

CONTEMPORARY THEATRE ABROAD

An evening celebrating the work of Neapolitan playwright

MANLIO SANTANELLI

Including the American premier reading of excerpts from

QUEEN MOTHER (REGINA MADRE)

JANE HOUSE PRODUCTIONS



Translated and directed by

Jane House

Performed by

John Fitzgibbon and Judith Roberts

Martin E. Segal Theatre, The Graduate Center, CUNY
New York City, Thursday, December 15, 2005, 6:30 p.m.

Sponsored by Jane House Productions; Martin E. Segal Theatre Center and Center for the Study of Women and Society, The Graduate Center, CUNY; and Istituto Italiano di Cultura—New York



MANLIO SANTANELLI

Courtesy of Manlio Santanelli

Pre-Performance Music

Music and Songs from Raffaele Viviani's *Via Toledo by Night*

2005 recording by Jane House Productions

Welcome.....DANIEL GEROULD; FRANK HENTSCHKER

Reading of Letter from Manlio Santanelli
and Introduction of Play.....JANE HOUSE

Reading of the Play
Part One: Scene 1, Scene 2, Scene 3, Scene 4
Part Two: One excerpt

Cast
Regina GiannelliJUDITH ROBERTS*
Alfredo Giannelli, her son.....JOHN FITZGIBBON*
Stage Directions.....EDMUND LINGAN

*Member of Actors Equity Association

Post-reading Discussion.....PATRICIA CLOUGH, Director
Center for the Study of Women and Society
JANE HOUSE, Translator and Director
JOHN FITZGIBBON, Actor
JUDITH ROBERTS, Actor

Manlio Santanelli (Naples, 1938) is counted among Italy's major playwrights. Having earned a degree in the philosophy of law, he worked for many years in Italian state television as an assistant director. From TV he moved to theatre. His plays, winners of important awards, have been staged many times, in Italian and throughout Europe. His work was much appreciated by Ionesco and by the leading Italian and foreign critics. He is also the author of a novel (*Miranda*) and numerous short stories.

John Fitzgibbon (Alfredo) recently played "Delmore Schwartz" in Romulus Linney's *Klonsky and Schwartz* at the New Jersey Repertory Company. Favorite roles: "Jim Tyrone" in *Moon for the Misbegotten* (Best of Boston Award); "Nick" in *Sight Unseen* (Carbonell Nomination), "Donald" in *A Passionate Woman* opposite Loretta Swit at the Coconut Grove Playhouse, and the "lame beggar" in W.B. Yeats' *Cat and the Moon* (Obie Nomination). Film credits include "Professor Baines" in *Shock Act* (Best Short, Tribeca Film Festival 2004), and the lead in *Green Lights* (independent feature). Television credits include the miniseries "Pearl," "Equal Justice," most of the soaps, and several Hawaii 5-O's. At the end of this month he will be playing "Robert" in *The Bird Sanctuary* by Frank McGuinness with Elizabeth Franz and Hayley Mills. In January he goes to Buffalo Arena Stage to play "Engstrand" in Ibsen's *Ghosts*. He is an accomplished pianist/composer and his CD "Reflections" can be sampled on www.cdbaby.com.

Judith Roberts (Regina) has performed in regional theatres throughout the U.S., among them the Wilma Theatre, Philadelphia, playing Ana in *The Clean House*; ACT-Seattle, in *Big Love*; the Repertory Theatre of St. Louis, playing the title role in *Medea*; Shakespeare Santa Cruz, as Volumnia in *Coriolanus* and Mistress Quickly in *The Merry Wives of Windsor*; and at the Passage Theatre, Trenton, as Rosemary in *Rosemary and I*. In New York City, she appeared as Lady Saltburn in *Present Laughter* on Broadway, as the Mother in *Tesla's Letters* at the Ensemble Studio Theatre; and as Floria in *Time of the Cuckoo* at the York Theatre, among others. Her numerous films include *Eraserhead* and the recently completed feature *Silence*. On television, she has appeared in guest leads on *Law and Order* and *Law and Order: Criminal Intent*; and in *Happy End*, for American Playhouse on PBS.

Edmund B. Lingan (Stage Directions) is an actor, playwright, dramaturg, and theatre scholar who has performed, directed, written plays, and worked as a dramaturg on various experimental theatre productions in New York City. He also founded the International Institute for the Study of Performance and Spiritual Movements (<http://nml.gc.cuny.edu/PSM>). In Spring 2005 Edmund will direct *Dr. Faustus: Occult Remix*, an adaptation of Christopher Marlowe's *Dr. Faustus*, at Baruch College. He has taught theatre courses at Marymount Manhattan College, Baruch College, Hunter

College; in Spring 2006 he will teach one course in Experimental Theatre and one course in Realism and Naturalism in Theatre at NYU. Edmund received his Ph.D. in Theatre Studies from the Graduate Center, CUNY and a B.F.A. in acting from Southwest Texas State University.

