Marat / Sade

Peter Weiss’s
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

English Version by Geoffrey Skelton
Verse Adaptation by Adrian Mitchell
Produced by special arrangement with
THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois

Music by Diana Cummiskey, Jordan Halsey, Kendall Helblig, Hilary Morrow,
John-Michael d’Haviland, Randy Baker, and the cast of Marat/Sade

Thursday, November 14-Saturday, November 16, 8 p.m.
Saturday, November 17, 2 p.m.
Katzen Studio Theatre

Randy Baker, director
Medha Marsten, assistant director
John-Michael d’Haviland, music consultant
Kyle Encinas, fight choreography
Katie McCreary, lighting design
Jen Rankin, set design
Leah Gussoff, assistant set design
Debra Kim Sivigny, costume coordinator

The video and/or audio recording of this performance by any means whatsoever are strictly prohibited. Please turn off cell phones and pagers.
Illness has been historically associated with revolution. The conservative powers of Europe spoke of the necessity of containing the “revolutionary contagion” that “broke out” in 1848. Historian Mary K. Matossian famously attempted to link the consumption of ergot-ridden (possibly hallucinogenic) grain with the outbreak of the Great Fear during the French Revolution. Crane Brinton describes great revolutions with explicitly therapeutic terminology—a symptomatic phase, a rising fever, a crisis and, finally, a convalescence in which the patient/society returns to some semblance of the pre-revolutionary order.

Setting *Marat/Sade* in the famous “lunatic asylum” of Charenton, Peter Weiss could not have chosen a more appropriate setting for his showdown over the conflicting ideas of the revolution. While the Marquis de Sade and his imagined Marat are squaring off over questions of external and internal destruction and renewal, they are surrounded by patients who appear to be experiencing psychosis and various derangements.
The patients of Charenton not only physically manifest the inherently foreign state of revolutionary fervor; they also bring our relationship with history into high relief through the power dynamic inherent in our position as “sane” visitors to an asylum. We are the viewers at the center of the panopticon, able to dissect these individuals with our gaze. We have the power to construct a normative, “sane” mental state and determine how these patients deviate. This mirrors our ability to look back at history and see the people of revolutionary France as aberrational, swept up in some sort of freak psychotic fit. Thus, by using our privileged gaze, the revolution can be safely dissected, explained, and filed away, much in the same way a mental patient might be analyzed, drugged, and quietly removed from our society.

The genius of *Marat/Sade* is that it that it invites the patients to stare back.

—Jeff Gan, Dramaturg
a play as a part of Theater J’s “Locally Grown” series. He is on the faculty at American University and at the National Conservatory for Dramatic Arts. He received his MFA from Goddard College. More information can be found at randybakerdc.wordpress.com.

**Jana Bernard** (The Herald) is a freshman musical theatre major from Far Hills, New Jersey. Previous Department of Performing Arts credits include *Steamystery* (Charlotte Cheetah).

**Christopher Carillo** (Jean Paul Marat, fight captain) is a senior theatre: performance major from Mahwah, New Jersey. Previous Department of Performing Arts credits include *Dead Man Walking* (Clyde Percy), *Guys and Dolls* (Brandy Bottle Bates), *Measure for Measure* (Claudio), and *Cabaret* (Max).

**Guillermo Creamer** (Coulmier’s Husband) is a sophomore justice and law: criminology major from Sturbridge, Massachusetts. Previous credits include the AU Players performance of *Six Characters in Search of an Author* (Madame Pace).

**Diana Cummiskey** (Kokol) is a sophomore arts management and history major from Telford, Pennsylvania. Previous Department of Performing Arts credits include the New Student Showcase and *The Skin of Our Teeth* (Conveener/Muse). She has also performed in the AU Players productions of *The Bald Soprano* (Mary).

**Kyle Encinas** (fight choreography) is a fight director, actor, and playwright currently residing in the D.C. area. Recent fight directing credits include *August: Osage County*, *Spring Awakening*, *Cuchullain* (Keegan Theatre), *Jesus le MOMO* (Capital Fringe Festival), *Frontier: As Told by the Frontier* (Source Festival), *Unplugged* (Flying V), and *Macbeth* (Impossible Theatre). He is an advanced actor-combatant with the Society of American Fight Directors and one of the founding artistic directors of Live Action Theatre.

**Jeff Gan** (dramaturg) is a senior international relations and theatre major from Washington, D.C. Previous DPA credits include *Cabaret* (dramaturg), *Bare: A Pop Opera* (dramaturg), and *The Rocky Horror Show* (dramaturg). He has also worked on the AU Players production of *The Bald Soprano* (director).

**Leah Gussoff** (assistant set designer) is a sophomore theatre: design/production major from Montville, New Jersey. Previous Department of Performing Arts credits include *Glengarry Glen Ross* (assistant set designer). She has also worked on the AU Players performance of *Elektra* (assistant stage manager) and the AU Rude Mechanicals performance of *A Midsummer Night’s Dream* (set designer).

