

Mahmood Karimi Hakak

1973-1992

THE ACADEMY OF LANGUAGE

مکتب زبان



Above Takhte Tavoos
Off Mir - Emad
3rd Street
Last Building on the Left
Tehran - Iran
Tel : 856282
Hours : 8 - 8

INDIVIDUALIZED METHOD

This method extensively uses audio - visual equipment. Out of every six hours the student will have one hour of tape, two hours of conversation, one hour of reading and writing, one hour of special activities to include flash cards etc., and one hour of film, filmstrip and reading machines.

Term : 30 hours

Term Commences : ABOUT ONCE A WEEK

Tuition (including texts) Rls. 5,400 (\$ 83.00)

REGULAR PROGRAM

Eight week terms of 50 class hours (6 hours a week)

All Levels of Persian (nine courses) FROM SALAM TO KHAYYAM

Small groups (average of eight participants)

Term Commences : ABOUT EVERY TWO WEEKS

Tuition (including texts) Rls. 4000 (\$ 59.00)

INTENSIVE PROGRAM

6 to 12 week terms of 150 class hours (12 to 24 hours a week)

Elementary Persian I - II - III (Conversation, reading, grammar)

Intermediate Persian I - II - III (reading, speaking, writing)

Advanced Persian I - II - III (speech, composition, literature)

Small groups (average of six participants)

Term Commences : ABOUT EVERY FOUR WEEKS

Tuition (including texts) Rls. 15,000 (\$ 222.00)

PRIVATE TUTORING

ANY TIME ANY DAY ANY WHERE

Tuition Rls. 400 (\$ 6.00) Per hour

THE ACADEMY OF LANGUAGE instructional staff is composed exclusively of professional Persian language teachers, all of whom have had wide language teaching experience in universities, companies, American Peace Corps, tutorial or other settings.

All course materials at the Academy of Language have been developed especially for the Academy program and are based upon specific instructional objectives .

Certificates, including a precise description of material covered, are awarded in Advanced program. Conversation testing is administered by Academy's staff.

Behrooz Neirami, Managing Director

Mahmood Karimi, Director of Courses

Covering Atchison County Since 1878

Atchison County MAIL

Fairfax • Rock Port • Tarkio • Watson • Westboro

Class Features Iran

Tarkio is now offering its students a class on the language and culture of Iran. This class meets two nights per week.

Mahmood Karimi, a student at Tarkio, and a native of Iran is teaching the course.

Mahmood was born in Mashad, Iran, in 1948. After spending four years in the Iranian Air Force, he attended the University of Tehran, for two years. He has now come to Tarkio to receive his Bachelor of Arts degree in theatre arts.

Mahmood has taught Persian as a second language for several years and has developed his own method of teaching in this

field.

He has also worked as an actor and director at the Iranian television and movie studios.

In the class, Mahmood spends the first forty minutes on the reading, writing, and speaking of Persian. The last twenty minutes deals basically on the culture of the country. He presents Iran's past, present, and possible future.

Mahmood is very interested in having several speeches and lectures about Iran. The first of these will be held on Friday, Sept. 24, at 6:30 in the library auditorium.

Tarkio Avalanche
September 17, 1976

Iranian Will Teach Language and Culture

Being offered at Tarkio College this Fall is a course on "Iran, It's Language and Culture." The course is being taught by Mahmood Karimi Hakak, a native of Iran and student at Tarkio College, and by Dr. Sally Ahl of the college faculty.

By the end of the term a student enrolling in the course will know the Farsi (Persian) alphabet, be able to use a dictionary, read basic books, and write simple sentences. He will also have an idea of today's customs and way of life of the people of Iran. Registration for either credit or audit is open until Sept. 20.

Mahmood Karimi Hakak is a native of Iran and is a theatre major at Tarkio, graduating in December. Prior to entering Tarkio he attended the University of Tehran in Iran. His experience includes teaching Farsi to the American Peace Corps in Iran in 1972-73. In September, 1973, he began teaching Farsi as a second language at the Academy of Language in Tehran advancing to the position of Director of Courses. He has developed his own method of teaching Farsi to international students.

In addition to his teaching experience Karimi has appeared as an actor in movies and on television in Iran and has worked as a director both for the stage and for educational television.

in

To The Back Yard Of Prison

by Mahmood Karimi

I-The prisoner of prisoners-
in my "only eye," prison,
which, is the sphinx of my
curtain,
the barrier of being with my
father
and the day of judgement
which is not too far.

I said to you;
Get up! when I sat on your
silence
and rose to your sight.

In the streets:
there is the sound of the horses'
hoof,
and in the air
the long and short waves of
sound.
And the coronation of the
"Fourth Reich"
which if not this one
what difference does that one
make?

I said to you:
come home
"my prison is addicted to your
forgetfulness."

The curtain is now open,
and the sky is crying to my
inadequacy,
and thousands of half-dead
leaves
are falling on the ground.
The soldiers and their bayonets
-half dead-
are passing me,
And their high boots are all red
with the blood of half-dead
nature.

In my mirror, I stared at you
"so beautiful!"
you laughed
and my mirror broke.

I escaped to the street *lucky*
and joined the crowd of *lucky*
People
who were standing
in the line for bread.

You!
are so lucky:
For when the road of your life,
Is the rendezvous of sad mo-
ments;
you can be jealous,
of the happiness of the people
in the street.

And I!?
I am so prosperous:
That I dance,
In the celebrations of the people
in my town.
And sell coffee,
In their lamentations.
By Mahmood Karimi

TO YOU, FRIEND!

By Mahmood Karimi

Many of the times;
I have passed through the
museums
of the ancient words.
And have reached to the futile
thoughts of the innocent facts.

Many of the times;
I have borrowed,
Everyone of the chivalric ideas
for the children, in the
orphanages
(waiting for the dreamy
mothers)

Many of the times
my political beliefs
(in all)
have been plundered
in the tavern's auctions

Now, friend!
Bring me the bottle
and decorate my bedroom

Now, friend!
Say not a word of dispute!
Say all of glory

Cause Rostam*
has no longer the (muscles)
he has grown breasts.

*Rostam is a great national hero
in Persian mythology.



Tarkio College

Dec. 11, 1976

To Whom it May Concern,

Our class about Iran has been very interesting, and I feel that I have learned a lot about Iranians, their culture and their language. In the beginning of the semester we spent 40 minutes on the language and 20 minutes on the culture. Later, Mahmood changed this to one meeting for language, and one for culture.

First, in language we learned the alphabet. Then Mahmood gave us some vocabulary. Next we learned about verbs and then started on a few conversations.

In our meetings on culture Mahmood explained the government's history, the different life styles of the people (e.g. city, village, and tribes people), the religions, some customs that are peculiar to the Persians (e.g. public baths, women wearing veils, women and men sitting separately at social functions), and many other things. Some of these, he explained, are traditions and are not practiced by too many people anymore. He used slides, books, a guest lecturer, and his own personal experiences to tell us about things, making it very interesting. The only aspect of the class that I didn't like was that sometimes Mahmood's viewpoint was biased. He should have been a little more objective when explaining.¹

Mahmood has a great enthusiasm when he talks about Iran and is very concerned and excited about teaching people things, especially about his country. This, I think, is what made the class so interesting. Our classes always seemed to go by very fast. I just wish that he would be here next semester so that I could take it again

to learn more of the language and culture.

Yours truly,

Priscilla Pierce

Priscilla Pierce

Sophomore at Tarkio College

Sally W. Ahl, Ph.D.

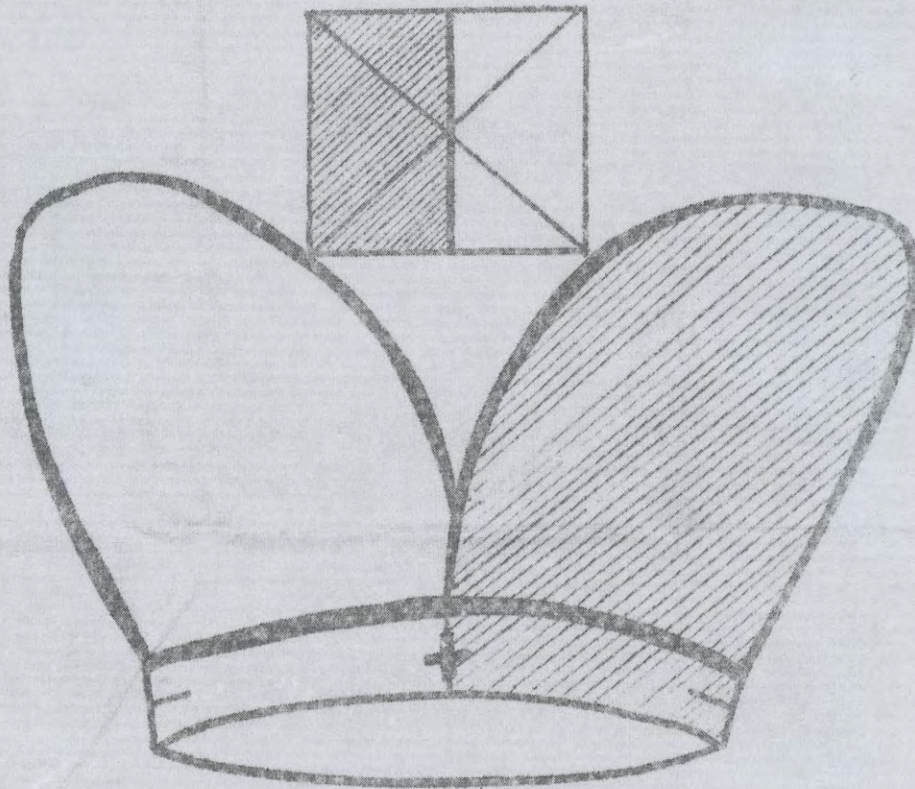
Sally W. Ahl

Associate Professor of Religion

Sponsor for the course

1 Mahmood explained that for issues he had looked objectively at both sides before deciding on his view. He understands now that he has to be sure students, too, understand both sides he considered and then his conclusions.

RUTGERS UNIVERSITY
Department of Theater Arts at Douglass College
and
School of Creative and Performing Arts
Presents:



CALIGULA

by Albert Camus

SEPTEMBER 30 - OCTOBER 2

LEVIN THEATER

8 P.M.

Rutgers University
Department of Theater Arts at Douglass College
and
School of Creative and Performing Arts
Presents:

CALIGULA

By ALBERT CAMUS

Directed by MAHMOOD KARIMI-HAKAK

Stage Manager: Anthony Sloan
Set & Light Design: Roger Paradiso
Costume & Make-Up Design: Olivia Bissell

Choreographer: Nancy Metzger
Poster Design: Simin Karimi

Debi Jacobson.....Assistant Stage Manager
Donna Kane.....Prop Mistress
Susan Steinberg.....Technical Director
Kevin Daley.....Assistant Set Designer
Frank Buntschuh.....Assistant Light Designer
Rose Riggins.....Sound
Vanessa Kelly.....Technical Assistant
Marcia McBride.....Technical Assistant
Melody Smith.....Technical Assistant
Barbara Bell.....Costumer
Linda Reynolds.....Costumer
Jeff Wallach.....Costumer
Debra Sprague.....House Manager

CAST

Lee K. Richardson.....Caligula
Tom Kjellberg.....Caligula
Carol Hansche.....Caesonia
Marvin Jefferson.....Melicon
Stephen Innocenzi.....Scipio
Bill Christ.....Cherea
Marjorie Berman.....Drusilla
Peter Bendeviski.....Old Patrician
Scott T. Howland.....First Patrician, Poet
Jere Babst.....Second Patrician, Poet
Geoffrey Haberer.....Third Patrician, Intendant
Brian Moran.....Mucius, Poet
John Nichols.....Mereia, Metellus
Bill Hogdon.....Lepidus, Poet
Vinnie Crapelli.....Octavius, Poet
Jonn Wasser.....Knight, Poet
Elizabeth Whitehouse.....Musicus' wife
Fran Fishman.....Lucius' wife
Deloria Smith.....Octavias' wife
Brian McDonough.....Guard

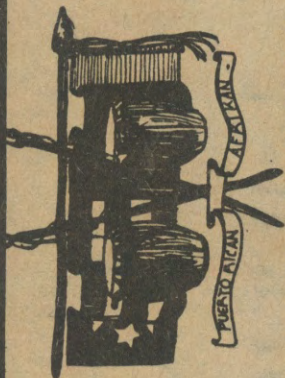
Thanks to: Ronald Roston, Avery Brooks, Terry Bennett,
Chris Grege, Kate Pinner, Vickie McLaughlin,
Joseph Miklojcik, David Gawlikowski, Pat McCreary,
and Kathy Yaros for their guidance and help in
this production.

Special thanks to John Bettenbender for his support of the
experimental student productions.

BLACK

VOICE

November 15, 1977



RUTGERS UNIVERSITY

CARTA

BORICUA

Volume 9, Issue 10

Both Sides

On the backside of the win-
dows

geysers

rising, rising

from the eyes of the earth

crying

the grey sky of this day

the backside of the windows

memories

of mine

falling down

and on this side of the win-
dows

I

through the

reflexions of my reflex-
tion

comes calm

through many groan

through my own crucifix-
ion

falling prey to

chairs

books

prose

clothes

wantonly

sit alone

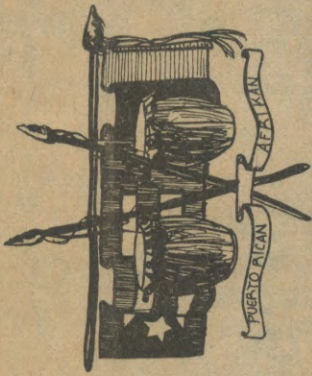
Adapted to English
by tonsloan

Correction

Last week's poem, *Both Sides*,
was authored by **Mahmood
Karimi-Hakak** and adapted to
American English by Tonsloan.

BLACK VOICE

October 11, 1977



RUPTERS UNIVERSITY

CARTA BORICUA

Volume 9, issue No. 2

Karimi-Hakak Speaks about Caligula

By ANDRE DESANDIES

"*Caligula*," by French existentialist Albert Camus and directed by Mahmood Karimi-Hakak was presented at the Philip J. Levin theatre, September 30, October 1 and 2.

Life, death conflicts

"*Caligula*," is about the conflicts between life and death that one man must fight within himself. The point is that Caligula, the hero, continues to fight for what he believes is right, although he knows that he is doomed to die.

Caligula sees death as a transference to another place. He refuses to compromise his feelings. This is Camus' existentialist theory. Life, and fulfilling the meaning that life has for a person is the most important part of existence.

Added twist

Karimi's direction of "*Caligula*" gives it an additional

twist. Karimi is not only the director of the show, but he has a personal connection with it. He is as much a part of "*Caligula*" as it is a part of him. His deep feelings for the play expresses what he is all about, to the point that his different moods are what make the play. It's an inner personal satisfaction that he gets from the play, that calls for the extremist views.

Thrice rewritten

Albert Camus rewrote this play three times to get the desired effect from it. It was first written in 1938, then rewritten in 1945 and in 1958. The writing that Camus preferred was the 1945 version, and that is the one that Mahmood has chosen to interpret. In that version, the stress was on logical extremism, not just murder as was stressed in the others.

Also unlike the others, Caligula is considered a hero for doing what he knows is right. He is shown as being very strong.

Karimi says that the play is a

mixture of "Hamlet," "Macbeth" and "King Lear," because of the macabre murders, the excitement, and the craziness that it displays. It may be a little hard to explain or understand, but it should be something quite interesting to watch and become involved in.

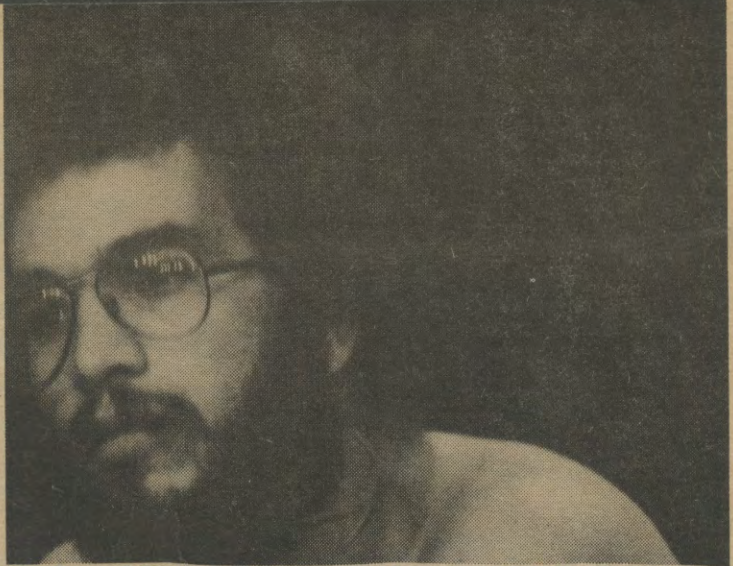
Two-part character

Karimi has also done something that's not very well known to modern theatre. He splits up the character of Caligula into two parts. A Black and a white are both playing the part of Caligula, depicting the inner conflicts the character had and the white vs. Black conflicts in this country.

The Black Caligula is Lee Richardson, and the white one is played by Tom Kjellberg. Mahmood thought that it would be more effective if two actors played the same part. The rest of the cast consists of about eighteen more people.

I-stage

To add to the uniqueness of



Mahmood Karimi-Hakak, split character of Caligula into two identities

the play, the set also plays a very important part. The stage, designed by Roger Paradisio, is in the shape of an "I." This is important because it symbolizes

Caligula getting into himself. In the top center, there is something very similar to a coffin, which Caligula enters, that

(Continued on Page 7)

(Continued from Page 6)

is. He is going into himself.

The play is quite symbolic. Besides the stage being in the shape of an "I," it is also an arena stage, which means that the audience looks at it from all sides. The seating surrounds the stage. Then, there is a bare stage without any furniture. All of this helps to give expression to Mahmood's moods.

Personal facts

Karimi is a 29 year old Persian who has been in theatre for eight years. "Caligula" is his first full length production in English. He had done other things in America which were not in English.

Mahmood has also done television, radio, and some movies while in Iran, but he says that none of them compare to what he is doing in "Caligula."

Karimi attended two years of college at the University of Tehran (Iran) and also a year as an undergrad of Tarkio University (Missouri). In January of 1978, he will enroll into the graduate program at the School of Creative and Performing Arts (S.C.P.A.) at Rutgers.

Philosophical sharing

Mahmood is an especially philosophical person who always appears to be deep in thought. But, this doesn't keep him from being a very cheerful person full of wit and charm.

Karimi is the kind of person that one likes immediately. That's because he has charisma.

What he always expresses is sharing and trust. He wants to give to everyone. He likes the feeling of being able to share what he has with someone else. He believes that if someone has an idea or a feeling such as what he has with "Caligula," why should he keep it to himself. That's the reason why "Caligula" is free.

Karimi says, "Caligula" should be a learning experience. I want everyone to see it. I don't want to take the Rutgers students' money!" There's a unique warmth about this man.

Notes Black arts

Being as in tune as he is with himself and the world around him, Karimi says that he is fascinated by the Black man's culture. He realizes that there is so much in the people, going back thousands of years, and, that's why Black arts are so much more in depth than white entertainment.

Karimi also notes why much of the Black theatre here in America is not really appreciated by the whites because of the fact that they (the whites) don't really understand what's going on. There's so much behind what's happening, it can't really be fully apprehended by a person with a completely different background. He notes that he would-thus, rather be associated with Black theatre. Still in all, he loves all people and appears to be loved by everyone in return.

Mason Cross School of the Arts
and
Douglass College , Rutgers University

Present a stage reading of

PECULATION

a "fantasy" by

ANTHONY SLOAN

Directed by

MAHMOOD KARIMI

with

Margaret Catov.....Stage Direction
Sherry Smith.....Vivan
Donald Smiley.....Oovas
Joeseph Mancuso.....Suffran
John Nichols.....Sloom
Lou J. Stalsworth.....Olsen
Lee K. Richardson.....Oseen
Marvin Jefferson.....Pakas

Tuesday March 7, 1978

THE BLACK HOUSE
Douglass College

ENTERTAINMENT

PROVIDES FOR SCHOLARS' PROGRAM AT MASON GROSS SCHOOL

Rutgers receives \$250,000 Levin gift for theater arts

NEW BRUNSWICK — Rutgers University has received a \$250,000 gift from the Philip and Janice Levin Foundation to support theater arts scholarships at the State University.

Janice Levin, head of the foundation, said \$25,000 will be provided in each of

pus and establish law scholarships at the Newark and Camden law schools.

The new funds will establish a Levin Scholars program at Rutgers' Mason Gross School of the Arts to aid students selected on the basis of merit and demonstrated potential capacity to make a significant contribution to the arts.

The gift was accepted by Michael F. Luck, president of the Rutgers University Foundation, a corporation which oversees private giving to the State University, and by John Bettenbender, dean of the Mason Gross School of the Arts.

Luck described the gift as a "magnificent example of intellectual venture capital of the most critical kind." He said it will enable the University "not only to attract excellent students in the arts, but also to hold those specially

scholarships this year. They are:

Mary Ethel Schmidt of 1263 Mt. Vernon Rd., a magna cum laude graduate of Lycoming College. At Rutgers she has written a one-act play, "Close Your Eyes," which was selected for production in the director-playwright series at the University, won first place in a New York competition, and has played off-off-Broadway.

Joseph Rose, 3 Haven St., an actor-director in the theater arts graduate program and a teaching assistant at Douglass College. An alumnus of William Paterson College and the American Academy of Dramatic Arts, he was a professional actor for six years.

Deborah Jacobson of Troy, N.Y., and a resident of 255 Suydam St. She is a student in the acting program and has served as a teaching assistant at Douglass. She has played leading roles in

the next 10 years to support scholarships for students in programs associated with the Levin Theater.

The Levin Foundation in 1974 provided \$1 million to the State University to build the Philip J. Levin Experimental Theater on the Douglass College cam-

talented and aspiring students it already has."

Bettenbender, citing what he called keen competition for graduate students throughout the country, said he believed the scholarship program would acquire national prestige and draw more and more top students to Rutgers.

Philip Levin, who died in 1971, was graduated in 1929 from what is now called the Camden Law School of Rutgers University and served on the University Board of Trustees and Board of Governors for eight years.

Mrs. Levin is a member of the University's Board of Trustees and the Board of Overseers of the Rutgers Foundation.

Five students have been awarded the two productions at Rutgers and is a graduate of Brown University.

Barbara Young of 124 Cranbury Arms, who holds a master's degree in creative education from Rutgers. She has attended the University of British Columbia and holds a psychology degree from Carlton University. She has designed costumes for several studio and workshop productions, has taught costume construction, and is associate designer for the New York production of "Are You Now or Have You Ever Been."

Mahmood Karimi-Hakak, a native of Tehran, Iran, and a resident of 267 George St. He directed Genet's "Caligula" at Rutgers in 1977 and has been invited to repeat the production at the Performing Garage in New York in spring 1979. He is author and producer of a children's play, "Little Sunny," which was presented first at Rutgers.

'Little Sunny' to debut

NEW BRUNSWICK — An open-air theater production will be performed at Joyce Kilmer Park at George and Albany streets at noon tomorrow.

The production of "Little Sunny," drama, dance, music and mime drawing upon traditional folklore, will be staged by the Creative Arts Street Theater.

Appealing to a broad audience, but especially children, the performance is another event in New Brunswick Tomorrow's "More Streets for People Festival." The Middlesex County Cultural and Heritage Commission is cooperating in the free festival.

Comprised chiefly of students at the Mason Gross School of the Arts of Rutgers University, CAST was founded by Mahmood Karami, author-director of "Little Sunny." Designer Lloyd Harris created costumes and props for the play which give the illusion of a theater set. His designs depict the author's characterizations of fire, wind and water.

THEATER

22 NEW JERSEY MONTHLY/SEPTEMBER

ME AND MY MIRROR, Rutgers University Student Center, Multi-purpose Room, New Brunswick (201-932-1766). A one-man play by Mahmood Karimi-Hakak, 9/19 at 8, free.

Theater workshop *Home News Sunday July 9, 78* signup tomorrow

NEW BRUNSWICK — Got a whole summer with nothing to do? If you happen to be between the ages of 7 and 16, you're welcome to join the free, six-week summer theater workshop at Emanuel Evangelical Lutheran Church.

The workshop will cover writing, directing and producing and runs from 9:30 a.m. to 12:30 p.m. weekdays.

The leaders are Mahmood Karimi and Margaret Catov of the Rutgers University School of Fine and Performing Arts.

Funding for the staff came from public and private sources such as New Jersey Bell Telephone Co., PSE&G, Rutgers University and the New Brunswick Mutual Foundation.

The workshops will take place at the church's education building at the corner of Kirkpatrick and New streets.

Participation is limited to the first 40 young people who register in person tomorrow or who register by telephone before then at 545-2673.



A PLAY FOR CHILDREN

LITTLE SUNNY

MARCH 15 and 16

Jameson Studio Theatre

6:30 P.M.

written and directed
by Mahmood Karimi

Doughlass College
Rutgers University

For more information
call (201) 932-9892

Free
Admission

THE ISLAND

BY ATHOL FUGARD



DIRECTOR: MAHMOOD KARIMI

DECEMBER 19-21

LEVIN THEATER

201-932-9892

\$1.00

LPH

“The Island” is Coming to Douglass

Come visit □our island! And you don't need a plane to get there: campus bus or car will do the job.

The Island, a play by Authol Fugard, is back to take you away and there's no reason why you should miss out. I spent some time talking with the director, Mahmood Karimi-Hakak, and his cast, MARVIN Jefferson and Kenneth Johnson (perhaps well remembered for their captivating performances in last year's NTU production of *Death of a Playing Child*). The show is about “two prisoners who wish for their voice to be heard,” states Mahmood simply; “... the brainwashing that white society has put upon them and its effect on them.” In attempt to reach out and do something, they become involved with an annual prisoner's show, choosing as a catalyst the trial scene from the classic, *Antigone*. The concept of the show's setting extends from the belief that “every man is a prisoner of his own prison.” Mahmood and Lloyd Paul Harris, the set designer, create two different islands: one is the island of the audience, the other, the actor's. At times the action is switched between the two. (In the hopes, of course, to further impress upon the audience that “they too are also prisoners!”) *The Island* was done here at the University before. Mahmood chooses to *once again* deal with such a devastating text—not only to raise moral consciousness, but because identification is

extraordinarily real for both actors and director. Thus, the spirit of Black America and Iran fuse and becomes voiced through John and Winston, the two characters in the play. Marvin and Kenny, the sole actors in the show, share a close relation with their parts and their responsibility in sharing *The Island* with us. Marvin states that “as a black in America knowing the situation in South Africa, he can relate in a humane way using ‘inhumanity to man’ as a workable theme.” Kenny sums it up by adding “I feel this performance is a gift to the community.” And it truly is. It's all the more reason for everyone to check out an experience that involves them directly. Mahmood expresses his enthusiasm in working with two great actors with tremendous energy as well as a creative and most competent crew. Having run into no problems save for a tight budget which he recognizes as inevitable as well as an additional challenge, he sincerely urges all who are not afraid to think to come—because “you will advertedly be forced to think.” *The Island* will be presented at Levin Theater (Douglass campus) with a preview on Dec. 18. Tickets can be purchased at the Box Office for Dec. 19, 20, 21 performances. The final showing (the 21st) will include a post-curtain discussion: open participation; any questions/comments will be welcomed. Come! Support them. Support yourselves.

"MORE THAN JUST ANOTHER NEWSPAPER"

Princeton
SPECTRUM



DECEMBER 27, 1978

THE THEATRE THE

Two Men Are The Island

by Gerard A. Guarino

As stimulating to the eye and ear as any artistic experience, *The Island* was presented by the Forough Ensemble this last week at Levin theater, Rutgers University. It is the story of two black political prisoners captive off the coast of S. Africa and the personal feelings they express about their family, friends and enemies.

Athol Fugard wrote this serious account of racism and apartheid which still has very real ramifications today on many college campuses. The way in which the state maintains control over the black sector of the S. African

population is revealed as a sort of surveillance and harrassment after a person is brought into the state prison system. Director Mahmood Karimi-Hakak inspired the two performers, Marvin Jefferson and Kenny Johnson, to show this anxiety of men without freedom.

So the island is a very good setting for a play about men cut off from their family and friends. It is a classic metaphor of isolation; Jefferson and Johnson make you feel this isolation in the quiet of the setting. Often during the play I found myself so engrossed in the mood that I forgot about the rustic

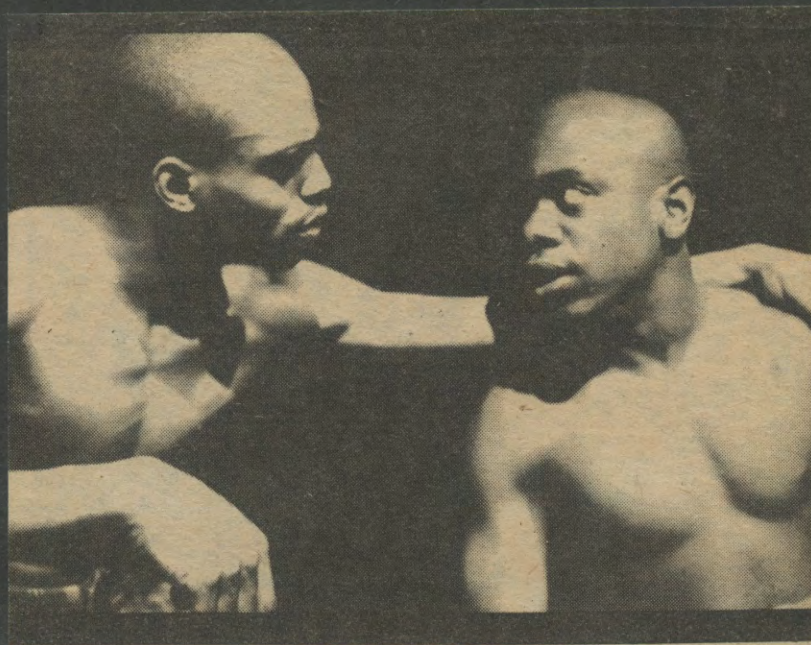
themselves, many of whom are there for their outspokenness against the ruling gentry of the state. It is ironic that the officials at the prison have allowed such an enlightening drama as this to be performed in front of the whole camp. The difference is that this is a drama about circumstances well documented and politically controversial. While actual prisoners could not have done these things, we are allowed to imagine how they would express such circumstances.

The Island also begins and ends with a lovely melody by Andre' Anthony with lyrics by Karimi. The message is

set design (simply wooden planks) and imagined the surroundings as the players described it.

The two men are preparing a play [*Antigone*] to perform at the annual show for the rest of the prisoners. The show has to do with a young woman's defiance of the laws of the state by burying her brother after he was condemned to rot without benefit of an honorable burial. The theme shows that her following of higher laws was in contrast to the ways of the state.

This self-sacrificial attitude is a parallel to the position of the prisoners



Marvin Jefferson and Kenny Johnson

essentially that they hope their children will see and fight the bigotry and repression that has mangled themselves. Melody Smith sings this song very well. But even more striking was the set design, a narrow stage made of rough-hewn wooden planks that move up and away from the audience like a path towards the future. This is repeated above the stage to encapsulate and throw wonderful shadows over the planks. The lighting is low and subtle except when a harsh bright spot highlights the two players as they are doing their hard labor or being stripped down for

inspection.

Marvin Jefferson and Kenny Johnson, however, are the real forces in the documentary story. They seemed to be unaware of the audience, in the sense that they were playing to each other. They are at times gentle, then violent; they move about the stage in a frenzy and later embrace each other with affection.

If you can see this production without losing some of your verve, then the sounds and descriptions did not stir your imagination; and that would be as unlikely as being stuck on a desert island without dreaming.

Disturbing entertainment**Play probes Iran's conflict**

by Colleen Zirnite

THEATER IS TAKING a new posture in New Brunswick, where it is not just the site of entertainment. The Levin Theatre on the Douglass campus is getting into the action. An impassioned young Iranian, Mahmood Karimi-Hakak, is stirring the excitement there.

Mr. Karimi-Hakak directed an emotionally-charged, imaginative production of *The Island*, by South African playwright Athol Fugard last week. He believes the drama, ostensibly about the oppression of South African natives by the white man, is also about a similar oppression of his own people by the Shah. The Levin production is heightened by the emotionalism of his personal feelings.

Like Fugard's *Boesman and Lena*, recently presented at the New Jersey Forum Theatre in Plainfield, *The Island* is a two-character play based on the tribulations of apartheid. The black man's anger and pain were expressed with no less intensity but a lot less clamor by Yolanda Karr and Jay Aubrey in *Boesman* than it was by Marvin Jefferson and Kenny Johnson in *The Island*.

MR. KARIMI-HAKAK defends his presentation as authentic. He thinks he knows how the people of South Africa feel because their situation is parallel to the one of his own people.

THE DIRECTOR has intensified the script

with a musical prologue and epilogue of original music by Andre Anthony with lyrics by himself:

"They make us work hard,
They make us run fast,
They beat us with their whips,
...We are singing, weeping; we weep, we laugh.

...All we want is for our children to see,
For our children to know,
For our children to fight."

The two characters mime digging and running, digging and running, faster, faster until they fall beneath the whip's lash, in an effective introductory choreographed episode.

Mr. Karimi-Hakak does not want his audience to "sit back comfortably, relax and watch the show," so he removed the chairs from the theater. Spectators sit on a bare stepped platform.

"Maybe that little bit of discomfort will make the audience think how uncomfortable they would be if they were living in another situation," he says.

ACTION IS LIMITED by the confining bars of a cell on a prison island off the African mainland, but the actors charge the dialogue with a vigorous vitality that sometimes borders on noise. They are prisoners just returned to their cage, exhausted after a day's workout

(Continued on Page 11)

(Continued from Page 10)

after a day's workout with shovel and wheelbarrow and wounded by the white guard's whip. They whimper momentarily as they wash the cuts on their lashed shaved heads, but soon get on with the brave business of living — and even laughing.

Johnny, the more intellectual and subdued of the pair, grooms Winston to play Antigone in a prison presentation of the trial and punishment of Antigone sequence in Sophocles' play. Kenny Johnson in the sometimes-comic role of Winston offers a welcome palliative to the pain viewers

cannot escape. The pain becomes acute as they feel with Marvin Jefferson who most sensitively portrays Johnny.

"I think it is my duty as a peoples' artist to make sure the voice of my people is heard by my audience," said Mr. Karimi-Hakak, and that is what he attempted with *The Island*.

Mr. Karimi-Hakak, a master of fine arts student in directing, is disturbed by the veiled or false picture Americans have of conditions in his country — a picture he wishes to correct and focus. He wants Americans to see "the prison we are living in in my country"

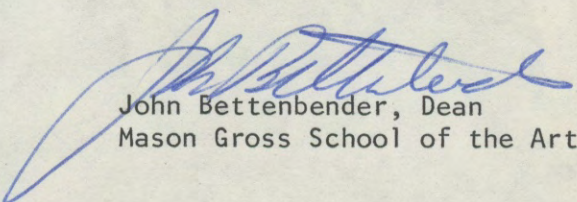


MASON GROSS SCHOOL OF THE ARTS • NEW BRUNSWICK • NEW JERSEY 08903 • 201/932-9289

October 11, 1978

To Whom It May Concern:

Mahmood Karimi-Hakak has received our support in his endeavors regarding the performance of "Tazyee" (a Persian traditional theater form) which will employ approximately two-hundred actors. This will be a day-long event covering the entire city of New Brunswick. It is an enormous undertaking and Mr. Karimi-Hakak will need all the support possible.


John Bettenbender, Dean
Mason Gross School of the Arts

Monarch's departure buoys students in U.S.

THE STAR-LEDGER,

Wednesday, January 17, 1979

By GERALD KAREY
and J. GREGORY CLEMONS

Several Iranian students studying at New Jersey colleges said they were pleased about the Shah's departure from strife-torn Iran, but expressed distrust of the civilian government that replaced him.

Their remarks reflect the difficulty the new prime minister, Shahpour Bakhtiar, will have in overcoming the stigma of having been chosen by the Shah to head the government.

* * *

Mahmood Karimi-Hakak, 30, a graduate student at Rutgers University School of the Arts in New Brunswick, said the "fall of the Shah is not only the fall of a monarch and a dictator, but a very clear indication of the Iranian people's independence from any form of imperialism."

He warned if the American government continues to support the Bakhtiar government, "We will see more bloodshed and demonstrations. If it starts supporting the opposition and stops supporting the Bakhtiar government, we will be able to settle the situation much faster."

Karimi-Hakak said if the United States continues to support Bakhtiar, it would be making the same mistake it made by supporting the Shah.

"Isn't it time the U.S. started helping the opposition leaders instead of an assigned leader it knows will not be able to stay at the head of this government?" he asked.

Another 21-year-old Iranian Rutgers student, who asked to remain anonymous, said, "I'm just so glad the Shah is leaving the country, but that doesn't

mean he doesn't have any more power because Bakhtiar is still under him. It's basically the same thing (type of government)."

She said since the Shah has had power over the Middle East country, "he has tortured political prisoners, ruined the entire economy of the country and spoiled the educational process."

"I just hate the Shah for being a fascist monarch," she said, her voice tinged with bitterness, "because I know what he has done to every single person there."

And, the Rutgers junior added, "I don't think he will be able to come back, not even if the United States brought him back with a coup like it did in 1953, the people wouldn't let him back in."

Meanwhile, Princeton University senior George Filey, spokesman for the Princeton Committee on Iran, a student group, said:

"We (the committee) are very happy about the Shah's leaving the country. We started this group last January when the riots broke out and at that time people were very skeptical of bringing the Shah's regime down."

"So, we feel our position . . . has been vindicated by the Shah's departure," he said.

* * *

Expressing skepticism about the future of the country and U.S. involvement toward the new government, Riley stated, "We're going to monitor the situation carefully and see what happens."

"It's not clear that Bakhtiar's government will succeed at all," he said, "but it is clear that it will not be as dominating."

Citing the undetermined number of

killings which have resulted since Iran become engulfed in political turmoil, Riley said the mass killings "were all the result of U.S. involvement in Iran and that's what the people were striking out

against."

According to Riley, the U.S. government sold more arms and military aid to Iran "than all other foreign countries combined."

Mahmood Karimi Hakak Carolyn Kempner
The Rainbow Project: A Poetry-Theatre Workshop
Sponsored by Middlesex County Arts Council's CETA program
Created with 70 fifth-grade students From Joyce Kilmer School
Middlesex, New Jersey
Spring 1979

For the last two months, as part of the Middlesex County Arts Council, artists in the schools program, actor-director Mahmood Karimi and writer-poet Carolyn Kempner have been working with the fifth grades at Carpenter School.

The material in this book represent some of the prelude to their production "The Rainbow", an experimental theater piece, which Carolyn wrote and Karimi directed.

I would like to thank Mrs. Katz for her enthusiasm and support. It is her energy that is responsible for the creation of this book.

Sentinel

Feb. 28, 1979

25 Cents

Vol. 60-9

Page 8 ... February 28, 1979

Iranian widening kids' horizons

by Joel Allegretti

MILLTOWN — "One of the things I found in a school of this type is they go by the traditional forms of theater: they take a script, memorize lines, make costumes. These elements limit a kid's creativity. I remove these limitations and open the doors that lock them in."

Mahmood Karimi-Hakak described his method of teaching experimental theater to fifth-grade students at Joyce Kilmer School.

He is one of 20 Comprehensive Employment Training Act (CETA) employees commissioned by the Middlesex County Arts Council to teach creative art workshops to fifth-graders. Besides drama, there are classes in creative writing, visual arts, music, and dance.

Karimi admits that the children have the creativity, but they must overcome 10 years of limiting their self-expression, which is the main ingredient of experimental theater.

Karimi named the body as a person's greatest limitation, and so, his classes are primarily composed of improvised movements. The students are asked to devise a situation and perform it without the use of words. The motion of the body becomes the only language.

"We are going to imagine we are one balloon," he told a group of children. One student became an air pump, and the others banded tightly together to simulate the limp balloon. As the boy pumped, the rest took steps out.

"I have a big needle in my hand," Karimi pressed his thumb and forefinger together. "Do you see it?" The students nodded.

He stuck the pin into the balloon and the children dropped to the floor.



IMPROVISE! — Mahmood Karimi, an experimental theater instructor, teaches the art of improvisation to a class at Milltown's Joyce Kilmer School. Karimi's course is part of a program sponsored by the Middlesex County Arts Council to expose fifth-graders to the creative arts.

"We're going to make a machine, whose product will be the students of fifth-grade-C," he told another class. He gave each child a number. "I don't want any planning. When you see my hand go down, number one goes down. We want to be quiet so that we can't hear anything in this room."

At the end of the session, he moved around the room, snapping his fingers and telling each student to name a show he had seen.

"Ice Capades."

"The Magic Show."

"The Magic Show."

"Dracula."

"Ice Capades."

