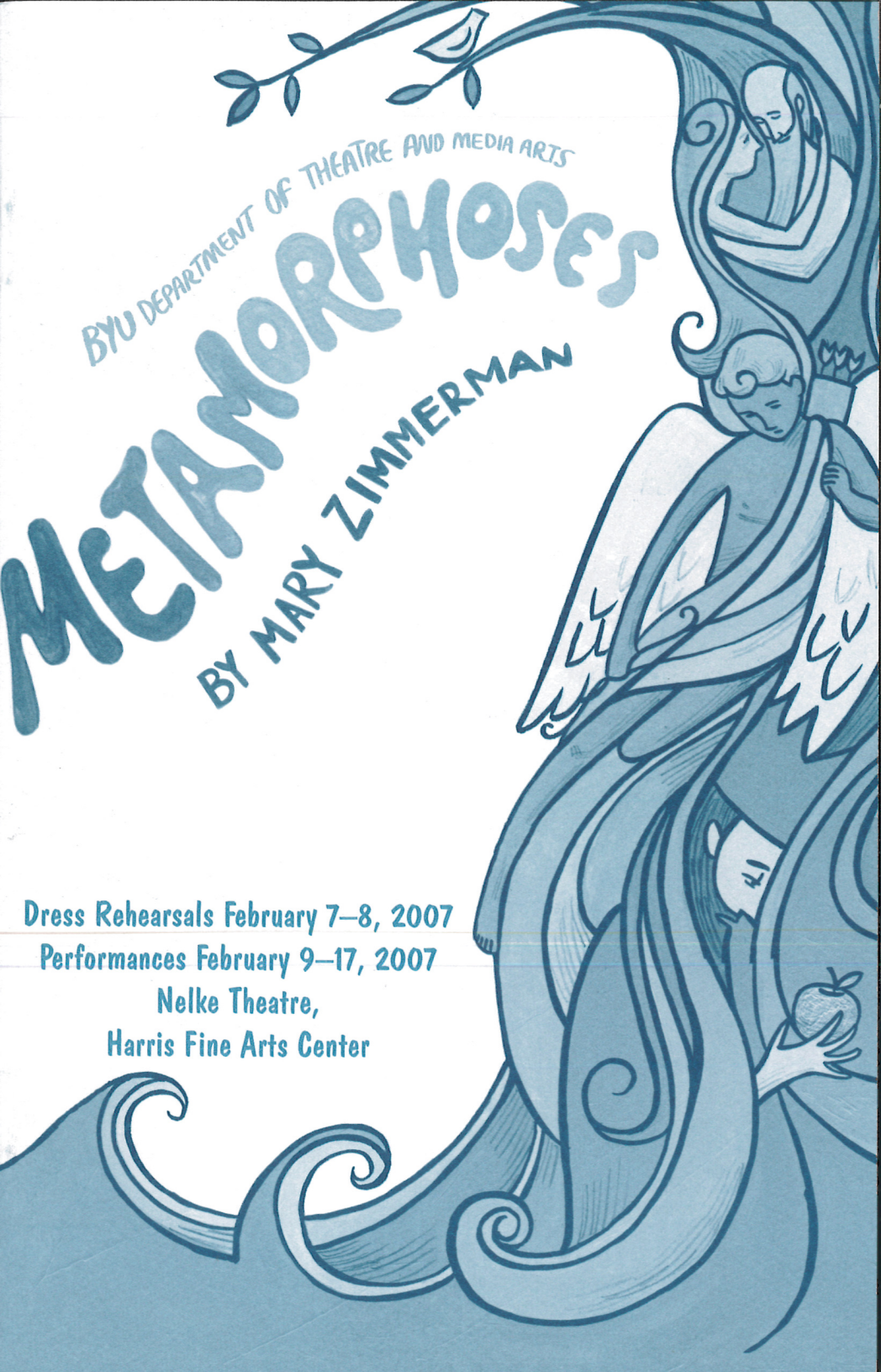




BYU DEPARTMENT OF THEATRE AND MEDIA ARTS

METAMORPHOSES

BY MARY ZIMMERMAN

Dress Rehearsals February 7-8, 2007
Performances February 9-17, 2007
Nelke Theatre,
Harris Fine Arts Center



REPORTING ARTS AND CULTURE

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METAMORPHOSES

BY MARY ZIMMERMAN

Based on the Myths of Ovid
Written and originally directed by Mary Zimmerman

Directed by Megan Sanborn Jones

The Cast

Courtney Montrose

Scientist, Oread,
and Baucis

Erika Riggs

1st Laundress, Psyche,
Hunger, and Tree Spirit

Valerie Payne

Woman, Daughter,
Mother, and Aphrodite

Sarah Jenson

2nd Laundress, Pomona,
Ceres, and Question

Carter Thompson

Midas, Buyer,
and Answer.

