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Marat/Sade

Department of Theatre, Florida International University

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FIU THEATRE presents

Marat/Sade

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 discomfort. The time had arrived for playwrights to seize the moment, and, like Marat himself, deliver a stark wake-up call to those who remained anesthetized 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
Glossary

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).
Duperret: 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.
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 Evard ................................ Talia Tejeda
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: Catherine Grant Saxton
Technical Director: Matt Saxton
Costumer: Marina Pareja
Stage Manager: Aymara Gonzales
Assistant Director: Colleen Crouch
Assistant Stage Manager: Jennifer Pierre
Costume Assistant Stage Manager: Melissa Almoguer
Costume Research Assistant: Heather Koschney
Production Assistant: Tammy Gutierrez
Assistant House Manager: Rossana Morales
Production Liaison: Stephanie Acosta
Assistant Production Managers: Rosie Serrano, Lucia McArthur
Master Electrician: Sheldon Goff
Property Coordinators: Nicole Santualia, Marion Toscano
Paint Charge: Rachell Carbonell
Prop Run Crew: Kristian Cardenas
Deck Electrician: Charmille Walters
Sound Board Operator: Stephanie Acosta
Light Board Operator: Megan Teske
Head Ushers: Emilio Rivas, Heather Sigrar, Gina Mucci
Hair and Make-up: Madelin Marchante
Wardrobe Master: Talia Tejeda, Carima Cave, Brad Murphy, Nicole Lakowitz
Wardrobe Crew: Manny Casimir, Lesley Sorzano, Olga Christodoulou, Pinelopi Georgiadis, Eva Ruiz, Claire Tyler, David Perez, Robert Maxwell
Scene Shop: Kristian Canales, Berki De Los Santos, Claudia Latorre, Gabriela Macias, Jeanine Michel, Rossana Morales, Isabelle Sanchez, Irene Storey, Daniel Suarez, Jorge Suarez, Marion Toscano
Lighting Crew: Rhonda Atkins, Laverne Lewis, Jackie Loor, Charles Quinteros, Ozzie Quintana, Alissa Rodriguez, Andres Solis, Brian Tyler
Property Preparation Crew: Gabriela Macias, Christina Pimentel
Paint Crew: Cindy Cu, Aimee Sanchez, Irene Storey, Rehholo Bode, Jimmy Allen
PR/Marketing: Amanda Herbert, Bao Anh Chu, Kierre Hodges, David Ortiz

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Matt Saxton
Marina Pareja
Aymara Gonzales
Colleen Crouch
Jennifer Pierre
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FUI DEPARTMENT OF THEATRE AND DANCE ANNOUNCES ITS 2000-2001 SEASON

BETRAYAL
by Harold Pinter
Directed by Marilyn R. Skow
August 31 - September 5 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 McDonagh
Directed by Therold 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.

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