

ACKNOWLEDGEMENTS

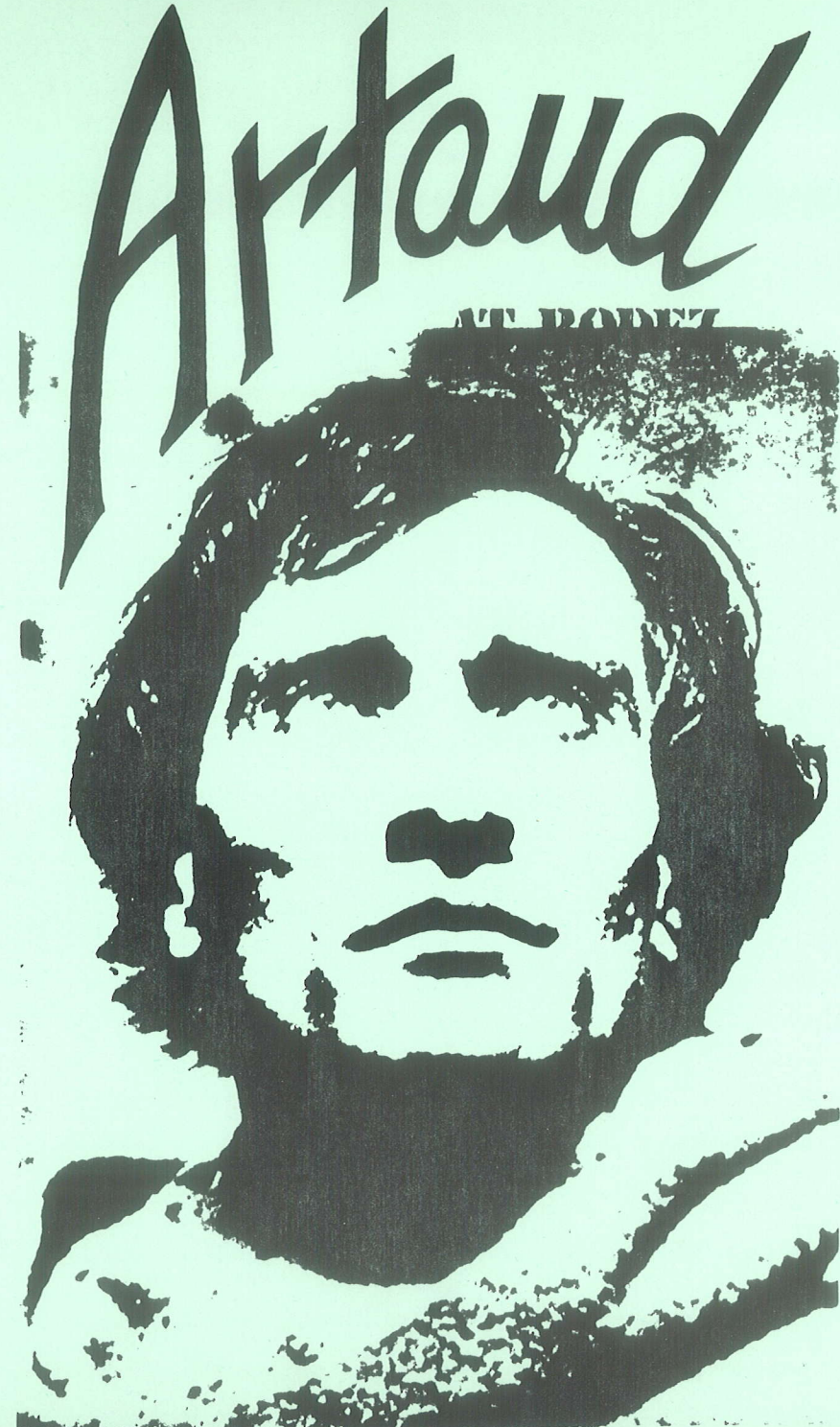
Dean of Student Services, Suzanne McCaffrey, Jan Morrissey, Eve Woods, Canadian Broadcasting Corporation, Alison Moss, Jon Kaplan, Victor Chandler, Marc Cholette, Gary Mack, Erin Hawkins, Daniel Ralph.

SPECIAL THANKS

TORONTO FREE THEATRE, CENTRE STAGE, THEATRE PLUS, THE THEATRE CENTRE, RAG & BONE, JON GATTEN, DR. R.B. PHILP, BELMONT HOUSE, CYNTHIA FINDLAY ANTIQUES.

