

**Special Thanks To:**

**Deanna Nemeth for translating all nine *sintesi* from English into French. We regret that your excellent work is not being presented tonight due to the current labour situation at York University. We support you, and hope that the situation will be resolved quickly and fairly.**

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Upcoming Productions

*Los empeños de una casa* by Sor Juana Inés de la Cruz, directed by Guillaume Bernardi, April 10<sup>th</sup> and 11<sup>th</sup> 2015 at 7 p.m.

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Gabrielle Houle  
Duncan Appleton  
Mathew Kensett

Coordinator of Drama Studies  
Technical Coordinator  
Assistant Technical Coordinator

GL/DRST 2617 & THEATRE GLENDON PRESENT

# FUTURIST CABARET

*"Let us reform the stage"*

MARCH 31ST & APRIL 1ST 2015  
7PM

TICKETS: PAY WHAT YOU CAN

416-487-6822

GLENDON THEATRE (YORK HALL 188)

2275 BAYVIEW AVE.

# Futurist Cabaret

Based on the work of F.T Marinetti, A. Rognoni, M. Dessy, B. Corra, E. Settimelli, P. Buzzi, F. Depero, F. Monarchi, E. Prampolini, and M. Somenzi

Welcome to the public presentation of the final project in the course GL/DRST 2617 Performing Texts: An Introduction. What you will see tonight is the students' interpretation and rendition of nine Futurist *sintesi* (short plays written by Italian Futurist artists).

Italian Futurism was an artistic and social movement that emerged in 1909 and lasted until the end of WWII. Members of this movement were visual artists, musicians, critics, architects, and writers who wished for a new, modern, and highly industrialized society. They glorified speed, machines, youth, and war, were obsessed with the representation of movement, wanted to purge Italian society of institutions that promoted the history of the peninsula (rather than its future), and thus turned their back to libraries, museums, and universities. Most members of this movement were men; most of them rejected feminism; most of them embraced Fascism.

The Futurists developed new ways of thinking about theatre. They promoted short, "synthetic" plays that opposed prevailing dramatic models. They rejected mainstream acting styles inherited from the 19<sup>th</sup> century, as well as psychological realism, and made great use of colourful and anti-naturalistic costumes and decors. Their theatre, so they hoped, would shock the audience, evoke immediate sensations, and appeal to all of the senses. Sit back, stay on your guard, and enjoy the show!

**Gabrielle Houle**

Course Director of GL/DRST 2617

## **ORDER OF *SINTESI***

*Education*, by Angelo Rognoni  
Designed and performed by Group 1

*Colours*, by Fortunato Depero  
Designed and performed by Group 2

*Flirt*, by Volt [Fani Ciotti]  
Designed and performed by Group 3

*Feet*, by F.T. Marinetti  
Designed and performed by Group 1

*Weariness*, by Angelo Rognoni  
Designed and performed by Group 2

*Old Age*, by B. Corra and E. Settimelli  
Designed and performed by Group 2

*The Troop Train*, by Mario Dessy  
Designed and performed by Group 1

*The Futurist Manifesto of the Italian Hat*, by F.T. Marinetti, Francesco Monarchi, Enrico Prampolini, and Mino Somenzi.  
Adapted for the stage and performed by Group 3

**Duration: approx. 45 minutes**

**A smoke machine and lighting effects will be used in performance**

## **ARTISTIC TEAM AND CAST**

Group 1: Tamar Aznavourian  
Chloe Karger  
Amanda LeGal  
Jonathan Macey

Group 2: Kyla Brown  
Deborah Buchanan  
Nico Deveber  
Halle Leversidge

Group 3: Tova Ciccotelli  
Nathan Sells  
Amrita Singh  
Estela Williams

## **PRODUCTION TEAM**

Production Manager..... Duncan Appleton  
Technical Director ..... Mathew Kensett  
Stage Manager ..... Megan St-Pierre  
Assistant Stage Manager..... Julia Tarsitano  
Lighting Operation.....Ranelle Marie Aquino  
Sound Operation ..... Amy Smith  
Video Operation..... Amy Smith  
Poster Design .....Tova Ciccotelli  
Front of House Manager .....Marika Kunnas  
Lobby Display..... Marika Kunnas  
Translation Design.....Deanna Nemeth

**Excerpt from the founding *Manifesto of Futurism*  
**(1909) by F.T. Marinetti. Source: <itu.edu.tr>****

It is from Italy that we launch through the world this violently upsetting incendiary manifesto of ours. With it, today, we establish *Futurism*, because we want to free this land from its smelly gangrene of professors, archaeologists, *ciceroni* and antiquarians. For too long has Italy been a dealer in second-hand clothes. We mean to free her from the numberless museums that cover her like so many graveyards.

Museums: cemeteries!... Identical, surely, in the sinister promiscuity of so many bodies unknown to one another. Museums: public dormitories where one lies forever beside hated or unknown beings. Museums: absurd abattoirs of painters and sculptors ferociously slaughtering each other with color-blows and line-blows, the length of the fought-over walls!

That one should make an annual pilgrimage, just as one goes to the graveyard on All Souls' Day—that I grant. That once a year one should leave a floral tribute beneath the *Gioconda*, I grant you that... But I don't admit that our sorrows, our fragile courage, our morbid restlessness should be given a daily conducted tour through the museums. Why poison ourselves? Why rot? [...]

The oldest of us is thirty: so we have at least a decade for finishing our work. When we are forty, other younger and stronger men will probably throw us in the wastebasket like useless manuscripts—we want it to happen!

[...]

Art, in fact, can be nothing but violence, cruelty, and injustice.