The assignment for the next class was to choose a character from the show and mimic his most favorite motion. Each session is different, with moods varying depending on Karimi's lesson.

"I don't do the same things with the classes," he pointed out. "I have some 3,000 ideas in my head. Artists should be creative enough to create at the moment."

Karimi showed one class slides of several of Salvador Dali's surrealist paintings, the students voiced pleasure at the Spaniard's melting watches and desolate landscapes. Each child was to pick one object he liked in four paintings shown. Then for the next class, they were to write a play using the objects as characters giving each object one sentence of dialogue.

"The thing I want to draw out of a kid is the ability to express," he said, "then added, "The shyest kids are the most creative. The shy person doesn't agree with what the teacher says but doesn't express himself."

The 30-year-old Iranian has been in the United States since 1976. Before leaving his country, Karimi studied for two years at the University of Teheran and left because he did not like the school. He then went to work at the Academy of Language, also in Iran's capital. He authored six books on linguistics, which are used as texts there.

A fierce opponent of the now-exiled Shah Mohammad Reza Pahlevi, Karimi was imprisoned for two years for active dissent against the monarchy. He recollected seeing friends of his being tortured. Many friends were killed in the recent insurrection in Teheran.

Karimi is a follower of Ayatollah Ruhollah Khomeini. Politically, he describes himself as a "neo-socialist." He feels the American press has lied about the situation in Iran, to protect their capitalistic interests.

Someday, he said, he would like to return to Iran to teach.

He continued his studies in the States, where he received his B.A. In May, he will obtain a master's of fine arts in drama.

Karimi does most of his experimental dramatic work at the Levin Theater on the Douglass College campus in New Brunswick. Since 1977, he has done seven shows, two of which were reworked traditional plays. One of them, his production of Albert Camus' "Caligula," won Karimi a \$2,500 scholarship. He used two actors for the part of the main character, one portraying Caligula the man, the other playing his alter ego.

Karimi emphasizes that language is not the most important element of the theater. To illustrate this, he staged a show in which the lines were partially in English and partially in Persian. Even though the latter tongue was foreign to the audience, they understood the play by watching the actors' body movements, he said.

He is now preparing a play in which the dialogue will be completely in Persian. He is employing American actors, who are learning their lines phonetically.

Karimi chose Persian for two reasons: it is his native language, and it is one that no one in the audience would be likely to understand.

Asked who influences him, he responded, "Nobody. I don't want to repeat anyone. Influence is imitation."

But he did add that he is well versed in Persian and South African theater.

His classes with the fifth-graders end this week, and his goal is to stage an experimental show for an open audience. What pleases him is that the students are enthusiastic, and they have grasped his teaching concepts.

"They really make shapes," he said. "They create constant visual effects. After all, what is theater?"



HUMAN STATUE — It may look like a group of contortionists limbering up, but it actually is a way youngsters can learn about art, movement and their own bodies. Here, left to right, Robert Johnson, Karolyn Kempner, Mahmood Karimi-Hakak and Sara Linville form a human statue as Tossi Aaron plays music in the background. Yesterday, Ms. Aaron instructed a group of CETA workers who will be taking an arts program out to area public schools beginning next week.

Creative atmosphere brings joy

by DAN MC CARTHY
Home News staff writer

HIGHLAND PARK — The offices of the Middlesex County Arts Council at 707 Raritan Ave. have more coats hanging on the paneled walls than paintings.

Gray filing cabinets stand on the carpeted floor — while desks, stacked with papers, give the impression of a bureaucratic jungle rather than a place of creativity.

Yesterday, however, the sound of ringing phones was drowned by music and laughter.

Artists sang, danced and sketched pictures in preparation for courses they will be teaching in Middlesex County public schools next week.

Using a \$230,000 grant from the Middlesex County Comprehensive Employment and Training Administration, the Arts Council has helped teach "arts specialists" in areas from writing to music to painting.

The artists will conduct an eight-week workshop in fifth grades throughout the county, according to Nori Edelstein, an artistic coordinator of the project.

Seven artists, who are paid about \$9,500 a year, went to work in the school systems last month and, according to publicist Ann Makoski, another eight will begin work next week.

The training program, which ends this week, brings the future instructors in contact with those who have experience teaching the arts to youngsters. The CETA-hired workers also have had

to conduct extensive research for their workshops, according to Ms. Edelstein.

"The approach is non-academic," said the artistic coordinator. But, she added, "that is not to say it is not structured."

"We try to create a creative atmosphere," Ms. Edelstein said yesterday. "Out of creative thought will come all sorts of good."

Artistic instruction far removed from the back-to-basics school of thought came yesterday when Tossi Aaron taught some of the essentials of the "Orff Method" to the artists.

Ms. Aaron, an instructor at a private school in Philadelphia, said the Orff approach combines rhythm, poetry, movement and song in a "unified, integrated way that follows the natural development of the child."

Yesterday, it was the instructors who placed themselves in the roles of the children they will begin teaching next week.

They danced about the floor gracefully, listening to nothing other than their stocking feet make swishing noises as they slid across the carpet.

All the musical lessons taught were designed to show the instructors that students don't have to sit down with a book before doing something creative.

"Bet you didn't know you could do so many different things with your body, did you?" asked Ms. Aaron.

"Beautiful," responded Robert Johnson as he looked at the group form various "statues" by intertwining their bodies.

The artists, who for the most part will work in the schools on an individual basis, will spend about an hour a week with fifth-grade classes.

Most school districts in the county are participating in the program, according to Ms. Edelstein. However, there is some resistance to the program in various schools simply because the approach to education is new.

"I'm looking forward to it," said Mark Karell, a 29-year-old musician, who will begin teaching the course next week. "I'd like to give them (students) the opportunity to explore music in the world around them."

Karell said he is a bit nervous about going into the schools to teach — something he's had little experience doing. But, he added, "I can't see how they're not going to like it."

According to Ms. Edelstein, the children will not be graded. However, she did say reading and writing skills can only be enhanced through the course.

By writing their own songs and listening to poetry, the students should be able to improve their reading and writing ability, she said. In addition, project officials are trying to put together a magazine made up of the creative works of the students.

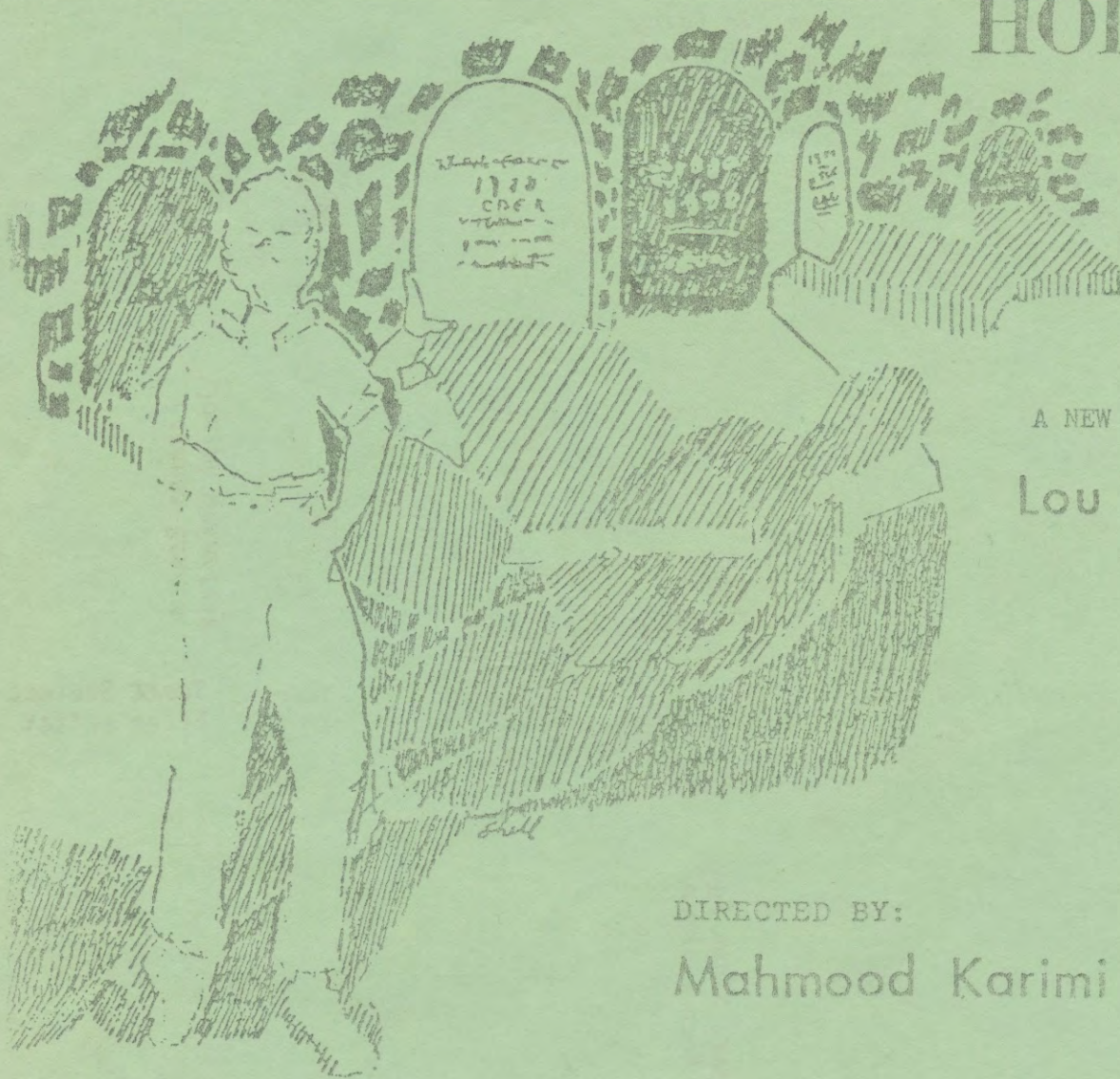
During the summer months, the project will be continued in schools' summer programs, public libraries and youth centers.

"This is not an easy job," said Ms. Edelstein. "You, as the artist, must stay interested in order to keep it exciting."

RUTGERS UNIVERSITY THEATRE ARTS DEPARTMENT OF DOUGLASS COLLEGE
AND
THE MASON GROSS SCHOOL OF THE ARTS

PRESENT:

REAPER'S HOLIDAY



A NEW WORK BY:

Lou j Stalworth

DIRECTED BY:

Mahmood Karimi

CREATIVE ASSISTANT Lee K Richardson

STAGE MANAGER Valarie Pendrick

SATURDAY APRIL 29 9 PM

SUNDAY APRIL 30 3 & 9 PM

LEVIN THEATRE - DOUGLASS COLLEGE

Set & Lighting
Kathryn M. Pinner

Sound & music
Byron Bernheim

Poster
Shelly Gelfman

Costumes
Lee K. Richardson

Margie Catov
Daniel Clark

Leslie Patak
Scott Sheaffer

Karla Pierce
Michele Crescenzo

Debra Goldfarb
Malcolm Douglas

Joseph
Mancuso

Eleanor Bannon
Joseph Weinstein

Stanley Karuzis
Jane Przygocki

Stuart
Jacobs

Scott Sovinee
Ellen Metter

Asst. Stage Mgr.
Fran Fishman

Special to thanks

Paul Friedland
Lloyd Paul Harris

Sound running: Fran Cavais

Lights running: Barbara Carey

FOROUGH ENSEMBLE

in

PASSION OF ASHURA

"A Free Adaptation of Persian TaziyeH"

Adapted BY:

Mary Ethal Schmidt

Directed BY:

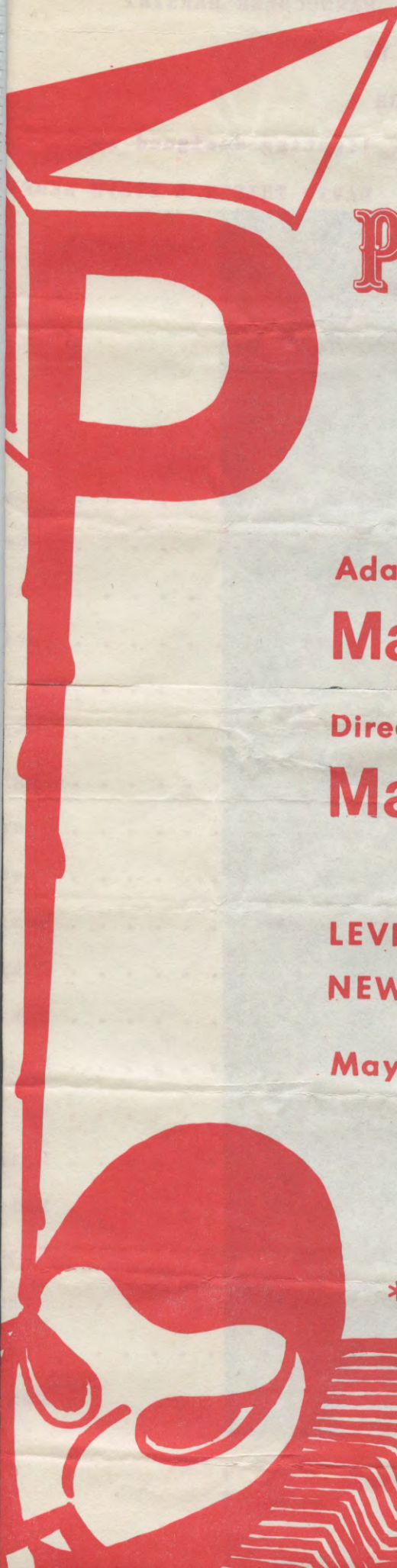
Mahmood Karimi.Hakak*

**LEVIN THEATRE, DOUGLASS COLLEGE
NEW BRUNSWICK, N.J.**

May: 3-6, 9-13

8Pm

* Mahmood's direction is in partial fulfillment of his MFA degree
in Theater Arts.



BRUNSWICK

PACKET

Wednesday, May 9, 1979

New Jersey's Oldest Weekly Newspaper

By COLLEEN ZIRNITE

You get sand in your shoes when you take the peek into Persian culture offered by the Forough Ensemble at the Levin Theater in New Brunswick last week and this week. You may also get some in your crop if you accept the ginger cookies offered the viewers during the wedding scene of the freely adapted Persian play, *Passion of Ashura*. It's all part of the audience involvement that is becoming the signature of director Mahmood Karimi-Hakak.

To involve December audiences of *The Island* in the suffering of slavery, or at least some discomfort, the young Iranian director removed all the chairs from the Levin theater and encamped viewers on the hard floor.

The *PASSION OF ASHURA* is also concerned with slavery — the determination of the followers of Hussein to avoid becoming the slaves of Yazid. The theater chairs are again put in storage. Viewers sit on mounds of sand.

INSTEAD OF designing a set, Terry Bennet designed an "environment" that converted the whole theater into a corner of desert. Supported sand piles covered with rope mats, placed in the round, substitute as seats.

The production, splendid with religious spectacle and rituals is colorful pageantry that elicits a sensual but non-intellectual response from most American viewers. Their lack of historical background or knowledge of the reasons behind the action leaves them emotionally detached. Though they sit in the sand with Hussein and his followers, their involvement remains physical or the response of their animal instincts to the players tears, racking sobs or joyous dances.

The first scene is a puzzling tableau which depicts Hussein and Shemer, the commander-in-chief of the enemy troops, in taunting banter as they play and swing on circus-like trapezes hung from the sky, actually the theater roof.

Hussein and his people wear white Kismet-styled garments. Hussein's head and waist are decked with blue bands. Shemer is dressed in scarlet

Persian symbolism misses Western target

pants and an ornately-decorated black vest. Despite the clues of the costumes, the symbolism of the scene remained an enigma to me until I asked the director to identify Shemer.

DIRECTOR KARIMI-Hakak's original plans were to present the passion play without any narrative at all, but he conceded to our ignorance by letting Hussein relate some facts of the Taziyeh. In addressing his people after prayers on their ninth evening together, Hussein reminds them that tomorrow is their journey's culmination.

He notes that their family number has dwindled to 72. He recalls that the rule of Mohammed was handed down first to his father and then to his brother who both refused to "make a fuss." Now that the rule is his, he would like to end "the tradition of sitting back and getting killed." He warns that Yazid, who leads Shemer's troops, is hungry for power and would take them into slavery.

Marvin Jefferson who plays Hussein is a promising young actor, but he has a lisp that makes it difficult for viewers to grasp the unfamiliar facts of his recitation. The digested history slipped into the dialogue is not enough. Hussein is adamant that his people hold their stand. He does not permit anyone to leave camp for water even though the children are dying of thirst — not even when his wife brings him his own infant son who is on the brink of death.

The baby's death is the first emotional experience. Next Hussein's brother is killed when he sneaks out for water. In the end Shemer beholds Hussein.

THE PASSION play ends with a recession, around and around and around and around the theater. Once or twice was effective, but the audience, already tired by an unexplained 45 minute delay in opening, and stiff from squatting in the sand, became restive as the players circled by endlessly.

The easy Mid-Eastern pace requires patience by those accustomed to our urban hustle. Too, Western manners would have called for an explanation that technical difficulties with the accoustical equipment were responsible for the hold-up. A program note would have been helpful explaining that the first ten days of the month Muharram are dedicated to the mourning for the death of Hussein at Karbala which is celebrated by Taziyeh (passion plays).

Persian passion

(Continued from page 14)

sians encouraged one another to rise against their oppressors. Today the Taziyeh is symbolic.

Such information is helpful in understanding the passion. It could have been dispensed via a note in the program, an announcement preceding the play or through a narrator.

The Forough Ensemble is to be commended for introducing a colorful and interesting art form to the campus of Douglass College. The Passion of Ashura, adapted by Mary Ethal Schmidt, will be presented by the Rutgers University Theater Arts Department of Douglass College and the Mason Gross School of the Arts May 9 through 13 at 8 p.m.

The Persians were forbidden to do theater, but since they have always tried to keep the arts going, explains the director, they created Taziyeh, thus having theater in a religious frame. For 300 years Persians were under extreme oppression. The Taziyeh offered a way to express revolution. At first, through performances of the passion play, Per-

(Continued on page 17)

Ramblin' Rose
invites you to

*A very special
evening of*

Persian Poetry

حافظ میخواید کسی خوش بردی
دلم زور کسی چون در این قراره

recital by Mahmood Karimi

in
English and Persian
Tues., Dec. 11, 8pm

RSC, main lounge

Refreshments

FREE

Bring your Persian Friends too!

You are invited to take an
**EXCURSION INTO
PERSIAN CULTURE**
A seminar in five Sundays
starting April 13
12:00 noon to 3:00PM,
Graduate Student Lounge
Rutgers Student Center
Come experience and share
five weeks of intensive
exploration into the
religious, artistic and
ritualistic culture of
Persia, and join others
in Artistic expression through
this unique workshop
approach.
Conducted by Mahmood
Karimi
**INTERESTED????
CURIOUS????**
For more information
contact the Rutgers
Student Activities Office,
932-7984
A small fee is required
for participation.
Come explore a new world!
Sponsored by Ramblin Rose
and the Graduate Student
Association.

F5238

'The Island' returns to Douglass theatre

NEW BRUNSWICK — The Island, a play by South African playwright Antol Fugard, will be staged again at the Levin Theatre, Douglass College Campus from Jan. 25 to Jan. 28. Performances will be at 8 p.m.

The play was first performed in late December on three nights, but the response was so favorable that director Mahmood Karimi-Hakak was asked to do it again. For ticket information call 201-932-9892.

Saturdays at 1:30 and 3:30 pm
September 12 - October 17

Hartley House Theatre
413 W 42nd St. (9th Ave) N.Y.C.

Deborah Meier



Synopsis & music by
Sanche Bobrow

Story by Samad Behrangie
adapted and directed by
Mahmoud Karim-Hakak

Little Black Fish

On Stage, Children!
presents

ABOUT THE COMPANY...

ON STAGE, CHILDREN! has been performing plays for children in and around the metropolitan area since 1976. The company performs a full season of plays at the Hartley House and Vineyard Theatres and also tours with its productions to area schools and institutions.

Basic to the philosophy underlying the work of O.S.C. is the desire to bring together audiences of children from diverse economic, ethnic, and racial backgrounds and to have them share in the experience of viewing (and often participating in) plays that focus on various important aspects of their lives and the world they live in.

All of the plays presented by O.S.C. are original and have been devised for the multi-ethnic, interracial company of professional actors. Most include audience participation--thus the name ON STAGE, CHILDREN! Among the plays in the active and constantly growing O.S.C. repertory are Jennifer and Her BAG LADY!, You + Me = WE, Androcles and the Lion, The Alice-in-Wonderland Game, Harlequin and Company, HOW THE WORLD GOT WISDOM...A Celebration of African Folklore and Cinderella: UPDATE!.

ON STAGE, CHILDREN! is a not-for-profit unincorporated association. To date, we have not received funding of any sort and all of our plays are produced on our box office receipts. Because we want to be certain that our productions are financially accessible to anyone who wishes to see them, we have kept our ticket prices to the barest minimum level. It goes without saying, therefore, that we would be delighted to accept any tax deductible contribution that any individual or organization might like to make.

For further information relating to the company (e.g., participating, contributions, bringing an ON STAGE, CHILDREN! performance to your school or organization) please feel free to contact Lee Frank, Artistic Director, at 866-9584.

P.S., Because of our economic situation, we cannot afford to pay for commercial advertising. We therefore rely on the Free Listings and word-of-mouth to draw our audience. If you liked the show, TELL SOMEONE!!

On Stage, Children!

presents

Little Blackfish

story by

SAMAD BEHRANGIE

adapted & directed by

MAHMOOD KARIMI-HAKAK

music and lyrics by SANCHIE BOBROW

translation by Mahmood Karimi-Hakak & Deborah Maier

assistant director - CHRISTOPHER ROTHWELL

with:

PAUL DU BOIS

ELIZABETH LYNN HALVORSEN

TRACEY HICKS

CAROL ELIZABETH KISSLING

DONNA KLIMEK

NIKE LANNING

MUSTAPHA NOR

ELIZABETH TEAL

costumes & props by CHERYL PETERSON

stage manager--MARCK A. FEDOR

flyer & program design by DEBORAH MAIER

This production is dedicated to the memory of Mehdi Najafi

Staff for ON STAGE, CHILDREN! :

LEE FRANK - Artistic Director

JOAN MAZZONELLI - Managing Director

DONI CHAN - Technical Director

LOXIE DALEY, PIERRE ROBERT - Resident Directors

The next ON STAGE, CHILDREN! production, HOW THE WORLD GOT WISDOM... A Celebration of African Folklore, will open at our new performing space on the Eastside: The Vineyard Theatre: 309 East 26th St. (between 1st & 2nd Aves.). Performance dates will be Saturdays, October 10 through November 21 at 2:00 & 4:00 PM.

Next at Hartley House Theatre: Androcles and the Lion (an old favorite). Saturdays, October 31 through December 5 at 1:30 & 3:30 PM.

We look forward to seeing you at both of these productions!

SPECIAL THANKS TO: Michael Schomaker, Amy Frank, Bernard Kinzer, Scott Milnor, Peggy Jennings, Hershell Gates and our many friends at Hartley House.

Iranian playwright mixes art with politics

THE

PRINCETON

PACKET

New Jersey's Oldest Weekly Newspaper

Wednesday, November 26, 1980

By KAROLYN KEMPNER

"I am here in this country," said creative arts doctoral candidate Mahmood Karimi as he drank coffee in the Rutgers Graduate Student Lounge, "because I am choosing between being an unknown corpse or a useful artist."

The 30 year old Iranian-born Karimi first came to this country in January, 1976, to complete his undergraduate theater studies at Tarkio College in Missouri. Prior to his departure, he studied theater at the University of Tehran, and acted in numerous movies and television shows. He was also employed as a linguist at Tehran's Academy of Language, where he taught, wrote text books, and designed courses for foreign students.

Because of his fondness for inserting radically oriented fables into his texts and his unwillingness to support the Shah's political party, Karimi experienced several threatening encounters with the Iranian Secret Police. "They told me that if I kept teaching these things, I was ruining my life."

After finishing his B.A., Karimi went on to receive his M.F.A. in Directing from Rutgers Mason Gross School of the Arts. He then returned to Iran for a brief time.

"When I went back last October," Karimi recalled as he gestured slowly, "I was shocked. My feeling was that there was a new, much more dangerous fascism in my country. But please understand that whatever I say is just a personal point of view. I don't belong to any political associations, either American or Persian."

"Basically, under the Shah's regime, we have been de-culturalized. The young people have nothing to lean on. Khomeini gives them a toy to play with — only this time, it is a real machine gun. Their response is like the enthusiasm of the youth in Hitler's Germany."

"You see," Karimi explained, as he played with the coffee cup, "Iran has never been a thoroughly Moslem country. The Moslems fought the Persians and forced them to adopt their religion. They burned our books, closed our theaters and forbade our rituals. Poetry was in the peoples' hearts, so it became the main means of communication. In my country, poetry is the heartbeat of the culture. There is a lot of underground work being published anonymously now. Khomeini does not have an

organized system to control publishing the way the Shah did."

Karimi sees the situation in Iran as politically fascinating and as deeply symbolic of the struggle for change within individual and global consciousness. He paused in thought for a while and then continued, "Religion was a tool to get rid of the Shah and establish a more independent government. We are at a very touchy and sensitive point. Khomeini created the hostage situation because he was losing control and needed to unify the people. But my people want their own system. They do not hate Americans; American people are oppressed just like ourselves. It is the governmental tactics and structure that they want changed."

"I believe that when the fighting began with Iraq, they thought Iran would be an easy conquest. But they failed to consider the deeply-rooted cultural and religious bond which makes Iranian people fight with teeth and nails. The war is having a positive effect. It is unifying the country. It has become a matter of our fatherland."

Ultimately, Karimi sees all the difficulties as happening for the highest good. "You see," he mused, "a revolution is not a dinner party. America is a country of instants. Instant coffee, instant pain reliever, instant oven cleaner. A revolution is a



Mahmood Karimi.

process of birth. A child does not mature overnight, and neither does a country. My country needs time to be culturally, educationally and economically rebuilt."

While his country is engaged in the struggle for social transformation, Karimi sees his work as an opportunity to expose the diversity and richness of Persian art to the Western world. "If art is drawn from purity and truth, it has no cultural limitations. The international community must know that we are not as primitive as the

media depict. I want to show the American people the brilliance and fertility of my culture."

Toward this goal, Karimi has formed the **Farrough Ensemble**, in memory of Iranian poet Farrough Farrokhzad. Born in 1935, she began writing at age 16, and by 25 had already published three volumes which were hailed as extraordinary. At the age of 32, after the completion of her epic, **Let Us Believe in the Beginning of the Cold Season**, Farrokhzad's life ended abruptly in what Karimi terms a "myste-

rious" car crash.

Farrokhzad's writing is a constant source of reference and renewal for Karimi. At a point in time when survival requires forsaking his birthplace, her poetry has become his homeland. "Ah, Farrough," Karimi sighed, "You do not know how much I love this woman's work. Listen to this verse from 'I Pity the Garden.' It is a poem of death leading to rebirth, the process my country is going through now:"
I am afraid

of an age that has lost its heart
afraid of the thought of so many idle hands
afraid of so many alienated faces,
like a schoolgirl madly in love
with her geometry lesson

I am alone...

and I think the garden can be taken to the
hospital

I think...

I think...

I think...

And the heart of the garden, has swollen
under the sun
slowly, slowly.

Farrokhzad's ability to articulate the integral connection between the personal and the political in a language that does not betray its commitment to art parallels Karimi's intentions in the theater. Karimi's theater demands intense personal courage and dedication. "You see," he conjectured, "the average American theatergoer wants to be entertained. But in my country, art has always been a means to educate the people. The artist in Iran has a much greater sense of human responsibility."

Included among Karimi's shows are **The Island**, a drama about two South African political prisoners, **The Passion of Ashura**, a play about the religious war between Hossein, the grandson of the Prophet Mohammad and Yazid, the Arab official, and **Me and My Mirror**, an original work based on Farrokhzad's poetry, about the struggle within an individual to recognize his inner being despite social cries that equate self knowledge with in-

sanity.

Karimi has also formed a children's theatre group called **CAST**, Creative Street Theater, which did a production of **Little Sunny**, the story of a couple's search for their child. Educating children is a priority for Karimi. "In this society," he said, "children get very little meaningful attention. They need to be given creative outlets that connect with the deepest parts of their beings."

"When I was a child," Karimi recalled, "I lived with my two brothers and one sister in a two-room house in Mashid. We had no money for toys, so I was forced to make toys for myself. My father blessed me with his passion for poetry. He would read from the Persian classics every night."

"One of my great loves as a child was that at night, I would stretch out on a wooden bench in the backyard and watch the stars. Sometimes I would cry. Sometimes I would laugh. It was a very special relation — the stars and I."

"Now people in America do not recognize children's innate sensitivity and humanity. Doing children's theater that has social and political value is a way of raising their awareness and acknowledging their intelligence. We must educate the artists of tomorrow to be responsible for the quality of all life."

Karimi's doctoral dissertation is a survey of existing post secondary theater programs in New Jersey, and creating a model program of a post secondary theater institute. Presently his work includes a book Professor Gon Klimo from the Rutgers Graduate School of Education.

"In this book, we are exploring and defining the duties of an artist in society. We

will focus on the importance of childhood experiences, family ties, surroundings and see how all this relates to the development of a sense of social responsibility in art."

"Unfortunately, many American artists lack a sense of social responsibility. They let the quality and content of their work be shaped and controlled by an economic system and the consciousness of their audience."

"But an artist with a pure vision in his or her heart can never compromise, never sell out. In the book, we will present the belief that true art by definition requires social responsibility. And please do not misinterpret this as a demand for external political activity. Because being true to the voice of your heart in and of itself is a very radical way of life."

Karimi is also at work on a production based on the writings of the late black poet Henry Dumas. Arkansas-born Dumas was shot in 1964 in a case of mistaken identity. **Rehearsal for A Mystic Wind** will begin this January.

"In rehearsal, I utilize the innate creativity of the people I work with. I never walk into a theater space with rigid ideas. My mind is always open and receptive. In the beginning of a show, I must work very hard to get my actors to remove the limitation of their own mind patterns. You see," Karimi gestured emphatically, "there is nothing that we cannot do. We are only held back by our beliefs. I'm a very difficult director because I demand that people look into and see themselves. Then I tell them that they can go much further than they ever dreamed."

Although much of Karimi's work deals with despair, he is not out to be a prophet of doom. On the contrary, his eyes are set on the light of the human spirit and its uncanny ability to regenerate itself. "Theater," Karimi maintained, "can be one of many channels for universal healing forces. We must acknowledge the despair and love it, so that through our loving, it will be transformed."

Boomerang

Dedicated to Community Service

Laramie, Wyoming, Saturday, July 12, 1980

THE LARAMIE DAILY

FOUNDED BY AMERICAN HUMORIST BILL NYE IN 1881

'When the press is free and every man able to read, all is safe.'
— Thomas Jefferson

The Laramie Jubilee Days Parade will get under way in downtown Laramie today, Saturday, at 10 a.m.

The parade will feature some 90 entries with long-time Laramie resident Ed Uphoff serving as Grand Marshal.

Entries will include the Police, the Color Guard, the Grand Marshal, the Jubilee Queen and Lady-in-Waiting, the Army Band, the Jubilee Posse float, the Jubilee Hostesses float, the Walk and Roll Alliance wheelchairs as covered wagons;

Three wheel bike, the Kids' Parade winners float, the Foxy Trotters, the Jubilee Board of Directors float;

Miss Wyoming, the Jubilee Committee float, the Laramie High School Band, the Albany County Cowbells float, the Ginger Wilson Dancers; Miss

Rodeo Wyoming, the Class of '41 antique cars;

The Chamber of Commerce float, the Cheyenne Frontier Days Queen, the Cheyenne Frontier Days mounted riders, antique auto — Morris Jones — Albany County Home Builders Float No. 1;

Antique fire equipment, Laramie Business and Professional Women's Club float, Albany County Home Builders float No. 2, Susan Chang School of Dance, the Democratic Party float;

Saddle Tramps Queen, Mounted Marshals Cheyenne, Junior Misses of Wyoming, Ronald MacDonald float and band, city band, Albany County Public Library float, Big Brothers and Sisters float, Francis Allen dancing horse;

Dawn Rigg — Little Britches Queen — Fraternal Order of Eagles float and music, Past Queens float, Wyoming Air Guard Flag Heritage Team, Laramie Senior Center float;

Goshen County Queen Sherri Wilson, Common Wealth Theaters float, G-K Taxidermy float, Centennial Loggers float and music;

Snowy Range Future Farmers float, Laramie High Wheeler antique autos, Quadra Dangle float and music, the Longhorn 4-H Club, Tammy Steele — Angus Queen — Little Horse Power 4-H Club float;

U.P. Mounted Color Guard, Parent-Child Education Association float, the Alice Hardie Stevens Award, Belly Dancers float with music, the Kojo float, Wyo Place horses;

Bethesda Care Center float, Debbie Hoffschneider and Joe Baldwin, United Way of Albany County, Kathie Richards and Debbie Sanchez, Pots and Pans band, Larry and Billie Brackenbury, Gail Gill or Arlene Thorne float, Hole in the Wall Saloon float;

Clayton M. Stevenson motorcycles, Lawrence Holiday car an cycle, Mark Markham Boy Scouts, High Plains BMX Club, Marie Harbell, Roxanne Baird and Lisa Hysong, Randy Kerr, Sherri Nelson and Kay Taylor, Two Kids and Dog — Bear Hunter — Gem City Gents Choir, Stone House Stable 20 riders;

Troop 135 Boy Scouts, Trudy Revand, Ben Smith riders, Bahai's of Laramie float, Alpine Plumbing and Heating float and music, Hubert

Townsend decorated shopping cart and eight walkers, Kenspeckle Community theatre float and music;

Jesse James Pack 148 Boy Scouts float, Dick Knight Antique Fire Enging, three-wheel bike — Mike Smith — Junior Scout Skaters, Jakie and Debbie Bryan ventrioloquism, C and M Ready Mix, 133 D Engine Co. Wyoming National Guard, GLOW marchers.

STEER ROPING

A special feature of Jubilee Days, King Merritt Memorial Steer Roping, with pari-mutuel betting, begins today, Saturday, at 1 p.m. at the fairgrounds. The final performance will be held Sunday at 1 p.m.

The event, the only one of its kind in the world, fields 40 of the top ropers of rodeo, each roping four steers in two days. Cowboys are allowed to participate by invitation only.

JUBILEE ENTERTAINER

Country Music star Billie Jo Spears will appear in concert and at a dance this evening at the fairgrounds at 10 p.m.

Billie Jo Spears started her music career at the age of 13 but her success began when she was signed to a contract with United Artist records in 1964.

In 1974 after re-signing with United Artists and teaming with producer Larry Butler, she has had a stream of number one country hits starting with the million selling record and the song she is probably most recognized with "Blanket on the Ground."

Billie Jo Spears will entertain the Laramie Jubilee Days rodeo audience during intermission of the Saturday evening rodeo finals and at a dance following the rodeo in the fairgrounds building.

Parade

Jubilee

Tops Today's Activities



IRANIAN HOSTAGE — Laramie Jubilee Possee members arrested Mahmood Karimi, a nation of Iran, and Ellen Di Paolo, both of New Brunswick, N.J. Friday and held them hostage for not wearing Western clothes. Karimi has been in the U.S. for seven years and is a PhD

candidate in theater at Rutgers. Paolo is a photography major at Rutgers. The Hostages were duly tried and punished for their "crimes" and then treated to dinner at the Cavalryman, a performance of the Laramie Jubilee Days Rodeo and a night's lodging at Motel 8.

(Boomerang Photo by Ed Fowler)



**OKSEL
STELT VOOR**

**RESERVATIE: 020 25 20/25
139 43 37**
**TOEGANGSPRIJS
200,-**
**STUDENTEN, +3
, CJP: 150**

**ZAAL PARADOX
WAALE KAAI 25**
**10·11·12 13·16·20
17·18·19 MAART
20.30u 15.00 20.00**

TIEDRIE



Hertstraat 6
B-2100 Deurne
Tel. 031/258850

Tie 3 v.z.w.
Bankrelatie :
320-0795227-91
091-0046490-56

Deurne, the 7th of December 1981

Dear Mahmood,

Thank you for your letter. We certainly can talk about a possibility of joining us in preparing a modern version of the "Epic of Gilgamesh" to open in the smallest theatre of Antwerp in January 1983. We run then about 75-100 times during the 2/3 following months.

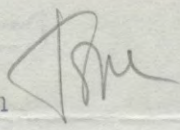
Our way of working isn't orthodox but if you feel you can do it, than you are most welcome.

We have some idea of what we want: a chain of scenes (each about 5 min. long - only action, no spoken lines or dialogue - extensive use of props, sets, etc...) The closest we can come to the area in terms of music is Turkey. My mind is set on Turkish music, because we will tape what some of our Turkish friends here in the country are able to produce. It is part of our policy. The person in charge of co-ordinating the music is Luc Mishale. His friend, Pierre Schwartz, will take part of the puppets and scenery. Both Luc and Pierre are musicians as well. They have been connected with Welfare State, a British company along the lines of Bread and Puppet.

I suggest that you come in at a later stage. Our financial possibilities are limited.

I'm interested in your writing as well, but it doesn't seem practical to promise you anything. Just send me the scripts.

Sincerely,

Tone Brulin 

Deurne, 5 march 1982

TIE3



*responded on
April 15/82*

Pretoriastraat 22
B 2600 Berchem
Tel. 031/35.92.11

Dear Mahmood,

Tie 3 v.z.w. B.B.L. 320-0795227-91

It is impossible for us to wait until you arrive before getting into action. Therefore I started already to organise and assembling things for the production. It will be an odd way of working for you because as a matter of fact at your arrival you'll be confronted with a bazaar of actors, puppets, props, music and whatever more and you will be asked to put it all together, make order, etc...etc...in a verry short time. If you take this challenge we will be able to work together. You may feel that your input is small, because most of it will be prepared beforehand and "the vision" of the production determined before. But still there will be enough to do to make the work worthwhile.

It would be easy for you to get a copy of Gilgamesh at the library in the States. But keep in mind:

- a) That it is not spoken. We may each scene introduce by a short line indicating or explaining what follows.
- b) There will be music on tape and life. We are working at the moment on the music in order to get a framework for the action and to guide us during rehearsals. The recorded music will also work in timing each scene (from 5 to six or seven minutes each)
- c) There will be maybe 20 scenes.
- d) The actors participating will be no more than 6. They also will change sets, sing dance and make music
Gilgamesh, if possible a black actor
Enkido, a Flemish actor
Ishtar, an actress either Flemish or "Arab" looking
she must be fat and prepared to be naked
2 other actors and 1 actress to do all other parts ~~xxx~~
and "chorus-musicians".
- e) The story will be simplified.
- f) The story will be actualised.

As for the scenario I hesitate to send it at this stage because reading it isn't going of much help and by seeing ~~xxx~~ the first puppets and having tested them we may change important parts. So be patient. I'm striving towards simplicity. As a matter of fact if you agree with the principle and you feel it could be fun to be here for a while than I don't mind ~~xxx~~ to keep you away from the script as long as possible. You have to pick thing up at the spot.

The music has been recorded by Luc Mishalle who plays himself the clarinete and sax. His friend and fellow musician Pierre Schwartz plays cornebuse (bagpipe) and will finish Gigamesh and Enkido by next week. Both puppets will be bigger than a human being but the manipulators' faces will be seen.

I will send a picture

He is also a sculptor

TIE3



Pretoriastraat 22
B 2600 Berchem
Tel. 031/35.92.11

Tie 3 v.z.w. B.B.L. 320-0795227-91

of State

The "Germaanse
Philologie" has
a "theatre
section". It
works but is
not "official"

From the govern-
ment

Leiden
Amem
Maastrecht
Achmaer

please read again
the article of David W. you'll understand!

At the end of the first part Enkidu dies. The second part Gilgameh may do his pilgrimage only with the mask of the puppet reducing him to the size of an ordinary human being.

I will stop here for what the production is concerned. A few practical advises.

The government gets tougher in giving working permits to foreigners. The policy is to keep them out. Last production we worked with 4 Moroccans. We had to bring them in and I had to involve a socialist minister to revoke the order of expulsion that was already issued ~~on~~ their behalf. My suggestion is as follows: You should register as a free student for a period of 5 months at the U.I.A. (Universitaire Inrichting Antwerpen). Please write at once a letter to Prof. Dr. Hermann Bluhme, Department of German ~~Philosophy~~ ^{Philosophy}, Universiteitsplein 1, 2110 Wilrijk, Belgium. Ask him to be admitted at the University as a free student in order to make an Independent Study about the work of Tone Brulin under the supervision of Frank Coppieters.

I talked to Frank. He agrees. He says there will be no problem. Instead of going to lectures at the U.I.A. you will be permitted to ^{do} the work we need you for. Maybe they'll ask you formally to submit a few pages about what you have been doing in order to ~~in order~~ to give you some kind of paper telling that you fulfilled all requirements.