Artaud at Rodez is the fourth presentation in Theatre Glendon's 1985-86 season. Previous productions were Norma Harris' Essential Conflict, Carol Bolt's One Night Stand, and The Oral Stage, a satirical revue written, produced and acted by Mike and John Erskine-Kelly, two Glendon students. Our final presentation of the year will be Arrabal's Lais directed by Rene Lemieux, which opens on March 18th for a five-night run. All productions are presented under the auspices of Etudes dramatiques/ Drama Studies, a programme which allows students to obtain a minor in dramatic literature and receive credit for practical theatre work.

Theatre Glendon presents Robert Wallace's
production of Charles Marowitz' play



Artaud at Rodez

by Charles Marowitz

Director and Set Design - Robert Wallace
Production Manager and Lighting Design - Stephen Devine
Stage Manager - Nazima Nagdee

CAST (in alphabetical order)

Maïssa Bessada	: Muse - Iya Adby
Catherine Bryson	: Mrs. Ferdiere - Marie Ange
Jim Fitzpatrick	: Actor #1 - Reporter #1 - M.C. - Henchman
Susan Gammage	: Dr. D
Michael Landon	: Roger Blin
Rene Lapalme	: Dr. Gaston Ferdiere
Colin McMechan	: Jacques Riviere - Van Gogh
Susan O'Connor	: Actor #2 - Reporter #2 - Steward - Henchman
Veljko Pajkovic	: Antonin Artaud
Teresa Roncon	: Actor #3 - Voice - French Maid - Henchman
Charlot Rouyer	: Louis Jouvet (Racinian Actor)
Ian Speiran	: Dullin - Dr. #1 - Mechanic - Bent Poet

THERE WILL BE ONE TWENTY MINUTE INTERMISSION

PRODUCTION STAFF

Assistant to the Director	Joanne Coniam
Assistant Stage Manager	Erich Remisch
Sound Design	Robert Wallace
Sound Effects	Stephen Devine
Sound Operator	Paula Smith
Associate Set Designer	Vez Pajkovic
Associate Lighting Designer	Randy Thomas
Lighting Operator	Antoinette Alaimo
Lighting Crew and Follow Spot	Lynn Quan
Projectionist	Richard Garneau
Costume Design & Coordination	Patricia Hajdu, Lise Hawkins Cathy Bussey
Make - up and Hair	Miquelle Mann, Dominica DeBilio Andrea McCabe
Properties	Laura Archer, Philippe Bruneau Anastasia Kaunda
Set Pieces	Erica Philp
Set Construction Leader	Nathalie Theocharides
Set Construction and Painting	Lori Burt, Kathy Beggs Paul Hardie, Richard Garneau
Publicity	Ariane Siegel
Publicity Assistant	Nancy Stevens
Dramaturge	Richard Garneau
Box Office	Shephan Pelletier Kate McLean
House Manager	Erica Philp
Pre-Sales	Lori Burt, Nancy Stevens Ariane Siegel

Coordinator for : Etudes Dramatiques/
Drama Studies..... Robert Wallace

For Theatre Glendon : Technical Director.. Stephen Devine

Antonin Artaud: A Chronology

Antonin Artaud, actor, director, writer, poet, and painter was born in 1896 at Marseilles, France, the eldest of nine children. From infancy he suffered from numerous illnesses and was in need of constant care. At age 18, unable to complete his studies and estranged from his society, he was sent to a sanatorium. He was to spend a total of 10 years in such institutions.

Although a source of interest and fascination among the intellectuals of his time, Artaud did not achieve any form of success during his life time.. As a result he was forced to rely on friends and family for financial support.

It was only after his death that Artaud came to be known as the father of a new theatre; the Theatre of Cruelty. In suggesting a whole new direction for theatre, Artaud influenced such playwrights and directors as Ionesco, Beckett, Pinter, Brook, and Grotowski. Without exaggerating, it is safe to say that Artaud has had a greater influence on theatre since the beginning of the 1950's than any other theorist.

Artaud preferred to keep his ideal of man as a highly honourable being rather than to conform to socially accepted thought, as a result was considered mad.

- 1916 : Drafted into French Infantry. Released nine months later because of mental instability.
- 1916-1920 : Rests in sanatorium
- 1921 : Joins Charles Dullin's theatre company.
- 1923 : Begins correspondence with Jacques Riviere, editor of La Nouvelle Revue Francaise.