**Jordan Halsey** (Polpoch) is a sophomore theatre and communication studies major from Reading, Pennsylvania. Previous Department of Performing Arts credits include *The Skin of Our Teeth* (Tremayne) and the 2012 New Student Showcase. Halsey has also performed in the AU Players 2012 Musical Theatre Cabaret.

**John-Michael d’Haviland** (music consultant) holds a bachelor’s and master’s in music from George Mason University. Since 2001, he has received twelve WATCH (Washington Area Theater Community Honors) Award nominations for outstanding music direction. In 2011, he received a WATCH Award for outstanding music direction.
for *Rent* and again in 2013 for *A Little Night Music*. Also active as an actor and musical theater performer, some of his favorite roles include Coalhouse Walker, Jr. (*Ragtime*), Noah “Horse” Simmons (*The Full Monty*), Jake (*Side Show*), Eddie Mackrel (*The Wild Party*, *LaChiusa*), and Tom Collins (*Rent*). He has worked at the Keegan Theatre and at Arena Stage and Round House Theater as a musical theater and vocal instructor. He has also trained at the Goodspeed Opera House in Connecticut.

**Kendall Helblig** (Cucurucu) is a junior musical theatre and communications studies major from Denver, Colorado. Previous Department of Performing Arts credits include *The Skin of Our Teeth* (Mrs. Antrobus), *Guys and Dolls* (Hot Box Girl), *Bare: A Pop Opera* (Kyra), *The Circus of Fallen Angels* (Upside), *A Balkan Sampler*, and *Almost Mél Outta Here*. Helblig has also performed in the AU Players production of *The Art of Living* at the 2013 Musical Theatre Cabaret.

**Sakari Ishetiar** (Jacques Roux) is a sophomore international relations major from St. Louis, Missouri. Previous credits include the AU Rude Mechanicals *Variety Show* in 2013 (director) and *A Midsummer Night’s Dream* (Puck).

**Alexandra Johnson** (Patient) is a sophomore theatre performance and public communications major from Chantilly, Virginia. Previous Department of Performing Arts credits include the 2012 *New Student Showcase* (Haley), *WeCycling*, and the 2013 *New Student Showcase* (ASM). She has also performed in the AU Players productions of *The Bald Soprano* (Mrs. Smith) and *I Love Neil Labute* (Neil Labute).

**Paul Lysek, Jr.** (Marquis de Sade) is a senior musical theatre and music major from Wayland, New York. Previous Department of Performing Arts credits include *Cabaret* (Herr Schultz), *The 25th Annual Putnam County Spelling Bee* (Vice Principal Panch), *Guys and Dolls* (Harry the Horse), and *The Who’s TOMMY* (ensemble).

**Medha Marsten** (assistant director) received a bachelor’s in performing arts management from American University in 2013. Previous Department of Performing Arts credits include the 2013 *Senior Capstone* (costume designer and producer). She has also worked on the AU Rude Mechanicals performance of *A Midsummer Night’s Dream* (director and costume designer). She currently works as a teaching artist at the Folger Shakespeare Library and as a creative and administrative volunteer at the Woolly Mammoth Theatre Company.

**Katie McCreary** (lighting designer) When not designing, McCreary works as production manager for Forum Theatre and Chautauqua Theatre Company and as a teaching artist in the greater D.C. area. Recent designs include *Agnes Under the Big Top* (Forum Theatre), *The Navigator* (7Stages in Atlanta, Georgia), and *Musicals Suck! The Musical* (Dad’s Garage in Atlanta, Georgia). McCreary continues her college tour by returning to her alma mater, Indiana University of Pennsylvania, to design *A Christmas Carol* before joining Keegan Theatre’s production of *The Best Man*.

**Kendra McNulty** (Simonne Evrard) is a sophomore theatre major from Pelham Manor, New York. Her performance credits include the AU Players performance of *Six Characters in Search of an Author* (Stepdaughter).

**Hilary Morrow** (Rossignol) is a senior musical theatre major from Angier, North Carolina. Her Department of Performing Arts credits include *Guys and Dolls* (Arvide Abernathy), *I Never Saw Another Butterfly* (Mother), and the 2010 *New Student Showcase*. 
Tim Neil (Guard #2) is a freshman theatre and political science major from Baltimore, Maryland. Previous Department of Performing Arts credits include the 2013 New Student Showcase.

Kat O’Connor (Patient) is a freshman musical theatre major from Weston, Massachusetts. Previous credits include the AU Rude Mechanicals 2013 Variety Show (Lucius/Nurse).

