

*Center for the Study of Women and Society,
Martin E. Segal Theatre Center,
The Graduate Center, CUNY
&
Istituto Italiano Di Cultura of New York*

Present

The American premier staged reading of

I Married You for Fun

by

Natalia Ginzburg

(1916-1991)

Italian novelist, essayist, playwright

Monday, March 31, 2003 - 5:30 p.m.

Martin E. Segal Theatre

365 Fifth Avenue (34 St), NYC

THE PROGRAM

Welcome

Edwin Wilson

Executive Director, Martin E. Segal Theatre Center

Valerio Giovetti

Istituto Italiano di Cultura, NY

Kaye Kingston

Performs an excerpt from Natalia Ginzburg's 1989
preface to *Teatro* (1990), a collection of four of her plays.

Translated by Peg Boyers

I Married You for Fun

(Ti ho sposato per allegria, 1964)

by

Natalia Ginzburg

Translated and directed by *Jane House*

Cast (in order of speaking)

Peter Brian Avers
Juliana Carolina McNeely
Victoria..... Katharine Clark*
Peter's Mother Peggy Cosgrave*
Hyacinth..... Erika Thomas*

* Members of Actors Equity Association

Scene: 1964, a walk-up apartment in Rome

Act 1 Morning, in the bedroom
Act 2 Later, in the living area
Act 3 The next day, lunchtime, in the living area

Running time, approximately 1 hour, 35 minutes

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Post-Performance Discussion

Patricia Clough, Chair

Professor of Sociology and
Director, Center for the Study of Women and Society

Jane House

Translator and director

Marsha Norman

Playwright, and
Co-Director, Playwrights Program, The Juilliard School

Lynne Sharon Schwartz

Novelist, poet, and translator

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BIOGRAPHIES

Natalia Ginzburg (playwright) is primarily known as a novelist: *The Road to the City* (1944), *E stato così* (1947; *The Dry Heart*, 1949); *Tutti i nostri ieri* (1952; *A Light for Fools*, 1956); *Le voci della sera* (1961; *Voices in the Evening*, 1963); *Lessico familiare* (1963; *Family Sayings*, 1967); and *La città e la casa* (1984; *The City and the House*, 1987). Between 1964 and 1988, she also wrote ten plays. The first, *I Married You for Fun* (1964), was produced in February 1965 at Santa Vittoria d'Alba with Adriana Asti as Juliana; the 1967 film starred Monica Vitti. *The Advertisement*, her second play, was first produced in 1968 in English, (trans., Sir Henry Reed, *The Old Vic*, London, dir. Sir Laurence Olivier,

starring Joan Plowright) and was subsequently remounted at the San Babila, Milan, in 1969. There followed *La segretaria* (The secretary, 1967); *La porta sbagliata* (The wrong door, 1968, televised in 1972, staged 1973, Teatro del Giglio, Lucca); *Paese di mare* (By the sea, 1968, televised in 1972); *Dialogo* (televised in 1971); *La parrucca* (The wig, 1973, Teatro Rendano, Cosenza; BBC-Radio, 1976); *Fragola e panna* (*Strawberry Ice*) staged in Italy presented on BBC-Radio in 1973 (trans., Sir Henry Reed). Her last play, *Intervista* (*The Interview*, 1988), was staged in 1989 at the Piccolo Teatro, Milan.

Patricia Ticineto Clough (Chair of Panel), Prof. of Sociology, and Director, Center for the Study of Women and Society, The Graduate Center, CUNY. Second only to her interest in feminist criticism is her interest in technology. After her political activism of the 1960s and 1970s, and before earning a Ph.D. in Sociology (University of Illinois), she studied at the Biological Computer Laboratory where a mix of art, philosophy, and science/technology was the practice -- a practice that shaped her views on social theory, cultural criticism, and writing. In *End(s) of Ethnography: From Realism to Social Criticism* (1992, 1998), *Feminist Thought: Desire, Power and Academic Discourse* (1994), and *Autoaffection: Unconscious Thought in the Age of Teletechnology* (2000), she has elaborated the interrelations between feminist criticism, literary studies, media studies, philosophy, and sociology.

