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MARAT/SADE

The Persecution and Assassination of Jean-Paul Marat
as Performed by the Inmates of the Asylum of Charenton
under the Direction of The Marquis de Sade
by Peter Weiss

April 10-12, 16-19 at 8pm  |  Matinee April 20 at 2pm

The Kennedy Center American College Theater Festival-
XXXVIII
Presented and Produced by
The John F. Kennedy Center for the Performing Arts
Supported in Part by
The U.S. Department of Education
Dr. and Mrs. Gerald McNichols
The Laura Pels International Foundation
The Kennedy Center Corporate Fund
The National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2006.

Last year more than 1,400 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.
The Theatre & Dance Department is deeply grateful for support from these individuals who help make our season of courses, workshops, and performances possible.

Visionaries
David Andrews, Sheri & Bob Best, James & Anne DeCastro, Carol & Todd Gleeson, Roe Green, Noel Hefty, Joan Knaub, Karen & Ed Koepp, Robert and Dorothy W. Mullin, Jerilyn & Robert Nalley, Debra Ordway, Gail Pokoik, Jamie & Alan Redmond, Dorothy & Anthony Riddle, Rebecca & James Roser, Charlotte Irey Short

Angels
Ronald and Jacque Frazee Frazzini, Helen Redman, Cheryl Schuster

Sustainers
John H. Ade, Barbara Allen, Jerry H. Bledsoe, Louise Chawla, Marilyn & Phil Cohen, Kerry DeVivo, Kenneth J. Gamauf, Tymar R. Goudey, Diane Hackett, Hugh M. & Edna Heckman, Thomas M. Kennedy, Margaret Nelson, Lynn W. Nichols, Margaret Noland, Marc Vann, Marta Wachter, RL Widmann, Barbara Zarlengo

Supporters

Please
Turn off cell phones and pagers during the performance. And no food, drinks, or flash photography.

Thank you!
On July 14, 1789, the citizens of Paris stormed the Bastille, an infamous prison and symbol of the unjust authoritarian government, beginning the French Revolution. In the violent upheaval that followed, several “heroes of the people” emerged as figures in the new government. Perhaps the most controversial of these figures was Jean-Paul Marat, whose extremist political writings had made him fiercely popular and had helped spur the overthrow of the monarchy. Marat’s greatest enemies in the new government were the Girondists, a faction that wanted to end the Revolution’s violence while Marat insisted that the Revolution would not last unless every member of the former ruling class was executed. The assassination of Marat by Charlotte Corday, a Girondist sympathizer, created great public sympathy for Marat’s political cause and led to the Reign of Terror during which twenty to forty thousand Parisians were executed.

In the aftermath of the French Revolution, Paris experienced an increase in its “insane” population. Doctors blamed this increase on the incredible violence of the Revolution, and rather than simply locking up the insane, they began treating the insane as patients. Asylum directors like Coulmier, the director of Charenton Asylum in Paris, attempted to create humane environments that would allow mental patients to be rehabilitated. Though conditions improved in asylums, the treatment of the “insane” was still ethically questionable. History shows that many mental patients were illegally sent to asylums, and because of the stigma attached to insanity, it was almost impossible for a person to assert their own political rights once they had been declared insane. Women, who had few legal rights to begin with, could be committed by a male family member regardless of their actual mental health. Most asylum inmates were committed by their families, and if the family wanted the patient to stay in the asylum, it was almost impossible for the patient to gain release.

The Marquis de Sade was committed to Charenton Asylum by his family in 1803, primarily because they were embarrassed by his radical and erotic philosophical writings. As part of his effort to treat and heal patients, Coulmier, allowed de Sade to write and direct several plays using other patients as actors, and these plays were presented to the public to demonstrate the rehabilitation of the asylum’s inmates. De Sade had a passion for theatre, and these performances were for him the realization of a dream. In 1813, however, the French government (now lead by the moralistic Napoleon) put pressure on Coulmier to stop allowing de Sade’s performances. A year later, de Sade died in Charenton and was buried in an unmarked grave. Though we have several of his works today, many of his writings were lost or destroyed.

- Sarah Crockarell
Directors’ Notes

Peter Weiss’s *Marat/Sade* is a punishing and complex piece of theatre, with a critically acclaimed production history since its 1964 premiere. Our collaboration on this show, which began a year ago, comes out of a history of artistic partnership that includes two original shows as well as Shakespeare’s *The Taming of the Shrew*. We have developed a highly rewarding theatrical relationship in our time as doctoral students here at CU, and this show has been no different. In particular, *Marat/Sade* gave us the opportunity to examine prescient issues like wartime ethics, the treatment of outsiders, and women’s agency throughout history.