We will cover your travel expenses and a student allowance (which in fact will be much more than a ~~scholarship~~ of 20.000 fr, which is ~~in fact~~ the smallest salary in the country, but we are operating on that bases. You will be given a place to stay but asked to pay for your own food and other expenses. It is reasonable. *We are not cheating you.*

It could be possible to obtain a scholarship for a short stay of 3 months at 14.000 per month but in that case we'll pay you the difference ~~du~~ ^{for} that period. If we require your action for that I'll write you again

I'm thinking of rehearsing in December, playing in a small theatre PALJAS in Antwerp during January and February and touring Holland in March. If we take it somewhat easier then I should say come here ~~by~~ ^{by} half november but you will not be paid for that. We might extend the tour to April (with payment). Paljas is an extremely small theatre, but our first 2 weeks there will be regarded as try-outs and will serve to finish what we couldn't finish during rehearsals.

That's it so far. We sold already 10 performances in Holland for March in Rotterdam, Dordrecht and other places. ~~This~~ ^{With} our first publicity which doesn't say anything about the group-members. More specified printed matters will be off in the summer. By then we'll know more.

Please send me your plays!! Best wishes for now,

Tone



UNIVERSITAIRE INSTELLING ANTWERPEN

Mahmood Karimi
16 E. 8th St. apt.1R
New York, N.Y. 10003
USA

June 16, 1982

Dear Mahmood Karimi,

Professor Bluhme asked me to tell you that in the council meeting of our department which took place on June 9th it was decided that, as you asked in your letter of April 5th, you can indeed be a free student in our department and do an "independent study" on the work of Tone Brulin under my supervision. You will probably have to fill in some official university form. Maybe you can do this when you arrive here. If you have to do this earlier I will have a form sent to you.

I will be in New York in the end of August, so I may give you a ring if I find the time for it.

yours sincerely,

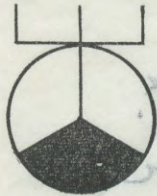
Krishna

Swami Deva Krishna

(frank copyeters)

Copyeters

TIE3



Pretoriastraat 22
B 2600 Berchem
Tel. 031/35.92.11

Tie 3 v.z.w. B.B.L. 320-0795227-91

26 June 1982

Tone at Work 258850

323

Dear Maknoon,

There has been a meeting
and I hear. if my information
is right. that you can be
approved. If you didn't get
a letter yet from Prof Blukner,
please do write him. With this letter
you should contact the Embassy
to find out how you travel to
Belgium. I mean under what
kind of a visa. You should
state that you will work as
a student in our theatre but
also for your work at the university
and asking if there are any special
requirements for that. You should
be in a position to show Blukner's
letter.



Protectorat 22
B 2600 Berchem
Tel. 031/35.92.11
Tlx 3 v.w. B.R. v.127-6

As soon as this is OK we can
talk about travel arrangements.
I will be in Spain until the end
of July. Then we leave for
Nicaragua for 2 months. It will
be difficult to reach me but I'll
try to stay in contact with you.

Sincerely,

Tom Brubaker

[Faint, mirrored bleed-through text from the reverse side of the page, including phrases like "I'll try to stay in contact with you" and "Sincerely, Tom Brubaker"]

Arts Festival Workshops

By NADINE GORMAN

Have you ever sculptured a real human being? Did you ever do a rhythm dance? Do you know any relaxation techniques? If you attended the Theatre Workshops here at WCC in the Academic Arts Theatre, you know the answers to these questions.

All the workshops were free and open to the public during the 16th Annual Festival of the Arts from April 21 - 24. The workshops helped young actresses and actors as well as other individuals.

For one hour on April 21, Lee Frank, an artistic director of On-Stage Children Company, and instructor of Acting and Theatre History at Hunter College, taught a variety of theatre games. I never considered myself a sculptor, but I had the opportunity to form a post-car accident with people as my props! The exercise made me feel quite creative. Along with the sculpturing, Ms. Frank also thought up other clever games.

On April 22, Mahmood Karimi-Hakak, a Persian actor, director, and teacher, led a very unique workshop based upon Ritual Theatre. What we did was collected things to bang on, danced in a circle and made up any sound we wanted. We formed our ritual on the theme, "Spring". It was like an African ceremony. The singing and dancing truly was enlightening. Ritual Theatre can be great therapy!

That same day, Dr. Harvey Miller, director and professional actor in both the U.S. and Canada, conducted an Audition Workshop.



Participants in Arts Festival Workshop.

He critiqued monologues done by other students. He gave constructive criticism to each student.

The following day, we were privileged to have, Gilbert Price, a professional actor who has starred on Broadway and Off-Broadway, give instructions on breathing and sound for the stage. Mr. Price gave careful attention to each individual at the workshop. We learned how to breathe properly while singing.

Later on that afternoon, Dr. Harvey Miller, Professor Richard Miller, a professional actor and *fabulous* director, currently teaching at WCC and Dr. Frank Madden, actor, director and Professor of English at WCC discussed directing styles. The workshop proved to be very informative.

The last theatre workshop was on April 24, with Professor David Will-

inger, a teacher at WCC and a professional director and playwright. Professor Willinger showed people how to relax. These techniques and methods are beneficial to everyday living. To truly feel relaxed, we all went outside in a beautiful, tranquil atmosphere. People coupled off, stood back to back, and took turns lifting their patterns up into the air on their backs. Each person let out sounds of ecstasy. This procedure stretched the back and certainly made us feel at ease.

After attending all the workshops during the festival, I felt like I was really prepared for the stage. Too bad it was only for a week, I could go to those workshops for months. Thanks to the instructors, the workshops were a great success at WCC!

WESTCHESTER COMMUNITY COLLEGE
16th ANNUAL FESTIVAL OF THE ARTS

APRIL 19-24, 1982

April 22

11:30 a.m. — Ritual Theatre with Mahmood Karimi-Hakak, Persian actor, director and teacher, creator of such plays as *The Passion of Ashura*, and *Me and My Mirror*.

May 14, 1982

BACK STAGE

Acting Workshops

May 20, 1983

BACK STAGE

General Casting

RITUAL THEATRE WORKSHOPS

Actors, dancers, musicians wanted for a performance of a ritual theatre piece, to be developed through workshops. Plan to explore the dynamics of stage movement and dramatic moods through improvisation with percussion, voice and movement, within the medium of ritual expression. Workshops will be conducted by specialists in ritual theatre and ethnomusicology, Mahmood Karimi and Bonnie Devlin. Evening sessions run May 20-June 30; day sessions run June 2-June 30. *Two to three workshops will be held at \$15 per session to cover materials & space.* For more information and interview, call 477-2254 or 965-2118 . . . ADVT.

RHYTHM & THEATRE

Intensive (May 17-June 28) workshop for ACTORS, DANCERS and MUSICIANS exploring dynamics of performance through ritualistic theatre; improvisation with percussions, voice, movement. Workshop concludes with presentation of group's work.

For info, fees and interview call:
477-2254

SUFI RITUAL PIECE

Interviews will be held for musicians, dancers, actors and artists involved in all media, on Sat. May 21 for a workshop leading to development and production of a ritual theatre piece based on Sufism. For appointment, call Mahmood Karimi at 592-6339 . . . ADVT.

سرود آنکه فاصله را می پوید

سرود شاعر هم خون

اسیر بعد فاصله

کی ماند؟

که خانه را

— در بند —

در دندامت نیست،

سرمایه ای ست معتبر
از

** عبرت!

قلم

فضای خاطره را

در تشکل هندسی تجزیه شرق
دنبال میکند.

و در طلوع کلام

با حجم بکر کاغذ

هم خوابه میشود.

و مادر نوزاد

بر آسمان باز رهائی

لبخند میزند.

هوای تازه «سنگگ»

و عطرشاد «اقاقی»

فضای کوجه کودک را
به ولوله میآرد.

و طرح پاک چادر دختر

از طراوت سبزه «تره»

آغشته میشود.

دست پدر

خون ثقیل حاکم شرعی را

در «جوی آب خیابان»

تطهیر میکند.

و چرم سفره جلاد

در دوردست خاطره می گنجد.

ضحاک پیر

هرم تنفس آهنگر را

احساس کرده است،

و در تلاش مهلک خود

اکنون

بر جنازه شرم خویش

دارد نماز میت میخواند.

محمود کریمی

نیویورک ۱۹۸۲

طرح

محمود کریمی حکاک

شب

به نصیحتی گران بگذشت،

و انجماد افکار عاشق را

زمستان غربت

ناظر شد.

چمن رزم حادثه

— بی بزمی —

بر حاشیه ملول شب

روئید

و سوار رفاقت

بر زمان

امیدوار

آینده

بتافت

و عبث دست تو

از خاطر

پرید.

**

شب کوتاهی خواهد بود

کلام را پیراکن

که آفتاب

در انتظار طلوع

نخواهد ماند.

Western

Rhythm & Theatre

A SPECIAL SIX-WEEK INTENSIVE WORKSHOP

for

ACTORS

DANCERS

MUSICIANS

IN THIS WORKSHOP THE PARTICIPANTS WILL EXPLORE THE DYNAMICS OF STAGE MOVEMENT THROUGH THE MEDIUM OF RITUAL EXPRESSION. THE PARTICIPANTS WILL EXPAND THEIR VISION OF DRAMATIC MOODS BY WORKING WITH AND DISCOVERING THEIR OWN RHYTHMS THROUGH IMPROVISATION WITH PERCUSSIONS, VOICE, AND MOVEMENT. THE WORKSHOP WILL CONCLUDE WITH A PUBLIC PRESENTATION OF THE GROUP'S DISCOVERIES.

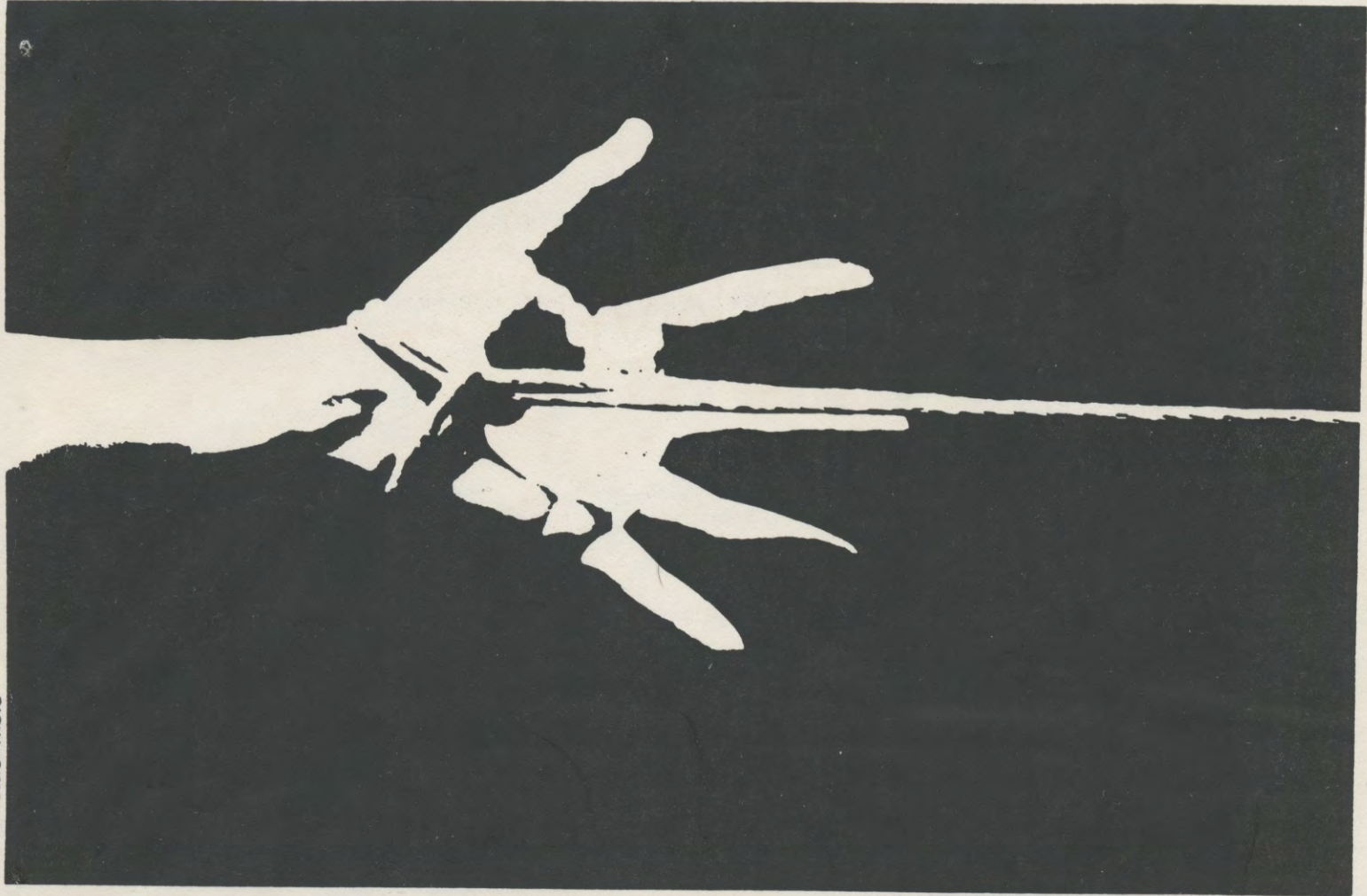
CLASSES ARE HELD IN 3-HOUR SESSIONS, 3 DAYS A WEEK, BEGINNING MAY 17 THROUGH JUNE 28. PUBLIC PRESENTATION WILL OPEN ON JUNE 30. THE FEE IS \$15 PER SESSION AND ENROLLMENT IS LIMITED.

FOR MORE INFORMATION AND INTERVIEW

call

(212) 477-2254

T. Beck DESIGN/PHOTO



THE PROMETHEUS PROJECT

Conceived & Directed by
RICHARD SCHECHNER

Choreographed by
TERRY BECK

Associate Director – MATTHEW SILVERSTEIN

Environmental Design – JERRY ROJO

Performed by:

Annie Sprinkle

Mahmood Karimi-Hakak Becke Wilenski

Anne James Ellen Osburn Joyce Romano

Lionel Chute Michelle Couture Robin Carbone

Shelly Schreibman Mollie Glazer Thomas Ericson

Computer Graphics – Greg Garvey Costumes – Sally Young.

THE PERFORMING GARAGE

33 Wooster St. NYC

December 12, 15, 18, 19, 22, 25, 26, 29, 1985 and
at 8pm Tickets – \$10.

December 13, 14, 21, 27, 28, 1985
at 8 and 10pm Tickets – \$12.

Reservations- (212) 966-3651

Xoneration

By Alisa Solomon

MALCOLM'S TIME. A play collaboratively created by David Willinger, Stephen T. Gerald, Alonia King, and Company, directed by David Willinger, presented by La Mama E.T.C., 74A East 4th Street, 475-7710.

"Where are the monuments to Malcolm? Where's Malcolm X Avenue?" a woman asks toward the end of *Malcolm's Time*. It's an interesting question, which the play is not equipped to answer because it so simplifies Malcolm's life and ideas. Unfortunately, this earnest play does not do any of the things one would hope for in a contemporary discussion of Malcolm X; it does not examine, reassess, or interpret him with the historical perspective of 20 years.

According to the program notes, *Malcolm's Time* explores "the mythological underpinnings of his life by creating a spiritual search for the MIND of Malcolm X." What it actually does, in two and a half hours, is uncritically celebrate

Malcolm for his contribution to black people's understanding of the structure of their oppression and to the notion of black pride. No one can argue with the value of this contribution, but the play is disappointing not only because of its lack of a new perspective, but because of its clumsiness. The staging and set changes are awkward, the actors are generally hesitant and showy at the same time, and the dramaturgy is tedious—most of the scenes merely demonstrate what the narration has already told.

The first act, in which Malcolm does not appear, is a sentimental, fictional encounter between Ella Collins, Malcolm's forthright half-sister, and a black woman who has answered her ad for a nurse. From her wheelchair, Ella instructs Lena in the absolute particulars of how she wants her bed made and her eggs cooked; she also, often quoting Malcolm, coaches her in self-respect and assertiveness. The

two women alternate expository monologues describing Lena's first three days with Ella. The act culminates in a dreamlike sequence in which Lena starts on Ella's path to identification with her people. Voices from her past—the company of actors popping out of four upstage doors—take Lena back to her roots. An African tableau—men in robes chanting around a fire, a woman cradling a baby, a bare-chested man in slave chains—surrounds her, and she dances. Throughout, Craig Harris and Coster Massamba provide music and sound effects on piano, trombone, rhythm and string instruments. Though the music is beautiful, it is often obtrusive. Every Significant Moment is punctuated with sound, doubly italicizing the already heavy-handed production. Lisa Hunt is decades too young for the role of Ella, but Stephanie Alston is a poised and sympathetic Lena.

Continued on page 105

Continued from page 103

Act two, to which act one is only associatively related, has the same kinds of problems. The ensemble of eight young actors plays a broad range of characters and most of them lack the technical skill and the age to make them distinct and convincing. Again, dramatic development happens through the telling of incidents rather than through their showing, though there are a couple of short, crisp scenes. One device, for instance, is to alternate between Malcolm speaking at a stage left podium and two old men discussing him as they sit on a stoop stage right. But rarely do these scenes really give us the perspective of someone's reaction; instead they reiterate or report Malcolm's words. The lack of dramatic propulsion is especially obvious because the speeches themselves are so strong. Malcolm at the podium (the actors take turns portraying him) is always more interesting than anything else on stage. His famous explanation of contemporary "house Negroes" is especially powerful. Within this repetitive structure, *Malcolm's Time* plods through several pivotal events of his life: his vision of Elijah Muhammad while in prison, his threatening confrontation with brutal police in Harlem, his betrayal by Muhammad. But it never

adds up.

There are a few unfocused and gratuitous scenes. Toward the end, for instance, a clever but digressive sequence shows life-size Uncle Sam and white businessman puppets recruiting black soldiers to "fight for the white man" in Vietnam. It's an inarguable point, one which Malcolm made repeatedly, but the scene seems to belong in a different work.

The most curious thing about *Malcolm's Time* is what it leaves out. There is only passing reference to his early years as a pimp, thief, and pusher, and no mention of the trip to Mecca which changed his thinking so significantly. His sexism is never an issue (though the almost complete absence of women in act two is suggestive), and the play's tone is much nicer than Malcolm's writing. The speeches quoted do refer to the white man as the devil and call for violent revolution, but somehow they lack the fire, even shrillness, of the *Autobiography*. But the biggest omission is history. This play doesn't say whether or not Malcolm's vision is still entirely applicable. Certainly many of his words could have been spoken with equal accuracy today, but how true was his vision, and did he have any effect? Would he have thought Jesse a farce as he thought King? I wonder what Willinger and company think. ■

VOICE

the village

Stroke Strophe

DECEMBER 31, 1985

By Alisa Solomon

THE PROMETHEUS PROJECT. Conceived and directed by Richard Schechner, presented at the Performing Garage, 33 Wooster Street, 966-3651.

Prometheus was bound on a wintry cliff at the world's limit because he gave people fire and "stopped mortals from foreseeing doom." Connecting these events to nuclear escalation is an obvious reading, and the connections to sexual violence are equally true and familiar.

THEATER

Several experimental theater pieces attempting to tie these issues together have sunk them in a metaphor of pornography—from *Dead End Kids's* chicken-fucking jokes, to the Talking Band's *Hot Lunch Apostles* and, of course, the Richard Foreman/Kathy Acker *Birth of the Poet*—with varying degrees of success, offense, or both. Now there's Richard Schechner's *The Prometheus Project*, his first New York production in nearly six years.

The *Project* began in 1983 as a workshop exploring Prometheus as emblem of the dubious gift of fire, then took a turn, as workshops will, when Schechner became more interested in Io, an interloper in Aeschylus's play who happens to pass by Prometheus on the endless, gadfly-infested journey to which Zeus has doomed her for rejecting him. Then Schechner met Annie Sprinkle, porn queen/performance artist, at the Triple Treat on 42nd Street and invited her to work with him. While the show's associations between nuclear destruction and sexual violence are simple and blatant, its underlying mechanism is voyeurism—a central aspect of Schechner's earlier work, and, in a more complicated way, of *Prometheus Bound*.

In Aeschylus's play, characters repeat their sad stories for a chorus that insists

it will get pleasure from hearing about suffering. Prometheus even instructs Io that "To make wail and lament form one's ill fortune, when one will win a tear from the audience, is well worthwhile." In the *Project's* four movements, performers tell pitiable tales to an audience cast in the role of Aeschylus's chorus. Rather than grappling with what it means to see pornography and to hear stories of rapes and tortures, or with what these activities have in common, the *Project* indulges in them.

The first movement, titled "Tomoko," is the most successful, built around slides adapted from the book and movie *Pica Don* by Renzo Kinoshita. Flat, color illustrations depicting scenes of daily life in Hiroshima, which look like they're from a children's book, are projected on two adjacent upstage screens. The slide show accelerates until the bomb is dropped; we see some of the same pictures in black and white, and some stretched into grotesque blobs. Then Hiroshima is rebuilt. Meanwhile, 10 performers form an indistinct tableau. When the slides end, a recorded voice-over in Japanese speaks, and two women on stage repeat the words in English, out of synch. These lines offer an undercutting interpretation of the devastation we've just seen. The speaker describes the "small lies" in the details of the drawings—people were dressed differently, for instance—and worries: "I don't want people who see these slides to be innocently moved to tears. That sentiment won't motivate people..."

When the speech is finished, a siren sounds, the performers look up, and two slides appear: one of some Hiroshima survivors, one of devastation at ground zero. Then, for nearly 20 minutes, the performers walk or sit around accomplishing small, personal tasks: one eats an apple, one looks through a photo album, one sits down, lays out some airmail letters on the ground, and performs a mudra dance. Meanwhile a cellist plays

Bruch's Kol Nidre; then one of the speakers sings an aria, "Hear Ye, Israel."

This scene is worth describing at such length because it manages to evoke a reaction, distance it, and repeat its emotional texture to, presumably, a more complex effect. Those slides are pitiable and upsetting, but after the Tomoko speech, we have to check our reactions to the siren and the photos of destruction that follow. Unfortunately, the 20 minutes of business are vague, their associations obscure. (Kol Nidre, the odd Yom Kippur prayer that annuls vows, sort of made sense, but lots else didn't.) Moreover, the following three scenes evoke the same sort of cheap reactions as the first, without making us consider or enlarge them.

Annie Sprinkle's porn show begins framed by an onstage audience of sleaze-balls who set up folding chairs downstage right, and hoot at her while she tells the story of how she came to New York and got into showbiz. That cartoon audience is quickly absorbed into the play within the play, leaving us without any of the distance created before. Sprinkle, who in real life edits and designs magazines celebrating—perhaps mocking—bondage, discipline, and "golden showers," gives a sex-ed lecture in which she instructs spectators in the basics of love-making, with slides and her own body as audio-visual aids. She enlists volunteers to pinch and fondle her tits, rub their faces between her breasts, inspect her "love hole" with a flashlight and magnifying glass and describe it. Some men in the house comply. Lecturing about the "love pole," she solicits a volunteer for a blowjob demonstration. (None came forward the night I was there, so she used a dildo.) Mid-suck, the funky music stops, the pink lighting changes to bright white, and the house is illuminated. The actors glare accusingly at the audience, then at each other. But Schechner can't have it

Continued on page 93

THE PERFORMING GARAGE 33 WOOSTER IN SOHO



THE PROMETHEUS PROJECT

Directed by RICHARD SCHECHNER

Dec. 25, 26, 29 at 8pm, \$10

Dec. 27, 28 at 8 & 10 pm, \$12

FINAL WEEK!

RESERVATIONS: 966-3651

SOLOMON *Continued from page 83*

both ways; he doesn't reveal anything about the porn, he just shows it—and there's nothing tongue-in-cheek about Sprinkle. For me at least, it wasn't erotic, either.

Segments three and four, though different in tone, repeat this emotional and critical problem: we aren't disturbed by rape stories told by a chorus of pajama-clad Ios who run back and forth across the stage, or by Prometheus, naked and tied up with s&m aplomb before our eyes, talking about being tortured in a cold, gray cell. Nor are we distanced from them in a way that offers any connections or insights. The work's voyeurism offers neither pleasure nor parody, just exhibitionist spectacle. Moreover, after seeing and hearing about the actual victimization of women, why do we end up with Prometheus as the universal signifier of suffering?

In a coda, the entire company stands upstage, looking out at us. Two actors, reading at music stands, describe a post-apocalyptic despair in which "we are being driven back and away from everything we had and held and now can take a stand nowhere but in the most outrageous extremities of patience,"—presumably getting us back to Prometheus who chose to endure his suffering rather than succumb to Zeus. But he could foresee a further future when his suffering would pay off. We can't. ■

93

VOICE DECEMBER 31, 1985

Theater: Schechner's
'Prometheus Project'

By WALTER GOODMAN

RICHARD SCHECHNER, who has drawn on Shakespeare, Brecht and Greek mythology for his experiments in theater, returns to the ancients for his new offering at the Performing Garage. The central figures of "The Prometheus Project" are those two sufferers of myth, Prometheus, who spent 30 or 30,000 years having his liver pecked at by a vulture because he had stolen fire from heaven, and Io, who was changed into a cow by the lustful Zeus and wandered the world tormented by the stings of a gadfly. In Mr. Schechner's work, Prometheus becomes the unwitting contributor of the atom bomb to mankind and Io becomes a prototype of the sexually abused woman. That, at least, is what I gather is intended in these "four movements and coda," since Mr. Schechner is not a teller of tales, but an evoker of moods.

The first and most striking movement relies heavily on slides adapted from Renzo Kinoshita's book about Hiroshima, "Pica Don." They begin with the town's families awakening to a pleasant day, birds flying and flowers growing, and conclude with the blast. For perhaps a quarter of an hour, to the accompaniment of a piercing sound, the 10 people onstage go about various small tasks, in slow motion, as though trying to take up lives destroyed by the bomb. The evening's busiest performer, Becke Wilenski, moves continuously in circles, arms outstretched, face distorted in a silent scream. The cellist Mollie Glazer plays Bach, and the choreography by Terry Beck compels concentration. The movement is concluded with a passage from a Bach oratorio, sung by the accomplished Miss Wilenski: "Hear ye, Israel. O hast thou heeded my commandments?"



Les Barahy

Prometheus and Io, two central figures of "The Prometheus Project," at Performing Garage.

Hiroshima Paramour

THE PROMETHEUS PROJECT, directed by Richard Schechner; choreography by Terry Beck; associate director, Matthew Silverstein; environment, Jerry Rojo. The Wooster Group Visiting Artists Series at the Performing Garage, 33 Wooster Street. WITH: Robin Carbone, Lionel Chute, Michelle Couture, Mollie Glazer, Thomas Ericson, Anne James, Mahmood Karimi-Hakak, Ellen Osburn, Joyce Romano, Shelly Scheibman, Annie Sprinkle and Becke Wilenski.

All of this is watched by a motionless figure in a leather coat. His expression is pained. Given the title, he must be Prometheus, suffering at the sight of what he has wrought in bringing fire to mankind.

Mr. Schechner's strengths come through here, especially his ability to pack emotion into simple, repetitive actions, to deliver a message through movement. He is less effective when using words, as demonstrated by an odd interlude in which a voice criticizes the slides, in Japanese, for being inaccurate; these remarks are simultaneously translated by two other overlapping voices. The episode is out of sync in more ways than one.

The second movement features Annie Sprinkle, described in a press release as "one of America's foremost and innovative porno movie stars," doing a burlesque turn, "Nurse Sprinkle's Sex Education Class." Clothed in an extremely snug nurse's outfit, which soon disappears altogether, Miss Sprinkle gives a most explicit lecture in her teeny voice, to the accompaniment of rude noises from four dirty old men in raincoats who constitute her onstage audience. A film is shown of her performing a fairly typical X-rated movie sequence under the directions of a tough-sounding man. Now and then the performers stop the action to stare accusingly at the audience, as if to say, "Aren't you ashamed, watching such stuff?" Well, Miss Sprinkle, who abounds in everything but subtlety, is easy to watch, and anybody who wanted to walk out on her would have to cross the stage.

The theme of this passage, exploitation of women, is presented more emphatically in the third movement, when Miss Sprinkle puts on the heifer's head of Io, and is joined by a

group of virginally garbed women, who pass the next several minutes running back and forth across the stage. The sweep of this chorus, with its slightly changing patterns, builds up cumulative force, reminding us of poor Io's endless running, and the women's gestures of pain recall the Hiroshima sequence. Two of the runners break away from the group, to tell, panting, of sexual assaults by men.

The final movement finds a naked Prometheus being bound up in a tiresomely elaborate manner by two men and a woman. This time the repetitive movements have no impact; you want the tiers-up to stop fooling around and get on with the job. Finally, they do finish; an interpreter tells us how Prometheus was tortured, and Io returns for a sort of reconciliation in which large phrases are tossed about, on the order of "We are only temporary manifestations." They are joined by the rest of the cast, and we learn, "It is the nursery of life itself that is being poisoned." When the words start, the proceedings go slack.

Now, one does not wish to appear unappreciative or literal-minded or, may the Muses forbid, philistine, but there are difficulties of meaning in "The Prometheus Project." Mr. Schechner is making connections between Hiroshima and pornography, between pornography and rape, between rape and political torture, between torture and Hiroshima. More than that, the equal attention given to the various movements and the way one echoes another suggest that sexual abuse weighs as heavily on his scales of horror as the dropping of the atom bomb. Despite the stage effects, the connections remain dubious, and the notion of any sort of equivalence gives a perversely trendy feeling to an often engrossing experiment.

Werkstatt Theater- und Tanz-Laboratorium '85

Die KULTUR-Werkstatt Düsseldorf

**Sommer-Ferien
in der
Kultur-Werkstatt
Düsseldorf**

MAHMOOD KARIMI

RITUELLES THEATER

13.-26.7.85 10.00-17.00 Uhr
Mindestens 6 Stunden täglich (7 Tage)
Preis: DM 280,-/350,-

Ritual und Theater „Überlegen“ – ein speziell intensiver Workshop für Schauspieler, Amateur-Schauspieler, Tänzer und Bewegungsinteressierte und Musiker.

Die Entwicklung neuer Aktionsformen in Rückbesinnung auf unser Erbe rituellen Ausdrucks kann ein Weg sein, spirituelles Verständnis und politisches Bewußtsein von uns und unserem Menschsein in der heutigen Welt wirksam werden zu lassen.

In seiner Arbeit legt Mahmood Karimi Wert auf die Erforschung von dynamischer Wechselwirkung auf der Bühne durch rituelle Ausdrucksformen. Die Teilnehmer lernen ihre Sicht von dramatischen Stimmungen durch die Entdeckung ihrer eigenen kreativen Rhythmen zu erweitern, indem sie mit Percussion, Stimme, visueller Kunst, mit Traumarbeit, Geschichtenerzählen, Symbolsuche, improvisieren lernen. Das Ergebnis dieser sehr intensiven Gruppenarbeit soll in einer Arbeitsdemonstration dem Publikum vorgestellt werden.

Mahmood Karimi studierte zwischen 1974 und 1979 an der Teheraner Universität, dem Tarkio College (Iran) und in New Brunswick (New York) Theater und Regie. Nach vielen Inszenierungen und Dramaturgiearbeiten begann er sich ab 1980 immer stärker für das rituelle Theater zu interessieren. So entstand eine rituell aufgebaute Inszenierung von "Medea" im "Playhouse" in New York City, und in Belgien eine Inszenierung von "Antigone" in Antwerpen. Er arbeitet weiterhin als Regisseur, Autor und Lehrer in Antwerpen und New York.

3rd Annual Legislative Forum

November 19, 1987

The City College of New York

Panel C

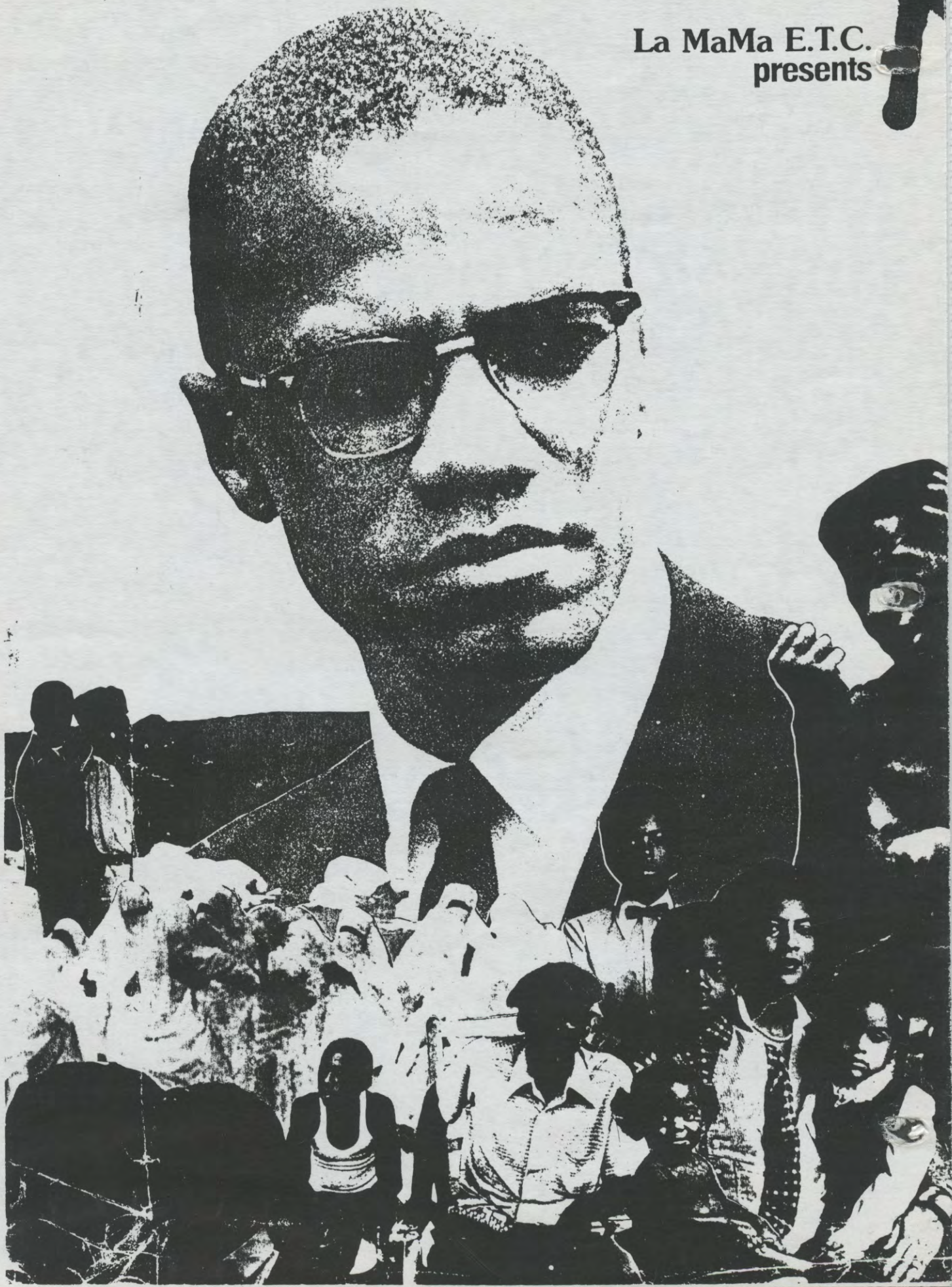
NAC 5/101

The Role Of The Arts In A Pluralistic Society: Challenge And Opportunity

Moderator ♦ *Aaron M. Cohen, Davis Hall*

- Members** ♦ *Mahmood Karimi-Hakak, Educator-Director-Playwright*
♦ *Rudy Martin, Director Public Rel. & Information, American Indian Community House*
♦ *Julia Prospero, Exec. Director, Sound Foundation*
♦ *Lowery Sims, Assoc. Dir. 20th Century Art, Metropolitan Museum of Art*
♦ *Marta Moreno Vega, Exec. Director, Caribbean Cultural Center*

La MaMa E.T.C.
presents



Malcolm's Time

a play
about
Malcolm X

by David Willinger
Stephen T. Gerald
Alonia King
and Company

Stephanie Alston
Trenda Browning
Samuel Foster
Michael Guess
Lisa Hunt
Michael Morgan*
Dennis Reid
Allen Taylor*

Directed by David Willinger
Set & Lighting
by Mahmood Karimi-Hakak
Costumes by Judy Dearing
Music by Willie White
Technical Director Donalyn Chan
Assistant Director Mahaliel
Production Manager Laura Greer

Previews
March 30, 31, & April 1, \$6.00
Performances April 4th-22nd
Wednesday-Sunday at 9pm

La MaMa E.T.C., 74A East 4th Street
(bet. 2nd Ave. & Bowery)

Tickets \$8.00 or TDF + \$2.00

Group Sales available
Box Office (212) 475-7710 or (212) 475-7908

*Appearing courtesy of AEA

Photo Courtesy of The Schomburg Center for Research, The New York Public Library
© 1984 by David H. Payne



نوروز



نگارش مبدا تاریخی دقیقی برای جشن باستانی نوروز امری نسبتاً محال جلوه می کند. پیدایش این عید را به جمشید جم، چهارمین پادشاه ایران زمین، نسبت می دهند. فردوسی شاعر پارسی گوی قرن پنجم هجری (قرن ۱۲ میلادی) مبدا نوروز را تاجگذاری جمشید می داند:

بفرکیانی یکی تخت ساخت
چه مایه بدو گوهر اندر نشاخت
که چون خواستی دیو برداشتی
ز هامون به گردون بر افراشتی
چو خورشید تابان میان هوا
نشسته بر او شاه فرمان روا
جهان انجمن شد بران تخت او
شگفتی فروماند از بخت او
بجمشید بر گوهر افشانند
مران روز را روز نو خواندند
سرسال نو هر مز فرودین
بر آسوده از رنج روی زمین
بزرگان بشادی بیاراستند
می و جام و رامشگران خواستند
چنین جشن فرخ از آن روزگار
بمآماند از آن خسروان یادگار

بیرونی نیز درین مقوله با فردوسی متفق بوده می گوید: «عید بودن نوروز را چنین گفته اند که چون جمشید برای خود تخت بساخت، درین روز برآن بشد و جن و پری و شیاطین آنرا حمل کردند، بیک روز از کوه دماوند به بابل آمد، مردم با دیدن این امر در شگفت شده این روز را عید گرفتند.»

آنچه مسلم است نوروز جشنی بسیار قدیمی بوده و همواره از سوی ایرانیان محترم شمرده شده است، اهمیت این پدیده آنچنان است که در «پشتهای» ی اوستا به آن جلوه ایزدی داده شده، نوروز را روز ارتباط آسمان و زمین می دانند. بنابراین روایات، «اهورامزدا»، ایزد نیکی، پیش از پدید آوردن جهان مادی، جهان مینوی را آفرید و در آن

روز تاجگذاری و تخت نشینی خود را با آن تطبیق داده و بارعام و خاص می دادند و هدیه رد و بدل می کردند. در دوران حکومت این سلسله و قبل از اسلام، اعراب که بخاطر همجواری و همسایگی از دیر باز با آداب و رسوم ایرانی آشنایی داشته اند، دو جشن بزرگ ملی ایرانی نوروز و مهرگان (روز شانزدهم مهرماه و اولین روز جشن پنج روزه ای که از دوران هخامنشی ببعید بزرگترین جشن ایرانی بعد از نوروز بحساب می آمده) را محترم داشته در این دور روز بسرور و شادی ملی پرداخته اند. آغاز فصل بهار و رونق کار و کارورزی از یکطرف و رسم هدیه دادن و هدیه پذیرفتن از سوی دیگر امری صدر اسلام را بر آن داشت که آداب نوروزی را، که برای مدت کوتاهی در برگزاری آن غفلت شده بود، دوباره محترم شمرده و از این فرصت برای دریافت باج و خراج سالانه استفاده کنند. البته مراسم نوروز رنگ اسلامی بخود گرفته با آنچه در ایران باستان مرسوم بود اندکی تفاوت یافت. در دوران بوی امیه برای نخستین بار کلمه آئین به مراسم نوروزی اطلاق شده و جشن نوروز، نه تنها در دربار، بلکه در کلیه حکمرانی های طوایفی برگزار شده خراج سالانه بهمراه هدیه های بی شمار به دربار بزرگان تحویل می شد. اسدی طوسی در بیتی در این زمینه میگوید:

نوندی سرسال نو کرد راست

خراج خداوند کابل بخواست

حکومت های ایرانی بعد از اسلام نیز بالطبع برای مراسم نوروز ارزش قایل شدند، در دوران غزنوی جشن نوروز رونق بسیار گرفت. سلطان مسعود غزنوی برسم پادشاهان ساسانی در نوروز ۴۲۹ هجری به تخت سلطنت جلوس و تاجگذاری کرد.