Marsha Norman (panelist) is Co-Director of the Playwrights Program, The Juilliard School, where she has been on the faculty since 1994. Her new play *Last Dance* will open at Manhattan Theatre Club on May 6, 2003. 1983 Pulitzer Prize, Susan Smith Blackburn Prize, Hull-Warriner, and Drama Desk Awards for *'night Mother*; 1992 Tony Award and Drama Desk Awards for *The Secret Garden*; John Gassner Medallion, Newsday Oppenheimer Award, and the American Theatre Critics Association Citation for *Getting Out*. Other plays include *Third and Oak: The Laundromat*, *The Poolhall*, *The Holdup*, *Traveler in the Dark*, *Sarah and Abraham*, *Loving Daniel Boone*, and *Trudy Blue*. Published work includes *Four Plays*; and a novel, *The Fortune Teller*. Television and film credits include *Face of a Stranger*, starring Gena Rowlands and Tyne Daley. Grants and awards: National Endowment for the Arts, the Rockefeller Foundation, and the American Academy and Institute of Arts and Letters. She serves on the council of the Dramatists Guild.

Lynne Sharon Schwartz (panelist) has written 14 books, among them the novels *Leaving Brooklyn*, *Disturbances in the Field*, and *In the Family Way: An Urban Comedy*; and the memoir, *Ruined by Reading*. Her first collection of poetry, *In Solitary*, was published last year. She won the 1991 PEN Renato Poggioli Award for her translation from the Italian of *Smoke Over Birkenau*, by Liana Millu. Her translation of Natalia Ginzburg essays, *a place to live*, was published in 2002.

Brian Avers (Peter) BFA in acting at Marymount Manhattan College under the tutelage of CUNY Graduate Center alumni Richard Niles and Elizabeth Swain. Recent productions include Connor McPherson's one-man show, *Rum and Vodka*, NJ Shakespeare Festival's *Pericles*, and Susannah Centlivre's *The Wonder: A Woman Keeps a Secret*. Currently directing Prospect St.'s *Tape* by Stephen Belber, opening in April. This fall, Brian will begin his graduate acting training at NYU.

Katharine Clark (Victoria) NY stage: *Meat* (ATA), *Birdwoman* (in association with

Vineyard Theatre), *Exercise* (Manhattan Theatre Source), *Raw Footage* (NY International Fringe), and *The B Side*, which she also wrote and produced. Regional: *Lend Me a Tenor* (Penobscot Theatre); *Twelfth Night*, *Macbeth* (Theater at Monmouth); *The Crucible* (Hangar Theatre); *Stage Blood*, *Too Much Light Makes the Baby Go Blind* (Kitchen Theatre Co.). Training: BFA, Ithaca College; Clown with Yury Belov, Lenard Petit.

Peggy Cosgrave (Peter's Mother) Broadway: *The Nerd* (Celia), *Born Yesterday* (Mrs. Hedges), *Shadowbox* (Felicity), and *Suddenly Last Summer* (Miss Foxhill); Off Broadway: *Labor Day* (Ellen, Manhattan Theatre Club), *Come Back to the Five and Dime*, *Jimmy Dean*, *Jimmy Dean* (Stella Mae) and *Sandbox* (Mommy, Signature Theatre Co., directed by Edward Albee). She will be appearing this summer as Madame Arcati in *Blithe Spirit*. Peggy is a Helen Hays award nominee for "Chick" in *Crimes of the Heart*.

Carolina McNeely (Juliana) NYC: Pearl Th. (u/s - *Heartbreak House*), EST (*Octoberfest*), NY Th. Wkshp (*Eurydice*, st. rdg.), *Antigone* (LaMaMa), Pirandello's *Why?* (American premiere, Italian Cultural Inst.), *Vinegar Tom* (Third Eye Rep.), *Night Before the Trial* (Chekhov Vaudevilles Fest). Regional: *Love's Labour's Lost*, *The Hostage* (Bathhouse Th.), *As Bees in Honey Drown* (NJ), *Terrible Beauty* (Empty Space, *New Play Series*), *Twelfth Night* (WA), *Eurydice* (reading, McCarter Theatre). Film: *Mergers and Acquisitions* (Sarasota Film Fest.), *The Accountant*, *Opal's Diary*. TV: *Charlie Callas and The Girls*, promo spots on E! & NY1. Training: M.F.A. in Acting, U. of Washington.

Erika Thomas (Hyacinth) Broadway: *Our Town*; Off-Broadway: *House and Garden* (Manhattan Theatre Club), *I'm Coming in Soon* (Cherry Lane Theatre); Regional: *Fallen* (Merrimack Repertory Theatre); *House and Garden* (Geva Theatre); Film/TV: *Lightning Fire From the Sky*, *Law & Order: CI*.