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# Marat/Sade

Department of Theatre, Florida International University

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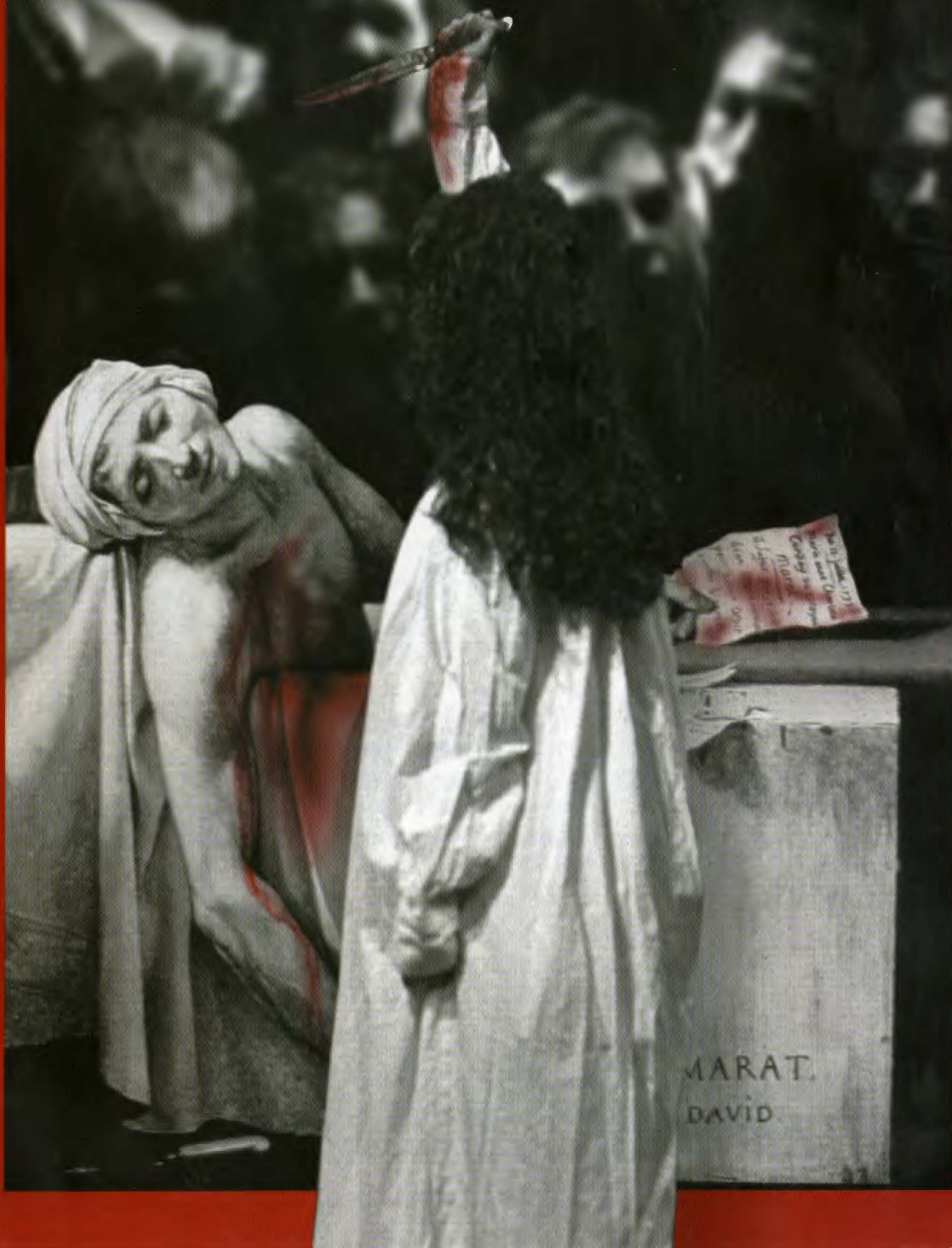
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FIU THEATRE *presents*