مراسم فرهنگی و ملی، بارها پس از حمله های ویرانگر مختلف، پناهگاهی بوده برای

صور انواعی از جهان هستی بوجود آورد. در اداره این جهان شش فرشته (امشاسپند) به اهورامزدا کمک می کردند. البته هریک از این امشاسپندان خود از یاری تعداد بیشماری فرشته مرتبه پایین تر دیگر که «فروش» یا «مینو» لقب دارند برخوردار بوده اند. به اعتقاد «اوستا» سرتاسر آسمان ایران را این فرشتگان پوشانیده، هریک نگهبان فردی از ساکنان این سرزمین می باشند و هر سال یکبار، در روز اول بهار، نوروز، برای دیدار انسان خود از آسمان فرود می آیند.

از دوران هخامنشیان، آثار چندین دقیقی در باره نوروز وجود ندارد ولی مورخان و مولفان غالباً بر اتفاقند که داریوش اول هخامنشی، به یقین، این آئین را محترم می شمرده؛ حتی گفته شده که در زمان این پادشاه و به تشویق وی نوروز ایرانی در کشور مصر (که خود صاحب نوروز قبطی بوده) گرامی شمرده شد و مصریان آنرا جشن گرفته اند. در اوایل دوره اشکانیان، بخاطر تسلط هشتادساله یونانیان، احترام به آداب و رسوم ایرانی الاصل چندین مشهود نیست، ولی در اواخر حکومت این سلسله دوباره حس ملیت ایرانی قوت گرفته و نوروز نیز بهمراه سایر جشنهای فرهنگی و تاریخی رعایت شده است.

شاهان ساسانی برای جشنها و وقایع ایرانی احترام فوق العاده ای قایل می شدند، نوروز نزد این سلسله آنچنان گرامی بود، که

اظهار استقلال ایران. نوروز همین نقش را برای ایرانیان، بعد از حمله مغول داشت. درین روزگار مردم نوروز را بهانه قرار داده و به دادن شعارهای ملی و دفاعی در برابر چیره گران پرداختند. نمونه این روحیه بخوبی در اشعار شاعران این دوران، چون سعدی شیرازی و سلمان ساوجی مشاهده می شود. شاید پرشکوه ترین و ایرانی ترین جشن نوروزی پانصد ساله اولیه بعد از اسلام را بتوان در دوران سلطنت سلطان جلال الدین ملشکاه سلجوقی یافت. وی، بی شک اولین پادشاهی بود که مراسم نوروزی کاملاً ایرانی را در درباری کاملاً اسلامی برقرار کرد. قضیه از این قرار بود که چون سلطان جلوس خود را به تخت سلطنت به هنگام تحویل آفتاب در برج حمل (زمان نجومی نوروز) محمول نمود منجمین و ستاره شناسان از این فرصت استفاده کرده بعرض شاه رسانیدند که «این تنها مشیت الهی است که سلطان

در نخستین روز سال، البته بر حسب تقویم باستان، به تحت امپراطوری جلوس فرموده است...» آنان ضمن یادآوری اینککه جشن نوروزی را نمی توان بر آغاز سال قمری تثبیت کرد، که با سال نجومی تطبیق نمی کند، شاه را قانع کردند که نوروز بایستی همواره با اول سال خورشیدی مطابق باشد چه ابتدای این سال مصادف با آغاز بهار یعنی نیکوترین فصل سال می باشد. آنان برای جلب توجه بیشتر شاه اضافه کردند که «وضع چنین تقویمی واجد خصوصیت شایان توجه دیگری هم می باشد» زیرا که «بر حسب یک رسم باستانی ایرانیان آغاز سلطنت پادشاهان خود را مبدأ تاریخ قرار می دهند»، سلطان جلال الدین از تصور اینککه همواره نوروز شمسی مصادف با روز جلوس وی خواهد شد خوش آمد و با پیشنهاد اخترشناسان موافقت کرد که عید باستانی را در آغاز سال جدید سلطانی تثبیت کرده و از آن پس این جشن با شکوه و

جلال هر چه تمامتر برگزار گردد.

در دوران حکومت صفویه، پادشاهان این سلسله در بزرگداشت کلیه اعیاد و مراسم منلی کوشیدند. در این دوران علمای شیعه به گردآوری اخبار و روایات امامان پرداختند. جالب است که در میان این احادیث جملاتی را می توان در نیکویی جشن نوروز یافت!

امام جعفر صادق میفرماید: «... در آغاز فروردین آدم آفریده شده و آن روز فرخنده ای است بر طلب حاجتی و برآورده شدن آرزوها، و دیدار پادشاهان و کسب دانش و زناشویی و مسافرت و داد و ستد. در آن روز خجسته بیماران بهبود می یابند و نوزادان به آسانی زاده می شوند و روزیها فراوان می گردد» و در جای دیگر از قول او آمده که «در نوروز خوب شستشو کنید و خود را پاک نگهدارید و بهترین جامه هارا بپوشید و بوهای خوش بکار برید و سپاس خدای را بجای آورید زیرا در آن روز پیغمبر اسلام در غدیر خم برای ولایت

تشریفات حمل هدایای نوروزی،
مجسمه هایی بر روی پلکانی در پرسپولیس



علی از مردمان بیعت گرفت و هم در آن روز علی بر مردم نهر روان چیره شد و هنگامی که جشن نوروز فرا می‌رسد ما منتظر هستیم که از جانب خدا پیروزی و شادی برسد چه اینکه آن روز بما اختصاص دارد.»

و نیز از امام موسی بن جعفر به نقل آمده که «در نوروز خداوند از بندگان پیمان گرفت تا او را پرستش کنند و برای او شریک قایل نشوند و به آیین فرستادگانش در آیند و دستورشان بنپذیرند و آنرا اجرا نمایند و آن نخستین روزی است که آفتاب بنمید و بادهای باردهنده بوزید و گلها بر روی زمین پدید آمدند و جبرئیل بر پیامبر نازل شد و نیز روزی است که ابراهیم بتها را شکست و پیامبر علی را بر دوش خود گرفت تا بتهای قریش را از خانه کعبه بیندازد.»

پس از سقوط دولت صفویه، خللی بر ارزش و مقام نوروز وارد نیامده و همچنان آداب و رسوم آن پایدار بماند. جنگهای پی در پی نادر افشار هرگز مانع اجرای پرشکوه مراسم نوروزی نشد. این سردار دلیر با اجرای هرچه با شکوه تر مراسم در این روز به سربازان و فرمانداران خود خلعت فراوان می‌بخشید، آنچنان که از اشعار مشتاق اصفهانی برمی‌آید، مراسم انتخاب و تاجگذاری نادر نیز، مانند پادشاهان ایران باستان، در روز اول بهار صورت گرفت. مشتاق می‌گوید:

هزار شکر که آمد بهار و رفت خزان
ز فیض مقدم گل شد جهان پیر جوان
جناب شاه ملایک سپاه، نادر شاه
خدو جم عظمت خسرو سکندرشان
بتخت سلطنت این خسرو بلند اقبال
که پیش رفعت جاهش خجل بود کیوان
جلوس کرد بروز خجسته‌ی نوروزی
زیاری ملک و نصرت خدای جهان

بعد از نادر نیز جشن نوروز به حیات شکوهمند خود ادامه داد. کریم خان زند نیز این واقعه را با نهایت احترام و عظمت جشن گرفت.

از شکوه و بزرگداشت جشن نوروز در دوران قاجار مدارک بسیار و متعدد در دست است که می‌توان آنرا در تواریخ و سفرنامه های این دوران مطالعه کرد و بخاطر نزدیکی اش به تاریخ معاصر ایران از ذکر آن درین مختصر خودداری می‌شود.

آیین نوروزی

سرچشمه و دلیل اصلی تشریفاتی که در این عید رعایت میشوند نیز مانند مبدا ایجاد خود نوروز نامعلوم بوده کسی را از بنیان گزار آن خبری نیست. ولی مسلم این است که هریک ازین تشریفات به تنهایی، به دلیلی و در زمان خاصی رایج گردیده است.

اما درین مختصر، آنچه را که در اغلب مجلات خراسان در ایام عید اتفاق می‌افتد ذکر کرده، در مواردی معدود سعی می‌کنیم ارتباط منطقی این حوادث را با آنچه در دوران پیشین رخ می‌داده تذکر دهیم. خانه تکانی، از حدود یکی دوماه پیش از آغاز بهار شروع می‌شود. درین مدت افراد هر خانواده بکمک هم خانه را تمیز کرده، لباسها و ابزار زمستانی را، آنچه مورد نیاز باشد بسته بندی کرده و در محلی انبار می‌کنند و آنچه را که، با توجه به وضع مالی خانواده، قابل استفاده ندانند به خانواده های کم درآمد تر هدیه می‌کنند. در همین زمان نیز به خرید و تهیه هدایا، خیس کردن عدس یا گندم جهت تهیه سبزی، و سایر تدارکات نوروز می‌پردازند. شاید اولین آثار

این خانه تکانی را بتوان در دربار اردشیر پسر بابک پیدا کرد. وی در اولین روز بهار دستور می‌داد که در خزانه را باز کرده هر چه جامه و پیراهن بود در آورده به ملازمان و نوکران و نزدیکان آنان ببخشند و آنچه را که اضافه می‌ماند در بین مردم، برحسب درجه و مقام پخش کنند. بعد از وی بهرام گور و انوشیروان نیز ازین رویه پیروی کردند.

چهارشنبه سوری آخرین چهارشنبه سال است. شب قبل از آن یعنی سه شنبه بعد از ظهر رامی‌توان شروع جشن نوروزی دانست، در غروب این شب مردم از خار و بته، کپه های آتش درست کرده شادی کنان و سرود خوانان از روی آن می‌پزند. ریشه این مراسم را بدون شک می‌توان در ایرانیان بسیار قدیم که آتش را مقدس و پاک کننده می‌دانسته اند جستجو کرد. ایده پشتوانه این رسم بر این است که آتش تمامی بدی ها و زشتی های سال کهنه را پاک کرده، انسان را از شر مرض زردی و ناتوانی محافظت می‌کند. اشعار و سرودهایی که درین شب آتش بازی خوانده می‌شوند بسیاریند و معروف ترین آنها «زردی من از تو، سرخی تو از من» است که هنگام پزیدن از روی آتش آنرا زمزمه می‌کنند. بعد از پزیدن از روی آتش نوبت به ملاقه زنی میرسد، پسر بچه ها معمولاً چادر بسر کرده تا شناخته نشوند، بدر منزل همسایه می‌روند و با ملاقه ای بدر می‌کوبند، همسایه در را باز می‌کند و قدری آجیل و شیرینی در کاسه شان می‌ریزد و آنها را روانه خانه دیگری می‌کنند. همچنین کسانی درین شب به فال گوش می‌نشینند، و آن از این قرار است که در دل نیستی کرده، در تاریکی گوشه ای پنهان شده بحرفهای عابرین گوش میدهند. و حرفهای رد و بدل شده در جمع اولین گروه

بقیه در صفحه ۳۱





را که از آنجا بگذرد جواب به نیت دانسته، آنرا به تناسب به نیت خود تعبیر می کنند. در آخر شب افراد هر خانواده دور هم جمع شده، می گویند و می شنوند و آجیل چهارشنبه سوری می خورند.

روز اول عید، از چند ساعت به تحویل سال مانده، در هر خانواده سفره هفت سین پهن میکنند و دور آن نشسته منتظر سال تحویل می شوند. بر روی سفره هفت «سین» (که در ایران باستان هفت «شین» را شامل می شد) معمولاً قرآن، آینه و شمعدان، شیرینی، تخم مرغ پخته و رنگ کرده، تنگ آب با ماهی قرمز کوچکی در آن، سبزا، سبزه، نان پنیر، میوه، گل، عسل، و هفت چیز که با حرف سین شروع بشود می چینند. پس از سال تحویل (که بزوایتی عامیانه لحظه ای است که گاو نگهدار زمین، زمین را از یک شاخ خود به شاخ دیگر نقل می کند، و دلیل نجومی آن ورود خورشید به برج حمل است) افراد خانواده روی یکدیگر را می بوسند و هدیه رد و بدل کرده برای یکدیگر سالی خوش و پر موفقیت آرزو می کنند. از لحظاتی بعد از سال تحویل (بستگی به اینکه سال تحویل در روز یا در شب باشد) مردم دید و بازدید عید را شروع می کنند. اول کوچکترها به دیدن بزرگتر هر فامیل می روند و از او هدیه دریافت می کنند. رسم بر این است که اولین فردی

که بخانه وارد می شود با خود قدری سبزی (که علامت رشد و سلامت است) همراه بیاورد. این دید و بازدید معمولاً تا روز ششم فروردین ادامه دارد. در روز ششم (که به احترام خرداد؛ فرشته آب، که موکل بر این روز است روز خرداد خوانده میشد)، ایرانیان باستان خود را با آب شستشو داده و بر یکدیگر آب می پاشیدند. آتش چهارشنبه سوری نیز، در آن زمان، تا به این روز زنده نگهداشته میشد. این مراسم را البته می توان به احترام فوق العاده مردم آن دوران به دو عنصر پاکیزگی، آب و آتش، نسبت داد.

از صبح روز هفتم مردم بسرکار خود بازگشته زندگی همیشگی خود را از سر می گیرند، تا روز سیزدهم فروردین که به سیزده بدر معروف است. در این روز مردم هر فامیل غذای خود را برداشته و به باغ و صحرا می روند و روز را به رقص و شادی و تفریح و گفت و شنود می گذرانند. سبزیای عید را نیز که در تمام این مدت پرورانده اند (و بزوایت عامیانه کلیه درد و رنجها و بدبختی های سال قبل در آن رشد کرده)، درین روز به آب روان می سپارند تا بدین ترتیب انواع بدآوریهای سال گذشته را از خود دور کرده باشند.

روز سیزدهم فروردین، آخرین روز مراسم عید نوروز بوده، از فردای آن مردم زندگی خود را بگونه هر ساله از سر میگیرند.



کالیگولا

و حکومت وحشت و تروری مانند پدید آورد تا اینکه سرانجام بدست اطرافیانش کشته شد.

محمود کریمی حکاک، فارغ التحصیل رشته هنرهای دراماتیک این اثر را در نیوجرسی کارگردانی کرده است. نوشته زیر برداشت او از «کالیگولا» نوشته کامو است.

است، قیام علیه آنرا در قیام علیه سلطه زور و خودکامگی به هر شکل آن می دید. یکی از نمایشنامه های او «کالیگولا» است. کالیگولا قیصر روم در سالهای ۳۷ تا ۴۱ پس از زایش مسیح بود. او از سوی سنای روم بجای تیربوس انتخاب شد. کالیگولا پس از یک بیماری به عارضه ای دچار شد که آنرا «دیوانگی قیصر» نامیدند. او همه ثروت امپراطوری را برباد داد

آلبر کامو نویسنده فرانسوی که در سال ۱۹۱۳ در الجزیره بدنیا آمد در سال ۱۹۶۰ در یک سانحه رانندگی کشته شد. در سال ۱۹۵۷ به خاطر اثرش «اسطوره سیزیف» جایزه نوبل به او داده شد.

نوشته های او از زمان و نمایشنامه همه بازتاب اندیشه او در زمینه فلسفه نیهیلیسم یا پوچی گرایی است. اما اگر او باور داشت که پوچی خط اصلی زندگی انسان کنونی

که انسان در مبارزه ای که باید برای شناخت مسیح انجام بگیرد ضعیف است در نتیجه از شناخت واقعی مسیح بازمانده و کورکورانه او را می پذیرد. و این مغایر آزادی انتخاب انسان در پذیرش مسیح بعنوان نجات دهنده خویش است.

ایوان کارامازوف اندیشه ای جز بشردوستی ندارد. او بخوبی به ضعف و فناپذیری انسان واقف است. او می گوید که بشر خواهد مرد و این غیر عادلانه است. او معتقد است در دنیایی که همه می میرند نمی تواند خوبی یا عدالت مطلق وجود داشته باشد و در نتیجه قانون معنی ندارد و وجود نخواهد داشت. او باین نتیجه می رسد که «همه کار می توان کرد» و اینجاست که پوچی گرایی معاصر پایه گذاری می شود. و ازین پس است که در توجیه جنایت قدمی منطقی برداشته می شود و بشر با خدا و نه خویش به استیاز می نشیند. بالاخره انسان خدا را کنار می گذارد و باین فکر می افتد که خود جانشین او گردد و درین خدا بودن، جنایت بصورت امری منطقی و پذیرفته شده درمی آید. کالیگولای کامو بر چنین بی عدالتی خدایان قیام می کند. اما نه باین منظور که خود عدالتی دیگر بر زمین عرضه کند. او می خواهد خدایان را بزیر بکشد تا انسان را با

مطلوب وی دنیایی است غیر مذهبی که در آن نفی مطلق جانشین شک می باشد. در چنین جهانی، آنچه را که نیهیلیسم از طریق شک پنهان می دارد، ظاهر می شود. در داستایوفسکی خدا کشته می شود در حالی که نیچه خدا را در قلب معاصران خود مرده می یابد.

ایوان کارمازوف در رمان «برادران کارمازوف» و کیریلوف در رمان «تسخیر شدگان» بیش از هر شخصیت دیگری به روی کامو اثر گذارده اند. ایوان برای کامو انسانی است که بدنبال عدالت می گردد. آنهم در دنیایی که خدایی ظالم بر آن حاکم است. خدایی که مرگ و بدبختی انسانها را نادیده می گیرد. مسیح در روزگاری باز می گردد که در اسپانیا آدمهای باصطلاح مشرک را در آتش می سوزانند. اسقف بزرگ، مسیح را نیز بعنوان یک مشرک توقیف می کند و محکوم به اعدام. اما قبل از اجرای حکم مکالمه ای غیرعادی با او دارد. درین گفتگو، اسقف به مسیح می گوید که خدا در حق انسان بی عدالتی فاحشی کرده و آن حق آزادی انتخاب و آزادی عقیده می باشد. او معتقد است که برای انسان تقریباً غیر ممکن است، بی آنکه قدرتی چون مسیح بروی تحمیل بشود، او را بپذیرد. چرا

کالیگولا ارائه منطقی افکار فلسفی داستایوفسکی و نیچه است در کامو. برای داستایوفسکی آزادی انسان و مسئولیتهايش در رابطه با خدا مطرح می شود. خدایی که نه عادل است و نه انسان دوست! داستایوفسکی معتقد به فلسفه «همه چیز یا هیچ چیز» است. تمایل به پوچی گرایی در داستایوفسکی وسوسه ای است در دنیایی مملو از دستورات ضد و نقیض مذهبی و اخلاقی. او در اینچنین دنیایی عذاب می برد.

نیچه از سوی دیگر، بکلی منکر تمامه قوانین و دستورات مذهبی و اخلاقی است،



نیچه



جزونیا اهمیت همه چیز یکسان است، عظمت روم و درد مفاصل تو

منطقی بوجود می آورد و سپس، با قراردادن خود در جای انسان برتر نیچه، وظیفه بازسازی اجتماع را بعهده می گیرد. اما در چنین بازسازی، او تنها به قدرت خود تکیه می کند و چگونگی این تحول را هرگز روشن نمی سازد. این اعمال قدرت نیز در چارچوب منطق اجرا نمی شود و در نتیجه کالیگولا، مانند نیچه، تناقض را در خود می پروراند. کالیگولا آشفته‌گی شاعرانه نیچه را بحد عالی می رساند. او با جستجوی ناممکن خود را، همانطور که نیچه پیش بینی کرده است، در احساس تنهایی مطلق محصور می کند. او، بگونه استادی دانشمند، همه چیز را فدای وفاداری به شرایط عصیان خود می کند. به هلیکون می گوید «آنچه اطراف مرا فرا گرفته دروغ است و خودفریبی... من می خواهم که انسان در نور حقیقت زندگی کند و قدرت اعمال این خواسته را نیز دارم. چرا که من خوب می دانم اینها به چه چیزی محتاجند که ندارندش. این مردم همگی بی دانشند و محتاج معلم، آنها به معلمی احتیاج دارند که بداند که چه می گوید.» در چنین تدریسی کالیگولا تا به آنجا پیش می رود که خود را بلباس ونوس درمی آورد و اطرافیانش را مجبور می کند که این ادعای استهزاء آمیز را در پیشگاه خداوندیش تکرار کنند: «خداوندی که هدایایت خنده است و پشیمانی... بما

با این واقعیت نمی ماند. نیچه با تأکید بر این که آزادی انسان را گیج می کند، سعی دارد خلائی را که با عدم وجود خدا بوجود آمده بنحوی پر کند. در نتیجه این سؤال مطرح می شود که انسان با این آزادی چه باید بکند؟ نیچه معتقد است که ارزشهای موجود بایستی کلاً دگرگون گردند. او در جستجوی نظامی است که برتر از اصول متداول اخلاقی «درست یا نادرست» باشد. او نژاد بشر را عالی می بیند و در میان آن ابر انسانی را می جوید که حکومت و رهبری عوام را بعهده بگیرد، و خود خلاء خدا را پر کند. کالیگولا خود را در چنین جایگاهی می یابد. او از بدو ورودش غیر ممکن را مطالبه می کند. او به هلیکون می گوید «برو و تا برای من ماه را بدست نیاورده ای باز نگرد.» این مطالبه غیر ممکن از سویی نمودار عصیان اوست و از طرف دیگر آغاز پوچی گری را در او که تصاحب «همه چیز» را غیر ممکن می سازد. برای کالیگولا آزادی بی حد در تصاحب آنچه غیر ممکن است بنوعی تساوی می انجامد. او در جواب اعتراض «چزونیا» به حکم اعدام ثروتمندان و مالکان روم می گوید «همه چیز دارای اهمیتی یکسان است، عظمت روم و درد مفاصل تو.» او ابتدا با مظهر بطلت کوبیدن بر همه چیز یک هرج و مرج

حقیقتی که کرم وار در آن می لولد آشنا کند. او در بازگشت از تنهایی خویش به «هلیکون» می گوید «انسان می میرد، پس خوشبخت نیست» اما بجای آنکه در خوشبخت بودن انسان بکوشد، مرگ او را در اختیار خود می گیرد. خود خدا می شود، و آنچنان رعب و وحشتی در او ایجاد می کند که پیش از آن هرگز نبوده است.

کیریلوف قهرمان «تسخیر شدگان» داستایوفسکی، برای کامو مظهر یک «انتخار والا» می باشد. خود کشی ولی بهمان اندازه سرنوشت منطقی اوست که انقلابی است در برابر خدا. او از زنده بودن ناراضی است و می خواهد خود سرنوشت خویش را بدست گرفته باشد. بعبارت کامو، «او می خواهد خود کشی کند تا خود خدا بشود» کامو معتقد است که منطق کیریلوف منطقی است کلاسیک: «اگر خدا زنده نیست پس کیریلوف هم نمی تواند زنده بماند.» هر چند چنین فلسفه ای پوچ است اما منطقی است مورد نیاز و کارگر. کالیگولا پیرو چنین منطقی است. او «انتخار والا» را می پذیرد. این منطق او را تا سرحد پوچی می کشاند. بنا بر این ادعای کالیگولا که برای خدا شدن تنها ایجاد رعب و وحشت و ظلم مشابه کافی است، در ادامه افکار داستایوفسکی است. او معتقد است که چون «همه چیز» را نمی توان بدست آورد، پس «همه چیز» بی معنی است. او هم چون «ایوان» و «کیریلوف» پوچی گری را انتخاب می کند.

و اما، چون برای نیچه خدایی وجود ندارد او را لزومی در خدا کشی نیست و در نتیجه از جراحات گناه و مسئولیت مبرا می باشد. با این همه در منطق نیچه یک نوع سردرگمی و آشفته‌گی شاعرانه وجود دارد. او می گوید که چون خدا مرده است پس انسان مسئول خویش خواهد بود. بنابراین انسان آزاد است. این آزادی که خود واقعیتی کاملاً غیر مذهبی است، باری سنگین تر بر دوش انسان می گذارد. و برای وی راهی بجز تفاهم

پیش می رود و از روشن بینی بدور می شود. چنین تناقضی در نیچه نیز پیدا است. او نیز در مورد نقش سازندگی انسان برتر مرد می ماند. شاید کالیگولا تنها یک عکس العمل باشد به افکار نیچه. و اگر چنین باشد پس شکست او تنها بدلیل افراط در پیروی از قوانین نیچه است. این شکست بهر حال در کالیگولا احساس تحقیر ایجاد می کند. و این پرارزش ترین دست انداز زندگی می شود. در مکالمه ای دوست جوانش اسکپیو از او می پرسد: «در زندگی هر کس نوعی دلخوشی و آرامش وجود دارد که با او کمک می کند تا به آن زندگی ادامه دهد... آیا در زندگی تو چنین چیزی هست؟» او جواب می دهد: «آری، هست!» اسکپیو می پرسد: «آن چیست؟» کالیگولا، مکث می کند و سپس می گوید: «تحقیر!» هر چند این تحقیر یک روش کلی از تنهایی مطلق و بیهودگی تلاش اوست، اما کامونمی خواهد که این بیهودگی بصورت حقیقت نهایی جلوه گر شود. در آخر نمایش کالیگولا اعتراف می کند: «من برای آزادی که بایستی می رفتم، نرفتم. آزادی من آن آزادی راستین نیست. من به راهی رفتم که به هیچ جا نمی رسد... هیچ، باز هم هیچ». کشف بزرگ کالیگولا در این است که آزادی دلخواه دیرینه او یک آزادی حقیقی نیست. او بنا به گفته خود کامو، «نمی تواند همه چیز را منهدم کند بدون آنکه خود آسیبی دیده باشد». آنچه مهم است این است که آگاهی کالیگولا از عدم قدرتش در بازسازی اجتماع، او را از راه انتخابی خود، «انتخاب والا» باز نمی دارد. بلکه او کماکان در ادامه نقشه خویش می کوشد. با وجود اینکه کالیگولا به شکست خود مغترف می شود و با آغوش باز نقشه قتل خویش را کشیده و اجرا می کند، اما این به معنای شکست فلسفه وی نیست. او در آخرین کلام خود ادامه این طریقت را اعلام می کند. در حالی که اسکپیو آخرین ضربه را بر او فرود می آورد. کالیگولا فریاد می زند «من هنوز زنده ام».



من ونوس هستم

می آورد که «آنچه همه ما در آن توافق داریم این حقیقت است که تمامی زیربنای اجتماعی از هم پاشیده، بلییاد خانواده متلاشی شده، احترام به کار از بین رفته و سرتاسر مملکت را کفر فرا گرفته»، و اینها همه نتیجه اعمال کالیگولا است، که در تعقیب هدف فلسفی خود مراحل مختلف را یکی پس از دیگری می گذراند و در خود نیز دچار تغییرات حیرت انگیز می شود.

هر چند این تغییرات را نمی توان نتیجه طی مراحل «آزادی» وی دانست اما «رستگاری» که قاعدتاً بایستی نتیجه چنین مراحل باشد برای کالیگولا بدست نمی آید. او که به این حقیقت کاملاً آگاه است تنها می خواهد برابری را به انسان هدیه کند. او معتقد است که هرگاه همه چیز هموار شد و ناممکن ممکن گردید شاید خود او نیز تغییر کند و در نتیجه دنیا با او تغییر کند. آنگاه انسان بر سر نوشت خویش چیره خواهد شد و خوشبخت خواهد زیست.

کالیگولا که معتقد است ناممکن بالاخره بدست می آید، تناقض فاحشی را که در این اعتقاد وجود دارد نمی بیند چرا که تمامی کوشش او رسیدن به مرحله بشر برتر است. و در چنین تلاشی است که او تا مرز دیوانگی

پیاموز حقیقت جهانی را که در آن حقیقتی وجود ندارد، و نیروی زیستن تا سرحد چنین حقیقتی را بما عطا بفرما. «باین ترتیب این ابرانسان پوچ گرا به دیگران می آموزد که نه تنها وجود خدایان زاییده خرافاتی بیش نیست بلکه هر انسان دیگر نیز با اندک تمرکز افکار خویش می تواند نقشهای پوچ آنان را به نحو عالی انجام دهد. این نیز در ارائه افکار نیچه است که معتقد است باید آنچه انسان زندگی کرد که «دیگر معنایی در زیستن باقی نماند و همیکن عدم وجود معنی، خود معنایی برای زندگی محسوب می شود». کالیگولا معتقد به تأمین راحتی و تخفیف بار زندگی برای همگان است. او معتقد است که رنج و عذاب بایستی بکلی منسوخ گردد. کالیگولا به تبعیت از نیچه معتقد است خشونت، ظلم و دون صفتی بهمان اندازه برای پیشرفت انسان لازم است که صفات متضاد آن، بنا بر این خود حاکمی می شود ستمگر و ظالم. در رژیم کالیگولا هیچکس در امان نمی ماند. او پدر دوستش «اسکپیو» را می کشد، پسر متنفذی چون «لیپیدوس» را اعدام می کند، و همسر «ماکیوس» را از چنگش بدر آورده به روسپیگری می نشاند. یکی از اشراف، در جلسه توطئه قتل کالیگولا، برای دیگران دلیل

آری قصه مان این است

گله ای گم گشته ز ما مانیم
 زخمی خار و خس این راه
 ما باور
 به حرف این
 یا پیامی
 کورسدمان
 ز آن

سرگردان

لیک بامن

صحبت مردی

— زنی —

رهبان این ره نیست!

بامن

صحبت دست من است

و

تو

بامن

صحبت راه است

و

پیمودن

ای گروه سزده

بی امید

بی فردا

سینه هاتان چاک یا ناچاک

دستماتان پاک یا ناپاک

خوانتان

بس نیست؟

ای امید خفته تان

در دوردست دهن،

چشمهاتان باز،

گوش هاتان تیز،

عرقه در مردابتان

کس نیست؟

آن طرف را قصه از

سرب است

یا

ایمان

این طرف هم غصه درک تو

از اینان

این میانه، ما

— گروهی خسته، گریان

دل به زنجیران،

عاشقان

دور از معشوق،

سپانلان

حال و هوش خانه

از هر جا

ویا

هر کس

چشمهاتان در راه

خانه مان و بیان

قلعهاتان حیران آنچه وقت

هوشمان مدهوش سهم ما

در این بهتان

خوابمان، بی خواب

حالمان، ناشاد،

سعی مان در آرمون

سر پناهی

بانگهای

یاصدایی

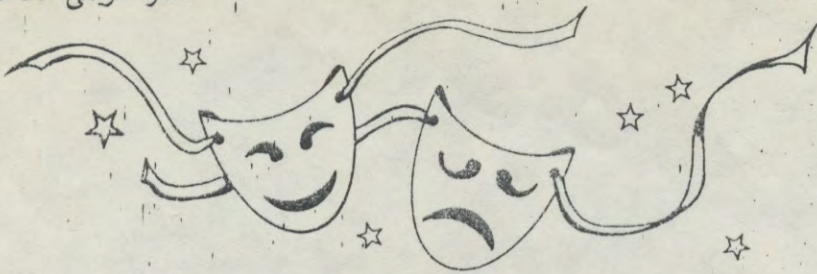
یا زیاری

یاد

داستان این است

آری

قصه مان این است



کار گروهی در تئاتر

پیش از اینکه به مطلب اصلی که کار گروهی در تئاتر است بپردازیم، مقدمتاً لازم است بایک نکته فنی آشنا شویم، زیرا آشنایی با آن برای دریافت مطلب ضروری است:

«برادوی» یکی از مشهورترین محلات نیویورک است و از نظر تراکم تعداد تئاتر و سینما گمان می رود که در نوع خود در جهان منحصر بفرد باشد.

تئاترهای این منطقه در عرف به دو گروه متمایز تقسیم شده اند. این تقسیم بندی صرفاً یک امر تجاری است و مطلقاً با کیفیت برنامه های عرضه شده از طرف آنها ارتباطی ندارد. همچنین نام گذاری این گروه بندی نیز ربطی به موقعیت جغرافیایی محل سالن تئاتر نیز ندارد.

اگر سالن تئاتری از نظر گنجایش تعداد جا برای تماشاچی از میزان معینی بالاتر باشد آنگاه آن «برادوی» می نامند و اگر گنجایش سالن از آن تعداد معین کمتر باشد، به آن «آف برادوی» می گویند. بوجود آمدن سالنهایی با گنجایش کمتر - یعنی سالنهای «آف برادوی» - از اوایل سده بیستم آغاز شد.

در نیمه دوم قرن بیستم در آمریکا، رشد تجاری فوق العاده سالنهای تئاتر «آف برادوی»، عده ای از دست اندرکاران تئاتر را بر آن داشت که سالنهای کوچکتری برای گروههای خود بوجود آورند تا بتوانند فارغ از نگرانی های مالی به نوآوری های خود ادامه دهند و به رشد و تجربه تئوریهای خود بپردازند. به این گروهها و سالنها نام «آف اف برادوی» داده شد.

در میان این گروهها عده ای به برداشت

های تازه ای از نمایشنامه های کلاسیک و غیر کلاسیک پرداختند و اجراهای کاملاً نوری ارائه دادند. بعضی نیز به تجربیاتی در زمینه تعلیم بازیگر و رابطه بین تماشاچی و تماشاچی دست زدند. نتیجه تجربیات این عده در سالهای بعد، بکار گروههای دیگری آمد، که خود از ارائه نمایش هدفی خاص داشتند. عده ای تئاتر را در راه تحولات اجتماعی و سیاسی بکار گرفتند و دیگری به دگرگونی محیط نمایش پرداختند. در محیطی مشترک بین بازیگر و تماشاچی به اجرای آثار خویش مشغول شدند. گاه نیز بازیگر و تماشاچی را به درون طبیعت برده و باین وسیله به اجرای نمایش تصویری، جایی حقیقی دادند،

اما نقطه اشتراک بین تمامی دسته های مختلف تقریباً این بود که با هنر نمایش بایستی بصورت یک همکاری گروهی برخورد کرد و نه یک کار فردی. در اینجا واژه گروهی مترادف با اصطلاح «کلیکیو» و یا «کلیوریکیو» آورده شده است. معمولاً این اشتباه رایج است که کار گروهی را با کار تجربی (اکسپریمنتال) یکی می دانند. در صورتیکه کار گروهی با شرکت کلیه افراد یک گروه انجام می شود در حالیکه کار تجربی می تواند فقط توسط یک کارگردان و یا یک نویسنده به دیگران دیکته شود. باین معنی که کار خلق یک اثر نمایشی نمی تواند و نباید بصورت انفرادی انجام بگیرد. یعنی نمی توان کار نمایشنامه نویس را جدا از بازیگر و یا طرح دانست. نویسنده نباید که در خلوت خویش داستانی را پروراند و پس از تکمیل آن به گروه اجرا بدهد و انتظار داشته باشد که آنها همان قهرمانان داستان او را به زندگی برگردانند. بلکه نمایشنامه نویس،

کارگران، طراح و بازیگر همگی جزئی از کل در جریان خلق یک اثر نمایشی هستند و باید قدم به قدم و باهم مراحل «ایده» تا «اجرا» را پیمایند.

یکی از دلایل چنین دگرگونی ای را می توان عکس العملی بر جدایی گرای و تجریدی روانی محلول جامعه تکنولوژی یکی دانست. چرا که در چنین جامعه ای تصور بر این است که احتیاجات بشری را می توان با پیشبرد و تکنولوژی ارضا کرد و این خود نیازمند درجه خاصی از تخصص است. تأثر سنتی احتیاج به متخصص دارد، نمایشنامه نویس، کارگران، طراح و بازیگر، در حالیکه تئاتر گروهی، تمامی این وظایف را بعهده تمامی گروه فرض می کنید و گروه را جمعاً مسئول می داند. از سوی دیگر کار گروهی می توانست حالت عقب نشینی و بی تفاوتی ای را که تلویزیون در تماشاچی ایجاد کرده بود بشکند و او را به مهره ای فعال بدل کند.

البته در این کار، اغلب دست اندرکاران تئاتر گروهی، خود حربه ای را که تلویزیون از آن سود می برد بکار گرفته بودند. باین معنی که گرایش فراوانی بسوی تصاویر عینی وجود داشت و اینان کلام را می شکستند و از آن تنها بصورت صدایی درونی و ابتدایی بهره می گرفتند، در حالیکه تصویر را قوی می کردند و آن را برتر از کلام میدانستند و ایماژ شاعرانه را بیشتر بوسیله تصویر القا می کردند تا از طریق بیان.

هرچند «اجرا» در کار گروهی اهمیت بسیاری داشت، اما روند رسیدن به مرحله اجرا نیز دارای اهمیت فراوانی بود تا آن حد که بعضی از گروهها کوشش بیشتری در پرورش دوران تمرین و مراحل خلق اثر بکار

می بردند تا در پرداخت کار نهایی.

یک کار گروهی، تقریباً همیشه با ارائه یک ایده شروع می شود. این ایده گاه ریشه در نوشته های حال و گذشته دارد و گاه از مسائل سیاسی، اجتماعی و محیطی روز سرچشمه می گیرد. گاهی نیز از سوی فردی از افراد گروه و در رابطه با مشغولیات ذهنی و شخصی وی پیشنهاد می شود. پس از تصویب تمامی گروه، این ایده تثبیت شده و بعنوان نقطه شروعی بکار گرفته می شود و زیر نظر کارگران و با استفاده از روش و تکنیک کار گروهی توسعه و بسط پیدا می کند تا به مرحله امکان ارائه در مقابل بیننده برسد.

در یک کار گروهی، در مراحل پرورش «ایده»، تا «اجرا» از شیوه های مختلف استفاده می شود ولی آنچه درین مراحل تقریباً بین گروههای مختلف مشترک است استفاده از تمرینهای بدنی و صدا، بدیهه سازی و بازیهای تاتری است. بحث و تبادل نظر نیز نقش بسیار مهمی در روند خلق یک اثر نمایشی گروهی ایفا می کند. تمامی جلسات تمرین زیر نظر یک کارگردان که خود فردی از افراد گروه است اداره می شود. در طول مدت تمرین، یکی از اعضای گروه که وظیفه سناریو نویسی به عهده اوست، از پیشنهادات، کشفیات و نظرات دیگران یادداشت برمی دارد. این یادداشتها بعداً بصورت سناریو تنظیم شده و به کار برده می شود.

یک جلسه تمرین، معمولاً در ابتدا با مقداری حرکت و نرمشهای فیزیکی و صوتی شروع می شود، سپس کارگردان با استفاده از بازیهای تاتری افراد گروه را بهم نزدیک کرده و روحیه همکاری گروهی را بین آنها بالا می برد. گروه به بدیهه سازی می پردازد. بدیهه سازی ها معمولاً در حول و حوش کل و یا قسمتی از ایده اصلی نمایش دور می زند. باین ترتیب کارگردان موضوع خاصی را مطرح کرده، بازیگران را در موقعیتی فرضی قرار می دهد و از آنها می خواهد تا در چارچوب موضوع داده شده و با توجه به وضعیت و موقعیتی که

خود را در آن می بینند و حس می کنند آزادانه با دیگر بازیگران رابطه برقرار کنند و بدون تفکر و تأمل به تبادل کلام و حرکت بپردازند. آنچه بازیگران در چنین مراحل خلق می کنند توسط دراماتورگ یادداشت می شود و زیر نظر کارگردان در پایان جلسه تمرین، با بازیگران و طراحان (در صورتیکه جدا از بازیگران باشند) به بحث گذاشته می شود. بازیگران نیز از احساس خود در موقع خلق آنها صحبت می کنند. سپس بر آورد آن جلسه خاص تصفیه و تنظیم می شود و آنچه لازم باشد به جلسات دیگر تمرین و یا بدون نمایش راه پیدا می کند.

پله این ترتیب یک نمایش آرام آرام و با شرکت تمام افراد گروه ساخته می شود. وقتی که باندازه کافی مطلب بدست آمد، کارگردان مسئولیت نهایی پرداخت و تنظیم آنچه را که باید به اجرا درآید بعهده می گیرد. اما با وجود اینکه کارگردان بزرگترین مهره در کار گروهی است و پشتوانه اصلی کار شناخته می شود کمتر مواردی پیش می آید که تصمیم و انتخاب او بدون مذاکره با دیگر افراد گروه و بدون در نظر گرفتن عقاید آنها انجام می گیرد.

معمولاً پس از اولین اجزاهای یک کار گروهی، گروه و تماشاچیان به مناظره می نشینند. پیشنهادات و انتقادات تماشاچیان در چنین جلسه ای توسط کارگردان و دراماتورگ یادداشت می شود و در تمرینهای بعدی و یا شبهای اجرای دیگر بر روی آنها کار می شود. اغلب بعد از یکی دو اجرای اولیه، گروه به سالن تمرین بازمی گردد و به پرداخت و اصلاح بیشتر آنچه دارد و آنچه شنیده است می پردازد؛ تا دوباره کار خود را آماده برای ارائه مجدد ببیند. گاهی اتفاق می افتد که این جریان چندین بار تکرار می شود و گروه هر بار با نسخه تازه ای از کار به روی صحنه بازمی گردد.

