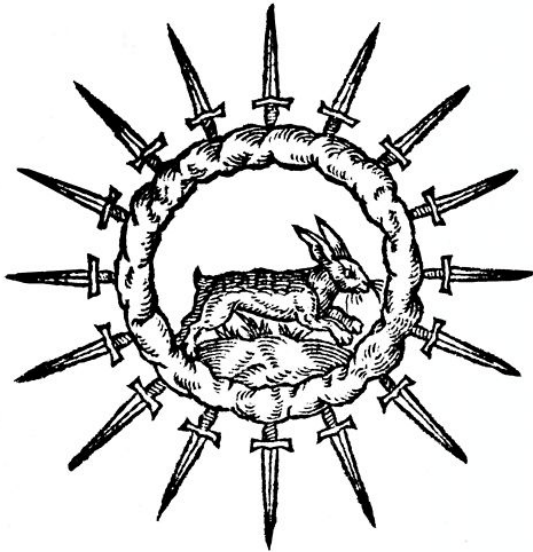


Fairy Tale Influences

The **Enchanted World Series** of books was a set of 21 books released in the 1980s. Each book focused on different aspects of mythology or folklore and was released by Time Life Books. Their overall editor was Ellen Phillips and their primary consultant was Tristram Potter Coffin, a Guggenheim Fellowship Award winning University of Pennsylvania Professor Emeritus of English. They were known for their beautiful art and the extensive research used in their stories.



Why a bunny? The soft-footed servant.



The stage directions state: “a snow-bunny peaks out from behind a shoal.” Why a bunny? In ways both physical and behavioral, the hare was a natural ally of witches. Hares are swift and agile. Able to stand on their hind legs like a person, wantonly destructive of crops and possessed of a most unbest-like cry like a human screech. Some witches traveled in the shape of hares; others had hare familiars - demonic servants in disguise.

Given the association of hares with witchcraft and magic, it is not surprising that superstition surrounding them. It was said, for example, that the sight of a hare running down a village street preceded fire and that the appearance of a white hare in a mine would be followed by a fatal accident. A hare crossing a person’s path would bring bad luck. And the very word “hare” could not be mentioned at sea, so great was the fear of the animals power.

Curiously enough, possession of a hare’s foot brought luck, this belief arose not from the hare’s traffic with witches but from much more ancient associations: the hare is a notably prolific creature, and its foot was long a sexual symbol.

The Lost Coin

Early in the play, Rose's Uncle Roger describes a "magical coin." "This coin held incredible power. It was that power that made the town magical." But the Rime Witch stole the coin because she wanted to power for herself.

The parable of the lost coin appears in only one of the gospels of the New Testament. According to Luke 15: 8-10 a woman searches for a lost coin. It is a member of a trilogy of parables on redemption that Jesus tells after the Pharisees and religious leaders accuse him of welcoming and eating with "sinners." The other two are the parable of the lost sheep, and the parable of the lost son or prodigal son.

"Or what woman, if she had ten drachma coins, if she lost one drachma coin, wouldn't light a lamp, sweep the house, and seek diligently until she found it? When she has found it, she calls together her friends and neighbors, saying, 'Rejoice with me, for I have found the drachma which I had lost.' Even so, I tell you, there is joy in the presence of the angels of God over one sinner repenting." — Luke 15:8–10, World English Bible

In ancient times, it was customary for women to wear coins sewn into the hem of a garment to be used as a dowry. All of her personal worth as a woman was in the form of monetary value. When a coin is lost; it was as if she has lost a part of herself. Even though the lost piece does not represent the whole of her wealth, it is a thing of considerable value to her. She devoted herself to finding the coin and when she succeeded, she gathered her friends to share her relief and joy and so she spends the value of the coin on the festivities.

The way we examine fairy tales, myths, parables and stories are an exploration of the meanings of concepts bigger than ourselves like self-worth, value, pain of loss and the joy of reunion. Symbolism and metaphors open us up the wisdom of ancient tales. The Biblical parable and *Rose and the Rime* are not historical fact about any particular event in a real person's life. They are however a poetic summary of an emotional and spiritual experience that anyone could have. It is then that we have found the lost coin. All the sweeping and searching is more than worth the prize. Let us call in the neighbors and rejoice.