Joel Morgan Ray Bree

Servant, Eros,
and Philemon

Arisael Rivera

Bacchus, Vertumnus,
and Hermes

Eric "C" Heaps

Zeus, Silenus, and
Erysichthon.

Premiered in New York City by
The Second Stage Theatre, New York, September 2001

Artistic Director: Carole Rothman
Managing Director: Carol Fishman
Executive Director: Alexander Fraser

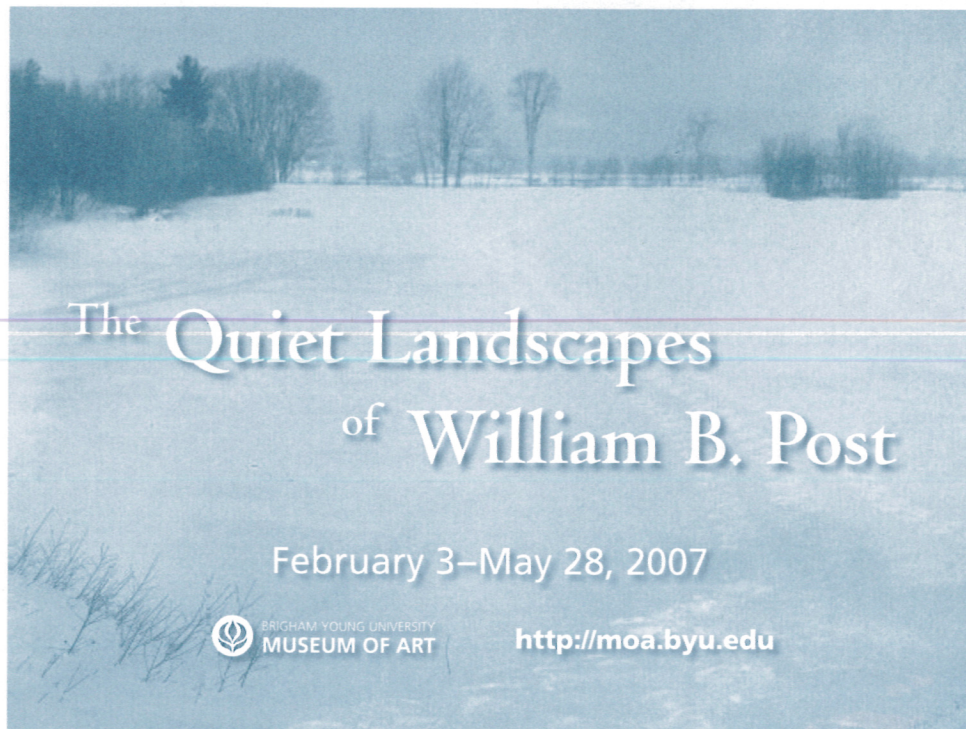
Metamorphoses was originally produced by
Looking Glass Theatre Company, Chicago

OVID'S METAMORPHOSES translated by David Slavitt,
John Hopkins University Press, 1994

Rainer Maria Rilke's Poem ORPHEUS, EURYDICE, HERMES.
Translated by Stephen Mitchell, 1995 Modern Library.

Production Staff

Director	Megan Sanborn Jones
Assistant Director	Maelyn Gándola
Production Stage Manager	Brian Ramos
Assistant Stage Manager	Miranda B. Giles
Dramaturg	Breanna King
Education Dramaturg	Miranda B. Giles
Scenic Designer	Melissa Webb
Costume Designers	Stacey Holland, Pamela Leavitt, and Jeffrey Sorensen
Hair and Makeup Designers ..	Stacey Holland, Pamela Leavitt, and Jeffrey Sorensen
Assistant Set and Prop Designer	Kailey Kimball



Defining Space

By Megan Sanborn Jones, Director

Throughout history, the places where theatre takes place has changed. In Greek times, the stage was a sacred space, complete with altar. This stands in great contrast to Elizabethan public theatre, where the familiar shape of the Globe theatre dominated outdoor plays. A three-quarter stage thrust out into the groundling's audience space, surrounded by raised boxes. Shakespeare describes this theatre space in *Henry V* as a "wooden O." Today theatre is staged everywhere from traditional proscenium stages to abandoned warehouses, or church recreation halls.