Patricia Ticineto Clough, 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.

Jane House (translator, director, producer) Ph.D. in Theatre, The Graduate Center, CUNY, has taught acting, theatre history, and criticism at Lehman College, NYU, and Vassar. Professional acting: Broadway in *Lenny*, national tours of *Bedroom Farce* and *An Inspector Calls*, in regional theatres, on film, and on TV, where she spent three years playing the English immigrant Liz Stuart on *As The World Turns*. Directing: Threshold Theatre Company, Love Creek Productions, and Lehman College. Translations from Italian: Manlio Santanelli's *Emergency Exit* (w/Antony Molino), Pier Maria Rosso Di San Secondo, Federico Tozzi (w/Mimi D'Aponte), Natalia Ginzburg, Luigi Pirandello, F.T. Marinetti, and Ettore Petrolini; many of they plays can be found in *20th Century Italian Drama: The First 50 Years* (Columbia U. Press, 1995), which she co-edited with Antonio Attisani. She is the founder and Artistic Director of Jane House Productions, established in 2002. For more information please visit: www.janehouseprods.com.

Special thanks: John Barbarino, Amelia Carpenito, Daniel Gerould, Silvia Giampaolo, Peter Harris, Frank Hentschker, Gayle Moynihan, Elizabeth Small, and Jan Stenzel.

The Martin E. Segal Theatre Center (MESTC), The Graduate Center, CUNY, is a non-profit center for theatre, dance, and film affiliated with CUNY's Ph.D. Program in Theatre. Originally founded in 1979 as the Center for Advanced Studies in Theatre Arts (CASTA), it was renamed in March of 1999 in recognition of one of New York City's outstanding leaders of the arts. The Center's primary focus is to bridge the gap between the academic and professional performing arts communities by providing an open environment for the development of educational, community-driven, and professional projects in the performing arts. As a result, MESTC is home to theatre scholars, students, playwrights, actors, dancers, directors, dramaturgs, and performing arts managers, as well as both the local and international theatre communities. The Center presents staged readings to further the development of new and classic plays, lecture series, televised seminars featuring professional and academic luminaries, and arts in education programs, and maintains its long-standing visiting-scholars-from-abroad program. In addition, the Center publishes a series of highly regarded academic journals, as well as books, including plays in translation, all written and edited by renowned scholars. <http://web.gc.cuny.edu/meste>

Executive Director, Daniel Gerould
Director of Programs, Frank Hentschker
Director of Administration, Jan Stenzel

The MESTC Publication Wing produces both journals and individual volumes. Journals include *Slavic and Eastern European Performance (SEEP)*, *The Journal of American Drama and Theatre (JADT)*, and *Western European Stages (WES)*. Books include *Four Melodramas by Pixérécourt* (edited by Daniel Gerould and Marvin Carlson—both Distinguished Professors of Theatre at the CUNY Graduate Center), *Zeami and the Nob Theatre in the World* (edited by Japanese Theatre authorities, Professors Benito Ortolani and Samuel Leiter), *Contemporary Theatre in Egypt* (which includes the translation of three plays by Alfred Farag, Gamal Maqsooud, and Lenin El-Ramley), *Four Works for the Theatre by Hugo Claus* (the foremost contemporary writer in the Dutch language), *The Heirs of Molière* (four representative French

comedies from the death of Molière to the French Revolution that are edited and translated by Marvin Carlson), and *Seven Plays by Stanislaw Ignacy Witkiewicz* (edited and translated by Daniel Gerould). *Theatre Research Resources in New York City* is the most comprehensive catalogue of New York City research facilities for theatre scholars.

The Graduate Center, CUNY, of which MESTC is an integral part, was founded in 1961 as the doctorate-granting institution of The City University of New York, the nation's largest urban university system. Here 4000 students and over 1700 faculty scholars, drawn from throughout the CUNY system and New York City's leading cultural and scientific institutions, join in the shared enterprises of teaching, learning, researching, and expanding the boundaries of knowledge. In this environment of intellectual discovery and exchange, twenty-eight research centers and institutes augment thirty doctoral programs in the humanities, social sciences, and sciences.

Ph.D. Program in Theatre, The Graduate Center, CUNY

MESTC is affiliated with the CUNY Graduate Center Ph.D. Program in Theatre, whose faculty includes distinguished professors, holders of endowed chairs, and internationally recognized scholars. Faculty members edit MESTC publications, working closely with the doctoral students in theatre who perform a variety of editorial functions and learn the skills involved in the creation of books and journals. One of the leading doctoral theatre programs in the United States, the Ph.D. program in Theatre at CUNY Graduate Center trains future scholars and teachers in all the disciplines of theatre research.