در بعضی موارد، گروه تماشاچی خاصی را به داخل سالن تمرین دعوت می کند تا از او اظهار نظر بخواهد. این تماشاچیان را غالباً

منتقدان و دست اندرکاران تاتری دیگری تشکیل می دهند که با کار این گروه و کارگردان آن آشنا هستند. این شیوه به تصفیه کار در مراحل ناپخته تمرین کمک می کند و از زحمت پرداخت و باز پرداخت نمایش می کاهد.

اجرای نمایش یک کار گروهی معمولاً در هر شب با شبهای دیگر متفاوت است. این تفاوت از ظرفی بدلیل برخورد و اظهار نظر تماشاچیان قبلی در مورد کار، و از طرف دیگر بخاطر تغییر جو محیط اجرا، بافت اجتماعی، سیاسی و فرهنگی تماشاچی و حالات و احساسات خاص بازیگردان بحث خاص می باشد.

در یک کار گروهی نمایشی، یک بازیگر ممکن است نقشهای متفاوتی را ایفا کند. او حتی ممکن است کیفیتهای درونی یک شخصیت (مثلاً عشق، نفرت، جاه طلبی و...) را بازی کند.

در کار گروهی ساختمان نمایشی - بصورت سنتی آن - تقریباً وجود ندارد، بلکه هر اجرا ساختاری مخصوص بخود پیدا می کند که آن نیز ملقمه ای از پروسه کار در مراحل تمرین است. در چنین کاری سناریو، به صورت نوشته از پیش، یا اصلاً وجود ندارد و یا اگر وجود داشته باشد تنها ارزش سندیت خواهد داشت و آنها فقط می تواند بعد از آخرین اجرا معتبر باشد.

آنچه در روند یک کار گروهی مهم است ایمان افراد آن گروه است به نفس کار و همکاری با یکدیگر. در چنین کاری جایی برای فردگرایی، خود برتر بینی و ستاره آفرینی نیست. تنها کاری بصورت گروهی موفق خواهد بود که کلیه افراد آن گروه با نهایت عشق و صداقت خواستار پیشبرد کار باشند و بتوانند بخاطر منافع گروه و کار، از منافع شخصی خویش بگذرند. گذشت فراوان، اعتقاد کامل به خود و دیگران و آزادی در خلق صادقانه در هر لحظه، از جمله خصایصی است که پیشرفت یک کار نمایشی گروهی را ممکن می سازد.

ART & ARTISTS

Artists Under Fire

Published by the Foundation for the Community of Artists

Formerly *Artworkers News*

Volume 18, Number 2, April/May 1989 \$1.75

The Rushdie Affair An Iranian Artist Speaks Out

by Mahak

In the eyes of Islam, Salman Rushdie's *The Satanic Verses* is, without question, blasphemous.

Khomeini's intemperance toward any view of Islam other than his own is no secret. However, *The Satanic Verses* would have gone unnoticed if the blasphemer did not provide a flame around which Khomeini can again unify his people. The *Verses* serve the same purpose as the hostage crisis and the Iran/Iraq war served. It unifies the country in opposition to a common enemy and distracts the people from the lost war, from the cost in lives, the physical destruction of the country and in betrayed ideals.

There is a precedent for the call for Rushdie's assassination. Some fifty years ago an Iranian writer/scholar, Ahmad Kasravi, was assassinated for a blasphemous description of Shahs. This time the call for assassination has worldwide implications. Given the reaction to the call for Rushdie's life it may be another

half century before another will have the temerity to even think about writing any criticism of Islam.

The dramatic call for Rushdie's assassination occurred immediately after, and related to, a series of turbulent changes along the southern border of Russia. The years 1988 and 1989 brought three major changes in the eastern Islamic countries close to Iran and Khomeini:

(1) The ending of the stalemated Iran/Iraq war—no victor but millions killed, cities destroyed and billions of dollars transferred to the West in exchange for arms.

(2) In Afghanistan, the ten-year occupation of the country by the USSR ended in a Soviet withdrawal. The uneasy coalition that won the war must negotiate a method of shared power (or fight among themselves for power). The Majahadin are the best armed group, thanks principally to the United States.

(3) In Pakistan an unprecedented event has

occurred: a woman has become the leader of a Moslem country. This, in the fundamentalist view, is a sign of disorder, which cannot be tolerated.

These events left Khomeini with internal problems and external opportunities. *The Satanic Verses* created a resolution of both.

Khomeini has always had expansionist ambitions. The call for the death of the blasphemer strengthens the fundamentalist Moslems in Iran, Afghanistan and Pakistan and even within Russia. Absolutists such as the fundamentalists rallying around Khomeini are able to claim the high moral ground. Little room is left for discussion.

The Moslems in Afghanistan are the best armed. If there is a power struggle they will more than likely win. The control of the country will be in the hands of Moslems who share a common ideology with Khomeini.

Pakistan has been weakened by the Afghan

war of resistance. They have had the burden of the Afghan refugees; the economic problems associated with the transfer of arms through their country to the Afghan rebels; the opposing factions within the government; and the Sikh/Hindu tensions of neighboring India have created an unstable situation in Pakistan. It may fall within Khomeini's influence.

The West welcomes turmoil in the Moslem countries bordering Russia because it gives them more power and leaves Russia with instability on its border and a possible Moslem uprising within Russia. Khomeini sees these events as an opportunity to form a unified fundamentalist Moslem state in the region and even the possibility of challenging Russia. ■

Mahak is the pseudonym of an Iranian artist living in the West.

THE MARYLAND THESPIAN SOCIETY

presents




**THE 1990 MARYLAND STATE
THESPIAN FESTIVAL**



February 2&3 1990

**COLONEL ZADOK MAGRUDER HIGH SCHOOL
5939 MUNCASTER MILL RD.
ROCKVILLE, MARYLAND 20855
(301) 840-4625**

State Director, Mike D'Anna at MHS



Maryland
More Than You Can Imagine.

**Maryland State Thespian
Festival**



1990

*Mike D'Anna
State Director*

Festival Workshop Presentations

Technical Theatre Workshops

SLAUGHTERHOUSE 5 IN YOUR PAINT SHOP - John Ovington,
CATCH-22 IN YOUR PAINT SHOP North Carolina
FARENHEIT 451 IN YOUR PAINT SHOP School of the Arts

BASIC LIGHTING --- Bob Rowlands/Marsha Boerke, Kinetic
Advanced Lights Artistry

BASIC MAKEUP --- Roger Riggle, Kinetic Artistry
SPECIAL EFFECTS MAKEUP

PYROTECHNICS & SPECIAL EFFECTS --- Tom Cascella, Towson
State University

SOUND REINFORCEMENT FOR THEATRE --- Bob Trost, RCI
PRACTICAL COSTUMING --- Ric Thomas Rice, Montgomery College
DESIGNING FOR SHAKESPEARE --- Richard Montgomery, UMBC
A CAREER IN THEATRE DESIGN --- Brad Sabelli, George
Washington University

Theatre Performance Workshops

ACTIVE ACTING --- Charles Richter, Muhlenberg College
SCENE CUTTINGS --- Rosemary Pardee-Holz, Roundhouse Theatre
STAGE COMBAT --- Robbie Chafitz, Professional Artist
WORKING FROM THE OTHER --- Andrew Barnicle, USIU
BUILDING A THEATRE RITUAL --- Mahmood Karimi-Hakak,
Towson State University

AUDITIONING --- Susan Hoffman, Montgomery College
IMPROVISATION --- Jason Kravits, Roundhouse Theatre
THE BODY AS A TOOL --- Tim McCarty, The Model School
PLAYING THE SUBTEXT
TECHNIQUES IN MUSICAL PERFORMANCE --- Larry Kaye, Director
TECHNIQUES IN DIRECTING MUSICALS
PLAYWRITING I & II --- Julianne Bernstein, Professional
ALTERNATIVES TO ACTING Artist
ACTING IN TV COMMERCIALS --- Robbie Chafitz, Pro Artist
WORKING FROM COLD SCRIPTS --- Vivien Shub, TSU
IMPROVISATION FROM CARTOONS --- Dr. Jack Carr
THEATRE SPORTS --- Judith Colaresi, Director
REALITY AND THEATRICALITY --- Bill Graham, Catholic U
PLAYWRITING ON YOUR FEET --- Roland Reed, Catholic U
SPEAKING SHAKESPEARE --- Dr. Alice Robinson, UMBC

HOW TO AUDITION --- Dr. Charles Dodrill, Otterbein
DOING TWO THINGS AT ONCE: THE ACTOR'S NIGHTMARE ---
Eric Blaughter, Mt. St. Mary's College
ACTING SHAKESPEARE --- Alan Kreizenbeck, UMBC
REPETITION EXERCISES --- Harvey Doster, TSU
ACTING WITH MASKS --- Mitchell Patrick, University of
Maryland
VOICE TRAINING FOR THEATRE --- Shirley Gillespie, TSU

Vocal Workshops

BETTER BREATHING FOR BETTER SINGING --- Sara Pierce,
Frostburg State University
BETTER SINGING FOR BETTER AUDITIONS --- Sara Pierce
AUDITIONING FOR MUSICAL THEATRE --- Herman, Shenadoah
College and Conservatory

Welcome to ITS Screening Team

Maryland Thespians extends a hearty "hello!" to our
International Thespians Screening Team --- Pam Ware
and Robert Johnson.

Pam Ware is the current ITS Vice-President and hails
from Gainesville, Georgia, where she teaches high school.
Pam is one of the most active and energetic leaders
in ITS --- known for her warmth and friendliness.

Bob Johnson is a former International Director who
teaches at Niles West High School in Skokie, Illinois.
Bob is one of ITS' most respected evaluators of shows.

Pam and Bob have a difficult enough task in screening
FLOWERS FOR ALGERNON and THE ODD COUPLE for Main Stage
Slots for Festival '90. So, let's try to make the
rest of the Festival easy for them by offering them
some good old Maryland Hospitality.

To Pam and Bob, we wish you a great couple of days
at the Maryland Festival. Enjoy yourselves, make your-
selves to home, and when you need anything just ask
for it! Thanks for coming!

گفت و شنودی با دست اندرکاران تئاتر

همه گفت و شنودمان لازم می آمد که حداقل نیمی از صفحات این شماره را به آن اختصاص می دادیم، که این برامنی امکان پذیر نمی نمود. بناچار تنها پاسخ به یک پرسش را از دیدگاه آنان می آوریم. و در شماره آینده همراه با گفتگوی کوتاهی که با «آشوربانی پال» دست اندرکار دیگر تئاتر داشته ایم، پاسخهای دیگر دوستان را خواهیم آورد.



داشتیم که بیننده ها خوششان نیاید. چون برای خودمان هم خیلی تازگی داشت. و واقعا تجربه ای برای خودمان بود. اما در عمل برخلاف آنچه وحشت داشتیم - ما می خواستیم تماشاچیان زیادی را دعوت نکنیم زیرا می ترسیدیم خوششان نیاید. اما در عمل روشن شد که بسیار اشتباه می کردیم بطوریکه از آن بیشتر از نمایشنامه های باصطلاح «پوپلر» استقبال شد.

این امر برامنی ما را ب فکر انداخت. چون ما در روند کارهای خودمان که از شادروان ساعدی «چوب بدستهای ورزیل» و از بیضایی «مرگ یزدگرد» و از نویسندگان خارجی از «هارولد پینتر» و «برنولت برشت» آثاری را بیرونی صحنه آورده بودیم و از علاقه تماشاچیان کمابیش باخبر بودیم. اکنون متوجه شدیم که هم خواسته ما، کسانی که دست اندرکار تئاتر هستیم وهم خواسته تماشاچیان ما در بر کلی از جهات گوناگونی باهم تطبیق می کند.

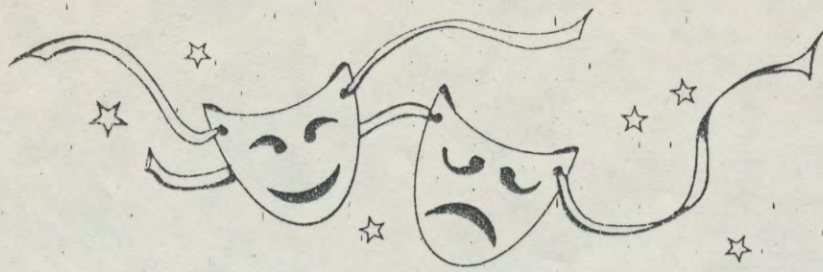
اما خواسته ما دقیقاً چه بود؟ می خواهیم که در سه جهت گام برداریم. یکی اینکه کارهای خوب ایرانی شناخته شده را عرضه کنیم و انجام بدهیم، که این کار را تا حدودی کرده ایم. دیگر اینکه کارهای نویسندگان خارجی را عرضه کنیم که از برشت و پینتر و آبه آثاری اجرا کرده ایم و هم اکنون روی اثری از «بکت» کار می کنیم. و قسمت سوم این که خودمان آثاری بنویسیم و بوجود آوریم. بنظر من حرکت در این سه جهت بسیار

به هنگام اجرای برنامه «سه نمایش طنز در یک شب» فرصتی پیش آمد که سه تن از دست اندرکاران تئاتر، آقایان احمد دامود، فرهاد آیش و محمود کریمی حکاک درواشنگن بودند. «پر» این فرصت را مغتنم شمرد و از این دوستان برای یک گفتگوی دسته جمعی دعوت کرد. این گفت و شنود روزیکشنبه ۲۱ سپتامبر انجام شد. اما از آنجا که این دوستان گفتنی های بسیاری داشتند، برای آوردن



آئیش: در کالیفرنیا تا حدودی دست و بال بازر است و در بر کلی دوستانی هستند که گروه تاتری دارند بنام «داروک» که منم با آنها همکاری دارم. عده زیادیشان از این گروه سابقه تاتری دارند. بعضی ها در ایران درس تاتر خوانده اند. عده ای هم هستند که بصورت به اصطلاح آماتور کار می کنند. اگرچه از نظر تعداد نیروی خوبی هستند ولی باز هم مشکلی که به آن اشاره شد هنوز همچنان هست. حالا از بر کلی هم که بگذریم در شهرهای دیگری هم که من بوده ام همچون لس آنجلس، اینجا، نیویورک، بخصوص در زمینه اجرای برنامه هایی به زبان فارسی با مشکل روبرو هستیم. یکی اینکه بعلت فشار کار و گرفتاری های زندگی برای این افراد، اشکالات فراوانی وجود دارد. منتها من فکر می کنم این دو مشکلی که از آن یاد کردید در اصل بهم پیوسته است. به این صورت که در زمینه کارهایی که انجام شده، بنابر تجربه شخصی من، بیننده های ایرانی - برخلاف آنچه بنظر می آید - سطح خواسته ها و توقعاتشان بالاست و در انتظار کارهای نوهستند. کارهایی با کیفیت خوب. ما این را در روند فعالیتهای چهارپنج سال اخیر در بر کلی متوجه شدیم. مثلاً یکی از آخرین کارهایی که در بر کلی انجام دادیم نمایشنامه ای بود بنام «سندوق» از «کوبا آبه» نویسنده ژاپنی. این اثر را یکی از دوستان ما، خانم سپیده کوشا، ترجمه کرد و ما آنرا روی صحنه آوردیم. ما در آغاز بیم

بر اساس تجربه ای که در چند مورد رخ داده است و ما ناظر آن بوده ایم، می توانیم بگوئیم برای فعالیتهای هنری در زمینه تاتر ما با دو مشکل اساسی روبرو هستیم اول در گفتگوی اکنون، هدف این است که ببینیم چگونه می توانیم این دو مشکل اساسی را از پیش پا برداریم. یک مشکل نیروهای پراکنده است. همانگونه که یکی از گرفتاری های آقای دامود برای اجرای برنامه اش این بود که مثلاً شما آقای آئیش از کالیفرنیا باید برای شرکت در این برنامه به واشنگتن بیاید. بی شک اگر در این منطقه ما به اندازه کافی نیرو داشتیم، نیاز به تحمیل چنین هزینه آمد و رفتی نبود. باید دید چه می شود کرد تا این نیروهای پراکنده بتوانند زمینه مساعدی برای همکاری و همپشتی داشته باشند. مشکل دیگر تهیه و تدارک ماده خام است، یعنی نمایشنامه هایی که در شرایط حاضر درخور عرضه و اجرا باشد. اکنون پرسش این است که این دو کاستی را چگونه می توانیم برطرف کنیم. با تجربه ای که شما در این مدت داشتید می توانید بگوئید که این جمود که ما در این سامان احساس می کنیم، آیا با همین شدت در منطقه شما نیز وجود دارد؟ و یا اینکه دست و بال شما بازر است؟



مهم است. با عرضه کارهای ایرانی شناخت عمیقتری از آثار ایرانی پیدا می کنیم. عرضه کارهای غربی ضروری است زیرا که بهر حال فرهنگ ما یک فرهنگ خالص و ناب نیست و نمی تواند باشد، زیرا که همراه با صنعت و تکنولوژی، فلسفه و مظاهر فرهنگی همچون تئاتر نیز بجوامع دیگر راه می یابد. پس چه بهتر که آنها را هم بشناسیم. ولی هدف نهایی از اجرای کارهای انجام شده ایرانی و آثار غربی این است که ما با شناخت این دو بتوانیم در این عرصه، خودمان کارهای تازه ای بوجود بیاوریم.

بخصوص این ضرورت در شرایط تاریخی کنونی بیشتر بچشم می خورد. روشنفکران به یک سرخوردگی دچار شده اند و از خودشان می پرسند که حالا چه؟ چون تا قبل از قیام، بیشتر روشنفکران مامی دانستند چه می خواهند و امروزه متوجه شده اند که نمی دانند چه می خواهند. آنان به بسیاری از پرسشها نمی توانند جواب بدهند. و مسائل تازه ای برای ما بوجود آمده است که محتوای جدیدی دارد و این محتوای جدید بی شک مشکل جدیدی برای عرضه خود می خواهد. بهمین جهت فکر می کنم تئاتر ایران هم باید شکل و فرم جدیدی بیابد که احساس می کنم در حال ظهور است. زیرا که قاعدتا در چنین شرایطی باید بوجود بیاید حالا کی و به چه گونه برای روشن نیست. از این رو کار و وظیفه ما در خارج از کشور تنها این نیست که بینندگان خارج از کشور را ارضاء کنیم، بلکه باید در خارج از کشور در زمینه تئاتر گامی برداشته شود که احیاناً در آینده تئاتر ایران نیز بتواند موثر واقع شود.

در اینجا است که پرسش اول یعنی کمبود بازیگران مطرح می شود. اگر واقعاً در این راه نواقص بگذاریم در آن جاست که ما به آدمهای نوی هم احتیاج داریم. بهمین دلیل وقتی من گفتم «به اصطلاح آماتور» اشاره ام به همین نیروهای نوبود. چون تصور می کنم این بازیگران نوباخون تازه ای که دارند بسیار بهتر بتوانند در زمینه این تحول کمک و

همکاری کنند. البته من نقش و ارزش افرادی را که تجربه و سابقه در تئاتر دارند نمی کنم و نادیده نمی گیرم، ولی بهر صورت من کمبود نیروی انسانی را بصورت یک مشکل نمی بینم. اگر بخواهیم در این راه نو گام برداریم از این نیروهای نو نیز بخوبی می توان بهره گرفت.

۴ خوب آقای کریمی شما چه نظری دارید. بخصوص ضمن گفتگو، آقای آیش به نکته ای اشاره کردند که درخور گفتگوست. اینکه روشنفکران تا پیش از قیام می دانستند چه می خواهند در حالی که تصور من آنها خیال می کردند می دانند چه می خواهند. و سرخوردگی کنونی ما ناشی از آن است که اکنون متوجه شده اند آنچه تصور می کردند می دانند چندان درست نبوده است. با این تز جدیدی که اکنون ارائه شد بدین صورت که شاید نوعی «رسالت» هم برای هنرمندان و دست اندرکاران تئاتر در خارج از کشور وجود دارد، زیرا با دست یابی فراوانی که به تئاتر جهانی وجود دارد و با بدیده گرفتن این واقعیت که فرهنگ هیچ ملتی نمی تواند برای همیشه خالص و بطور در بست برجای بماند، پس ما نیاز داریم که از فرهنگ های دیگر بهره جویی کنیم. با چنین برداشتی اکنون بنظر شما آقای کریمی آن «سنتز»ی که باید در پی آن بود چیست؟

کریمی: این نکته خوب و بسیار درستی است. اما اکنون در کشوری بیگانه درگیر فرهنگی هستیم که هم آن بر روی ما اثر می

گذارد و هم ما می توانیم بر روی آن اثر بگذاریم. من اکنون می خواهم امکاناتمان را بدین صورت بسط بدهم که نه تنها باید آثار غربی را به زبان فارسی و آثار فارسی را به زبانهای غربی اجرا کرد، اما دست اندرکاران تئاتر ما باید از تجربه کارگردانان غربی و چگونگی عکس العمل های تماشاچیان غربی نسبت به خود آثار غربی هم آگاہ باشد. بهمین جهت من این را درست نمی دانم که ایرانی دست اندرکار تئاتر خودش را در محدوده تئاتر ایرانی و تماشاگران ایرانی محدود کند. بنظر من این مهم است که مثلاً «نیویورک تایمز»، «واشنگتن پست»، و یا «لس آنجلس تایمز» درباره یک کارگردان ایرانی که اثری از «برشت» یا «تنسی و پلیامز» را روی صحنه آورده گفتگو کند. و اگر چنین گفتگویی رخ دهد این به نفع آن کارگردان و یاباز دیگر هست. این امری است که تاحدی پیش آمده و تاجدی هم پیش خواهد رفت. البته این کمی خارج از بحث الان ماست. اما نکته همراهی ما با زمان است که هم اکنون در اینجا نیز شما نمی توانید یک تماشاچی آشنا به تئاتر را بیاورید و اثری از شکسپیر را بهمان صورتی که در آغاز قرن بیستم نشان می دادند به او نشان بدهید و انتظار داشته باشید از آن خوشتر بیاید و بتواند با آن رابطه برقرار کند. در هر جای دنیا دست اندرکار تئاتر باید توانایی آنرا داشته باشد که بتواند با تماشاچی کمی «مدرنه شده» رابطه برقرار کند. پس باید بتواند آن قالب سنتی خودش را بشکند و به یک قالب متناسب دیگر درآید.

اشکال در این است که ما داریم کسانی را که به کارمردن رومی آورند و آنرا انجام



می دهند ولی در اجرای یک اثر سنتی می مانند، درست مثل نقاشی که آثار فراوانی در آستره خلق می کند ولی در بوجود آوردن یک طرح ساده از پیکر یک انسان ناتوان است. چنین آدمی فلج است. من برای چنین هنرمندی نمی توانم ارزشی قابل باشم، زیرا هر مدرنی ریشه اش در سنت است. پس باید قادر باشیم تجربه سنتی را در خواننده هایمان، در نوشته هایمان و در کرده هایمان داشته باشیم تا بدرستی به مرحله «مدرن» برسیم. در تاتر ایران این تجربه را بسیار کم داریم. در سالهای آخر قبل از قیام، دوسه نفر بیشتر نداشتیم. آوانسیان و آشوربانی پال و یکی دونفر دیگر بودند. که کار مدرن می کردند و از این چند نفر گذشته بیشتر یا همه در چارچوب همان کارهای سنتی مانده بودند.

اکنون این خاصیت به خازج از کشور منتقل شده. یعنی در اینجا در پی آثاری هستیم که حتما تماشاجی دارد. اگرما حیانا به یک کار مدرن پردازیم مثلا اگر «صندلی» را کنار پنجره بگذاریم و بنشینیم و عبور رهگذر را از خیابان تماشا بکنیم.» — که مال نعلبندیان است — را اجرا کنیم، آن تماشاجی را جلب می کنیم که تربیت تاتری دارد. درحالی که اگر یک کار سنتی انجام دهیم طبیعتا راحت تر با توده وسیع تماشاجی می توان رابطه برقرار کرد. حالا در پروسه از سنتی به مدرن، اگر دست اندر کار تاتر حساب شده پیش برود می تواند تماشاجی را هم با خودش پیش ببرد. بعد وقتی تماشاجی پایش به تاتر باز شد اگر همان کارگردان اثر سنتی یک اثر مدرن را هم برزوی صحنه بیاورد، آن تماشاجی برای دیدن آن اثر خواهد آمد و باین ترتیب آرام آرام دید تاتری تماشاجی بازتر خواهد شد،

مشکلات تاتر را درک خواهد کرد، کم کم متوجه می شود که چه توقعاتی می تواند از تاتر داشته باشد. اگر تاتر توقعاتش را پاسخ نداد و برنیآورد. خودش را مجبور نمی بیند دست بزند، حتی ما در فرهنگ تاتری خودمان داشته ایم. که تماشاجی بعنوان اعتراض «هو» می کند. که البته این نشان شعور و فهم تماشاجی است که نسبت به آنچه نمی پسندد اعتراض کند.

بنظر من در این پروسه پیشرفت باید برای گروه دست اندر کار تاتر و تماشاگر هر دو رخ بدهد و پایای هم پیش بروند و به شعور تاتری تازه ای دست یابند.

نکته دیگر مسئله کمبود نیروی انسانی است که تا حدی یک مشکل جغرافیایی هم هست. البته من در این نکته با فرهاد موافق نیستم. چون نمی دانم در برکلی چه می گذرد، ولی تا آنجا که من در نیویورک و واشنگتن و این بخش آمریکا آشنایی دارم، می دانم که مسئله کمبود نیروی انسانی واقعا مساله ای است. علت آن خیلی ساده است شاید بتوان گفت تیرو کم نیست ولی امکانات بسیار کم است. فرض کنید من دست اندر کار تاتر اگر مجبور باشم — خیلی ساده اش را بگیرم — بروم در فلان بانک که کارمند هستم تمام روز را کار کنم، ساعت هفت که بروم برای تمرین دیگر انرژی برایم باقی نمانده. در عین حال اگر به کار تاتر تنها پردازم کرایه خانه ام عقب خواهد افتاد. پس باید انرژی و امکانات را با هم در نظر گرفت و این خیلی مهم است چون اگر امکانات وجود داشته باشد، به انرژی دست رسی بیشتری هست.

پس در مجموع می شود گفت که فعالیت های هنری در زمینه تاتر باید در سه جهت

انجام شود. اول، کار خوب باید عرضه شود. زیرا که در صورت عرضه کار خوب در میان خود تماشاچیان نیروهایی جلب خواهند شد. همچنین اجرا باید خوب باشد. یعنی این بهانه هایی که گرفتاریها زیاد است، مدت تمرین کم است، نیروی انسانی مان کم است، هیچکدام پذیرفتنی نیست. البته اینها وجود دارند ولی اینها دلیل کار خوب ارائه ندادن نمی باشد. دوم، باید حداقل عده ای از دست اندر کاران تاتر زندگی شان از این راه تأمین شود تا بتوانند تمام وقت برای تاتر کار کنند. وسوم، امکان اینکه محلی که این افراد بتوانند جمع بشوند و تمرین کنند باید وجود داشته باشد. زیرا که بدون چنین محلی کار نمی شود انجام شود. در اتاق خواب و محل زندگی نمی شود نمایش تمرین کرد. اما نکته این است که تهیه این امکانات از عهده ما دست اندر کاران تاتر که واقعا فقیر هستیم برمی آید، بلکه باید کسانی که توانایی مالی این کار را دارند باید. همت کنند و چنین امکاناتی را فراهم کنند و این امر تازه ای نمی باشد همیشه هم در طول تاریخ هنرمندان از سوی عهده ای پشتیبانی شده اند.

بهر صورت من تصور می کنم همه اینها امکان پذیر است، انرژی هست، پول هست — البته من نمی دانم از کجا باید به آن دسترسی یافت — ولی کافی است که یکشب شما به همین «موتاش کافه» در این منطقه بروید و ببینید که پول هست و مردم خرج هم می کنند. بالاخره باید یک نفر بتواند این مشکل را حل کند و باید در اندیشه پدید آوردن یک راه حل منطقی و منظم بود. عیب در این است که عرضه کار تاتری هزار چندگاهی است. یک شب آقای دامود برنامه ای را عرضه می کند و می رود تا چندین ماه دیگر. روشن است که اگر من دیروز نمی توانستم از نیویورک خودم را به واشنگتن برسانم و با اگر پام می شکست و سفرم به تعویق می افتاد دیگر امکان دیدن برنامه دیشب برایم دست نمی داد. چرا ما نباید یک برنامه کامل فصلی داشته باشیم که



بتوانیم هر هفته سه برنامه ارائه بدهیم. در آن صورت می توان برنامه سال را از قبل ارائه داد و گفت این پانزده اجرای ما در این فصل است. تماشاچی علاقمند هم بتواند در تقویمش برنامه ها را یادداشت کند.

۱۴ بسیار متشکر، خوب آقای دامود بیایم سراغ شما. وضع دوستان ما در برکلی جداست زیرا تصور می رود که آنها بایک ذخیره انرژی دانشجویی سروکار دارند. چون دانشجوی بهر صورت خیال راحت تری دارد و نگرانی کمتری وحتى اگر قرض هم داشته باشد می تواند در کنار کار دانشجویی اش به مسایل هنری هم توجهی داشته باشد. در حالیکه حیثاً درواشنگتن چنین ذخیره ای در اختیار شمانیست و همچنین در نیویورک ذخیره کم است. شاید به این علت است که دوستان ما در برکلی از ذخیره نیروی انسانی بیشتری برخوردارند. بدین ترتیب گرفتاری گروه تاتر «داوزک» در برکلی و کارگاه تاتر «فردوسی» در عین اصولی و اساسی بودن وجه تمایزی دارند. ممکن است کمی در این مورد توضیح بدهید.

دامود: نمی دانم ذهن من است که نمی تواند قضایا را درست تحلیل کند و یا واقعاً تناقض در آنچه ارائه شد وجود دارد. تا حدودی گنج کننده است، ما از کدام تماشاچی صحبت می کنیم. آیا تماشاچی ما نامحدود است و مای توانیم پانصد، هزار یا یک هزار و پانصد نفر برای دیدن برنامه ای جلب کنیم و یا ما از تماشاچی محدودی سخن می گوئیم که برای هر اجرایی صد یا دو صد نفر می آیند. در این صورت بفرص اینکه دوسه برنامه هم عرضه شود چه خواهد شد. صحبت بر سر این است که توده ایرانی خارج از کشور در کل با تاتر ناآشناست و گرایش برای دیدن تاتر ندارد. چون در اصل کسی که برای دیدن تاتر آمادگی و کشش دارد، باید قبلاً از کمالهای دیگری گذشته باشد. همینطور نیست که آدمها ابتدا به ساکن علاقمند به تاتر باشند و بعنوان یک هنر بسوی آن کششی داشته باشند. به

موسیقی علاقمندند، به قصه علاقمندند ولی توجه کنید آدمهایی که به شعر علاقمندند از نظر تعداد کمتر از آدمهایی هستند که به قصه علاقمندند. در زمینه قصه، حتی بدینصورت است که کسانی که قصه های همگانی وهمه گیر و پرفروش را می خوانند بیشتر از کسانی است که در پی خواندن قصه های برگزیده هستند.

باید روشن شود که ما برای کی می خواهیم تاتر بگذاریم. اگر غرض این است که در جهت تاتر همه گیر می خواهیم حرکت کنیم و می کوشیم تعداد تماشاچی بیشتری داشته باشیم، من نمی دانم چطور با عرضه کار مدرن - و بخصوص اولترا مدرن - می توان تماشاچی ناآشنا به تاتر را جلب کرد؟ او که حتی قادر نیست با تاتر سنتی خودش که احیاناً با آن کمابیش آشنایی دارد رابطه برقرار کند و نمی داند در تاتر چه عناصری بکار رفته و در کجا باید دنبال مفاهیم یا دنبال بگردد، چگونه ممکن است چنین تماشاچی را به کار مدرن جلب کرد و از او توقع پشتیبانی هم داشت. در اینجا است که من تناقض می بینم. آنطور که محمود می گوید ما از میان چنین تماشاچیانی کسانی را برای شرکت دادن در اجرای برنامه تاتر جلب کنیم، برای من روشن نیست چگونه ممکن است. می دانیم که حتی برای آمدن در تاتر، و نشستن و دیدن یک برنامه خودش به یک رشته اکتسابهای قبلی نیازمند است تا با مفهوم تاتر آشنایی لازم را بیابد. البته من با اجرای برنامه های مدرن بصورت هر از گاهی و یا بصورت آزمایشی مسلم است مخالفتی ندارم و آنرا نفی نمی کنم. چه اجرایش و چه آموزش آنرا می پذیرم و در درستی آن کوچکترین تردیدی ندارم، ولی اکنون درباره تماشاچی گفتگویی کنیم زیرا که تاتر بدون تماشاچی زنده نیست و نمی تواند وجود داشته باشد. بنابراین ما نمی توانیم تاتر را فارغ و جدا از تماشاچی ببینیم.

این یک مسئله است که برای من گنگ است. دیگر اینکه سمت و سوی تاتر ما چیست و کجاست. بطور مشخص بگویم سرانجام تمام تلاشهایمان، آموزشهایمان، آموخته ها و دانی هایمان در این جهت است که برای جامعه ایرانی مهاجر و یا آواره در خارج از کشور کار کنیم و یا اینکه می خواهیم به کار خودمان غنا ببخشیم تا در آینده دور یا نزدیک با مردم ما در داخل ایران رابطه برقرار کنیم. چون این امر دو نوع کار متفاوت را ایجاب می کند. اگر برای مهاجران است که اینها برای خودشان یک رشته خصوصیات دارند که تاتر می باید بی گفتگو مسایل روز او را در اینجا مطرح کند. تماشاچی ناآشنا با تاتر به مسایلی که در یونان باستان گذشته یا حتی در ایران قبل از انقلاب اخیر گذشته، علاقه ای نشان نمی دهد. چون نمی تواند با مسایل مطروحه در آنها ایجاد رابطه کند. برای ایرانی مهاجر باید مسائل مبتلا به او را البته بدانصورت که خودمان به اصالت هنری تاتر اعتقاد داریم - مطرح کنیم. اما این امر برای ایرانی داخل کشور - اگر سمت و سوی حرکت ما برای آن مقصد است - تا کجا می تواند مفید باشد. اگر هدف چنانچه گذشت غنا بخشیدن به کار خودمان و در چارچوب دادن و گرفتن یعنی بده و بستان با تماشاچی است و از این راه می خواهیم کار خودمان را غنی کنیم، این یک سلسله مسائل دیگر را ایجاب می کند. در این صورت، رابطه خودمان را با مسائل درون ایران بهیچوجه نباید قطع کنیم و این باید در تماس مداوم و نزدیک باشد. زیرا با فاصله گرفتن چهار سال، شش سال و ده سال از آن جامعه این خطر وجود دارد که اگر کسی پس از چنین فاصله ای بخواهد به آنجا بازگردد و کار کند مانند آدمی است که در خلاء رها شده باشد.

به این نکته باید توجه کرد که ما وقتی از تاتر ادامه در صفحه ۴۲



گفت و شنودی با دست اندرکاران تاتر

ادامه از صفحه ۲۱

گفتگوی منی کنیم فقط از تکنیک تاتر گفتگو نمی کنیم چون تکنیک بخشی از تاتر است و همه آن نیست. وقتی ما نتوانیم با جامعه و مسائل و مشکلات آن بصورت عمیق و دقیق در تماس دایم باشیم نمی توانیم در آن آینده ای که در تصور داریم با آن ارتباط برقرار کنیم و با آن کاملاً بیگانه خواهیم بود. جامعه ما در پروسه تغییر عظیمی است که ما باید آنرا بشناسیم، بفهمیم، حبس کنیم تا بتوانیم چیزی در آن زمینه ارائه بدهیم. اما اگر بخواهیم همه نیروهایمان را صرف حفظ چنین تماس مداومی بکنیم فکر نمی کنم تماشاچی کافی برای کارهایی در این

زمینه ها در میان مهاجران داشته باشیم. اشکال در این است که هموطنان خارج از کشور بعزت گرفتاریها و مشکلات فراوان زندگی در خارج بسیار زود از جامعه اصلی شان فاصله می گیرند. این امر بطور محسوسی قابل لمس است. کسی که تازه از ایران آمده دوست دارد هر هفته یا ایران در تماس باشد و بداند چه می گذرد. از روزنامه و رادیو و تلو یزیون پیوسته چشم انتظار داشتن اخبار بیشتری است. اما هر چه مدت اقامت او در خارج طولانی تر می شود او بیشتر فاصله می گیرد تا جایی که به صفحه اخبار روزنامه هم توجهی ندارد، اخبار تلو یزیونی هم برایش جالب نیست و حتی از وقایع مهم درون کشور هم تا مدت زیادی بی خبر می ماند. البته گفتگوی من از آدمهای معمولی است که تماشاچیان متعارف ما هستند.

در این صورت ارائه آثاری ملهم از سمت وسوی نهایی حرکت ما یعنی جامعه ایران برای اینگونه تماشاچی گیرایی کافی ندارد. از این رو تصور من اینست که ترکیبی از این دو شاید بهترین کاری است که ما می توانیم بکنیم. ولی باید این مسائل را برای خود ما روشن باشد، بخصوص از نظر محتوای کار ما و نه از نظر تکنیک کار. پس از روشن شدن سمت وسوی کار ما و محتوای آن بسیاری از مسائل برای ما حل خواهد شد. در آن صورت روشن خواهد شد که تا کجا ما باید از تکنیک تاتر غرب و نوگرایی بهره گیریم و تا کجا سنت را حفظ کنیم، برای تماشاچی که چگونگی اش را گفتگو کردیم. اگر جز این باشد ممکن است چند سال دیگر متوجه شویم که مسیری را رفته ایم که روی آن تفکر لازم انجام نشده بوده است.

SHAKESPEARE

A MIDSUMMER NIGHT'S



**Towson State University
Department of Theatre Arts
Friday April 27 & Saturday April 28
Wednesday May 2 -
Saturday May 5
8:00 PM on the Mainstage
Fine Arts Center
Towson State University**

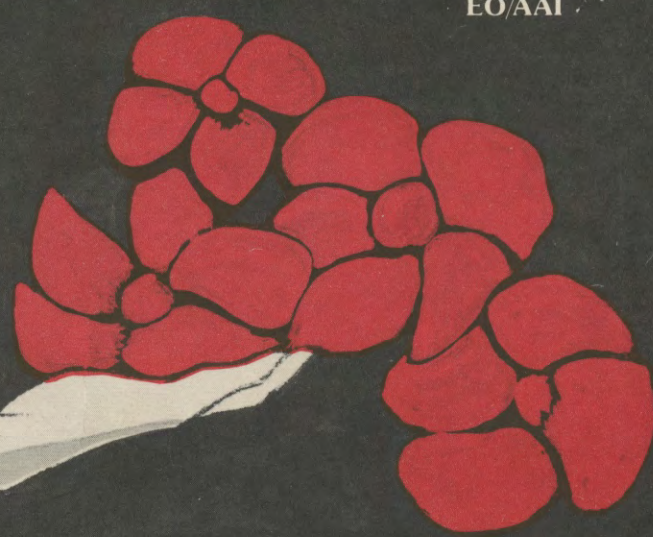
**Tickets: \$7 General/\$5 Students &
Senior Citizens/\$3 TSU Students
BOX OFFICE: 830-ARTS for
Reservations and Ticket
Information**

Presented by Towson State University's
College of Fine Arts and Communication in
cooperation with the TSU Foundation

EO/AAI

ART'S

DREAM



The Towel

Published weekly by the students of Towson State University, Towson

MD 21204

In the Mahmood for Dreaming

April 23rd would have been Will Shakespeare's 426th birthday, had he lived. He would have been deep into his curmudgeonly Methuselah period, having long since stopped play writing and embarked on the far more lucrative careers of lecturing, Japanese advertising, and executive-producing boffo Hollywood film drivel on celebrity power alone. He'd be one of those one-name stars, probably "Shake," and he'd lunch with Spielberg regularly. He'd be tan and fit, because he was, and would still be, a man of his times. Doing the occasional artist-in-residence turn, just to keep his hand in the "art thing," he'd gratuitously oversee hundreds of new conceptual re-stagings of his old stuff to "encourage the kids." But, he would *like* what Mahmood Hakak is doing at TSU with his old comedy *A Midsummer Night's Dream* because it, as Shake himself, is very, very hip.

Before I get ahead of myself, there are a few things that must be laid out so that the magnitude of the *Dream* endeavor is clear. The basic ingredients in this theatrical stew are: a 400 year-old English comedy set in ancient Athens, a Persian director with a penchant for ritual drawn from his ancient, native culture, and a 20th century cast of American theatre students. Add to that a heaping dose of the collaborative fire of artistic imagination, generous and equal portions of tenacity and wit, no small amount of courage, and heat the entire mix to a passionate boil until curtain time. Invite the public, and serve. It is pretty daring cuisine.