# Marat / Gode

by Peter Weiss



Directed by Phillip M. Church



### Program notes

*Revolution begets counter-revolution. Civil war spawns political mistrust and bipartisan betrayal. What nation ever discovers a lasting democratic panacea when inequality, poverty, illiteracy and discrimination still abound? Each generation in its turn has raised the call for radical change. It is the order of things to provoke change. Responding to the disillusionment of a sixties generation, Peter Weiss' play **Marat/Sade**, or by its full title of **The Persecution of Jean Paul Marat as Performed by the Inmates of the Asylum of Charenton under the direction of the Marquis de Sade**, drew attention to a world gripped in the throes of a Cold war with Russia, a persistent threat of nuclear war, the presence of America in Vietnam and an increasing gap between employed and unemployed. In England, anarchy simmered beneath the surface. Censorship was still under government control. The status quo was more vulnerable than ever for attack. A new voice was heard in the theatre. Playwrights dismantled arcane political taboos and emerged as voices of dissent seeking honesty. In 1964 the Royal Shakespeare Company's production of **Marat/Sade** was immediately mired in controversy as one of its own Executive Board members attempted to have the play banned. Public opinion stood resolutely on the side of freedom of artistic expression and the play opened to tumultuous acclaim. In considering the play, and its importance in society today, it is impossible not to see the irony of the 21st Century. Wealth and security, advanced technology and affordable education for the masses, and yet we witness each day a progression of civil war and unrest across the globe. Both the original Schillertheater production and the RSC productions of **Marat/Sade** in 1964 aimed at causing audience discomfiture. The time had arrived for playwrights to seize the moment, and, like Marat himself, deliver a stark wake-up call to those who remained anethetized within the comfortable euphoria of a bourgeois lifestyle. Little surprise that the play **Marat/Sade** receives few productions in commercial theatres today. Theatre has mandated to either hold a mirror up to nature or create false entertainment that eases the pain of living. A tough choice. We know which one receives funding. Every good reason why universities should continue to keep the voice of playwrights such as Peter Weiss alive while training all eyes on the truth that still surround us!*

Phillip M. Church  
Director



**Jacobins:** a club of revolutionary radicals founded in 1789 whose members first assembled in an unused monastery of the Jacobins (Dominicans) in Paris. Under the leadership of ROBESPIERRE, DANTON and MARAT, the Jacobins became the dominant force in the CONVENTION where they sat on the left, facing their opponents, the GIRONDISTS who sat on the right. After Robespierre's downfall the club was closed.

**Lavoisier:** Antoine Laurent de Lavoisier (1743-94), major figure in modern chemistry, guillotined.

**Marat:** Jean-Paul Marat (1743-93), physician and naturalist, author of medical, philosophical and political works. During the early stages of the French Revolution he became a member of the NATIONAL CONVENTION and published his own newspaper *l'Ami du Peuple* [friend of the people] where he promoted radicalization of the revolution. Murdered on July 13 by CHARLOTTE CORDAY while sitting in his bathtub (during the revolutionary turmoil he at times had to hide in the sewers of Paris which led to a skin disease whose itching he relieved by spending hours in a bathtub).

**Marianne:** allegorical female figure representing the French nation.

**Merveilleuse:** female equivalent of the INCROYABLE.

**Robespierre:** Maximilien Marie Isidore de Robespierre (1758-94), lawyer. He, DANTON, and MARAT were the most important leaders of the JACOBINS. Implacable foe of the GIRONDISTS. Instrumental in having Danton executed in April 1794, was executed himself three months later.

**Roux:** Jacques Roux (1752-94), radical priest and leader of the ENRAGÉS, the most militant grouping of the revolutionary masses. Critical of the more moderate JACOBINS, befriended MARAT but later turned against him.



**Sade:** Donatien Alphonse François, Marquis de Sade (1740-1814). Nobelman from Provence department notorious for his sexual obsessions, described in works such as *Juliette*, *La nouvelle Justine*, and *The 120 Days of Sodom*. Repeatedly imprisoned for his sexual excesses, he became an enemy of the monarchy and, freed during the revolutionary upheavals, found himself at times on the side of the revolution. He publicly eulogized

**MARAT.** Having survived the revolutionary period he was interned permanently in 1801, from 1803 till his death at the Charenton Asylum. Here he continued his writing, including plays which he also staged, using inmates as performers. (He did not, however, either write or direct a play about Marat's assassination.)

**Sans culottes:** revolutionary masses; the name refers to the type of pants worn by the lower classes.

**Section:** during the Revolution the quarters of Paris were organized in Sections.

This production of **Marat/Sade** is dedicated to PD



**Bas:** Laurent Bas, collaborator of Marat.

**Caen:** city in the Calvados department. After their removal from power (June 2, 1793) a number of GIRONDISTs, among them Barbaroux and Buzot fled to Caen and made it their center of resistance and conspiracy against the Jacobin radicals.