Lope de Vega, one of the great writers of the Spanish Golden Age, suggested that all one needs to do theatre is "two planks and a passion." For him the actual playing space is unimportant besides some device (a small stage made of two planks of wood) to demarcate the theatrical space from everything else around it. The opening line of Peter Brook's important work of directing theory, *The Empty Space*, suggests something different about a theatre space. Brook states, "I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged." Unlike de Vega, Brook feels theatre is made simply by one person's action being observed by another; there is no need to define the theatrical space. Both of these notions assume that space is an empty shell and needs only to be filled by something.

The production *Metamorphoses* complicates these notions of space because of the unique space the play was written to inhabit. Mary Zimmerman, the author and Tony-award winning director of the play, creates her theatre in such close collaboration with her designers that the space of the production is actually determined before the show is cast, or even before the play is written. Sometimes the team selects a space that is so site-specific that the play is unable to be performed outside that space. For *Metamorphoses*, the space decided upon by Zimmerman and her designers was, as described in the script, a "stage entirely

occupied by a square or rectangular pool of water, of varying depth." This pool served as a metaphor for the transformation theme of the production as well as a practical space for staging. The play was then written to be performed in this pool—stories were selected for their affinity to water, and the script has imbedded in it actions, dialogue, and setting that are inexorably tied to this pool.

The Young Company production of Zimmermans' *Metamorphoses*, however, has a very different set of spaces to contend with—the vast majority of the productions will be staged in cafeterias in elementary schools, although we have a short run in the Nelke theatre and will do at least one performance in a library. The logistics of this tour makes prohibitive the use of a pool of water. Obviously, it would be impossible to build and fill a pool at each school. Instead, we have taken the notions of transformation suggested by the pool and expanded beyond water to also make use of the other elements of fire, air, and earth.

In some ways we are following de Vega's ideas about the playing space of theatre. We will take "two planks," or in our case, enormous, beautifully illustrated fans, into an ordinary space. We will use these fans and four rolling Greek columns to differentiate between the theatrical space and the rest of the room. Following Brook's notions, we rely on the bodies moving through space to create the world of the play. The Young Company actors play people and they also become gods, nymphs, emotions, plants, and elements.

Brook's idea of the empty space presumes that a space is a vacuum, devoid of any memory, meaning, history, or potential. It seems to me that no space is entirely empty. Even cleared of furniture, a room still retains a sense of its other uses. An elementary school cafeteria clearly retains its primary function—the rooms generally smell of school lunches, and lunch room tables will have been moved to the side to make room for the audience sitting on the floor. But our hope is to transform this most ordinary space into a new one of mystery, beauty, and joy. 

The Nature of Origins

By Breanna King, Dramaturg

The *Metamorphoses* produced by the BYU Young Company is influenced by Mary Zimmerman, the playwright and Tony award-winning director of the original 2001 production. But it is also influenced by the world then and now, the actors then and now, and by the chili-cheese hot dog the audience member ate before entering the theatre. The question is: how far does influence go? What is the relationship between the origins of a play and the play's destination, or what the audience sees? Understanding this piece means grappling with its origins, and grappling with its origins means grappling with the nature of origins in any theatrical production.

In his article "Death of the Author," Roland Barthes, a critical theorist, looks at the influence and permanence of any person's position as originator or author. He observes a phenomenon within modern society to connect a work to its origins. He states, "The explanation of a work is always sought in the man or woman who produces it, as if it were always in the end... the voice of a single person, the author confiding in us" (Barthes 142-3). Barthes questions this as a possibility, explaining that as soon the work leaves the mind of the author and becomes something separate it is a distinct entity. It can only be interpreted for what it is, as it is seen, unconnected to anyone but the reader/viewer in this case. He asserts, "a text's unity lies not in its origin but in its destination" (Barthes 148).

It is necessary to understand the debate around the connection and separation of the text from the author, inasmuch as it seems to exemplify the

struggle in which Zimmerman appears to place herself as a theatre practitioner. Mary Zimmerman is a professor of Performance Arts at Northwestern University and has produced many plays in collaboration with the Lookingglass Theatre, which she helped found in 1988. *Metamorphoses* is one of various plays that have traveled to the New York stage, and it earned Zimmerman a Tony for best direction in 2002. Within all this success, Zimmerman's unique method of writing is a topic of conversation, and she has often been asked about it.

