



THE MAGICIAN'S GARDEN

A PLAY BASED ON
OPIMUM & OTHER STORIES.

By **GEZA CSATH** was adapted
and directed by **Lauryn Axelrod.**

Stage Manager.....Alexandra Bowe
Costume Designer...Alexandra Bowe
Lighting and Set Design by Lauryn Axelrod
Musician....Andrea Fiuczynski
Lighting and Sound Runner...Ellen Simpson
Costume Construction...Judith Lane, Chin Tao
Costume Mistress....Erin Durrett
Poster and Program by Anne Kenney

We would all like to express our sincerest thanks to Bill Dixon and the Black Music Division for so graciously allowing us to use Paul Robeson House for this production.

Also we extend our gratuity to Danny Michaelson, David Groupe, Mike Rancourt, Dave Beach, Ray Dooley, the Intro to Costume Design class, Steve Wall, Alex Sokoloff, Erik Holmberg, Georges Longree, and any and all who worked to make this show possible.

CAST

CHARLIE ZELENY
SUSAN VERRILLI
GILBERT MENDOZA
ABIGAIL GAMPEL
PETER KALIVAS
KRIS STAPLIN
CATHERINE MCKAY





My friend, your senses will have more
Gratification in this hour
Than in a year's monotony.
What the delicate spirits sing to you
And the beauties that they bring to you
Are no empty, idle wizardry.
You'll have your sense of smell delighted,
Your palate in due course excited,
Your feelings rapt enchantingly...

Come then! Come! Even if it prove my death!

-FAUST-

Geza Csath was born in Szabadka, a town within the Austro-Hungarian Empire in 1887. Csath's mother died when he was nine years old and he was left in the care of his father- a lawyer and well-respected member of the town's intelligensia. Csath had hoped to become a painter, but his father, an amateur musician, wanted him to become a concert violinist. Upon rejection from the Academy of Music, Csath enrolled in the Budapest Medical School.

Csath became a specialist in Neurology, spending 3 years (1910-1913) in clinical research, publishing, finally, a major monograph, "On the Psychic Mechanism of Mental Disorder." During this time Csath also contributed to many of the period's literary journals as well as establishing a reputation as a music critic.

Csath began smoking Opium in 1909 and by 1910 he was injecting even larger doses of morphium and pantopon.

Fewer than a hundred stories, a couple of plays, and a slim volume of his music reviews, are the entire yield of 1908-1912, his years of accomplishment. In 1913 he left the city to become a country doctor. Escape from Budapest made it possible for him to indulge in Opium, without the restraint of family and friends, whom he also shocked by a sudden marriage to a young woman disapproved of by all.

His addiction notwithstanding, Csath served in WWI. By the time he was released, he was not only physically ill, but also showed signs of insanity. He carried knives, had his family followed by detectives, and finally, in the presence of their infant daughter, he shot his wife with a revolver. He was moved to an insane asylum where he tried, unsuccessfully to commit suicide. Months later he was able to escape, and made a last desperate effort to reach Budapest. At the new demarcation line, he was stopped by Serbian border guards. After a short struggle he gave up...he suddenly swallowed poison and died. He was 31.

There is a very close corrolation between Csath's stories and his life, and for this reason The Magician's Garden is a special kind of biography...It is the biography of Csath's life and mind as an opium addict...



THIS PLAY IS DEDICATED TO YENI COHEN WHO SHOWED ME
THAT ONE HAS ONLY TO LOOK AT THE WORLD AROUND
HIM TO FIND BEAUTY, MYSTERY AND MAGIC.