Henry Pines (Duperret) is a junior theatre arts and political science major from Brooklyn, New York. Previous Department of Performing Arts credits include Cabaret (Ernst Ludwig). He has also performed in the AU Rude Mechanicals performances of Polaroid Stories (Narcissus), The Scottish Play (Alan), and The Eight Reindeer Monologues (Comet).

Jen Rankin (set designer) is a junior theatre: design/production major from Tolland, Connecticut. Previous Department of Performing Arts credits include Glengarry Glen Ross (set designer), The Skin of Our Teeth (prop master), and Cabaret (prop master). She has also worked on the AU Rude Mechanicals performance of A Midsummer Night’s Dream (stage manager).

Roxy Reynolds (Charlotte Corday) is a senior musical theatre major from Arlington, Texas. Previous Department of Performing Arts credits include The Skin of Our Teeth (Gladys), Guys and Dolls (Adelaide), Bare: A Pop Opera (Diane), and the 2011 New Student Showcase (soloist).

Brian Rhoades (Guard) is a sophomore theatre performance and film and media major from Sioux Falls, South Dakota. Previous Department of Performing Arts credits include Cabaret (ensemble). He has also performed in the AU Players Ten-Minute Play Festival performance of Controlling Interest (Brad) and the AU Players performance of Six Characters in Search of an Author (Father).

Ivy Rice (Coulmier, costume assistant) is a junior musical theatre major from Bremerton, Washington. Previous Department of Performing Arts credits include the 2013 New Student Showcase (stage manager), Cabaret (Frenchie), Guys and Dolls (Hot Box Girl), the 2012 Spring Dance Concert (AshPlay and Framework), and the 2011 New Student Showcase (Best).

Grant Saunders (Guard) is a senior musical theatre and history major from Dallas, Texas. Previous Department of Performing Arts credits include the 2012 New Student Showcase (Greg) and Cabaret (Cliff). He also performed in the AU Players production of The Bald Soprano (Mr. Smith).

Debra Kim Sivigny (costume coordinator) has been designing in the Washington, D.C., area for over a decade. She is the resident faculty artist in the theatre program at the Department of Performing Arts at Georgetown University. She teaches courses in design and costume history, and she has been a Teaching, Learning, and Innovation Summer Institute fellow for two years introducing technology into the classroom. As a costume designer, she has worked with Theater J, Imagination Stage, Forum Theatre, Kennedy Center TYA, Woolly Mammoth, Colorado Shakespeare Festival, Everyman Theatre, the Hub, and Rorschach Theatre, where she is a company member. She is a member USA 829 and a design dramaturg with the Inkwell. She has a bachelor’s degree from Middlebury College and an MFA from the University of Maryland.
Madeline Steiner (stage manager) is a sophomore theatre performance and public communications major from Chantilly, Virginia. Previous Department of Performing Arts credits include *Glengarry Glen Ross* (Shelly Levine), *Talking With* (Big Eight), and *The Good Doctor* (ensemble). She was also involved in the AU Players production of *An Adult Evening of Shel Silverstein* (director).

Zachary Torres (assistant stage manager) is a sophomore business administration major from Chicago, Illinois. Previous Department of Performing Arts credits include the 2012 *New Student Showcase*. Previous AU Rude Mechanicals credits include *A Midsummer Night’s Dream* (Snug/Lion/First Fairy) and the 2013 *Variety Show*.

Callie Trawick (Patient) is a freshman theatre major from Louisville, Kentucky. Previous Department of Performing Arts credits include the 2013 *New Student Showcase*.

Becky Winkler (Patient) is a freshman musical theatre major from Lakewood, Colorado. Previous credits include *Steamystery* (Muskular Muskrat).

Sarah Yoney (Coulmier’s Daughter) is a freshman musical theatre major from Easton, Connecticut. Previous Department of Performing Arts credits include *Steamystery* (Zoe Zebra). Other credits include Sacred Heart University’s production of *The Diary of Anne Frank* (Anne Frank).

### Upcoming American University Arts and Events

**The Alchemist**  
Thursday, February 13–Saturday, February 15  
Harold and Sylvia Greenberg Theatre

**Rent**  
Thursday, February 20–Saturday, March 1  
Studio Theatre, Katzen Arts Center

**Gorenman Piano Project: Liszt Edition**  
Saturday, March 22, 8 p.m.  
Abramson Family Recital Hall, Katzen Arts Center

**Inherit the Wind**  
Thursday, March 27–Saturday, March 29  
Harold and Sylvia Greenberg Theatre

**American University Jazz Orchestra**  
Friday, April 4, 8 p.m.  
Abramson Family Recital Hall, Katzen Arts Center

**American University Symphonic Band**  
Friday, April 11, 8 p.m.  
Abramson Family Recital Hall, Katzen Arts Center
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Cornelius M. Kerwin « ’71 P and Ann L. Kerwin ’71 P
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Anne L. Krueger P and Anthony Corapi P
Therese B. Leasburg
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