She describes her method of writing as archaeology. She states, "For me, from the moment a date for first preview has been assigned, I feel that the piece is lying in wait for us, buried underground" (Zimmerman 25). To begin she selects a text, in this case David Slavitt's translation of *The Metamorphoses* by Ovid. Based upon her feelings and reaction to the text she begins to formulate a design or concept for the show. She works closely with designers to create a space in which rehearsals for a show, not yet written, will begin. Next, Zimmerman selects a cast, generally consisting of actors she has worked with before. She does this because the next stage in this process is discussion and improvisation on the chosen text. The actors and Zimmerman spend time within the space created by her and the designers, and between rehearsals she writes the script. She says, "The paradox is, the piece is made and shaped by the digging itself: it is both unpredictable and utterly preordained. It is made by who we are, who we are together, the circumstances of production, and the conditions of the world as they exist and change

throughout our rehearsal process. We can't know what the piece will become, but it is inescapable" (Zimmerman 25).

She believes she is nothing more than an instrument acknowledging the power of the world and its influences in creating the text, removing herself from position as author. Likewise she creates new texts out of existing texts and eliminates previous authors. It seems she embraces Barthes' idea that the author is now dead. However, in the midst of this Zimmerman states, "Given all of this, my pathetic ego urges me to be clear here: I do write the text" (Zimmerman 32). She finds it necessary to connect herself to this creation. It cannot exist without her, and she, in part, exists because of her text.

Does Mary Zimmerman exist in this production of *Metamorphoses*? As practitioners and as audience members, is that connection important? This



production is invariably different from that of Zimmerman and her team. Just as any theatre production differs from its "original." Does knowing the original existed make a difference? Does knowing the originator existed make the experience more valid?

The nature of theatre is innately connected to letting go of creation, as works are done over and over by different teams with different influences. These productions are seen each night under new circumstances with different audiences. The author becomes lost somewhere along the line. And yet has reading about Zimmerman's process changed your viewing of this production? Barthes claims that, "To give a text an Author is to impose a limit on that text" (Barthes 147). That sentence in and of itself limits both the text and the author, not to mention the audience.

Speaking of the actors Zimmerman says, "These people come to rehearsal and they are full of the world. If allowed they can carry the world inside" (Zimmerman 33). Not only actors, but directors, designers, dramaturges, audience members, and even playwrights carry that world. This world is merely a touching point and not an explanation. Using the author as an explanation might limit, but connecting the originator(s) to a production creates a web of ideas and possibilities that overcome limits. Grappling with the nature of origins gives one the opportunity to explore within their differing worlds. 🐼

Bibliography

Barthes, Roland. *Image, Music, Text*. New York: Hill and Wang, 1977.
Zimmerman, Mary. "The Archaeology of Performance." *Theatre Topics* 15.1 (2005): 25-35.

THE CAST

Joel Morgan Ray Bree (*Eros, Philemon, Servant*), Crescent City, CA, is a theatre arts studies major planning to go to law school. His acting credits include Oberon in *A Midsummer Night's Dream*, Creon in *Antigone*, and Riff in *West Side Story*.

Eric "C" Heaps (*Zeus, Erysichthon, Silenus*), Provo, UT, is a senior in the theatre arts studies program with a second major in Portuguese. Recent credits include Old Man in *Bus Stop* at BYU. He has also recently directed works by Harold Pinter, Tad Mosel, and Edmond Rostand. He is currently serving as executive director for New Play Project, a local theatre company.

Sarah Jenson (*2nd Laundress, Ceres, Pomona, Question*), is a sophomore at BYU majoring in nursing with a minor in ballroom dance. This is her first time performing on the BYU stage. Other acting credits include Marilla in *Anne of Green Gables*, Luella in *The Diviners*, Mrs. Trotsky in *All in the Timing*, and many others.

Courtney Montrose (*Scientist, Oread, Narrator, Baucis*), is a sophomore at BYU and is a pre-acting major. She is excited for her first opportunity to be in a BYU production. Other acting credits include the title role in *Antigone* and Anita in *West Side Story*.

Valerie Payne (*Woman, Daughter, Mother, Aphrodite*), is a senior majoring in theatre studies with a minor in music and English. This is Valerie's first onstage role in a BYU production. Previous credits include Viola in *Twelfth Night*, an Urchin in *Little Shop of Horrors*, Ophelia in *Hamlet*, *You Can't Take It with You*, and *Oklahoma!*

Erika Riggs (*1st Laundress, Hunger, Tree Spirit, Psyche*), Highland Village, TX, is a freshman who plans on majoring in English education. This is her first role in a BYU production. Recent credits include Chiffon in *Little Shop of Horrors*, The

Baker's Wife in *Into the Woods*, and Tiger Lily in *Peter Pan*.

Arisael Rivera (*Bacchus, Vertumnus, Hermes*), is a senior at BYU majoring in theatre arts studies. Acting credits include Demetrius in *A Midsummer Night's Dream*, Cal in *The Little Foxes*, Father in *Maror*, Joseph in *Top of the World*, Pepe in *West Side Story*, and Simon Gascoyne in *The Real Inspector Hound*.