Out of the head of Mahmood Karimi-Hakak came the notion of combining these disparate forces in the names of art and entertainment. "Suppose," he says, "there is such a thing as a fairyland, and that once in a blue moon the fairies who live there come to earth just to meddle and have some fun." I get the impression that this is not something that he simply supposes, but in fact, believes. As evidence of the possibility of such mischief, he describes the case of the disappearing keys. "You put them down on the table; you know you put them down on the table, but you go to pick them up and they are gone. You search wildly but they are not to be found. You finally come back to the table and there they are." Fairies' work, he says, eyes ablaze. I check for my keys. So far, so good.

by Ellis M. Woodward Jr.
Staff Reporter

FEATURES



photo courtesy of Fine Arts

Mahmood Karimi-Hakak directs a fanciful *Midsummer Night's Dream* on TSU's Mainstage. Sohayla Vafai, his wife, is an artist.

Anyway, according to Mahmood, these fairy visits are part of a lunar celebration, and happen all the time. And the way in which they most frequently fiddle with the foolish mortal world is by invading their dreams. He says, "You are sleeping, and dreaming an unusual dream. Suddenly, you are awake, sitting bolt upright, looking for the world of your dream." Fairies again, stirring up trouble.

It is the idea of the invaded dream that forms the basis of Mahmood's fanciful staging of *A Midsummer Night's Dream*. His premise is that humans are unable to control their dream/destiny, (our destiny is our dream, and vice versa) and are therefore logical and easy prey for a gaggle of fun-seeking spirits out on a lark under the summer moon. So, the human dream of Lysander, Hermia et al, in the world of the play, is invaded by the fairies' reality. Furthermore, the fairies' dream (Oberon, Titania, Puck, and crew) is invaded by the gods' reality, and the logical extreme is that the dream of the gods (Cupid and assorted willful, indulgent deities) is invaded, but by whom is pure speculation. (The idea of a god's keys disappearing is a charming one, however...)

The final invaded dream of the production is that of the audience, whose dream is the play itself, masked as reality. At the end of this fancy, the goal, or hope, of the director and cast is that the audience will leave feeling in their pockets for their keys, or at least wondering, and wanting to dream. Stirring up the stubborn and static ions of underused imagination, the hoped for series of questions is, "Was it reality? Was it a dream? Was it, could it be the meddling fairies?" (I don't think even old Shake could answer that one.) The idea that this is not the typical romp of Puck, however, should be pretty apparent.

Wandering around inside the head of the man who is able to conceive of a "Corporate Fairy Ladder," on which the lower sprites are striving to rise and fill the shoes and jobs of the upper sprites—"I Dream of Jeannie" meets Lee Iacocca, methinks—could prove to be an interesting jaunt. To wit: in response to a question about moving to Baltimore from New York, "Grass! Grass! We actually have grass!" About working with his fellow Towson State theatre professors, "The lack of the interference of egos is new to me, coming from

New York. All of us here are team players, working for the best thing for the students and the school. We have different ways of thinking, but our respect for each other allows us to like or dislike someone's work, but be able to discuss it. We are, after all, here to understand, not agree with each other."

There is a remarkably gentle and persuasive intensity about Mahmood; it is easy to be drawn into laughter with him, easy to listen to him. Imagining what an acting class of his must be like, I ask if there is any central tenet that he tries to deliver to his students; I am not surprised by the answer. "Believe in what you say, and take action in what you believe," he says, serious but smiling. "Find, identify, study, and express what you believe in; you must do things for the love of them." There is something in his open countenance that makes this answer feel like a gift, something to cherish, something hard won and worthy. It is not new information, but his delivery is so convincing and clear that the faintest of heart could not help but feel reassured, and lighter.

In his own work and in the

work of his students, Mahmood looks for originality and the pursuit of perfection, going for the best in what one chooses. What comes out of that pursuit is "great art, and great art is great entertainment." It is not solely a philosophy for the artists and actors, though, he maintains, it is for living. The point gets across early to his beginning acting students; a required text for their class is *Zen and the Art of Archery*, and inevitably the question arises, "What does this have to do with acting?" The response: "It has to do not only with theatre, but your whole life, baby!" I am convinced.

I left his office with an armful of notes and quotes and a decidedly brighter outlook on the day. Refreshed, rejuvenated, I walked a dozen or so steps, stopped, smiled, and went back for my keys.

Come and celebrate the long-life of William Shakespeare. *A Midsummer Night's Dream* will be on the TSU Mainstage Friday and Saturday, April 27 & 28, and will continue Wednesday through Saturday, May 2-5. All performances are at 8 pm. Call 830-ARTS for tickets.

کارگردانی اثری از شکسپیر رویا در شبی نیمه تابستان

از سال گذشته محمود کریمی حکاک در دانشگاه ایالتی تاوسن - مریلند بکار تدریس تاتر پرداخته است. قرار است که یکی از آثار معروف شکسپیر بنام «رویا در شبی نیمه تابستان» از بیست و هفتم آوریل تا پنجم ماه مه در تاتر دانشگاه به روی صحنه آورده شود.

کارگردانی این اثر را «محمود کریمی حکاک» بعهده دارد. طراحی لباس با «جئورجیا بکر»، صحنه آرایی با «دان لانگ»، تنظیم نور با «میریام هاک» است. برای گرفتن اطلاعات بیشتر در این باره می توانید با تلفنهای ۲۷۹۲-۸۳۰ (۳۰۱) و ۲۷۸۷-۸۳۰ (۳۰۱) تماس بگیرید.

PEOPLE

A matter of freedom for Iranian artists

Elizabeth Plunkett

Mahmood Karimi Hakak believes in fairies. And he makes no secret of it in his first directing endeavor at Towson State University, Shakespeare's "A Midsummer Night's Dream."

The experimental director says his concept has not been played often. "To me, it is not about love; it is about a group of fairies who come down once in a blue moon to play with humans; this land is their fair-yl-land. In the play, usually the dream belongs to every actor. In my version, it is only one character that has the dream. Everyone else is a part of that dream. What the audience can expect and what they will get is a dream. They will see something new."

Although he is the newest addition to the TSU theater faculty, Mahmood has vast experience in directing, acting, teaching and writing in the United States, Europe and his birthplace, Iran.

The Cedarcroft resident left his native land in 1976 as an outspoken opponent of the Shah. Although he has returned there and has even been "offered any position he wants," he says he could not allow himself to stay, since he does not agree with the Iranian ideology.

The new assistant professor of theater and coordinator of directing programs, who started at TSU in September 1989, says his current venture, "A Midsummer Night's Dream," is a dream come true. "I am very excited about doing (the play.) I have thought about it for many years. I read it in Persia when I was 14 or 15 years old, and it didn't make sense.



Mahmood Karimi Kakak, a Cedarcroft resident by way of Iran, makes his directing debut at Towson State.

"I saw it performed at Tartio (College) and was determined to learn it in English. I fell in love with the play; there are so many possibilities that are basically untouched. In my version of the play, no one person is dictator. All the actors are as involved in the process as I am."

His version of "A Midsummer Night's Dream" will be presented at the International Theater Festival in Edinburgh, Scotland, in August 1991. Seven TSU students will accompany Mahmood to perform the piece.

"I think that in 10 years the theater department at TSU will be one of the top in the country," Mahmood adds. "We have good, talented students

and a knowledgeable faculty, both interested in teamwork.

The teachers put aside artistic ego to advance the department in a positive direction. The openness here is one of the things I find thrilling, that I really like."

Though openness may thrive at TSU, Mahmood's wife, Sohayla Vafai, says she still cannot enjoy total freedom in her work. A painter who fled Iran after the revolution, her work closely reflected the political unrest in that country at the time, and was destroyed by revolutionary guards there.

She says her art chooses its own path through her emotions, but she can't completely express herself the way she'd like. "I still don't feel like I have the freedom to paint whatever I want; I am bound by the government of Iran. My work was destroyed there," she says, pausing to find the right words, and occasionally asking her husband in Persian to explain things.

Sohayla says that Iranian influence is far-reaching, citing the persecution of Salman Rushdie after his book "The Satanic Verses" was published. She doesn't want to do anything that puts her family and friends still living in Iran in danger, she says.

An exhibit of her work is showing in New York through April 28.

"A Midsummer Night's Dream" will run at TSU April 27-28 and May 2-5 on the Fine Arts Center's Main Stage. Call 830-ARTS for information or reservations.

City Paper

BALTIMORE'S FREE WEEKLY

VOL. 14 NO. 17

APRIL 27-MAY 3, 1990

A Midsummer Night's Dream April 27

He has written nine books on Persian as a second language. He studied with Jerzy Grotowski. Ten years ago he moved here from Iran, and in 1985 he created the role of Prometheus in Richard Schechner's production of *The Prometheus Project* at New York City's Performing Garage. Now Mahmood Karimi-Hakak, the latest addition to TSU's theater faculty, has directed a production of Shakespeare's *Midsummer Night's Dream* that focuses on the use of ritual on the stage. When asked what will be unusual about his *Midsummer*, he said, "I hope everything will be unusual." To May 5, Towson State University, 830-ARTS. (Pamela Purdy)



The Evening Sun

Theater

THURSDAY, MAY 3, 1990

New Towson State University director brings original flair to 'Midsummer Night's Dream'

By Winifred Walsh

Evening Sun Staff

"A Midsummer Night's Dream," William Shakespeare's wild and fantastical play of fairy kingdom shenanigans gone amok, is being given colorful, earthy treatment by students at Towson State University.

The fabric of the play is the upcoming wedding of Theseus, Duke of Athens, and Hippolyta, Queen of the Amazons (whom Theseus has conquered). The royal nuptials are watched over by the fairy king, Oberon, and his queen, Titania, who have recently quarreled over the custody of a boy changeling.

Oberon, angry with his queen, orders the mischievous spirit Puck to anoint the eyes of Titania with a magical love elixir so that she might "wake to fall in love with the first vile thing in view."

She wakes and immediately becomes enamored of the local weaver, Bottom, whose head has been temporarily changed into that of an ass. (The weblike mask is not convincing, however.)

In the enchanted summer moonlight hopeful lovers stroll. Gleeful Puck then uses the potion carelessly and intended lovers fall out of love and in love with unlikely partners. Their ensuing antics prove that "the course of true love never did run smooth" (the premise for Shakespeare's play) and "what fools these mortals be."

Directed with original flair and flourish by new staff member, Mahmood Karimi-Hakak, the Towson presentation has physical movements that are sometimes as graceful as a ballet and at other times heavily acrobatic.

The play moves swiftly along at a goodly pace and the actors impressively cavort on the widespread rocky terrain set turning somersaults, throwing themselves down steep slabs, climbing ropes like mon-



Kelly E. Bond, left, and Michele J. Baylin are fairies in "A Midsummer Night's Dream," playing at Towson State University.

keys and generally flying from one part of the stage to another.

A native of Iran, Karimi-Hakak has chosen to open the play with a Persian ballad of hope sung by the Amazon bride Hippolyta. But the motivation for this is not clear to the audience. (Rakhsha Hakimzadeh, who plays this role, is hardly of Amazonian proportions).

Karimi-Hakak has also elected to inject his version with Freudian aspects and much ritual. According to this director, the midsummer night's dream belongs to only one lover, Lysander (whom he feels is ridden with guilt over sinful desire), instead of the collective participants.

This too is not clear in Karimi-Hakak's very physical production, but probably explains the absence of fragile, gossamer-winged creatures,

romantic fairylike pageantry, light whimsy and the barren setting. Missed sorely is the enchanted wooded glen where the Bard set a lot of his original action.

But there are sprites with blue, green and orange spiked hairdos to dress the stage and a wonderfully comical performance by James Kinstle as a sort of Peter Pan Puck.

Shakespeare's incisive and very funny dialogue spoken in blank verse, rhymed couplets and rude prose is articulately handled for the most part by a talented cast. Notable are Alan Hoffman, Dana Scott Whipkey, Kris Valerio, Renee T. Clements and Nikki Caperna.

The action, the stark set and the richly hued costumes all make for a visually stunning production. "A Midsummer Night's Dream" continues on the Mainstage Theatre through May 5.

The Towhee

Published weekly by the students of Towson State University, Towson

MD 21204

FEATURES

Love trouble in *A Midsummer Night's Dream*

by Ellis M. Woodward, Jr.
Staff Writer

People, people — may I have your attention, please. I want all of you "love is ..." people to form a line please; arrange yourselves according to height, in descending order from left to right. Okay, we have "Love is Real" — did you know Mr. Lennon personally, honey?; "Love is Letting Go" — doesn't work does it, sugar?; the twins, "Love is Patient, Love is Kind" — it's a good Book, dearie, but the plot is all *over* the place; "Love is Just a Four-Letter-Word" — my, my, a little catty, aren't we?; "Love Means Never Having to Say You're Sorry" — oh reeaalllyyy — get a life — even Hallmark doesn't buy that one anymore. The rest of you, please find your places. Is that everyone? Thaaannkk you. Mr. Shakespeare would like to say something to you. (A tall man slides past Mr. Mincing-but-Convincing, stands silent, looking at the assemblage, pulling lightly, repeatedly with his left hand on the Vandyke adorning his chin. A long silence. Then, he says.) "You're all wrong." Restless muttering, shifting, sidelong glances. "Love is ... Trouble."

That might be an exaggeration; perhaps *troublesome* is more accurate. And, in *A Midsummer Night's Dream*, love, at the very least, is that. There are spats and spells, spurned lovers and burned lovers, gods and mortals and fairies and fools — all fumbling around with love. The story is complex enough that a simple retelling would be a little rough; suffice it to say that the underlying premise confirms all notions about the "best laid plans of mice and men" — nothin' works out or comes clear or makes sense — 'til the very end. In between, at the hands of Puck, Oberon, Titania, and crew, anything is possible, even more-so than usual with this wired, mischievous bunch of merry sprites.

Fiddling with the classics makes me more nervous than a cat in the rain. Things get to be classics because they work, and I've always been a pilgrim at the shrine of "If it ain't broke, don't fix it." However, director, and TSU drama professor, Mahmood Karimi-Hakak has brought to life a version of *Midsummer* that would tickle Mr. Shakespeare immensely. Underlining the prankster aspect of Puck and the meddling fairies, Mahmood has given them even greater license to cavort in what has always been a pretty mad frolic.

Puck himself (James Kinstle) is the most tightly wound, bor-



derline psychopathic mischief maker that has ever worn tights. This Robin Goodfellow looks always to be on the verge of a nervous explosion; lovers everywhere should be thankful that his energy is channeled into fun, otherwise love would be even more troublesome, believe me. From his first aping and echoing of Bottom's (Brandon Welch) inflated thespian, to his part of the "If we shadows have offended" speech, this hybrid of gymnast, mime, hot dog, and errand boy is a kinetic wonder.

The entire production, in fact, is a study in movement. Traipsing that fine line between dance and athletics, the fairies in this *Dream* are a lusty bunch of bumpers and grinders one minute, and a cavorting passle of imps the next. Whether making merry or fawning over fairy queen Titania (Kris Valerio), this crew coos and cajoles its way through the play in such an uninterrupted stream of motion that the best advice to take into the theatre is: Watch Everything, At All Times. There are little bits of business happening all the time as the fairies make little messes big ones, big ones colossal, and then straighten the whole jigsaw out; to miss any of their subtle, or not-so-subtle, foolishnesses would be a crime.

Equally charming and beguiling were the Rustics, the working folk of Athens whose grand scheme it is to stage a play for the royal wedding of Theseus (Dana Whipkey) and Hippolyta (Rakhsha Hakimzadeh). Led by Peter Quince (Raine Bode), this rough-edged, loutish troupe take

Traipsing that fine line between dance and athletics, the fairies in this Dream are a lusty bunch of bumpers and grinders one minute, and a cavorting passle of imps the next.

drama to staggering new lows of taste and talent in their "staging" of "Pyramus and Thisbe." They make the high school play high art by comparison. Brandon Welch's Bottom is the buffoon king, with or without his ass's head—thank goodness for props; without them it'd be very hard to tell when he is

an ass and when not. His grandiose, babbling, good-natured character gives Puck a run for his money as the play's most engaging performance.

Mahmood has embellished his version of *Midsummer* with some truly innovative touches, not the least of which is the character of the Changeling Boy (Christy Salerno). This reading of the play has the boy as a Puck-in-training, learning the mischief ropes from the master, to someday supersede him. By play's end, part of that rite of passage is completed as the Changeling Boy delivers the last lines of Puck's closing speech. Salerno's energetic, precise movements and facial gestures express the growth of the boy and make it fun to watch the progression.

By far the most compelling addition to the original play, though, is the original music provided by Paul Mathews. The engaging songs and the incidental fairy music set and support the whimsical tone of the show and often propel it one step further into the arena of the eclectic avantgarde. Queen Titania's "Lovely Lady Nigh" song is an odd sort of cha-cha that the sprites writhe through with a wonderful relish. Her lullaby is a pretty and amusing musical grab-bag that is part

chant, part hymn, part Shirelles meet the Johnny Mann singers. In truth, all of the songs have a similar range of melodic tips-of-the-hat and are really quite pleasant, and most of all, fun.

From slapstick to dance to romping gymnastics, this show moves constantly, with precision, energy and authority. The tightness of the production is model perfect; there is nothing extra, nothing wasted. Individually and as an ensemble, this interpretive version of a Shakespearean classic is professionally done, and worthy of praise for its ambition and its achievement.

A Midsummer Night's Dream is a comedy and, by definition, has a happy ending. Everyone ends up with the love they desire who in turn desires them back. It is lovely and light and fun, but don't you believe it. Remember, it was also Shakespeare who said, "True love never runs smooth." Shakespeare and Gene Pitney, that is. Also, "Use me as your spaniel." That was Shakespeare and Elvis Costello, I think. And lastly, "Love is Trouble," Shakespeare and yours truly. For one night though, let the thespians take the trouble out of love.

Through May 5, Mainstage Theatre, at 8 pm. Come and laugh.

The Evening Sun

SECTION

D

SATURDAY
MAY 5, 1990

Theater/ Winnie Walsh

A commendable version of William Shakespeare's quixotic fairy tale, "A Midsummer Night's Dream," is being staged at Towson State University by new staff member Mahmood Karimi-Hakak. This bright student production with its clever physical action and earthy tone focuses on magical rituals. James Kinstle delights as the mischievous Puck and John Benoit and Nikki Caperna play jinxed lovers. 8 p.m. Mainstage Theatre. Tickets: \$7/\$5. 830-ARTS.

گفت و شنودی با دست اندرکاران تئاتر



در شماره گذشته بخش نخست گفتگویی را با سه کارگردان ایرانی آقایان فرهاد آئیش، احمد دامود و محمود کریمی حکاک داشتیم آوردیم و اینک ادامه آن گفتگو.

شما بدست آورده اید این مسئله قابل اجراست؟

کریمی: ببینید من با اطمینان باین پرسش پاسخ مثبت می دهم. البته باید در نشست بزرگتری بنشینیم و برنامه ریزی دقیقتری بکنیم که از آنجا حرکت آغاز شود و چگونه پول لازم گردآوری شود. ولی من از تجربه سخن می گویم. ما دو گروه تئاتر در نیویورک تشکیل دادیم یکی برای کودکان و یکی برای بزرگسالان. اینها کار ایرانی را با زبان خارجی ارائه می دادند. تا زمانی که این دو تئاتر کار می کردند، از توفیقی نسبی برخوردار بودند.

اما اجازه بدهید اول من به صحبت آقای دامود برگردم زیرا چندین هم به این بحث بی ارتباط نیست و آن بحث در باره سردرگمی ایشان در زمینه مسائلی که گفته شده است. فکر می کنم بین آقای دامود و من در زمینه آنچه باید ارائه شود اختلاف نظر هست و تصور می کنم در این زمینه احمد از آنچه هست صحبت می کند و من از آنچه باید باشد.

ببینید من دیشب بسیاری را دیدم که سالیان درازی آنها را ندیده بودم و این موجب خوشحالی است و خیلی ها می گفتند آنها به تئاتر می آیند تا احياناً دوستان خود را ببینند. آیا ممکن است رفتن به تئاتر از آنجا سرچشمه بگیرد که تماشاچی می گوید «بابا دیگر بس است، چقدر تکرار مکررات». تماشاچی در این تصور است که همه اینها را شنیده است هزار بار شنیده است و دیگر برایش کششی وجود ندارد. پس باید چیز تازه عرضه کرد تا تماشاچی را بهتر ارضا کند.

دامود: بهمین دلیل است که من گفتم باید به مسائل روز مردم پرداخت. تا حرفها کهنه نباشد بهمین دلیل است که من گفتم چگونه ممکن است آدمهایی را که ما نمی توانیم به تئاتر بکشیم، با تکرار حرفهای گذشته جلب کنیم. چقدر تماشاچی بنشیند و حرفی که نویسنده قبل از انقلاب زده بشنود. بهمین جهت است که من می گویم مسئله مطروحه تئاتر باید مسائل روز مردم باشد، چه مسئله روز اینجا و چه مسئله روز ایران.

کریمی: ببینید اجازه بدهید مثالی بیاورم. چند روز پیش یک روزنامه نیویورکی قتل دو کودک را بدست مادری برای گرفتن انتقام از همسرش که با زنی دیگر رابطه داشته عنوان صفحه اول گذارده بود. آن «مدیا»ی «اورو پید» جزاین است؟ ماجرای که سه هزارهال پیش رخ داده است. آیا هاملت واقعاً درگیری این شخص با دروغ و نیرنگ و

یکی از مسائلی که بعنوان یک تماشاچی علاقمند به تئاتر می تواند مطرح باشد و جای افسوس است، این است که با صرف انرژی بسیاری یک برنامه برای عرضه آماده می شود ولی اجرا تنها یک بار انجام می گیرد. گفتگویی آقای کریمی مطرح کرد در این زمینه که باید کوشید تا برسیم به آن حد از توانایی که بتوانیم برای یک فصل برنامه داشته باشیم. در آن صورت می توان برای گروه دارای «معرفت» تئاتری - گروهی که پا بپای جهان هنر در پیشرفت، همراهی نشان می دهد - برنامه ای داشت که پاسخگوی نیاز آنان باشد. و در عین حال برای گروه سنتی نیز می توان برنامه ای داشت که قادر باشد او را نیز گام بگام به پیش آورد. ولی اشکال مهم در همین است که شما یک فصل تمام زحمت می کشید برای اینکه برنامه ای را یک شب اجرا کنید. این درد بسیار بزرگی است و تصور می رود باید تلاش ها در این زمینه باشد که نیروها بنحوی متمرکز شود تا به چنان هدفی دست بیابیم. آنچه در آغاز گفتگو مطرح کردیم که چگونه باید این نیروهای پراکنده را روی هم بریزیم مثلاً بجای اجرای یک شب یک برنامه در یک فصل، برنامه را هشت بار در هشت هفته ارائه بدهیم. در اینصورت شاید بتوان هم پاسخگوی نیاز گروههایی با سطح شناخت و سلیقه های گوناگون بود و هم از انرژیها بهره برداری درست تر و منطقی تری کرد. البته این امر نیاز به امکانات دیگری دارد اما برای چگونگی دست یافتن به امکانات نباید خیلی نومید بود. در همین شهر و فرهنگ مدتی است تلاش برای ایجاد یک دانشگاه می شود و شنیده می شود که ایرانی خیری آمادگی خود را اعلام داشته است که زمین لازم برای این کار را برای دانشگاه تأمین کند. آیا اگر این نیاز به میان مردم برده شود و به هموطنانمان تفهیم گردد - در اینجا دانسته از امکانات موجود در خود این کشور و بنیادهای گوناگونی که در اینجا وجود دارند می گذریم - تصور می کنید این اندیشه قابل پیاده کردن باشد؟ آیا اینجا و آنجا ممکن است کسی یا کسانی پیدا شوند که برای ایجاد یک واحد تئاتری دامن همت به کمر بزنند و کیسه فتوت را بکشایند؟ نظرتان در این باره چیست؟ با شناختی که



که بتواند زنگوله را به گردن گربه ببندد.

اما از اینها که بگذریم، من در چند روز پیش در بخش محلی روزنامه واشنگتن پست مطلبی خواندم در زمینه وجود چهار پنج تئاتر کوچک در کنار هم در یک خیابان این شهر. من این مطلب را برای شما بریده‌ام و اینجا است که در اختیارتان می‌گذارم. بعضی از این تئاترها هر شب هم برنامه ندارند. حالا اگر نخواهیم همه آنچه را که گفتگو کردیم بصورت رؤیا و پندار تلقی کنیم، در راه مرحله اجرا گذاردن این آرزوها تا چه حد بر اساس تجربیات شما دست اندرکاران تئاتر می‌توان از امکانات موجود این جامعه استفاده کرد. به عنوان مثال آیا با این تئاترها نمی‌توان تماس گرفت و از کم و کیف امکانات آن اطلاع یافت که تحت چه شرایطی می‌توان طی یک فصل چند بار از تبهيلات آنان برای اجرای برنامه‌هایمان استفاده کنیم. همچنین آیا نمی‌توان از بنیادهای پشتیبان هنر در این جامعه استفاده کرد؟ و تا چه مقدار «پر» می‌تواند خدماتش را در اجرای این برنامه در اختیار شما بگذارد و نیروهایی را برای این عمل بسیج کند. ما چون، بنیادی لازم را نداریم گام اول بعهدہ خود شماس.

دامود: بله این موضوع درست است و تئاترهای در خیابان ۱۴ این شهر هست که بیشتر تئاترهای آزمایشی (اکسپریمنتال) اند و تا آنجایی که من می‌دانم همه‌شان در حد ورشکستگی و در بهترین حال دست به گریبان با مشکلات مالی اند. این خود نشان‌دهنده واقعیت تلخ دیگری است که حتی در این جامعه، با وجود چند میلیون ساکنان این منطقه چند تئاتر آزمایشی با چه وضع مادی نامساعدی رو برو هستند. در اینصورت برای اجتماع کوچک ایرانی در این منطقه، ابعاد این فاجعه معلوم است به کجا می‌کشد. اما در مورد استفاده از آنها واقعاً من تا کنون این قضیه را با آنها طرح نکرده‌ام. ولی فکر می‌کنم ایده جالبی است و باید برای آنها رفت و تحقیق کرد که چه امکانات قابل استفاده‌ای وجود دارد. ولی بهر حال این امر همه مشکلات ما را حل نخواهد کرد.



صحیح است، اولاً ناگفته نماند که جامعه با اصطلاح آزاد امریکا که وضع خاص خودش را دارد ولی در جوامع اروپایی هم تئاتر هیچگاه نتوانسته روی پای خودش بایستد و دولتها هستند که از آنها پشتیبانی می‌کنند. این امر در زمینه همه رشته‌های هنر نمایشی از اپرا و باله و غیره بهمین صورت است. بهر حال آرزوی ما این است که بتوان راهی یافت که این نیروهای پراکنده بهم پیوندند و متقابلاً همدیگر را دریافتن امکانات یاری کنند. با آرزوی پیروزی همه شما و سپاس از پذیرفتن دعوت ما برای این گفتگو.



کشف‌تکارهای اطرافش نیست و این امر همین الان در جامعه کنونی وجود ندارد. باین ترتیب محتوای خوب کهنه نمی‌شود و همیشه اعتبار خود را حفظ می‌کند. در کمدهای «مولیر» همیشه می‌توانیم امروز را ببینیم. توی «سردرگمی» ساعدی همیشه می‌شود امروز را دید. آیا «جانشین» که پانزده سال پیش از انقلاب نوشته شد بدر الان نمی‌خورد و درد کنونی را بازگو نمی‌کند. پس این شکل ارائه محتواست که باید با امروز تماشاچی هم خوانی داشته باشد. و این ما را برمی‌گرداند به آن نکته که آیا تماشاچی با تئاتر آشناست یا نه. من نسبت به این مسئله نوعی حساسیت دارم و واقعاً این امر را رنج می‌دهم که گفتگو شود تماشاچی تئاتر را نمی‌فهمد. بخاطر اینکه معتقدم اگر هم تماشاچی نمی‌فهمد تئاتر محل «تعالم» است و نه محل «تدریس». هدف دست اندرکار تئاتر نباید درس دادن به تماشاچی باشد. بلکه تئاتر باید «علم» و «دانستن» و «شناخت» را به تماشاچی بدهد.

برای این کار اولاً ما نباید تماشاچی را انتخاب کنیم بلکه اوست که باید ما را انتخاب کند. چون من معتقدم تماشاچی خیلی خوب می‌فهمد به کدام تئاتر برود و به کدام نرود.

سبک اجراء کلاسیک یا مدرن، فرقی نمی‌کند. شما می‌توانید با کلاسیک‌ترین مغز در تماشاچی به مدرن‌ترین وضع برخورد بکنید. همچنانکه پیکاسو می‌تواند آنچه‌ان ارتباطی با بیننده کارش برقرار کند که «مونالیزا» می‌کند. «توپاز» همان ارتباطی را با بیننده برقرار می‌کند که تغزیه در ایران با تماشاچی برقرار می‌کند و یا اجرای سعید سلطانپور از چهره‌های سیمون مارشال نتیجه ملموسش آنست که تماشاچی به خیابان می‌ریزد. ولی بنظر من در نخستین مرحله احساس مسئولیت در تئاتر - اگر داشته باشیم - به این می‌رسیم که تماشاچی که برای دو ساعت به تئاتر می‌آید بهنگام بیرون رفتن چیزی - هر قدر کوچک - در ذهنش با خود ببرد. این امر بهر صورت رخ بدهد خوب است چه مدرن و چه کلاسیک - در همین غرب نیز بسیاری از بینندگان تئاتر، نحوه عرضه مدرن را نمی‌شناسند ولی می‌توانند با آن رابطه برقرار کنند. این را تماشاچی احساس می‌کند. تئاتر اپونی که در واقع تئاتر مدرن نیست و دو هزار سال تاریخ دارد ولی در اجرای امروز تئاتر اپون، تماشاچی بر جای خود می‌خکوب می‌ماند و زیر تأثیر آن قرار می‌گیرد.

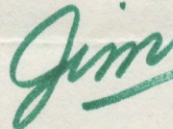
به عقیده من هنر در برقراری رابطه انسان با انسان بین تماشاچی و دست اندرکاران تئاتر است در این رابطه است که جرقه‌ای زده می‌شود... که اگر احتمالاً بار اول هم نگردد دفعات بعدی بتدریج خواهد گرفت. این همان امکانی است که من بوجودش اطمینان دارم. ولی امکان مادی، تصور می‌کنم آن هم وجود داشته باشد. ما ایرانیان بسیاری داریم که مالیاتهای سنگینی می‌پردازند و احتمالاً کمک در این زمینه می‌تواند از نظر مالیاتی برای آنان طوری باشد که چندان سنگینی نکند. ولی خوب این کار من نیست. برای این کار بوجود یک رابط نیاز هست. باید آدمی یافت که دارای چنین تخصصی باشد...

14 May 1990

Maravene Loeschke, Chairperson
Theatre Arts Department

Many thanks for the invitation (and FREE tickets) to see A Midsummer Night's Dream!!! My wife and I really enjoyed the production: in fact, Suzie said that she was glad that I took her out on a date. The students did a good job; the Theater Department can be proud of them. And although I did not agree completely with the director's interpretation of the play, I thought that his interpretation generally worked well on the stage. I am looking forward to seeing more of his work at Towson.

Sincerely yours,



James J. Hill, Jr.
English Department

May 8, 1990

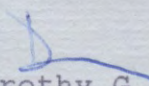
Mr. Mahmood Karimi-Hakak
Director, A Midsummer Night's Dream
Theatre Department
Towson State University
Towson, Maryland 21204

Dear Mr. *Mahmood* Karimi-Hakak:

What a creative performance of A Midsummer Night's Dream. I particularly enjoyed it, especially the Second Act.

*It was nice
meet you.*

Sincerely,


Dorothy G. Siegel
Vice President for Student Services

DGS:dgt

The Towerlight

Published weekly by the students of Towson State University, Towson MD 21204

30 Years

of

Theatre



Comedy of Errors - 1970



A Midsummer Night's Dream - 1990



Trojan Women - 1961

INSIDE:

Alcohol Awareness Week begins October 14th, page 2.

Volleyball rampage continues—11th win in a row for new record, page 9

TSU Theatre grad is Broadway bound, page 18



TOWSON STATE UNIVERSITY

UNIVERSITY REPORT

FACULTY DEVELOPMENT/
DEPARTMENTAL ENHANCEMENT
GRANTS AWARDED

Mass
Communication; Blasting, R./Karim-Hakak,
M., Theatre;

Volume 10, Number 38 November 7, 1990

TOWSON STATE UNIVERSITY

UNIVERSITY REPORT

Mahmood Karimi-Hakak, Theatre Dept., will present a paper titled, "Development of the Theatre Arts in Iran since the Islamic Uprising of 1979" at the Middle East Study Assn. in San Antonio, Texas, on Nov. 11.

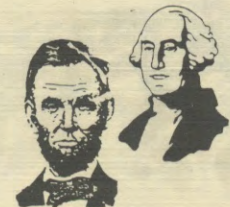
Volume 10 Number 35 October 17, 1990

TOWSON STATE UNIVERSITY

UNIVERSITY REPORT

EXPERIENCE PERSIAN POETRY THIS EVENING

The campus community is invited to join Mahmood Karimi-Hakak, asst. prof., Theatre Dept., who will recite Persian poetry in English this evening, Feb. 13, at 7:30 p.m. in the Fine Arts Center's Studio Theatre. There is no charge for admission. ■



Volume 11, No. 5 February 13, 1991

TOWSON STATE UNIVERSITY

UNIVERSITY REPORT

Theatre...Experimental Theatre Festival: world premiere of "Gilgamesh: Con/Quest," conceived by Mahmood Karimi-Hakak and Ralph Blasting and directed by Mahmood Karimi Hakak., 8 p.m., Mainstage Theatre. Other performances on March 10, 12 and 14. Admission. For info., call x2787. ■

Volume 11, No. 8 March 6, 1991



The Struggle for a New Identity of Iranian Theatre in America

Mahmood Karimi-Hakak

Over a decade has passed since the Islamic uprising of 1979, and the mass immigration of Iranians abroad. The California coast, where the majority of Iranian immigrants are concentrated, has become a center for Iranian culture and arts in the United States. Theatre, unlike many other art forms, is temporal and can only be experienced live. As part of my research on the Iranian theatre community in America, I therefore traveled to California this past summer. There I interviewed over twenty Iranian theatre practitioners, read original scripts, attended rehearsals, and witnessed performances, for all of which I am grateful to my Iranian colleagues. However, my deepest gratitude is due to Ms. Afsaneh Butorabi for her tireless efforts in facilitating these interviews and for her invaluable encouragement and support. The following brief observations are based on some of my findings during this journey.

To begin with, I would like to give a short summary of some theatre groups active in Iran before the 1979 uprising. Then I will mention some of those who survived, followed by an overview of the groups that immigrated to the United States, with reference to those who landed on the West Coast. Focusing my observations on four specific groups, I will conclude with a discussion of the elements which are most seriously lacking among the theatre workers I visited -- mutual support and cooperations.

Prior of 1979, theatre activities in Iran could be categorized in the following major groups. These groups were for the most part isolated and did not communicate with one another.

The University Theatre

Both the college of Dramatic Arts and the University of Tehran's School of Fine Arts were established as primary training centers for young actors, directors, and playwrights. The majority of the teachers in both schools were educated outside Iran, therefore the training techniques of both schools were imported. Both closed down shortly after 1979 and reopened later as training places for Islamic Theatre.

Iranian T.V., The Play Unit

This segment of the television system provided an opportunity for both the young and

the experienced theatre practitioners to present their work to a wider audience. Although these works were politically, socially, and artistically non-controversial, under the Islamic government they became merely propaganda for the regime.

The Theatre Workshop

Founded by the Iranian T.V. and dedicated to discovery of and experimentation with new approaches to both old and new scripts. The Workshop housed some of the most experimental and innovative Iranian directors and playwrights. It closed down entirely after the uprising.

The Office of Theatre

Connected with the Ministry of Culture and Arts, the office served as a base for some of the most prominent Iranian theatre workers who had less formal educations but extensive personal and professional experience. After 1979, this office dominated theatrical activity in Iran.

The Political Theatre

More an idea than an organization, this theatre had no real space of its own, established budget, or season of plays. Even though it communicated with a wide range of audiences, its survival greatly depended on the will of its directors, actors and playwrights. Early after the uprising it was totally abolished.

The Popular Theatre

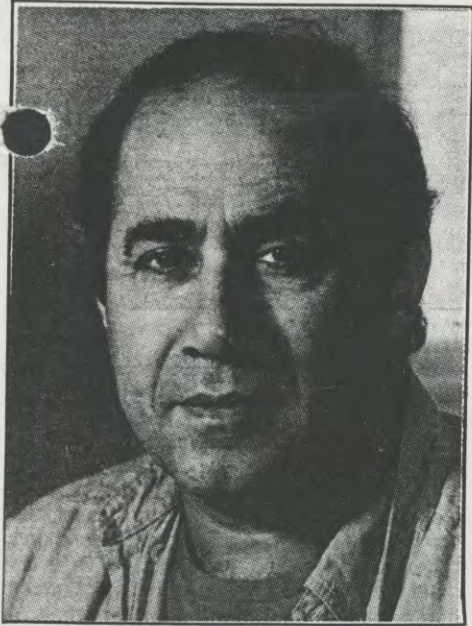
As with most popular theatres, this body of plays depended on box office income, and presented comical satire. These were mostly improvised productions that appealed to the lower middle class. This was the only commercially successful theatrical business. In the early years of the Islamic regime it was controlled by some organized criminals. Later the government imposed specific rules and regulations to control its programs and income. Today it is one of the few commercially independent theatrical ventures in Iran.

Those Iranian theatre workers who, for one reason or another, did not find it possible to continue their creative activities in Iran fled the Islamic regime in the hope of working in theatre outside the country. The majority of these artists settled along the west coast of the United

States where the greatest population of Iranian immigrants is concentrated. Some of these theatre practitioners have found it possible to work within American theatre establishments, both academic and professional. They are mainly those who are somewhat familiar with the language and culture of the American theatre. Within this group, some try to introduce the Iranian theatrical texts and performance styles to American audiences by translating, adapting, and staging Iranian plays, poems, or stories in English. Some wish to have little to do with their past culture; their primary intention being to find a place for themselves within the American theatrical realm. However, the majority of the Iranian theatre practitioners abroad have found it difficult to attract an international audience for themselves. This group is mainly focused on producing plays in Persian for the Iranian community. There are the true representatives of the Iranian theatrical tradition in America.

One must realize and appreciate the efforts and energy that this group of Iranian theatre artists endures to produce a play, whether commercially successful or not. Many of these artists can not make a living in theatre. They must therefore spend the most of their time earning their livelihood, devoting whatever time is left to theatre. Willingly or unwillingly, theatre has, for these people, shifted from an occupation to a hobby. One may argue that this point alone is responsible for the poor quality of their theatre productions. Yet an argument could be made that since the pressures of commercial and professional success have been removed, these artists should be developing their abilities with fewer plays, but of higher quality.

Iranian theatre, like other Iranian immigrant arts has, in the past decade, searched for an identity, while trying desperately to become commercially successful and independent. Music, painting, and television have found a steady audience by presenting an environment not different from that of Tehran during the 1970s, thus creating the illusion that nothing has changed. Theatre, on the other hand, has tried to present the stereotypical characters of pre-uprising as they journey through the events of this decade. In other words, Iranian theatre artists are concerned with their society;



Parvis Sayyad



Graphic for Samad Goes to War



Graphic for Sayyad's Future Work

denying, emphasizing, or criticizing its standards. Iranian theatre troupes in the United States, for the most part, use the stage as a mirror of the Iranian life here, each with a specific intention.

Those theatre writers and directors who have removed the audience from direct identification with the stage through use of the familiar styles of comedy and farce, have proven to be more commercially successful. For instance, Mr. Sayyad produces *Samad Goes to War* during the Iran-Iraq conflict and breaks box office records. He then presents *Samad Returns from War* and breaks box office records once again. One may argue that the audience's acquaintance with the name of Sayyad is a major reason for his play's success; however, equally familiar names like Parveez Kardan, Masoud Asadollahi, and Fakhri Khorvash do not seem to enjoy similar recognition.

The southern California based "Theatre workshop" under the leadership of Zoya Zakarrian and Reza Zhian, in their recent production of *Our House on the Other Side of the Border* attack the audience, with the intention of making them feel guilty and ashamed for the life of comfort they have chosen in this country. The play is set in a refugee camp somewhere in Germany, where Ali Agha hustles for a buck, taking his own countrymen's last pennies while Daie Mesrob, the Armenian drunkard, robs a German guard of his boots to repair the soles of his countrymen's shoes; and Mohsen, the hero, now in love with his murdered friend's wife, recites political slogans aimed at convincing others to return to Iran to join the struggle. He, in his search for self identity, accuses all those who have deserted their homeland for the painless life of comfort in the United States or Canada or being traitors. Ms. Zakarrian's play contains only a weak plot and simple

caricatures. Mr. Zhian's direction, at the point I saw the play, is shallow and incoherent. The relationships among characters, are unclear. There is little consistency in the dialogue and plenty of oversimplified political slogans.