**Carmagnole:** short vest worn during the revolutionary period; dance of the revolutionary period; song accompanying the dance.

**Convention:** National Convention, revolutionary parliament that replaced the Legislative Assembly on September 21, 1792. It proclaimed the republic and governed France until October 26, 1795.

**Corday, Charlotte:** Marie Anne Charlotte de Corday d'Armont (1768-93), descendant from Norman nobility, related to Corneille. Politically well-informed and active in the GIRONDIST movement. In response to the removal from power of the Girondists and the accedence of the JACOBINS she murdered MARAT in his bathtub on July 13, 1793. She was guillotined on July 17, 1793.

**Damiens:** Robert François Damiens (1715-57), attempted to murder Louis XV. on January 5, 1757, and was executed on March 28. Weiss's description of Damien's execution is based almost verbatim on historical documents.

**Danton:** Georges Jacques Danton (1759-94), lawyer, member of the JACOBINS and their most popular orator. Together with ROBESPIERRE led the fight against the rightist GIRONDISTs as well as against the extreme left (Hébertists and ENRAGÉS). Turned against Robespierre's radicalization of the Revolution and was guillotined.

**Directoire:** government of France from the 4th Brumaire of the year IV (October 26, 1795) to the 18th Brumaire of the year VIII (November 9, 1799).

**Duperrret:** Claude Romain Lauze de Perret (1747-93), GIRONDIST delegate to the CONVENTION. Guillotined after the removal from power of the Girondists.

**Enragés:** the most radical faction of the SANS CULOTTES.

**Fourth Estate:** working masses below the bourgeoisie. The term was coined in the mid-nineteenth century in analogy to the original three estates: the nobility, the clergy, and the rest of the population.

**Girondists:** political movement of the bourgeoisie during the French revolution, named after the Gironde department, where many of its leaders came from. Acceded to power in the CONVENTION in 1792, where they represented the right. Soon clashed with the more radical JACOBINS (among whose leaders were MARAT, DANTON and ROBESPIERRE). The Girondists were removed from power on June 2, 1793. Following the murder of Marat on July 13, 1793, by the Girondist Charlotte CORDAY she herself as well as 21 Girondists were executed.

**Incroyable:** eccentric and dandyish young man during the period of the DIRECTOIRE.

*Directed by Phillip M. Church  
Scenic and Lighting Designs by Douglas Molash  
Costume Design by Marilyn R. Skow and Marina Pareja  
Sound Design by Daniel Suarez*

*Produced by special arrangement with Dramatists Play  
Service, Inc.*

### *Cast of Characters*

*Coulmier* .....*Danny Moraguez*  
*Coulmier's Wife* .....*Pinelopi Georgiadis*  
*Coulmier's Daughter* .....*Giselle Melendez*  
*Marquis de Sade* .....*David Perez*  
*Jean Paul Marat*.....*Brad Murphy*  
*Simone Evrard* .....*Talia Tejada*  
*Charlette Corday*.....*Jeanette Taylor*  
*Jacques Roux*.....*Daniel Suarez*  
*Duperret*.....*Gustavo David Ortiz*  
*Herald* .....*Ozzie Quintana*  
*Gaurds*.....*Bao Anh Chu,*  
*Sheldon Goff*  
*Nuns* .....*Susie Pinedo,*  
*Paula Olivares*

### *Inmates*

*Cucurucu* .....*Laverne Lewis*  
*Polpoch*.....*Michael Santos*  
*Kokol* .....*Eva Ruiz*  
*Rossignol*.....*Gina Mucci*

*Jimmy Allen, Manny Casimir, Carlos Izquierdo,*  
*Joe Llorens, Lucia McArthur, Rosie Sermeno,*  
*Lesley Soranzo, Irene Storey*

### *Musicians*

*Drums-Percussion* .....*Nicole Lakowitz*  
*Guitar*.....*Sasha Weisfeld*  
*Flute* .....*Claire Tyler*  
*Clarinet* .....*Alissa Rodriguez*