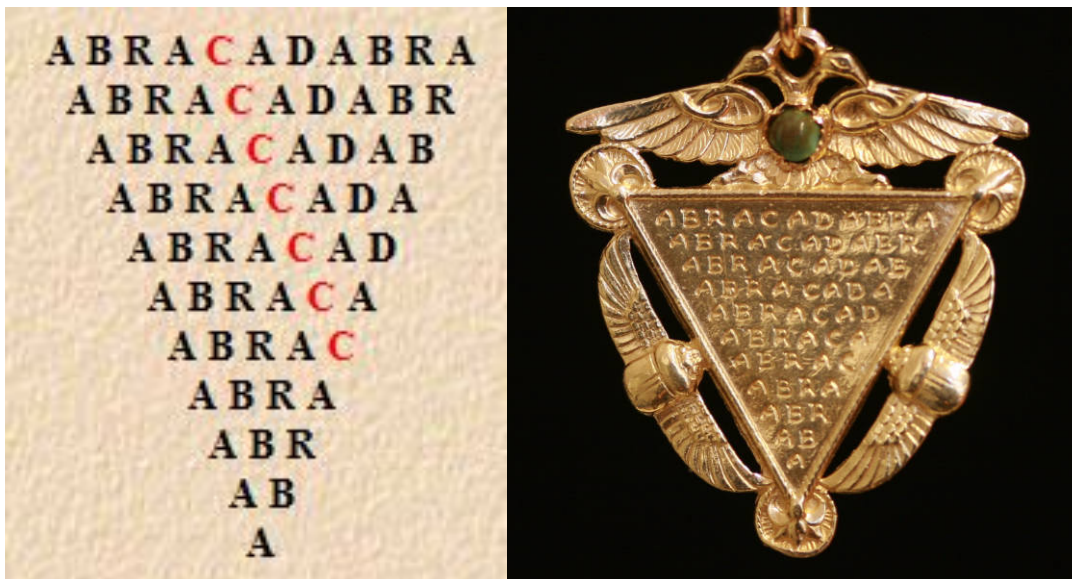


Fairy Tale Witches

With knots, images and charms, witches focused and heightened their powers as a witch murmured her incantations, she could strengthen a spell by fashioning a witch's ladder - nine feathers knotted into a multicolored cord to form a kind of perverted rosary. A peacock feather, with its ocular eye ornament, cast the curse of the evil eye on anyone to whom it was given, dooming the recipient to a slow, wasting death. Wax or clay images of an enemy mutilated or burned, or a charm bag containing coffin nails, and often hair or nail clippings from the intended victim, also could transmit a deadly spell.

But good charms - often from the store of a white witch- averted evil. For protection against malevolence, people carried a medallion bearing the mystic slogan *abracadabra* or a magical stone such as amber, bloodstone, or lodestone, or a bracelet of naturally pierced pebbles culled from a streambed. These small objects had healing powers; it was thought amber shrank goiters, bloodstone could staunch either internal or external bleeding; and magnetic lodestone banished dull melancholy. And just as the magical word on the *abracadabra* charm dwindled to a single letter at each apex of the design, so the charm itself could cause fever to abate.

Abracadabra is derived from a Cabalistic charm ("Abracadabra"). Currently, abracadabra is used as a popular magical incantation and is often used by stage magicians to add an element of the mysterious to their performances; some stage magicians use the term in a satirical fashion ("Abracadabra"). In fact, when the word is used today, the meaning of the word is treated as magical gibberish, rendering the word powerless ("Abracadabra"). *Abracadabra* has previously been used as an incantation to heal: more specifically, abracadabra was used to heal fevers and most forms of inflammation.



Some charms could do more than just fend off evil. A young man intent on worldly success might pin a parchment image of fortune to his cap, while a spurned lover might melt a wax heart in hopes of softening the unyielding heart of his beloved.

The Rime Witch's Lullaby to Rose

**Rose never fall
Rose never cry
Rose never grown
Rose never die**

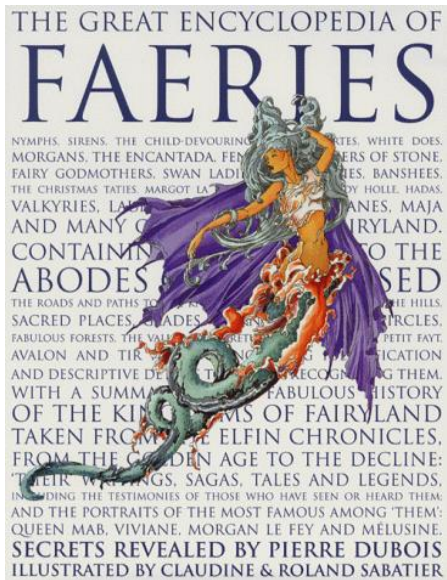
**Hush my dear
No please don't cry
I will hold you tight**

**The world is cold in double ways
And thorns will grow
As summer fades**

**Youth is too
Too soon lost
The bloom soon fades
I'll be your winter spring
And keep the fall away."**

**Come to me
I'll keep you safe
And you will never change.**

St. Lucia is both a Winter Witch and a Spring Faerie. The idea is that the phrase, "I'll be your winter spring" and "you shall never die" could come from the seasonal tradition of winter turning to spring. The Rime Witch is the winter witch/spring fairy and her death marks the end of winter and the birth of spring. Pierre Dubois discovered this research in "The Great Encyclopedia of Fairies." He provides readers with authoritative information detailing the customs, habitat, and activities of these Little People. For example, Fairy Godmothers were originally tall, distinguished, and rather severe; only recently have they taken up the magic wands and cheerful smiles.



Food for Thought and Questions to Ponder

1. What is a fairy tale? What are some special characteristics of fairy tales?
2. What kinds of plots, characters, and settings do we expect to find in fairy tales? What makes a fairy tale unique?
3. Why are fairy tales so prevalent as a form of storytelling throughout the world? How have illustrations and theatre been used to make fairy tales more enjoyable?
4. Do variations of the characters in ***Rose and the Rime*** appear in other stories/fairy tales? Which ones?
5. How is the fairy tale of ***Rose and the Rime*** the same or different from others you have read? Is it predictable?
6. How would you describe each of the characters in ***Rose and the Rime***? What are three adjectives you might use to describe each? Write these down or better yet, act them out!

7. Fairy tales and myths abound in major television network shows: ABC's *Once Upon A Time*, abc.go.com/shows/once-upon-a-time and NBC's *Grimm*, nbc.com/grimm/ Dramaturgy the shows to discover the modern twists. Ask yourself this question: why do we need myths? Write an essay explaining your answer.