Another Southern California theatre group portrays a common family situation. In *Halleh's Little Problem*, writer / director / actor ali Pourtash presents a family dilemma involving an Iranian family in Los Angeles. Kambiz, the psychiatrist, is a womanizer. He uses all his natural talents and professional skills to attract women to himself only to sleep with them. For him, women are nothing more than a sexual interest. His wife, Parvaneh, is a sexually desperate and frustrated woman with whom Kambiz is bored. She is, however, totally unaware of her husband's unfaithfulness. One evening Parvaneh invites her friend Shiva and her husband, Javad, to a family gathering. Shiva has, in a desperate moment, allowed herself to be seduced by Kambiz. Now, unable to live with her guilt, she is initiating a separation from her husband. In one side of the stage Javad seeks Kambiz's advice to change Shiva's mind while in another corner, Parvaneh jokes with Shiva about her husband, saying she'll castrate Kambiz if he ever betrays her. Parvaneh gets pregnant and through a letter from Shiva learns of her husband's unfaithfulness. When confronted, Kambiz explains his love of women as a sickness difficult to cure. In the last scene, Halleh, the fourteen year old babysitter, talks to Kambiz about her problem with her fifteen year old boyfriend who seems to be attracted to another girl. Kambiz suggests that she should talk to Parvaneh and seek advice from her. The play ends with Parvaneh and Halleh leaving for a pop concert as Kambiz calls a women friend to come over.

Again, a mirror stands tall before the audience, forcing them to face their own desires. Ali Pourtash depicts in this play the

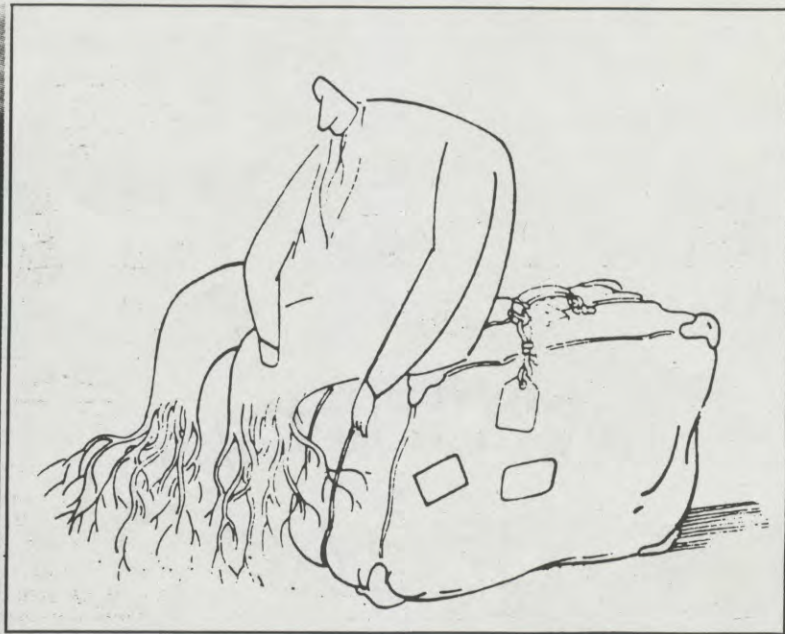
human search for identity and self-satisfaction. It is Kambiz's immense sense of solitude and lost identity that forces him into meaningless relationships with others. He is bored with his wife, himself, his job, and everything around him. His human need for self acceptance drags him aimlessly from one bed to another. This is what the audience identifies with: the search for an acceptable self within an unaccepting environment; a search for a lost identity.

While the play has a strong plot, its lack of character development and absence of direction make the characters appear two dimensional and the production flat. One wonders if Mr. Pourtash should have hired a director or refrained from acting in his own play.

Among the Iranian theatre troupes active in Northern California, Tandis is a group of amateur actors formed by Manijeh Mohammadi (a well known director and actor) and Mohammad Eskandari (a twenty year veteran of Iranian theatre and film), who also function as its primary instructors. This group recently presented an adaptation of Mahdi Akavan Salis' *Katibeh* at the San Jose New World Festival. In this work, Tandis examines the inner values of the audience and their identity crisis caused by the bitter replacement of one value system with another. *Katibeh* depicts a society that is shattered by the brutal force of invaders. It illustrates the struggle of individuals for freedom from the boundaries of loneliness. The actors portray qualities within an individual, such as power, hope, beauty, and sacrifice. The Tandis production tries to send the audience inside themselves to search out their innermost feelings of cultural solitude. Through the futile turning of the tablet which is inscribed on both sides "He who turns me over shall know my secret," Ms. Mohamedi and Mr. Eskandari hope that the spectator will examine, recognize and accept the cultural invasion forced upon him and thus learn to cope with his



Farhad Aiesh



identity crisis.

Because of its failure to present dramatic conflict, *Katibeh* appears more like a poetry recitation than a theatre production. Its presentational style, ritualistic preaching and scattered focus make it difficult for the audience to remain attentive throughout the performance.

Another troupe, Darvak, is based in Berkeley. This is one of the oldest and most active Iranian theatre groups in the United States. Its founder, and principle director, Farhad Aiesh, had little experience with theatre in Iran prior to 1979. Darvak, since its establishment in 1983, has produced many remarkable Iranian theatre productions in America. It is also credited with applying experimental and new approaches to published Iranian and European plays such as Bahram Bayzaie's *Marg-e-Yazdgerd*, Saeedi's *Choob be Dasthayeh Varazil*, Brecht's *The Exception and the Rule*, and Beckett's *Krapp's Last Tape*. Darvak now houses some of the most exciting and promising young Iranian directors and playwrights as well as providing a residency for such established theatre artists as Fakhri Khorvash.

In his production of *Chamadan*, Farhad Aiesh depicts the story of a group of people, related and unrelated, placed in somewhat a futuristic setting. The play begins with the familiar voice of Shajarian. This voice is then distorted and broken into loud, unintelligible sounds as the first character, along with his suitcase, appears. The play ends with an immigrant entering through the door saying "Hello, I am lost." *Chamadan* is both the peoples' connection to their past and their obstacle for the future. The characters in this play are midway between a culture lost and a culture not yet gained. The confusion of these generation, the generation that has left all familiar things behind and can not adapt to the

unfamiliar or the new. There is a confusion between the old and the new. The play avoids one specific line, but is rather a collection of many stories that are connected in theme and content by the presence of the suitcase.

There is only one character in this play who does not carry a suitcase, a young boy. He is naturally curious about the content of the suitcase that all the others carry. The other characters' dealings with this boy's curiosity brings to mind the ever widening gap between the two generations. The boy, seeking a connection with his past, questions everyone about the suitcase. The father's response is rather cruel and forceful: "What suitcase?" he says angrily as he avoids the subject all together. The mother is torn between her unconditional love for the child and support of the father's forceful manner. Both, unaware of the unusual burden they carry, pretend as if the suitcase does not exist. The older sister entertains her brother with stories and memories of the past, while the psychiatrist is confused by the boy's sickness, for which she has neither a name nor a remedy. The boy, in his struggle to find a past identity, is left alone.

Aiesh's approach to theatre is experimental in nature; he feels the need to release his production from the dominance of the text. He strives for new forms by replacing the text with visual imagery, at times more powerful than written language. In *Chamadan* Farhad Aiesh refrains from propounding the problems of an individual, and presents a common dilemma, thus awakening a general feeling of lost identity among his audience.

Even though *Chamadan* gives the illusion of a collective creation, it is very much the work of a single director/playwright. The strong hand of the director is felt throughout the performance. The characters are developed and their types recognizable. Aiesh is to be commended for drawing a quality performance out of the actors,

most of whom are not experienced or trained as theatre professionals. Having said this, I should also mention that such a fine cast would probably benefit from better training, both in voice and movement. The group's performance skills could be improved through improvisational techniques which would help bridge the gap between the actors and the characters, presenting greater honesty on stage.

In all of these pieces, the audience is encouraged to come to terms with themselves and the reality of their lives here, away from their original culture. The Iranian theatre in the United States tries desperately to help its audience examine, learn, accept, and adapt to the new realities surrounding them. However, in a curious manner, this point is not heard, understood, and practiced by the Iranian theatre practitioners themselves. As it begins its second decade, the Iranian theatre in the United States is at a turning point, more crucial than ever to its survival as an art form.

The lack of financial support, workable scripts, and the difficulties of gathering artists together due to the dispersion of Iranian immigrants, has contributed to the poor quality of Iranian theatre productions here. However, the main obstacle to the progression of Iranian theatre in the United States is a lack of a sense of community.

Theatre is an art which relies on dialogue as the basis of its existence. While there is no shortage of enthusiasm, intellect, and creativity among the Iranian theatre artists, communication, cooperation, and dialogue is minimal. If the Iranian theatre in the United States is to survive, these artists must learn to stop denying the validity of each other's works, and begin to support and learn from one another, while opening themselves up to the new developments of the contemporary western theatre.



تسلسل حرکت در تئاتر

Unfolding of Action in
" If you leave I will be alone "
Written by Sepideh Koosha

سخنران

دکتر محمود کریمی حاک

استاد دانشگاه تاروسن مریلند

Lecturer

Dr Mahmood Karimi Hakak

یکشنبه ۶ ژانویه ساعت ۷/۵ بعد از ظهر

۲۰۷۶ اشبی - تئاتر کوچک داروگ - برکلی

Jan 6 / 1991

2076 Ashby - Berkeley

Darvag Theater

(Lectur in Farsi)



PEGA P.O. BOX 20551 OAKLAND, CA 94620

TOWSON STATE UNIVERSITY FINE ARTS

Media Release

FOR IMMEDIATE RELEASE:
February 22, 1991

FOR MORE INFORMATION:
Cathy H. Burroughs
Fine Arts Publicist
(301) 830-2796

WORLD PREMIERE OF GILGAMESH: CON/QUEST AN ORIGINAL STAGE ADAPTATION OF THE MESOPOTAMIAN EPIC POEM PRESENTED BY THEATRE PROJECT/TSU THEATRE DEPARTMENT'S EXPERIMENTAL THEATRE FESTIVAL ON FRIDAY, MARCH 8TH - SUNDAY MARCH 10TH & TUESDAY, MARCH 12TH - THURSDAY, MARCH 14TH AT 8 PM IN TOWSON STATE UNIVERSITY'S MAINSTAGE THEATRE:

SPECIAL GUEST APPEARANCE BY RICHARD SCHECHNER, RENOWNED EXPERIMENTAL DIRECTOR/CRITIC AT THE GALA OPENING NIGHT RECEPTION ON FRIDAY, MARCH 8TH, 1991 FREE LECTURE BY SCHECHNER ON SATURDAY, MARCH 9TH AT 11 AM - 1 PM IN THE MAINSTAGE THEATRE/ WORKSHOP FROM 2 - 5 PM IN THE STUDIO THEATRE:

GILGAMESH PLAYWRIGHT DR. RALPH J. BLASTING OF THE TSU THEATRE FACULTY TO PRESENT A FREE LECTURE ENTITLED "THE EPIC OF GILGAMESH IN PERFORMANCE" ON MONDAY, MARCH 11TH AT 8 PM IN THE MAINSTAGE THEATRE

The Theatre Project/TSU Theatre Department's Experimental Theatre Festival continues with the World Premiere of *Gilgamesh: Con/Quest*, an original stage adaptation of the Mesopotamian epic poem of *Gilgamesh* directed by Iranian director Mahmood Karimi-Hakak on Friday, March 8th - Sunday, March 10th and Tuesday, March 12th - Thursday, March 14th at 8 pm (with a 3 pm Sunday matinee) in Towson State University's Mainstage Theatre. The Gala Opening Night reception will feature an appearance by Richard Schechner, noted director, critic, and Editor of *The Drama Review*. The following day, Saturday, March 9th from 11 am - 1 pm, the public is cordially invited to attend a free lecture presented by Schechner in the Mainstage Theatre. On Monday, March 11th at 8 pm, *Gilgamesh* playwright Dr. Ralph J. Blasting of the TSU Theatre faculty will present a free lecture entitled "The Epic of Gilgamesh in Performance" in the Mainstage Theatre.

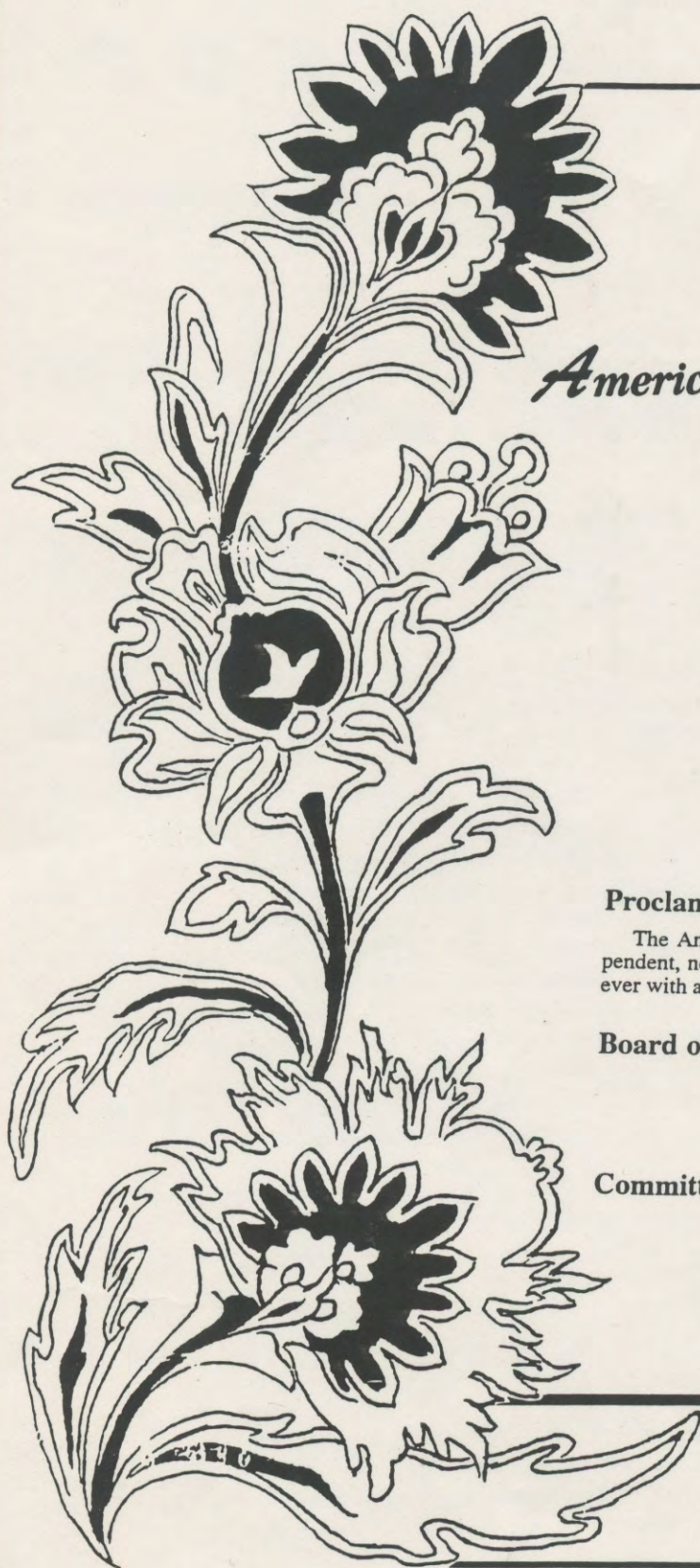
This original adaptation of an ancient Mesopotamian legend was developed by TSU Theatre Faculty members Mahmood Karimi-Hakak and Ralph Blasting. The piece tells the story of the ancient Persian king, Gilgamesh and his search for the secret of immortality. Ironically, this 3000-year-old Iraqi tale of conquest, glory and failure is made even more relevant with the recent outbreak of the Gulf War. The tone of the piece, in light of the recent developments, has taken on a distinctive anti-war message.

Richard Schechner is considered one of the foremost experimental theatre directors in the world. He is widely known as the founder of the Performance Group in the 1960's and currently edits *The Drama Review*. Most recently, he co-edited a new book with Willa Appel entitled *By Means of Performance*:

- more -

Fine Arts Center, Osler and Cross Campus Drives, Towson, Maryland 21204-7097, (301) 830-2796 or 830-2230

March 1991
Vol. 1
No. 1



Bulletin

American-Iranian Cultural Society of Maryland



Proclamation

The American-Iranian Cultural Society of Maryland (A.I.C.S.) is an independent, not-for-profit organization, and does not have any affiliation whatsoever with any political party, organization, or religious group.

Board of Directors

President:	Abdoulah Shams-Pirzadeh
Vice President:	Fatemeh Haerian
Treasurer:	Homayoon Moghbeli
Secretary:	Simin Tirgary

Committee Chairpersons

Cultural:	Saeed Ghahramani
Membership:	Asefeh Homayoni
Public Relations:	Sepideh Ahadyat
Entertainment:	Nina Naseri
Performing Arts:	Mahmud Karimi-Hakkak
Education:	Shahla Moshiri

P.O. Box 9844
Towson, MD 21204

Experimental Theatre Festival

AT TOWSON STATE UNIVERSITY

TOWSON STATE
UNIVERSITY'S
THEATRE
DEPARTMENT
and

Theatre Project
present

Saturday,
January 12th -
Sunday,
July 28th, 1991

Special
Honored Guest:
Renowned
Experimental
Director/Critic
Richard
Schechner

**Friday, March 8th - Sunday March 10th and
Tuesday, March 12th - Thursday, March 14th**
GILGAMESH

A World Premiere presented by the TSU Theatre Department
Conceived by Mahmood Karimi-Hakak & Ralph Blasting
A performance piece about the search for the secret of immortality. An original adaptation of
the legend developed through experimental and improvisational techniques.
8 pm in TSU's Mainstage Theatre/3 pm on Sunday, March 10
\$8 General/ \$5 Students, Seniors, Faculty, Staff & Alumni/\$3 TSU Students
TSU Box Office: (301) 830-ARTS

Richard Schechner, internationally-noted experimental director, Editor of *The Drama Review* and the
leading expert on ritual theatre, will be the Honored Guest at the opening of GILGAMESH on Friday,
March 8th. A reception will follow in the Lobby.

**Wednesday, July 17th - Sunday, July 21st and
Wednesday, July 24rd - Sunday, July 28th**
SEVEN STAGES

World Premiere of a performance adaptation of the Iranian poem cycle of *Forough Farrokzad*
Conceived by Mahmood Karimi-Hakak
Performed at Theatre Project prior to its engagement at the Edinburgh International Theatre
Festival
8 pm at Theatre Project/3 pm Sunday Matinees
\$12 General/discounts available for Students, Seniors, Alumni & Artists
Theatre Project Box Office: (301) 752-8558
Tickets also available at the TSU Box Office: (301) 830-ARTS

All performances, except SEVEN STAGES, will be presented on the TSU Mainstage or the TSU Studio
Theatre. Both theatres are located in the Towson State University Fine Arts Center, located at Osler &
Cross Campus Drives, on the Towson State University campus. SEVEN STAGES only will be performed
at Theatre Project, located at 45 W. Preston Street in downtown Baltimore.



Richard Schechner

Gilgamesh



An original work
conceived by Ralph Blasting and
Mahmood Karimi-Hakak
based on the Mesopotamian epic

Friday, March 8th: 8 pm
Saturday, March 9th: 8 pm
Sunday Matinee, March 10th: 3 pm

Tuesday, March 12th thru
Thursday, March 14th: 8 pm

Honored Guest, Friday, March 8th: Richard Schechner

Mainstage, Towson State University Fine Arts Center

\$8.00 General
\$5.00 Students, Seniors, TSU Faculty, Staff and Alumni
\$3.00 TSU Students

For ticket information and reservations, call the Box Office: 830-ARTS

Presented in Cooperation with the TSU Foundation

EO/AAI



THE



SUN®

BALTIMORE, MARYLAND

FRIDAY

March 1, 1991

MARYLAND

LIVE

Theater listings

On stage

"Gilgamesh: Con/Quest." Experimental Theater Festival of Theatre Project and Towson State University Theater Department, Mainstage Theater, Towson State University. 8 p.m. March 8-10, 12-14. Call 830-ARTS.



MICHAEL O'NEILL

Patrick Johnson battles John Benoit in "Gilgamesh: Con/Quest"

The Daily Record

Business and Legal News of Maryland

Copyright © 1990, The Daily Record

Theater

Sarah Fenno Lord

Local Campus Drama

Gilgamesh, by theater department faculty Ralph Blasting and Mahmood Karimi-Hakak plays this weekend, through March 14 in the Towson State University ongoing Experimental Theatre Festival (which has events scheduled through July). *Gilgamesh* is "ritual theater" based on ancient Iraqi legend about a king's search for the secret of immortality. Richard Schechner, editor of *The Drama Review* will be lecturing on campus.

THE



SUN

BALTIMORE, MARYLAND

March 3, 1991

Arts & Entertainment

Ancient poem from gulf area is basis of experimental play

By Eric Siegel

With all the interest in the Persian Gulf, the Theatre Project/Towson State University Experimental Theatre Festival's world premiere Friday at 8 p.m. of "Gilgamesh: Con/quest" has particular relevance.

The play is an adaptation of the ancient Mesopotamian (read: Iraqi) epic poem, "Gilgamesh," about an ancient Persian king and his search for the secret of immortality. The adaptation was done by TSU faculty members Ralph Blasting and Mahmood Karimi-Hakak, an Iranian citizen who came to the United States 14 years ago and who also is director of the production.

The play, on TSU's Mainstage Theatre, will be presented through next Sunday and again March 12-14. Tickets are \$8; \$5 for students, seniors, faculty, staff and alumni; \$3 for TSU students. Noted experimental theater director Richard Schechner will speak at an opening night reception Friday and at 11 a.m. March 9 in the Mainstage Theatre. For more information, call 830-ARTS.

Maryland Gazette

Glen Burnie, Md.

MAR 6 1991

Calendar of events

Friday

The Premiere of "Gilgamesh: Con/Quest," an original stage adaptation of the Mesopotamian Epic Poem, is being presented by Theatre Project at Towson State University Theatre Department's Experimental Theatre Festival at 8 p.m. in TSU's Mainstage Theatre today through Sunday and Tuesday, March 12, through Thursday, March 14. Tonight's performance will also feature a guest appearance by Richard Schechner, renowned experimental director and critic. Schechner will also give a free lecture from 11 a.m. to 1 p.m. tomorrow in the Mainstage Theatre, and conduct a workshop from 2 to 5 p.m. tomorrow in the Studio Theatre. In addition, "Gilgamesh" playwright Dr. Ralph J. Blasing of TSU faculty, will present a free lecture, "The Epic of Gilgamesh in Performance" at 8 p.m. Monday in the Mainstage Theatre.

International Studies of Theatre and Ritual. Mr. Schechner will speak at the opening night reception of *Gilgamesh* and will give a free lecture on Saturday, March 9th from 11 am to 1 pm in the Mainstage Theatre. Following the lecture, he will conduct a theatre workshop from 2 - 5 pm in the Studio Theatre. The workshop is free and open to the public but registration is limited to 25 participants. For registration, call the Theatre Department at 830-2736.

Mahmood Karimi-Hakak came to this country from Iran fourteen years ago after travelling extensively throughout Europe and the Middle East. He has studied and worked with such theatre luminaries as Richard Schechner, Joseph Chaikin, and Jerzy Grotowski. In his native Iran, he was a noted stage director, and a very recognizable actor from TV, movies and the stage, as well as a prolific author and poet. Highlights of his theatrical career include creating the role of Prometheus in Richard Schechner's production of *The Prometheus Project* at the Performing Garage in New York in 1985-86. In 1982 he was invited to Belgium to work with European Theatre of the 3rd World where he first adapted and directed *The Epic of Gilgamesh*. He holds a Masters degree in directing and a special doctorate in creative arts education from Rutgers University. Mahmood comes to TSU from City College of the City University of New York. He has directed over forty theatre pieces in the U.S. and Europe and has published articles and poetry in various English and Persian periodicals.

Now in his second year with the TSU Theatre Department, faculty member Ralph J. Blasting, playwright/adaptor of *Gilgamesh*, will give a lecture entitled "The *Epic of Gilgamesh* in Performance" on Monday, March 11th at 8 pm in the Mainstage Theatre. Dr. Blasting earned his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto. He also holds degrees from the University of Michigan and Wayne State University. Dr. Blasting specializes in the study of late medieval and early Renaissance drama. He has published a number of articles and reviews, and has lectured on drama in the United States, Canada, and Germany. He is currently an Assistant Professor in the Department of Theatre Arts at Towson State University, where he teaches theatre history, dramatic literature, and theories of drama. Dr. Blasting's lecture is sponsored by the Faculty Development Committee and is free and open to the public.

The public is cordially invited to attend the free lectures given by Schechner on Saturday, March 9th from 11 am-1 pm in the Mainstage Theatre and Ralph Blasting on Monday, March 11th at 8 pm in the Mainstage Theatre. Please call the Theatre Department at 830-2786 for more information and workshop registration.

Tickets for *Gilgamesh* are \$8 General/ \$5 Students, Seniors, Faculty, Staff & Alumni\ \$3 TSU Students. For reservations and information, call the TSU Box Office at (301) 830-ARTS.

TOWSON TODAY

C A L E N D A R

March

8

Friday

THEATRE PRODUCTION: The Experimental Theatre Festival presents "Gilgamesh," a world premiere conceived by Mahmood Karimi-Hakak and Ralph Blasting and directed by Mahmood Karimi-Hakak, 8 p.m., Mainstage. Richard Schechner, editor of *The Drama Review*, will be the guest of honor on opening night. Admission. (Also March 9, 10, 12, 13 and 14.)



Richard Schechner

The Towerlight

Published by the students of Towson State University, Towson

MD 21204

Laura Rouzer

Assistant Features Editor

He was once a great Sumerian king who ruled over one of the most powerful cities in Mesopotamia. He was a man with a long list of conquests, but the one enemy he could not conquer was death. With the end of his reign also came the

end to the tales of glory and the memory of this king was buried under the sands of history. Now, after nearly five thousand years the epic is alive and once again the name Gilgamesh is connected with success.

This melding of past and present takes place in Towson State University's Mainstage Theater in the experimental theater production **GILGAMESH; CON/QUEST**. The play was adapted for stage



photo courtesy Michael O'Neill

Enkido (John Benoit), part animal, part man, must sleep with a woman (Harlot - - Joy Schiebel) to become human.



photo courtesy Fine Arts

Internationally-noted experimental director Richard Schechner will be the honored guest at the opening of Gilgamesh

performance by Mahmood Karimi-Hakak and Ralph Blasting from a modern translation of an ancient Persian poem believed to have been inscribed in stone shortly after the death of Gilgamesh. The ingenuity of this adaptation results from emphasizing the versatility of the actors rather than elaborate settings.

In the opening moments of the performance the actors come singing and dancing down the darkened aisles of the theater, instantly connecting with the audience and drawing its attention toward them. This is not the same sensation as sitting in a movie theater staring at a dim, two-dimensional screen; this is much more intense.

When the cast assembles onstage it is apparent that the cause of their celebration is a wedding in Uruk. The ceremony is rudely interrupted, however, by the appearance of a tattered man who claims to be their

FEATURES

former, great king Gilgamesh. When no one seems to believe the man he details for them his arduous journey after leaving the city of Uruk.

Through an effective use of a flash-back, the audience is returned to the beginning of the journey of Gilgamesh and is able to see what tragedies have befallen him. Like a ghost, the older Gilgamesh (Amy Heller) passes unnoticed along his younger self as he narrates his tale.

Two parts god and one part human, Gilgamesh is a powerful king feared by his people. The people of Uruk complain that he is uncontrollable. The Gods, overhearing the people's lament, send a courtesan into the woods to tame Enkidu, two parts human and one part god, and to bring him back to destroy Gilgamesh. The two fight and Gilgamesh wins but somehow during the fight the men become friends. Together they see themselves as unconquerable and set out to battle the evil Humbaba who guards the Cedar Forest.

Gilgamesh strikes Humbaba but it is Enkido who kills him. The Goddess Istar, seeing the bravery of the men, offers to make Gilgamesh her lover. Realizing that loving Ishtar will mean separation from Enkido, Gilgamesh refuses the goddess in a string of insults. In revenge Ishtar sends The Bull of Heaven to destroy Gilgamesh and Enkido. Together the two are quickly able to slay the beast.

To punish the heroes, the gods kill Enkido and send Gilgamesh into the depths of despair. Against sound advice he sets out on a perilous journey to bring Enkido back from the Underworld, in a trip no man has ever survived.

The story of Gilgamesh is a story of balanced and opposing elements. The most obvious of these is the relationship between Gilgamesh and Enkido. With Gilgamesh being only one part human he needs Enkido's two parts of humanity. Together they lack for nothing. Likewise their personalities match. Gilgamesh is the calm, civilized king while Enkido is the wild beast who runs with animals. Symbolically, Enkido's taming by the courtesan represents emergence of mankind from the wild.

Similarly, the play itself is divided into two halves, each with a different mood. In the first half the men are at their most powerful. Nothing can stop them and they risk everything—even death—in their search for

challenges. Their female counterparts, Ishtar and the courtesan, also are at their most powerful in the first part. In the second half, however, Enkido is dead and Gilgamesh has lost his confidence. There is no longer a feeling of jubilation, Gilgamesh is sorrowful. Realizing that he can be touched by death he is no longer antagonistic to the gods as he was in the first half, but begs them for help. Gilgamesh loses his civility and takes on the original wildness of Enkido as he journeys to the Underworld, the "dark night of the soul."

In contrast to the symbolism and intricacies of the plot, the setting of **GILGAMESH: CON/QUEST** is simple, allowing the entire focus to be placed on the movements and dialogue of the actors. The actors carry large silk sashes each a different color, which they use to accent their movements or to define a change in setting or dress.

The performances each actor delivers can best be described as energetic. In the roles of the young Gilgamesh (Patrick Johnson) and Enkido (John Benoit), this is most apparent. Johnson and Benoit display the strength of gymnasts as they twist, jump, and lift one another in carefully constructed choreography. Various scenes are also enhanced by the extensive vocal abilities of the actors. They alternately sing, recreate sounds of unfriendly animals in the

forest, and hiss like angry beasts.

Although the great walled city of Uruk has long since been abandoned and the era in which Gilgamesh ruled has been reconciled to the annals of history, the message of his legend remains timely. Through the talented performances of a group of student actors, we know that even today the pain of love and death is the hallmark of being human.

GILGAMESH: CON/QUEST premieres Friday, March 8 and continues until March 14 in the Towson State University Mainstage Theater. Friday's performance will be followed by a gala opening night reception, which will feature an appearance by Richard Schechner, noted director and critic. Each performance begins at 8 pm with a special 3 pm matinee on Sunday. For tickets and information call the Towson State University Box Office at 830-ARTS.



photo courtesy Michael O'Neill

Gilgamesh (Patrick Johnson - with staff) and Enkido (John Benoit) battle of the God of the Cedar Forest to get wood to build a city.

All the world's a stage and March is the month for theater:
Gilgamesh: the pain of love and death

TSU Stages Ancient Epic

BY R.M. GRAU

THE ALTERNATIVE

A man is dying, his body wracked by fever and chills. Another man, healthy and strong, tries in vain to soothe his torment. He holds him in his arms, bathes his neck and forehead with cool water, listens to his ravings. He stares into his friend's eyes trying to understand what is happening, trying to understand what death is, and why the man he loves must be taken from him.

This is the pivotal scene from a new play being produced by the Towson State University Theatre Department as part of the university's Experimental Theatre Festival, and while not about AIDS, it is uncanny how it relates to the emotional and spiritual crisis the disease has brought to the gay community. Uncanny, because the play is based on the Mesopotamian epic of Gilgamesh, a narrative written approximately 5,000 years ago.

Discovered in the last century on a set of Assyrian tablets, the story speaks with cold, open-eyed wisdom from the age of Sumer. Simple yet richly enigmatic, it tells of how the semi-divine Gilgamesh, king of Uruk, was challenged, loved, and tempered by Enkidu, the wild man who lived with the animals; how together they vanquished the giant of the forest, mocked Ishtar, and killed the great bull of heaven sent to avenge the chagrined goddess; and finally, how the gods destroyed Enkidu and how Gilgamesh, grief-stricken, journeyed to the ends of the earth seeking to comprehend his own mortality.

Director Mahmood Karimi-Hakak first read the story as a teenager in Iran, and it possessed him. So when, as a new drama professor at TSU, he was asked last year at a departmental faculty meeting to suggest a project for the students, he proposed staging Gilgamesh.

The idea intrigued Ralph Blasting, who teaches theater history in the department. As a graduate student he had helped put on medieval mystery cycles and was fascinated by the problem: How do you put something of epic proportion on the stage? Unlike his graduate work, Gilgamesh would involve adapting ancient epic to modern experimental theater. Blasting recalls that a couple of weeks after the faculty meeting, "Mahmood said, 'Well, why don't you write it and I'll direct it.'"

Work on the project began last fall in the experimental theater workshop taught by Karimi-Hakak and Blasting. The goal, the director says, was "to come up with a script [for Gilgamesh] through working with actors, improvisations and ideas in collaboration with the students." Blasting finished a working version of the script in mid-January, and rehearsals began, though adjustments and editing have continued right up to the end of February.

How do you introduce the gods and goddesses, giants and monsters that filled Sumerian hearts with fear onto an American university stage without seeming banal or condescending? Rejecting technical tricks (flashing lights, smoke, etc.), Karimi-

Hakak's solution was to work with students to discover "some abstract image" of a given mythological being, "what kind of space he might have occupied," then strive as an ensemble to convey that image.

The most difficult part was "to get the American student to understand the feeling of an epic, the sense of something ancient," the director recalls. He encouraged his actors to discover in themselves "the connection

between modern man and ancient man." This, he believes, "is something that has to do with our sense of balance and our sense of impulse—something that has little to do with our mind."

The company of 13 actors used many balance exercises, he explains, "hop-

ing that by bringing a balance in one's body we'll be able to somehow convey this idea of balance in the universe" between the three worlds of nature, humanity, and the gods, which Karimi-Hakak sees as the organizing principle of the work.

To judge from the rehearsal I saw last month, the exercises have largely paid off. The production is alive with physicality, the company forming a protean flux of bodies that serves now as a forest, now as a god, now as Enkidu's unearthly torments. Movements and gestures seem drawn from a repertoire blending circus acrobatics, ballet, and yoga.

But perhaps even more problematic for the TSU students than bringing a god to the stage has been understanding the love between Gilgamesh and Enkidu. "This has been one of the most difficult themes we've had to deal with," says Blasting.

Not wanting "to send the audience off on a different track" looking for contemporary American labels to pin on the friends (are they gay lovers or male-bonding jocks?), the company decided early to try to avoid the issue of homosexuality. The heroes' love wasn't, after all, an issue in the original.

"What is important to the play is that Gilgamesh and Enkidu are extremely close," Blasting says. "They complete one another." But he agrees that a striking contemporary parallel to the anguish of Gilgamesh is found in the tragedy of a lover dying of AIDS: "That's the degree of emotional separation that we want to convey."

At the run-through two weeks before the opening, there were naturally many bugs still to be worked out, not the least of which was the need for a clearer definition of the Gilgamesh-Enkidu relationship. But on the whole, the production promises to be imaginative, exciting, and intelligent theater. Karimi-Hakak, Blasting, and the young actors are to be commended for tackling an unusual and ambitious project. One wishes them much success.

—Performances of *Gilgamesh*, on the Mainstage at TSU's Fine Arts Center, are: Friday and Saturday, March 8-9, at 8pm; Sunday, March 10, at 3pm; and Tuesday through Thursday, March 12-24, at 8pm. For ticket information, call the box office at 830-ARTS (830-2787).



MARCH 1991 ▼ VOLUME 6, NUMBER 3 ▼ SERVING THE BALTIMORE/WASHINGTON COMMUNITY SINCE 1986

ALTERNATIVE

BALTIMORE

ناويا سندنه با مهنه نيمجا
12101
MA

City Paper

Baltimore Weekly

March 8, 1991 March 14, 1991

When TSU and the Theatre Project chose the epic of Gilgamesh for their Experimental Theatre Festival, the Persian Gulf crisis did not yet exist. In light of the current situation, the selection of the 5000-year-old legend of the dangers of ambition, the pain of loss, and the ultimate equality of all human beings seems less prophetic than ironic. **Gilgamesh: Con/Quest** is a saga of ancient Iraq, directed by an Iranian (Mahmood Karimi-Hakak) and written by an American (Ralph Blasting). Richard Schechner, experimental director and theater critic, will speak at the opening night reception. To Mar. 14, **Towson State University**, 830-ARTS. (Murphy)

■

March 13, 1991

Prof. Ralph Blasting
Prof. Mahmood Karimi-Hakak
The Cast and Crew of Gilgamesh
Department of Theatre
Towson State University
Towson, Md. 21204

Dear Friends:

I attended the opening night performance of Gilgamesh and was very much impressed. You captured the poetry and the mystery of the story quite beautifully. Congratulations to all of you for a wonderful production.

Sincerely yours,

Annette Chappell

Annette Chappell, Dean

The Evening Sun[®]

C2 THE EVENING SUN

THURSDAY, MARCH 14, 1991

Theater

Staging of 'Gilgamesh' lacks strength

By Winifred Walsh

Evening Sun Staff

A free-form dance and song celebration in narrative form is the framework chosen for "Gilgamesh: Con/Quest," the American premiere of an adaptation of the epic Mesopotamian poem. The production is part of the Towson State University/Theatre Project Experimental Theatre Festival, which concludes tonight.

Mounted in the university's Mainstage Theatre, this interesting work about an ancient (2700 B.C.) king of Persia (now Iraq) seeking immortality was prepared for the stage by TSU faculty member Ralph Blasting. Native Iranian Mahmood Karimi-Hakak also directed the rhythmical piece that warns of the corrosive effects great power and ambition can spawn.

As ruler of the richest city of its day and feared by his people, Gilgamesh was two-thirds god and one-third man. His counterpart and soul mate was Enkido, two parts wild human and one part god. Together they were an invincible team unconquerable in their zeal to achieve warring glory.

Gilgamesh spurns the love overtures of the omnipotent sex goddess Ishtar. In her wrath she sends the Bull of Heaven to destroy Gilgamesh and Enkido but they easily vanquish the beast. To avenge this act the gods subject Enkido to a long, lingering death. In great despair, Gilgamesh journeys to the ends of the earth in search of the secret to eternal life.

In adapting this lyrical poem for the stage, Blasting has not fleshed out the work with scenes (befitting the classic dialogue of the poem) in which the main characters could vitally interact to establish Gilgamesh's relationships with Enkido, Ishtar, his mother and enemies.

The audience never gets emotionally involved with the characters — the most important element in play construction. The narration should only serve as rich background material.

Director Karimi-Hakak has beautifully choreographed his chorus of student actors in an energetic, gymnastic ballet. The students alternately represent a writhing forest, gods, town folk and tormented emotions.

But the chorus is sometimes out of sync and the various personalities and symbols they are trying to convey

often blur. Karimi-Hakak has chosen to opt for the too simple stage format relying on the actors' movements and the rather monotonous atonality of their interpretations to tell the story.

There need not be obvious special effects but the use of creative mystical imagery, dramatic lighting and spectacular costuming would have enhanced this mythical morality tale.

Patrick W. Johnson Jr. is a likable Gilgamesh but we do not feel his power. As the older Gilgamesh (and narrator) we find the asexual casting of Amy E. Heller, who bears no resemblance to the younger version of the monarch in appearance or vocal delivery, strange.

The most sensitive and best performance is given by a gifted young actor, John Benoit, as Enkido who rises above the script to create a compelling, memorable characterization.

Jamie Jones is the revengeful Ishtar and Lydia Catherine D'Wynter is the mother of the king.

The affective gold and black set with carved earth tone sculptures symbolizing ancient Mesopotamia was devised by professional designer Gregg Hillmar.

City Paper

BALTIMORE'S FREE WEEKLY VOL. 15 NO. 11 MARCH 15 - MARCH 21, 1991

THEATER

BY PAMELA PURDY

Gilgamesh: Con/Quest

Conceived by Ralph Blasting and
Mahmood Karimi-Hakak
To March 14, Towson State University

Like Rachel, Gilgamesh goes on a quest. Unlike our contemporary heroine, it never occurred to the hero of old to set out in search of himself. He knew damn well who he was: born of the goddess Ninsun (the wild cow) and some poor mortal man, king of Uruk, destroyer of the sacred wood, slayer of the storm bull. No one on Earth measured up to Gilgamesh, and no one in heaven either, except in one respect, that the gods reserved immortality for themselves. So Gilgamesh set out to conquer Death.