## Production Staff

Production Manager  
Technical Director  
Costumer  
Stage Manager  
Assistant Director  
Assistant Stage Manager  
Performance Assistant Stage Manager  
Costume Research Assistant  
Costumer Assistant  
House Manager  
Production Liaison  
Assistant Production Managers  
Master Electrician  
Property Coordinators

Paint Charge  
Prop Run Crew  
Deck Electrician  
Sound Board Operator  
Light Board Operator  
Head Ushers  
Hair and Make-up  
Wardrobe Master  
Wardrobe Crew

Costume Preparation

Scene Shop

Lighting Crew

Property Preparation Crew

Paint Crew

PR/Marketing

Director of Theatre

Catherine Grant Saxton  
Matt Saxton  
Marina Pareja  
Ahymara Gonzales  
Colleen Crouch  
Jennifer Pierre  
Melissa Almaguer  
Heather Koschney  
Tammy Gutierrez  
Rossana Morales  
Stephanie Acosta  
Rosie Sermeno, Lucia McArthur  
Sheldon Goff  
Nicole Santaella,  
Marion Toscano  
Rachell Carbonell  
Kristian Cardenas  
Charmille Walters  
Stephanie Acosta  
Megan Teske  
Emilio Rivas,  
Heather Sligar, Gina Mucci  
Madelin Marchante  
Talia Tejada, Carima Cave,  
Brad Murphy, Nicole Lakowitz  
Manny Casimir, Lesley Sorzano,  
Olga Christodoulou,  
Pinelopi Georgiadis, Eva Ruiz,  
Claire Tyler, David Perez,  
Robert Maxwell  
Kristian Caradenas,  
Berki De Los Santos,  
Claudia Latorre, Gabriela Macias,  
Jeanine Michel, Rossana Morales,  
Isabelle Sanchez, Irene Storey,  
Daniel Suarez,  
Jorge Suarez, Marion Toscano  
Rhonda Atkins, Laverne Lewis,  
Jackie Loor, Charles Quinteros,  
Ozzie Quintana,  
Alissa Rodriguez, Andres Solis,  
Brian Tyler  
Gabriela Macias,  
Christina Perdomo  
Cindy Cu, Aimee Sanchez,  
Irene Storey, Reinoldo Bode,  
Jimmy Allen  
Amanda Herbert, Bao Anh Chu,  
Kierre Hodges, David Ortiz  
Leroy Clark

### FIU DEPARTMENT OF THEATRE AND DANCE ANNOUNCES ITS 2000-2001 SEASON

#### BETRAYAL

by Harold Pinter  
Directed by Marilyn R. Skow  
August 31 - September 3 Studio Theatre

#### GYPSY (A MUSICAL)

Book by Arthur Laurents,  
Music by Jule Styne, Lyrics by Stephen Sondheim  
Directed by Wayne E. Robinson, Jr.  
October 12-15 & 19-22 Main Stage Theatre

Second Stage Production - TBA  
November 26-29  
DM - 150

#### THE CRIPPLE OF INISHMAAN

by Martin MacDonagh  
Directed by Therald Todd  
November 9-12 & 16-19 Studio Theatre

Second Stage Production - TBA  
January 25-28 DM - 150

#### THE TEMPEST

by William Shakespeare  
Directed by Phillip M. Church  
February 8-11 & 15-18 Main Stage Theatre

#### DANCE 2001

March 1-4 & 8-11 Main Stage Theatre

#### SHAKESPEARE'S JOURNEY

Written and Directed by Leroy Clark  
April 5-8 & 12-15 Studio Theatre

# The FIU Theatre and Dance Department

The Theatre program offers two degrees: a Bachelor of Arts (BA) and a Bachelor of Fine Arts (BFA). The program is ideal in size, large enough to be able to offer a wide range of courses taught by varied, well-qualified faculty and to support an active production program, yet small enough that every student receives personal attention.

The Theatre and Dance Department has an active production program. We currently present four faculty directed theatre productions a year and one Dance Concert including choreography by FIU Dance faculty and guest choreographers. In addition to the faculty directed and choreographed productions, there are student produced shows, presented by "Showcase Players", the student organization.

The Herbert and Nicole Wertheim Performing Arts Center includes a beautiful 250-seat proscenium theatre, a large black box Studio Theatre, costume shop, scene shop, 2 dressing rooms, a green room, and also houses the School of Music.

If you are interested in learning more about the program or becoming a theatre major, please call or write for more information.

## **Florida International University**

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