Carter Thompson (*Midas, Vertumnus, Answer*), Stansbury Park, UT, is a freshman who plans to major in theatre arts studies. This is his first role in a BYU production. Recent credits include Huckleberry Finn in *The Adventures of Tom Sawyer*, Son in *WASP*, Boris Kolenkov in *You Can't Take It with You*.

PRODUCTION STAFF

Maelyn Gándola (*Assistant Director, Female Understudy*), San Diego, CA, will be receiving her BA in theatre arts studies with a communications minor in August. Recent directing and assistant directing credits include *Proof* and *Stuck on the Edge* at BYU, and *The Tempest* at MiraCosta College. Additional technical theatre credits include *Die Fledermaus* and *Fuente Ovejuna* at BYU, and *Hamlet* at the New Village Arts. Recent acting includes principle roles in *Doubt* at BYU, *The Children's Hour* at MiraCosta College, and *Picnic* at the Coronado Playhouse.

Miranda B. Giles (*Assistant Stage Manager, Education Dramaturg*), La Habra, CA, is a senior in the theatre studies program. She recently worked as the dramaturg for *Die Fledermaus*. Other BYU credits include stage managing the *Celebration of Christmas*, *BYU Blast*, and *The Lion, the Witch and the Wardrobe*. She also works as the events coordinator for the Division of Arts Production, and holds an associates in technical theatre from BYU-Idaho.

Producing Staff

Artistic Director	Rodger Sorensen
Division of Design and Production Director	Rory Scanlon
Production Manager	Russell D. Richins
Production Coordinator	Tracey Woolley
Production Assistants	Danniey Palliser, Janice Jenson
Technical Director/Properties Advisor	Travis Coyne
Assistant Technical Director	Ward Wright
Expeditor	Mitchell Glass
Draftsman	Joseph Olson
Special Projects Coordinator	Frank Weight
Special Projects Assistants	Todd Anderson, Bryan Mason
Resident Stage Managers	Janae Wheeler, Grace Momberger
Scenic Studio Crew	Matthew Leavitt, Jennifer Lind, Allen Argyle, Jared Massic, Brian Ramos, Kristen Metzger, Matt Walser, Matt Walser, David Miller, Michal Trenerowski, Devon Waixler, Joey Waxter
Sound Coordinator	Troy Streeter
Sound Crew	Stuart Maxfield, Joseph Belliston, Mat Goebel
Scenic Artist	Jennifer Mortensen, Jennifer Lind, Cami Thornock
Properties Designer	Melissa Webb
Costume Shop Manager	Donnette Perkins
Costume Assistant Manager	Deanne DeWitt
Cutter/Draper	Mary Jane Wadley
Costume Crafts	Hollie Tippetts
Hair and Makeup Supervisor	Shiloh Cheney
Hair and Makeup Assistant	Marnelle Hardy
B-Room Coordinator	Erika Landeen
Wardrobe Supervisor	Erin Bjorn
Wardrobe Assistant/Maintenance	Jennifer Tobey
Marketing Assistants	Martin Pulido, Bryce Youngquist
Poster Design	Rachel Orgill
Publicity Photographer	Mark Philbrick
Business Manager	Kyle Nielsen
Accountants	Aric Johnstone, Rohit Adhikary Mariah Turner, Danny Dalton
Scheduling Manager/Front of House/Ticket Office Manager	Paul Duerden
Scheduling Coordinator	LynDee Winterton
Scheduling Secretaries	Analise Richards, Ariann Overson
Ticket Officer Administrator	Luke Rebarchik
Ticket Office Accountant	Jennifer Baker
Ticket Office Shift Supervisors	Katherine Cole, Elise Fisher, Maren Tucker
Ticket Office Cashiers	Jared Brenner, Julianna Hopkins, Katie King, Byron Kirkland, Jenilyn Reeves, Elizabeth Thomas, Margaret Winn
House Managers	Cynthia Cluff, Scott Barton, Cy Wood, Jacob Long, Ben Sparks
Ushers	Anna Cluff, Stefi Davis, Melissa Engstrom, Amberly Lee, Sara Logan, Sara Scott, Suzanne Smith

Summer Wood as Belle in *Beauty & the Beast*, 2005

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Enrich your Theatre Experience

- Know before You Go** The study guide located in the center of your program is also published online usually two weeks prior to opening night. Visit performances.byu.edu for any updates.
- Meet the Company** Following every Thursday performance.
- Production Forum** Thursday, February 15, 11 a.m., Nelke Theatre
Learn how the different artistic elements of the production are perceived and used.