When this play first premiered in New York in 1965, the United States was embroiled in the Vietnam conflict and tensions were high between the supporters of the war and its dissenters. Peter Brook, the acclaimed English director who brought *Marat/Sade* to English and American audiences, approached his production with the goal of his spectators catching the revolutionary fever that the inmates of the play enact. We approached the piece in a slightly different way. Our perspective took three forms: the competing ideas of freedom and control, the social boundaries between insiders and outsiders, and the revelation of what lies underneath appearances.

There is a constant tension in the play centering on the pleasure of freedom and the imminent threat of institutional control. Weiss’ inclusion of the Marquis de Sade as a figure, however; offers another side to the argument, demonstrating that control (on both sides of the equation) can hold intense pleasure, and that freedom can sometimes be insidious. Another element is the definition of an outsider by the dominant group. The people we associate with asylums, historically, are those we may still believe would be outsiders to some extent. But upon closer examination, it becomes clear that throughout the years people have been institutionalized who we would now deem acceptable to participate in society. As Weiss points out, the line between inside and outside is perilously thin. Furthermore, all members of society are masking the truth of their intentions (innocent or otherwise) behind a front that they present to the world. On our stage, we attempted to extend this idea and examine what things about the world, the people and the revolution are initially hidden and systematically revealed.

- Lisa Hall and Jennifer E. Popple
Theatre Faculty
Bud Coleman
    Associate Professor, Department Chair
Bruce Bergner
    Associate Professor / Head of Design
Kerry Cripe
    Senior Instructor, Scenery Director
Oliver Gerland
    Associate Professor
Markus Henry
    Assistant Professor, Costume Design Supervisor
Anne Murphy
    Guest Lecturer, Costume Design Advisor
Merrill Lessley
    Professor
Jay Louden
    Guest Lecturer
Steven McDonald
    Senior Instructor, Production Manager
Cheryl McFarren
    Guest Lecturer
Lynn Nichols
    Guest Instructor
Beth Osnes
    Guest Instructor
Cecilia J. Pang
    Associate Professor, Head of Performance
Chip Persons
    Assistant Professor
Ted Stark
    Senior Instructor, Costume Shop Supervisor
James Symons
    Instructor

Dance Faculty
Toby Hankin
    Associate Professor, Director of Dance, Associate Chair
Nancy Cranbourne
    Guest Lecturer
Diana Clarin
    Guest Lecturer
Nada Diachenko
    Professor
Michelle Ellsworth
    Assistant Professor
Salli Gutierrez
    Guest Lecturer
Marissa Hallo
    Guest Lecturer
Adwoa Lemieux
    Guest Instructor
Jesse Manno
    Instructor, Music Director
Gabriel Masson
    Instructor
Onye Ozuzu
    Associate Professor
Erika Randall
    Assistant Professor
Bob Shannon
    Senior Instructor, Dance Technical Director
Larry Southall
    Guest Lecturer
Nii Armah Sowah
    Instructor

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    House Management Supervisor
Trey Olmesdahl
    Scene Shop Foreman/Props
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    Archival Photographer
Stephanie Kobes
    Dance Publicist

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Macky Auditorium
2007 Season 2008

CU OPERA
DEAD MAN WALKING
By Jake Heggie and Terrence McNally
October 26, 27 and 28
Macky Auditorium

DIE FLEDERMAUS
By Johann Strauss
Sung in English
March 14 and 16
Macky Auditorium

THE CUNNING LITTLE VIXEN
By Leos Janacek
Sung in English
April 24, 25, 26 and 27
Music Theatre

CU CONCERTS
2007 Season 2008

PIOTR ANDERSZEWSKI, piano
February 22

PERÚ NEGRO
March 4

THE EROICA EFFECT
Andrew Manze conducts the Helsingborg Symphony
April 5

ODC DANCE
April 12

YAMATO
October 14

BOSTON BRASS
November 8

TRIO MEDIÆVAL
December 1

LES BALLETS TROCKÄDERO de MONTECARLO
January 25

303.492.8008 www.cuconcerts.org
The University of Colorado at Boulder
Department of Theatre & Dance presents:

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Dramaturg SARAH CROCKARELL
Sound Design / Music Director ANDREW METZROTH
Scenic Designer SUSAN CRABTREE
Costume Designer NICK MRAMER
Lighting Designer RACHEL ATKINSON
Stage Manager ALEX HUGHES

* Chip Persons appears in this production courtesy of Actors’ Equity Association