

THE MAIDS



**THE MAIDS
(LES BONNES)**

**BY JEAN GENET.
TRANSLATED BY BERNARD FRECHTMAN**

Directed by ADAM SUSSMAN
Set Design IAN KIESEL
Costume Design BETH TAYLOR
Lighting Design KATRINA MAURER

Stage Manager ANNA PENNIMAN
Asst. Stage Manager CAITLIN LOEHR
Asst. Stage Manager ORIANA SHAPLIN
Sound Design EMERALD CATRON
Master Electrician FRANK LAFRAZIA

Solange LAURYN STARKIE
Claire MOLLY FITE
Madame SHANNON PAYNE

The Maids was written in 1947

This is not a finished work, nor is it a work in progress. It is an exploration of the fascinating world of Jean Genet and the incredible work, power, finesse, and will required to bring it to anything resembling life.

Cigarettes are briefly smoked in this production.

Cover Photo: *At the Palace Theater (3)* by Weegee

Jean Genet (1910–1986). Over his lifetime Genet always fancied himself a bad boy and an outsider. Raised by a foster family- a great stigma in those days- after being abandoned as an infant by his mother, he turned to thieving and prostitution. Genet claimed identification with those marginalized by society. Prisoner, criminal, homosexual, and bastard were all labels that Genet wore proudly.

Genet wrote five semi-autobiographical novels (some of them while incarcerated) including *Our Lady of the Flowers*, and *The Thief's Journal*, followed by a period of intense dramatic writing. His stage works include *The Maids*, *The Balcony*, and *The Blacks: A clown Show*.

Starting in the sixties Genet became ultimately known as a political thinker and activist working and identifying with such oppressed groups as the Black Panthers, and the Palestinians. Most if not all of Genet's work deals with people who are oppressed.

"The schoolteacher asked us to do a little assignment. Each student had to describe his house. I described mine and the teacher said my paper was the best. He read it out loud and everyone made fun of me, saying, 'But it's not his house, he's a foster child', and suddenly such a void opened up before me, such humiliation. All of a sudden I was such a *foreigner*-that's not too strong a word...After that I could only feel at home among oppressed people of color or the oppressed in revolt against Whites. Maybe I'm a Black who's white or pink, but still Black. I don't know my family" – Jean Genet

"Genet has a vision of an infinitely rapid rotation which merges the poles of appearance and reality, just as, when a multi-colored disk is spun quickly enough, the colors of the rainbow interpenetrate and produce white. They become his favorite mode of thinking. He indulges knowingly in false reasoning. The most extraordinary example of this is to be found in *The Maids*." –Jean Paul Satre

LIGHT BOARD OPERATOR: Simone Rainey SOUND BOARD
OPERATOR: Daniel Herter STAGE HANDS: Lizz Kamaroff, Colette Hill
WARDROBE: Caitlin Clarke LIGHT HANG: Amber Lee, Toby Levin,
Sarah Coon, Michael Gough, Tor Puckett

I need to thank so many people for making this production possible. I must thank the drama faculty for letting me put up this play and specifically Jean Randich for pushing me, as well as Roberta, Dina and Janis for helping me out with this production in many ways. I need to thank my AMAZING stage manager Anna Penniman, as well as the cast and crew for all their great work. Special thanks to Lauryn, for finding the time to devote herself to this production on top of class work, raising a kid, and planning a wedding. And a thousand thanks to Matt and Willow for letting me whisk Lauryn away for rehearsals. I also need to thank Ian Kiesel an incredible designer who was on board with this production as early as last year. Also special thanks to Beth Taylor who has had a shocking trial by fire and come out stronger and with some incredible costumes. Katrina for your stellar work. I also need to thank Simone Rainey for sticking by me and giving me excellent advice. Munizeh, and Krissy Wright for the same. Ally, Cheryl, Rachel, and Michael for letting me talk and talk about the production even though I know they could have cared less. The Turks (Melis, Bilge, Tugce) for your sound dramatic advice and friendship. I'd like to thank my family for always standing by me and giving me confidence, and always schlepping up here to see a show. Finally special thanks to Andrew Cancellieri and the scene shop, Frank LaFrazia, Barnabas Rose, Michael Giannitti, Sue Rees, Danny Michaelson, Terry and all the techies for their work.

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Molly would like to thank God Almighty, her wicked awesome family + friends, and Mario the Milkman (wink wink).

Shannon would like to thank the lord, the usual suspects, and Odds Bodkins

Drama Faculty and Staff: Dina Janis, Janis Young, Terry Teitelbaum, G. Wilson Schrock, Roberta Levitow, Jean Randich, Danny Michaelson, Sue Rees, Michael Giannitti, Steven Bach, Frank LaFrazia, Andrew Cancellieri, Barnabas Rose, Terry Teitelbaum.