A Chronology Con't

- 1924 : Joins surrealist movement.
- 1926 : Founds "Theatre Alfred Jarry." Produces four shows involving eight performances between 1927-1928. Severs relationship with surrealists.
- 1928 : Acts in Carl Dreyer's "La Passion de Jeanne d'Arc."
- 1930 : Theatre Alfred Jarry closes.
- 1932 : Briefly collaborates with Louis Jouvet, director with the Comedie Francaise.
- 1936 : Sails to Mexico and journeys to the land of the Takahumara Indians to participate in their ceremonies and Ciguri rituals
- 1937 : Travels to Ireland. Deported after a month. Arrives at Le Havre in a straightjacket.
- 1937-1943 : Transferred from asylum to asylum. In 1938, Le Theatre et son Double is published.
- 1943 : Transferred to the asylum of Rodez and is placed under the care of Dr. Ferdiere.
- 1946 : Released under care from Rodez.
- 1947 : Solo appearance/performance at the Theatre du Vieux Colombier. Publication of Van Gogh: Le Suicide de la Societe, and Artaud le Momo.
- 1948 : Awarded "Prix Sainte-Beuve" for Van Gogh: Le Suicide de la Societe.
Dies of rectal cancer at Ivry.

Richard Garneau

Director's Note

" Brecht's use of 'distance' has long been considered in opposition to Artaud's conception of theatre as immediate and violent subjective experience. I have never believed this to be true. I believe that theatre, like life, is made up of the unbroken conflict between impressions and judgements -- illusion and disillusion cohabit painfully and are inseparable. " -- Peter Brook, Introduction to Peter Weiss' Marat/Sade

Artaud at Rodez is Marowitz' Marat/Sade: like Peter Weiss' epic depiction of the French revolution performed by the inmates of a 19th century lunatic asylum, Marowitz' play sets up a dialectic between reason and delirium, between rationality and obsession. Both plays refuse to resolve the tension of this dialectic, preferring to leave the audience to argue the issue. That both plays utilize historical figures and events is subsidiary to their purpose, which I interpret as the analysis of a very contemporary problem: the nature of human passion and the restraints imposed on it by the social order. To what degree are these restraints necessary? To what degree destructive?

Both Marat/Sade and Artaud at Rodez, it seems to me, tip the scales in favour of the artist/revolutionary -- if only because, in Marat/Sade, de Sade himself writes Marat's words and, in Artaud at Rodez, Artaud's protestations are given prominence, not only as words but as actions. While, for me, Artaud at Rodez is not as substantial a play as Marat/Sade, the fact that it is composed almost exclusively of edited transcripts of interviews with Dr. Ferdiere, and excerpts from Artaud's letters, manifestoes and the oretical writings makes it a major achievement. The "collage" structure of Marowitz' earlier plays -- most notably his versions of Shakespeare -- here achieves a greater synthesis of purpose and form.

For a group of inexperienced actors and technicians to attempt to realize Marowitz' complicated stage vision also is a major achievement. I applaud them, and wish them well.

Robert Wallace

Playwright's Note

More fascinating than the ideas was the man himself and the tragic life he had led. At the start of the war, he was incarcerated in various mental asylums in France and then in 1942, his life reached a poignant climax when he was moved to Rodez and put under the jurisdiction of Dr. Gaston Ferdiere. Here was a man of genius under the strict control of a man of science who, as it happened, was also a would-be poet and essayist. For me two very distinct (and opposed) world-views came into dynamic collision in this encounter and this prompted the writing of Artaud at Rodez. In the mid-sixties, preparing a radio-programme for the BBC, I had the opportunity to talk to many of Artaud's friends in Paris and secured an interview with Dr. Ferdiere at which he spoke candidly of his association with Artaud. That association, 10 years after Artaud's death, became the subject of a small-scale scandal in Paris and the issues of that controversy have been incorporated into the play.

A play is not a piece-of-journalism and consequently, doesn't contain the balance that exists in the best kind of news story. But despite certain innate prejudices, I have tried to be fair to all the characters that figured in Artaud's life-but as the work is non-naturalistic and subject to occasional flights-of-fancy, it is 'poetic' rather than 'literal' truth which is being sought. But even this is suspect. One can only talk about things the way one sees them, and in Artaud at Rodez, I have seen them this way.... There is nothing 'authoritative' about this interpretation of events. On the other hand, it is derived from authoritative sources.

Charles Marowitz
June 1977