The epic of Gilgamesh was carved on 12 clay tablets unearthed in 1853 among the ruins of a library in Nineveh, Iraq. These 12 tablets told of how Gilgamesh ruled the world's greatest city, how the gods gave him the wild man Enkidu for a companion, how Gilgamesh refused to marry Ishtar (goddess of love and destruction), how she caused Enkidu to die painfully in the course of 12 days, how Gilgamesh traveled 12 leagues in total darkness (as the sun, in Mesopotamian mythology, travels underground in darkness from west to east) to reach the garden of precious stones, and how it took 12 poles to propel him across the waters to meet Utnapishtim (the Babylonian Noah) at the end of the earth where, having struggled so long to win immortality for himself and a new life for his beloved companion, he realized at last that there is no permanence in this world.

The gods got the last laugh. Gilgamesh received immortality after all, but it was the storytellers who gave it to him. He made a name for himself, but his name lives on only in the stories that the people tell about him. Take Jim Palmer. His comeback would go nowhere without the "media circus" surrounding it. Who knows what other heroes, just as appealing to the people as Gilgamesh was, had their legends carved on tablets that crumbled to dust?

Gilgamesh: Con/Quest grew out of an advanced experimental acting course that started last fall at TSU. The students explored the major themes of the epic—ambition, the craving for companionship, the terror of death. They also searched for physical images through which they could embody the giant guardian of the cedar forest, the great bull of heaven, the waters of death, and other mythical creatures and features of the story.

Director Mahmood Karimi-Hakak was determined to bring the legend of Gilgamesh to the stage without elaborate sets or special effects, using only his actors, a few simple props (principally scarfs and draperies), a couple of basic musical instruments like drums and cymbals, and some lighting changes. The company also worked with TSU assistant professor of theater Ralph Blasting to develop a script.

They decided to frame the story in the return of Gilgamesh to Uruk after his long journey to the underground. This Gilgamesh (played by a woman made up to look old and leaning heavily on a staff) is not the splendid hero the people remember. So while they re-enact his legend, s/he fills in the blanks in the story.

This device makes it unnecessary to find larger-than-life actors to play Gilgamesh, his companion Enkidu, and the goddess Ishtar. The program doesn't give a cast of characters. It simply lists "the ensemble" in reverse alphabetical order. It's this ensemble as a unit that portrays the giant and the bull and (most effectively) the 12 leagues that the sun travels in darkness. The weeks they spent in workshop together gave them the trust to roll over and climb up and fall back on one another. Their voices sing the ballads that punctuate the narrative. Their shouts and screams amplify the cries of the principal characters. The chorus is the play.

Gilgamesh: Con/Quest is a pocket epic, less than 90 minutes long, mixing elements of early Greek tragedy (the older Gilgamesh functions like a prophet or messenger), the collaborative tradition of a medieval guild play, and contemporary "ritual theater" as practiced by Schechner and Grotowski.

One drawback of working with student actors, no matter how committed, is that their acting vocabulary is limited. In this show, for instance, their instinctive gesture seems to be to drop to the floor and roll like tumbleweed. Yet, as far as I was concerned, this naive quality came to enhance the telling of the tale. The ensemble manages to capture the essence of the people of the city of Uruk, so peaceful since Gilgamesh left them, and yet so fickle that "They remained unsatisfied. They still longed for the glory of their former king."

If you're reading this on Wednesday, you have just two more nights to catch a glimmer of that glory on stage.

Dr. Mahmood Karimi-Hakak and Gilgamesh, the hero
دکتر محمود کریمی حاکاک با پهلوان گیل گمش

" انگیزه‌ی من برای برپایی این شب شعر، این بود که وقتی ترجمه‌ی چندتا شعر را برای دوستان آمریکایی خواندم، آنها را تحت تاثیر قرار داد و بیشترشان گفتند چرا راه را به روی شما ناسدن فرهنگتان که چنین قدرت و پایداری قوی شعری دارد. تا به حال باز نکرده‌اید؟ و من حق را به آنها دادم چون اولاً تا به حال آثار بسیاری از شاعران ایرانی به انگلیسی ترجمه نشده، و آنها برای انگلیسی زبانها ناشناخته‌اند، ثانياً " جز چند شعر خوب که با توانایی و بیشتر به وسیله برادر من " دکتر احمد کریمی حاکاک " به انگلیسی ترجمه شده، ترجمه‌ها روح و مفهوم آثار را حفظ نکرده."

دکتر محمود کریمی حاکاک، نخستین بار در سال ۷۹ یک شب شعر در دانشگاه " رات گرز " برگزار کرد که بسیار مورد توجه واقع شد. در این جلسه‌ی برخوردی کرد با انقلاب ایران و این که آیا انقلاب ایران انگیزه‌های فرهنگی دارد یا نه؟ اما در سیزدهم فوریه، هدف بیشتر شناساندن شعر امروز ایران بود.

محمود کریمی حاکاک بیشتر ترجمه‌های را عرضه داشت که احمد کریمی حاکاک در کتاب Anthology of Modern Persian Poetry

در سال ۷۸ به چاپ رسانده. محمود کریمی حاکاک همچنین دوسه ترجمه‌ی دیگر هم مثل ترجمه‌ی "آیه‌های زمینی" فروغ، ترجمه‌ی کریم مامی ارائه داد. حدود ۲۵۰ تن در این شب شعر شرکت داشتند.

شب شعر به همت دبیران تاتار دانشگاه تارسون برگزار شد و در نتیجه، ورود به این جلسه رایگان بود.

نمایشنامه‌ی " گیل گمش " نیز با قدرت کارگردانی و پیاپی شد. برای آشنایی بیشتر با " گیل گمش " لازم است بدانید که:

تا اوایل قرن نوزدهم، باستان - شناسان و محققان فقه‌اللفه، تحقیق در مدنیت‌های گم شده را با نامها و داستانهای مورد نظر قرار می دادند، تنها ما خدبزرگ ادبی که در کار مطالعه‌ی گذشته‌ی کهن جهان مورد استفاده قرار می گرفت، کتاب مقدس به ویژه اشعار مهم خروج و آفرینش آن بود. ولی حفريات و کشفیات که باستان شناسان طی این سده از خرابه‌های سیبارونینوا و تل العبدیه عمل آوردند و این حفريات منجر به کشف کتابخانه‌ی بزرگ آشور - بانیپال شد، ناگهان همه‌ی آن تصورات کهن را بی بنیاد ساخت.

جورج اسمیت یکی از دانشمندان



آنجا تدریس می کند. کریمی حاکاک در این شب از سیزدهم شاعر، آثار برگزیده‌ای عرضه داشت که از آن جمله بود احمدشاملو، سهراب سپهری، فروغ فرخزاد، اخوان ثالث، احمد رضا احمدی، کیومرث منشی زاده و نادرنا درپور. هدف از برپایی شب شعر، آشنا کردن جمعیت انگلیسی زبان است با شعرا و روزپاری.

کریمی حاکاک به " جنگ " گفت:

دکتر محمود کریمی حاکاک از هشتم تا چهاردهم مارچ " پهلوان گیل گمش " را که به کهن ترین حماسه‌ی بشری معروف است، به روی صحنه برد و البته برای نخستین بار.

کریمی حاکاک پیش از عرضه‌ی این نمایشنامه در سیزدهم فوریه، یک شب شعرا از آثار شاعران ایران به انگلیسی آرایه داد و در دانشگاه بالتی تارسون که وی در

شاهانه به سرمی برد. جامدی فاخر در بر می کرد و در بستری نرم و راحت می خفت. اما شبی خواب بدی دید:

موجودی مرموز، بار خساره‌ای در همو با چنگال عقاب وار، او را با خود به فراز آبرها کشاند و از آنجا به خانه‌ی سایه‌ها افکند. خانه‌ای که هر که در آن قدم می‌نهد، باز آمدنش ممکن نبود.

خلاصه آنکیدو که دو سوش حیوان و یک سوش انسان است، در کناره‌ی گیل گمش که دو سوش خدا و یک سوش انسان است، زندگی مشترک آرامی می‌کنند، تا یکروز گیل گمش به اندرز خدایان بر آن می‌شود تا با خومبا بی‌نیرو می‌ماند، پادشاه گوه‌سرو-های آزاد، به جنگ اندر شد. تا چوب برای سرزمین خود مهیا کند. خومبا با غول سهمگینی بود و پهلوانان برای رسیدن به پناگاه او، به پیمودن راهی به مسدود بیست هزار ساعت نیاز می‌داشتند. سرانجام خومبا با نگهبان سروها را که صدایش چون عرش و نفسش همانند باد تندر در بود، از پناهی در آوردند. پس از این پیروزی هنگامی که گیل گمش خود را از گرد و غبار جنگ پاک کرده، دیهیم بر سر نهاده بود، آلهه آیشتر از زیبایی او در شگفت شد و ببا او چنین گفت:

بیا گیل گمش دلدار من باش
توشهر من باش و من زن تو باشم
ارابه‌ای از سنگ لاجورد و طلا ز بهر تو آماده کنم
بیا به مسکن ما در عطر سروها

اما گیل گمش آشکارا سرکشی کرد. او خوب می‌دانست که آیشتر تا چه حد در عشق ناپایدار است. این بود که بر او بانگ زد:

بیا.
من روسی بودن تو را فاش خواهم کرد

آیشتر به شنیدن این سخنان به خشمی سوزان گرفتار آمد، به آسمان ها برخاست به ته‌نو پد خرد. نزدیک شد و گفت:

گیل گمش مرا خرد کرده است. گیل گمش ننگ‌های مرا بر شمرده است. برای تنبیه او، گاو آسمانی را بر او فرود آر.

نه نود خواست دختر خود را پذیرفت. گاو خشمگین به سوی گیل گمش فرستاد و پهلوان به یاری آنکیدو گاو را بکشند و پاره‌های آن را به صورت الهه افکند و گفت:

تو بیگذا ریرت دوست یا ز ما با تونیز چنین کنم.

قهرمانان پس از این پیروزی به استراحت پرداختند. اما آیشتر سنگدل در اندیشه‌ی ژرف انتقام بود.

آنکیدو گرفتار بیماری شد و دوازده روز با آن دست به گریبان بود (در روایت‌های گوناگون، بیماری آنکیدو متفاوته است). در روایت دکتر محمود کرمی حکاک آنکیدو در بستر بیماری آنقدر ضعیف

از نظر دل‌آوری و کامیابی در مجاهدت خویش از همه‌شخصی تراست. دو سوم گیل گمش خدا بود و یک سوم دیگرش انسان. وی در میان خانواده‌ها اندوه و آشوب گسترده بود دختران را از پدران شان، کنیزکان را از قهرمانان و زنان را از شوهران شان باز می‌گرفت. ساکنان اوروک شکایت به خدایان بردند و ملتسمانه خواستند که خدایان یک موجودی بسازند که با گیل گمش بجنگد. خدای بزرگ "آنکیدو" را آفرید که دو سوش حیوان است و یک سوش انسان، که در میان میان حیوانات وحشی بزرگ شد. او برای دفاع از جانوران که دوستان اومی بودند، خندق‌هایی را که نخچیر-بازان کنده بودند، پر کرد، تورهایی را که گسترده بودند، بردید...

آنکیدو با آهوان می‌جرید با چاربانان تشنگی فرومی‌نشانند و از آن نوشیدن بارمه شادمان بود.

آیشتر، خدای عشق، یکی از دختران عبادتگاه خود را به بیباکان می‌فرستد تا وقتی آنکیدو، رومه را به آبخور



می‌برد، جامه‌از اندام به‌زیر اندازد و به او رخصت دهد تا از او کام‌دل بگیرد. کار بدینگونه انجام شد. دخترک جامه از تن به‌زیر افکند و در چنگال شهوت زبون شد و او بیخفت و چون پیمان زلفت مالامال کرد، به جانب رمه‌ی خویش بازگشت. اما آهوان از او گریخته و روی برتافتند.

آنکیدو که پاک‌ی و بیگناهی وداع گفته بود، دیگر شایسته‌ی زندگی دوستانه با جانوران نبود. بازگشت و اندوهگین در پای زن نشست و او، باگفت-آر چالوسانه، آنکیدو را برده‌ی خود کرد و او را با خود به اوروک برد و صاحب رزم و بی‌مزم گیل گمش کرد.

آنکیدو در قمر گیل گمش در جلالی

انگلیسی که هزاران لوح خرابه‌های نینوا را در موزه‌ی بریتانیا مطالعه کرده است، روز سوم دسامبر ۱۸۶۲ نقطه‌ی در انجمن آثار تورات که در آن زمان تازه تاسیس شده بود، ایراد کرد. این خطابه بعدها در کار مطالعه و تحقیق متون تورات-خصوصاً "جنبه‌های مقایسه و تطبیق آنها با سایر آثار باستانی-راهنمای دانشمندان گردید.

اسمیت در سخنرانی خود اعلام کرد که بر روی یکی از الواح کتابخانه‌ی کهن آشوربا نیبال (پادشاه آشور در قرن هفتم پیش از میلاد) داستان توفانی را خوانده است که شباهت بسیاری با داستان توفان "سفر تکوین" تورات دارد. اعلام این موضوع، شور و هیجانی در محافل علمی برانگیخت و روزنامه‌ی "دیلی تلگراف" که در لندن انتشار می‌یافت، بی‌درنگ مبلغی جهت اعزام یک هیئت باستان‌شناس به نینوا اختصاص داد.

اسمیت پس از مطالعه‌ی الواح دیگری از کتابخانه‌ی آشوربا نیبال، دریافت که داستان توفان در واقع جزئی از یک منظومه‌ی مفصل و طولانی است که با بیباکان باستانی آن را مجموعه‌ی "گیل گمش" می‌نامیده‌اند. کاتبان روزگار کهن این منظومه را به دو آیه زده سرود، با فصل تقسیم کرده بودند و هر سرود صد سطر داشت. هر یک از این سرودها در کتابخانه‌ی آشوربا نیبال بر روی لوح‌های جداگانه نقرشده بود. اما آنچه در این میان حائز اهمیت است، آنکه نسخه‌هایی که از مجموعه‌ی گیل گمش در کتابخانه‌ی مذکور به دست آمد، گذشته‌ای کهن داشته است. تاریخ و ادبیات و نفوذی که معنویست دنیای قدیم در مالک تحت سلطه‌ی آشوری-ها داشته، در زمان حمورابی دوران طلایی

خود را آغاز کرده است، داستان نویسی و علم اساطیر که معمولاً با مذهب سرسماز ش دارد، در زمان وی مورد توجه قرار گرفت منظومه‌ی معروف خلقت در همین دوره تنظیم یافته است، منظومه‌ی گیل گمش نیز که اینک به زبان بابلی زمسان حمورابی و زبان اقوام هیتی و سومری و هوری نسخه‌هایی از آن به دست آمده است، و به ویژه اکتشافات "بنارکوی" مویدا این ادعاست، در زمان حمورابی تنظیم و مدون شده است.

هنوز نمی‌دانیم که ما خدایان داستان شگفت آفرینش از کدام دین است، از سومر یا بابل، از بنی اسرائیل یا یک قوم سامی نژاد دیگر، تنها آنچه حقیقتی بزرگ است، آنکه منظومه‌ی گیل گمش یکی از زیباترین و کهن‌ترین محصولات فکر بشر در تمام خطه‌ی مشرق زمین به‌شمار می‌آید، و هم‌آن است که ما خدایان همه‌ی آن افسانه‌های مشابهی می‌تواند باشد که در تورات و ادیان دیگر آمده است.

گیل گمش پادشاه سرزمین سومریان بود که سه هزار سال پیش از میلاد در شهر اوروک فرمانروایی داشت و بی‌گمان

عاجزی می شود که مورچه ها او را می خورند . سپیده دم روز سیزدهم ، زندگی انکیبدو در با زوان دوستش به سر آمد . گیل گمش گرفتار وحشت شده بود ، از کاخ گریخت و به کوهستان ها رفت . و بر آن شد تا نوزد "ادنا - ناپیش نیم" رود از آب های تاریکی بگذرد . این راه بس دراز و بیس خطرناک بود . نخست او به کوه "مشو" رسید در اینجا بود که خورشید هر شاگاه استراحت می کرد . دروازه ها پاسدارانی داشت از آدمیان عقب نما که از سویی سرهای ایشان به ساخت خدایان و از سوی دیگر ، سینه ها شان به دنیای زیر زمین می رسید . و درخشندگی خیرگی آوریان ، کوه ها را واژگون می کرد .

گیل گمش چهره اش از ترس و وحشت تیره شده بود . با وجود این شجاعت خود را با زیانت و در برابر آنها سجد کرد . یکی از عقب نمایان که در وجود گیل گمش ، گوشت خدایان را بازشناخته بود ، با مهربانی راه را به او نشان داد و قهرمان با گامهای بلند به دره های تاریک روانه شد . یازده دوساعتی در تاریکی رخنه ناپذیر گذشت . سرانجام در دوساعتی دوازدهم ، روشنایی تابیدن گرفت و گیل گمش خود را در بناغ شگفت انگیزی دید که در کناره دریا قرار داشت . برابر او درخت خدایان قدیر افراشته بود که میوه های آن ، با همی زیبایی و شکوه ، بر شاخه های لاجوردی رسته بودند . زمین با سنگ های گرانها سنگفرش شده بود . این جایگاه شادمانی ها ، مسکن الهه سیدروی سابی تو (به معنای مهماندار) بود . سیدروی به دیدن قهرمان که جامه های از پوست حیوان وحشی در بر داشت ، گریخت و دره های خانه را به روی خویش بست . اما گیل گمش فریاد کرد که کلون در را خواهد شکست و در را خواهد کرد . پس الهه رضا داد که به او گوش دهد .

هنگامی که گیل گمش موضوع سفر خود را با او در میان نهاد ، الهه به او گفت که کاری بیهوده کرده است و اگر در نقشه خود اصرار ورزد ، خود را در معرض خطرهای قرار خواهد داد . ولی قهرمان با زور سخنی نمود و سیدروی ناگزیر به او تسلیم شد و اندر زش داد که به جیب و جوی او رهنمایی قایقران "اوتنه پیش تیم" بپردازد ، زیرا او تنها کسی بود که می توانست قهرمان را در این سفر دشوار راهنمایی کند .

او رهنمایی به گیل گمش فرمان داد تا یکصد و بیست تیر درخت ، هریک به درازی - شست گز ، ببرد . پس از آن او راه به رهنمایی کشتی خود برد . آنها به آبهای مرگ که بهشت "اوتنه پیش نیم" را در میان گرفته بود ، رسیدند . وای بر کسی که این آبها را لمس می کرد . اما در پرتو بپیش او رهنمایی ، قهرمان از زلمس مرکب رودری گزید و او رهنمایی را پس از یکبار به کار بردن به دور می افکند . با به کار بردن یکصد و بیست و تیر ، عبور از دریا انجام گرفت .

گیل گمش "اوتنه پیش نیم" را باز یافت و آرزوی خود را برای زندگی

جاودانی با او در میان نهاد . اما او که زندگی جاودانه یافته بود ، ضرورت گریز - ناپذیر مرگ را با اصرار تمام برای گیل - گمش تکرار کرد . "اوتنه پیش تیم" برای ثابت کردن قدرت سرنوشت ، آزمایشی به گیل گمش پیشنهاد کرد چون خواب صورتی از مرگ است ، گیل گمش را گفت تا هفت روز و هفت شب از خفتن خودداری کند . درینا که پس از این آزمایش دشوار ، هنوز گیل - گمش به زمین ننشسته بود که خواب او را در ربود . از این روی گیل گمش برخاست تا به زادگاه خویش بازگردد . اما پیش از ترک گفتن آن دیار ، اوتنه پیش تیم به درخواست زش ، رازی شگرف را بر گیل گمش آشکار کرد . او به گیل گمش گفت : در عمق اقیانوس ، بوته خاری هست که مانع از خارتشک به دست آدمی فرومی رود و این گیاه نامش چنین است : "پیرازنوجسوان می شود" .

گیل گمش بی درنگ با قایق اورشندی به راه افتاد ، به دریای اقیانوس آب شیرین رفت ، سنگهای گران ، به پای خود بست و در ژرفای آب غوطه



ورگشت . گیاه را برید و پس از کشودن سنگها ، با آلامد . اکنون دیگر نزدیک بود که سفر او بیهوده پایان نیافته بود . لیکن درینا که دریا زگشت ، در چشمه های از آب زلال غوطه خورد و در این هنگام ، ماری به بوی گیاه پیش آمد و خاربوتی سحرآمیز را بخورد .

گیل گمش که در چندان نومیدگشته بود ، سرانجام به او روک و حمار آن باز آمد تا دفتر ماجرای او نیز بسته شود . این ماجرا با دیدهای گوناگون روایت شده . اما دکتر محمود کریمی حکاک روایتی مشابه آنچه بیان کردیم و شباهت به روایت "لاروس میتولوژیک" دارد ، به روی صحنه برد که او متن این

نمایشنامه را با یکی از همکارانش "رالف بلاستیک" به رشته تحریر کشیده است ، که آنرا از چهارده ژانویه برای بردن روی صحنه آماده کرد .

ریچارد چیتلر که یکی از پرآوازه ترین کارگردان های تاریخ در آمریکا و جهان است و ادیتور در مارویو و رئیس دیپارتمان تاریخ نیویورک یونیورسیتی است ، برای تماشای نمایشنامه محل اجرا رفت و پیش از آغاز نمایش درباره تجربه های خود سخن گفت . او در سال ۱۹۸۶ نمایشنامه پرومته را کارگردانی کرده که نقش پرومته را کریمی حکاک عهده دار بود . آشنایی این دو ، بیشتر از این همکاری آغاز شد . حکاک از سال ۷۹ با ریچارد چیتلر آشنا شده بود . آن هنگام کریمی حکاک برای اولین بار به معرفی تعزیه در آمریکا پرداخت که پیترا لکوسکی پژوهشگر و منتقد معروف از آن دیدن کرد و نامه ای تابید آیزی به حکاک نوشت . همان هنگام بود که آقای چیتلر از کریمی حکاک دعوت کرد تا به نیویورک برود و به معرفی تعزیه بپردازد .

این روزها دکتر محمود کریمی حکاک به تمرین نمایشنامه هفت صحنه (سون استیج) پرداخته که نمایشنامه ای است تجربی . این نمایشنامه برای نمایش در فستیوال جهانی معروف و معتبر "ادنیارو" در اسکا تلندنا مزده است . نمایشنامه بر پایه آثا فروغ فرخزاد به رشته تحریر کشیده شده . کریمی حکاک به "جنگ" گفت :

"امیدوارم بتوانم در این نمایشنامه مرا طبعی را پیدا کنم که فروغ در مراحل گوناگون طی کرده است . نمایشنامه هفت بازیگر دارد ، جنسیت زن و مرد برای بازی در این نمایشنامه فرقی نمی کند ، نمایشنامه قرار است از ۱۷ تا ۱۷ جولای در "پروجاکت تیا تر" که یکی از معتبرترین تئاترها با لنتیمورا است روی صحنه برود . سپس از ۱۲ تا ۲۶ اوت ، در فستیوال تاترا دینا روری صحنه خواهد بود .

من تا به حال ۲۸ نمایشنامه را کارگردانی کرده ام که ۱۲ ، ۱۳ تای آن از نمایشنامه های ایرانی بود . اولین نمایشنامه مرا من بر اساس ماهی سیاه کوچولوی صمد بهرنگی در سال ۸۰ روی صحنه بردم . نمایشنامه ای من و آینه ام را نیز بر پایه شعر "آیه های زمینی" فروغ نوشته و کارگردانی کردم که در فستیوال "مدرلند بلژیک" که من در دانشگاه آن تدریس می کردم ، به نمایش درآمد . همچنین نمایشنامه ای آنتیگون را .

"جنگ" آرزوی کند دوستداران تا توفیق تماشای یکی از کارهای دکتر محمود کریمی حکاک را در لوس آنجلس بیابند .



New York University
A private university in the public service



Tisch School of the Arts
Department of Performance Studies
721 Broadway, 6th floor
New York, N.Y. 10003
Telephone: (212) 998-1620

2 May 1991

Dear Mahmood,

I'm sorry we missed each other in NY.

Since getting back from Baltimore my life has not been my own. So much writing and reading to do. I directed 5 or 6 (I forget which!) MA theses as well as serve on the committees of several PhD dissertations as well as edit TDR as well as teach ... you know the liturgy.

Let me tell you how good I felt about my visit to Towson. The lovely plaque -- the first I have ever received -- is on the wall of my study here at home where I can look at it fondly. Thank you so much for thinking of me in that way.

Now in your letter of 20 March you said you were including lots of things -- resume, transcript, cover letter. Either you didn't send or in the flood of stuff I misplaced. In any event, I don't have the materials now. Could you re-send them and then I will discuss the problem with the dean of SEHNAP.

Also resend the essay on Iranian theatre.

Sorry about that. I usually don't misplace things, but obviously your stuff was the exception to the rule.

most warmly,

The Maryland Arts Festival

AT THEATRE PROJECT
Seven Stages

A World Premiere

**10th
Anniversary
Season!**

The performance adaptation of the Iranian poem cycle of "Forough Farrokzad" as conceived by Mahmood Karinin-Hakak. Prior to its engagement at the Edinburgh International Theatre Festival.

Wed-Sat Evenings at 8 PM, Sun Afternoon at 3 PM, July 17-21 and 24-28

\$12 General Admission

For tickets and information please contact
Theatre Project Box Office: (301) 752-8558

Theatre Project
45 W. Preston St., Baltimore

THEATRE PROJECT

PRESENTS

A WORLD PREMIERE

FORUGH

ENSEMBLE/ TOWSON STATE

UNIVERSITY





S E V E N
S T A G E S

A Journey
in Process

Conceived and Directed by Mahmood Karimi-Hakak

JULY 17-21, 24-28

Curtain 8:00 pm Wed.-Sat. 3:00 pm Sun.

45 West Preston St.
Baltimore, MD 21201

(301) 752-8558

Next Engagement: EDINBURGH INTERNATIONAL FESTIVAL

Open Letter to the New School Superintendent [4] • Book Censorship Wars [16] • Shakespeare Hits the Road [20]

City Paper

BALTIMORE'S FREE WEEKLY VOL. 15 NO. 28 JULY 12 - JULY 18, 1991

WEDNESDAY JULY 17

The other day we stunned an office mate by reciting, off the top of our head, a synopsis of the epic *Gilgamesh*. When pressed, we had to 'fess up that we'd crammed *Gilgamesh* for a play we saw last spring at Towson State University. The director of that piece, Mahmood Karimi-Hakak, who joined the TSU faculty a couple years back, is on his way to the Edinburgh Theatre Festival with a "movement-oriented improvisational work," **Seven Stages**, adapted from a cycle of poems by a contemporary Iranian woman named Forough Farrakhzad and from 13th Century Sufi poetry. Brian Simms wrote the original music, and the cast features Jenny Jones, Raine Bode, and Kim Tuvin. This project is part of a swap that has sent Diablolmundo from the Theatre Project to TSU's Maryland Arts Festival. See *Seven Stages* through July 28, **Theatre Project**, 752-8558. (Purdy)



Seven Stages, to July 28, Theatre Project.

SUN[®]



THE

\$1.50

BALTIMORE, MARYLAND

VOL. 91 NO. 28

SUNDAY
JULY 14, 1991

THIS WEEK



THEATRE PROJECT

Raine Bode, Brandon Welch in "Seven Stages."

'Seven Stages' to debut Wednesday

"Seven Stages," a movement theater piece based on Persian poetry, debuts at the Theatre Project, 45 W. Preston St., on Wednesday for a two-week run prior to an engagement at the Edinburgh International Theatre Festival. Performance times are Wednesdays to Saturdays at 8 p.m. with matinees Sundays at 3 p.m., through July 28. Admission is \$12.

A Towson State University Theatre Department production, "Seven Stages" was conceived and directed by faculty member Mahmood Karimi-Hakak and is being presented in conjunction with the Maryland Arts Festival. For more information call 752-8558.

—J. Wynn Rousuck

The Evening Sun

BALTIMORE, TUESDAY, JULY 16, 1991

Ancients awaken in 'Seven Stages'

By Winifred Walsh

Evening Sun Staff

THE WORLD premiere of a new performance work, "Seven Stages," based on the writings of ancient and modern Persian poets, premieres tomorrow at the Theatre Project prior to its August engagement at the Edinburgh Theatre Festival in Scotland.

Conceived and directed by Mahmood Karimi-Hakak, assistant professor and coordinator of the directing program at Towson State University, the piece is a joint effort of the Maryland Arts Festival and the Theatre Project.

In "Seven Stages" six ancient human beings are awakened from their long death-sleep and brought up to modern times.

"As they awaken they all speak different languages. Dressed in rags, they embark on a ritualistic journey through history to discover truths," said Hakak in a recent interview.

Featuring strong physical imagery, the work combines the lyrical text of the ancient 13th century Sufi poet Jalalu'ddin Rumi and the modern poem cycle of the late female Iranian poet Forough Farrokhzad.

"Sufism philosophy of the 12th and 13th centuries was — if we are created in the image of God — God has put pieces of himself in us. They believed we can go through the purification process and become God-like figures," explained Hakak.

"In 'Seven Stages' I am working with six actors and one musician, Brian Simms, who has composed the music for the work," says Hakak. "It was my idea and the student actors' in my improvisational workshop to take humans from long ago and put them through the process of enlightenment to see what would happen today," he said.

A native of Iran, where he was a noted director, actor and author, Hakak has been a resident of the United States for 14 years.

The trip to the international theater festival in Edinburgh is being sponsored by the Towson State University theater department. The troupe will play Aug. 19-24 there in a venue similar to the Theatre Project.

"Seven Stages" will play at the Theatre Project through July 28. Tickets are \$12 general admission with discounts available for students, seniors, alumni and artists. For ticket information, call the Theatre Project box office at 752-8558.

THE



SUN®

BALTIMORE, MARYLAND

Calendar

THURSDAY, JULY 18, 1991

Best bets



Theater

■ **Seven Stages:** Theatre Project, in collaboration with the Maryland Arts Festival, presents the

world premiere of Towson State University's "Seven Stages." The improvisational piece is based on the contemporary poetry of Iranian Forough Farrakhzad (1935-1967) and the 13th century mystical works of Sufi poet Jalalu'ddin Rumi. In "Seven Stages," six ancient beings are awakened from their long death-sleep and brought up to modern times. The production, which calls on ritual and contemporary theater forms, continues tonight through July 28. Performances start at 8 p.m. Wednesdays through Saturdays, and at 3 p.m. Sundays. The TSU cast and crew leave for the Edinburgh International Theatre Festival after its two-week engagement at the Theatre Project, 45 W. Preston St., 752-8558. Tickets are \$12 general admission; \$8 for students, senior citizens and artists.

THE SUN

Today

FRIDAY

JULY 19, 1991

THE



SUN®

VOL. 309 NO. 55

BALTIMORE, MARYLAND

35 CENTS

T H E A T E R

'Seven Stages': excessive nudity is production's chief weakness

By J. Wynn Rousuck

The title "Seven Stages" refers to a medieval Sufi belief in the stages of spiritual development leading to enlightenment.

But unless you know that going in, you probably won't figure it out watching this relatively unenlightened piece, which was conceived and directed by Mahmood Karimi-Hakak, produced by the Towson State University theater department and is being presented at the Theatre Project.

The hour-long work is divided into disparate halves. The first — and less successful of the two — is based on the writings of a 13th century Sufi poet named Jalalu'ddin Rumi and a 20th century poetry cycle by a female writer, Forough Farakhzad.

Maybe it's the translation, but much of the text sounds mundane at best — a case in point is the poem about the shepherd who addresses the Deity by saying, "I want to wash your hair and pick the lice off."

'Seven Stages'

When: Wednesdays through Saturdays at 8 p.m.;
matinees Sundays at 3 p.m. Through July 28.
Where: Theatre Project, 45 W. Preston St.
Tickets: \$12.
Call: 752-8558.

★½

Despite its literary foundation, the first half is largely movement-based. But the movement is rarely inspired; much of it looks like a throwback to a '60s love-in.

At the start of the production, the performers — five women and a man — are swathed in fabric and posed like living statues; they look like Greek sculptures, although a quote in the program suggests they're supposed to resemble mummies. One by one, they come to life, speaking a hodgepodge of foreign languages that eventually gives way to English. There's also a considerable amount of choral speaking, which could stand more rehearsals.

The piece's chief weakness, however, is the excessive use of nudity. Even ac-

counting for the apparent theme — the relationship between physical and spiritual love — the nudity is distracting.

At the risk of sounding like a prude, it's a relief when the actors get fully dressed in the second half, during which they deliver a series of monologues in the guise of various archetypal 1990s characters.

Most of the characters seem consumed by fear. Among the more accomplished portrayals are Raine Bode as a funny but bitter alcoholic professor, Lydia D'Wynter as a depressed rock star and Brandon Welch as a Xerox repairman on a dinner date.

What does the first half have to do with the second? Well, only one of the six characters appears to achieve enlightenment; other than that, it's difficult to say.

At the end of August, "Seven Stages," which is presented in cooperation with Towson State's Maryland Arts Festival, will travel to the Edinburgh Theatre Festival. The production will probably be more polished by then, but it's a shame that such noteworthy Maryland institutions won't be represented by a more coherent, cohesive artistic statement.



From left, Jenny Jones, Raine Bode, Shannon Hepburn, Kim Tuvin, Lydia D'Wynter and Brandon Welch in "Seven Stages."

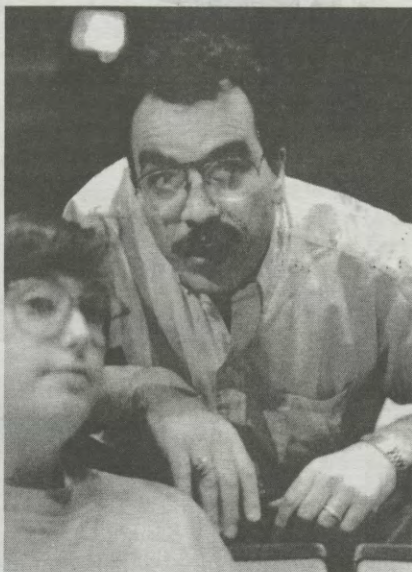
TOWSON

Theatre production to appear at Scottish Festival

The world premiere of *Seven States*, a performance piece based on Persian modern and mystic poetry, conceived and directed by TSU Theatre Department faculty member Mahmood Karimi-Hakak, recently wound up a successful two-week run at Baltimore's Theatre Project.

Now, the cast, crew and director of the Theatre Department production are taking the production to Scotland to appear in the Edinburgh Theatre Festival's Fringe which runs the week of August 18-24. The Edinburgh Festival is an annual gathering which brings together new theatre work from all over the world.

Karimi-Hakak, a noted stage director, actor, author and poet in his native Iran, joined the TSU Theatre faculty last year. Since then he has directed acclaimed productions of Shakespeare's *A Midsummer Night's Dream* and an original adaptation of the Mesopotamian legend of King Gilgamesh titled, *Gilgamesh: Con/Quest*, which he co-authored with fellow faculty member Dr. Ralph Blasting.



"Seven Stages" director Mahmood Karimi-Hakak will take his production to the Edinburgh Theatre Festival.

Patuxent Publishing Company

TOWSON TIMES

Wednesday, July 24, 1991

“Seven Stages” is a theater piece that is more or less about the stages of spiritual development. But it is also, in a sense, about several other less esoteric stages.

There’s the stage at Towson State University, for example, where the new piece’s creator and director — theater instructor Mahmood Karimi-Hakak — and his cast of students and recent TSU grads rehearsed the new work. There’s also the affiliated stage of the Theatre Project, where “Seven Stages” is into the final days of a two-week world-premiere run. And, last but not least, there’s the stage at the Edinburgh Festival in Scotland that has been reserved for the new work’s international premiere next month.

Although the mysticism-laden monologues delivered by the cast of six never quite cohere in the hour-long “Seven Stages: An Ascetic Journey in Process,” there are enough passages where the poetry and the confessional urge combine to keep us wondering about the larger scheme of things.

“Seven Stages” opens with the cast dressed in white shrouds and frozen in place. They gradually come to life and speak in various tongues — enough languages, perhaps, to prompt us to wonder if this isn’t all taking place near the tower of Babel. Eventually they all thankfully settle into English. They also move from their opening isolation and settle into each other in the most intimate ways.



Raine Bode (top) and Shannon Hepburn perform in the Towson State University Theatre Department production of “Seven Stages” at the Theatre Project through July 28.

ARTS ROUNDUP

Caressing words — and each other — they speak in a near-chant about the fact that, as one says, “Everything has to do with loving and not loving.” Some free-form dancing also shows how they have been able to communicate just as freely — so freely, in fact, that words themselves are no longer needed.

From this setting in pre-history — or is it out of history altogether? — the scene shifts to modern dress for contemporary characters whose angst-laden monologues remind us just how close to our own scene this is. Our collective tendency to over-intellectualize our problems, for instance, is spoofed via a pipe-smoking psychiatrist who has a commentary to offer on every emotional condition.

Just as the accompanying musical score by Brian Simms relies on a sitar and synthesizer mix, the two halves of this theater piece try to stimulate mental connections between our past and present states of mind. These connections are only sporadically made at best, which may be a reflection on the piece’s improvisatory feeling as much as on the source material.

As in Karimi-Hakak’s recent interpretation of “Gilgamesh”

at TSU, he’s interested in reinvigorating mythic material for contemporary audiences. For “Seven Stages,” his source material includes a poem cycle by a 20th-century Iranian poet, Forough Farrakhzad, and the poetry of a 13th-century Sufi poet named Jalalu’ddin Rumi.

Whatever are ties that bind, however, they are rather loosely threaded here, leaving us free to either make some connections of our own or simply (and rather passively) turn ourselves over to whatever happens next.

Making the piece easy to watch, if never entirely engaging, is a finely honed cast comprised of Raine Bode, Lydia D’Wynter, Shannon Hepburn, Jamie Jones, Kim Tuvin and Brandon Welch. If they are privy to the secrets of “Seven Stages,” though, they’re not telling.

“Seven Stages” remains at the *Theatre Project* (Baltimore, 752-8558) through July 28.

Mike Giuliano

‘Seven Stages’ is simply spiritual

ARTS

THEATRE PROJECT

WORLD PREMIERE

THE MARYLAND ARTS FESTIVAL'S
10TH ANNIVERSARY SEASON

SEVEN STAGES

July 17 - July 28

BY MAHMOOD KARIMI-HAKAK



Ten "Bon Voyage" performances for a TSU company that's off to the Edinburgh International Festival in August. A work of movement theater based on a wonderful combination of contemporary and ancient poetry — the Iranian woman poet Forough Farrakhzad (1935-1967) and the 13th-century Sufi mystic Jalalu'ddin Rumi. With original music by Brian Simms.

Tickets: \$12 General admission.
Discounts for students, seniors and artists.

July 17 through July 28 at the Theatre Project,
45 West Preston Street, Baltimore, MD

Wednesdays through Saturdays at 8:00 p.m. Sundays at 3:00 p.m.

CALL 752-8558

EDINBURGH TOUR PREVIEW! AT THEATRE PROJECT 17, JULY 1991.



BALTIMORE, MARYLAND

WEDNESDAY

JULY 24, 1991

Today

CORRECTIONS

Because of an editing error, an article in yesterday's Today section incorrectly identified Mahmood Karimi-Hakak's native land. He is from Iran. A photograph accompanying the article misidentified the two dancers with Mr. Karimi-Hakak; they were Lydia D'Wynter and Jamie Jones.

'Seven Stages' strives to enlighten

By R. M. Grau

In her poem "Another Birth," the 20th century Iranian poet Forugh Farrokhzad writes: "My whole being is a dark chant that, perpetuating you, will carry you to the dawn of eternal growths and blossomings." This might well serve as a motto for director Mahmood Karimi-Hakak's philosophy of acting, what he calls "ascetic theater."

"Ascetic" is not a word many of us can feel any real fondness for. Conjuring visions of bony hermits in hair shirts, it seems an unlikely description for the sensuous music and rich, flowing movements in Mr. Karimi-Hakak's "Seven Stages," which is being presented at Theatre Project before going to the prestigious Edinburgh Theater Fringe Festival in Scotland.

Nor does it seem particularly to fit the director himself, whose handsome face can, in a split second, flash from impassioned concentration to infectious merriment.

Last week, in an interview just before a warm-up with his company, the Forugh Ensemble (named for the poet), Mr. Karimi-Hakak explained what he meant by the term: "Ascetic theater is no longer just an act; it's a process of enlightenment. As a result, our rehearsal, our preparation for this process of enlightenment, becomes a ritual."

Originally from Iraq, Mr. Karimi-Hakak has worked with some of the most important figures in experimental theater, including Joseph Chaikin, Jerzy Grotowski and Richard Schechner.

See **THEATER**, 3E, Col. 1

THE SUN/AARON GOODMAN

**Mahmood
Karimi-Hakak
instructs cast
members Jamie
Jones and Kim
Eileen Tuvin.**

THEATER, from 1E

For the past two years, he has taught acting and directing in the theater department of Towson State University.

The director's roots are apparent in "Seven Stages," an original piece that combines poetry by the 13th century Persian mystic, Rumi, the work of Farrokhzad and writing by the actors (all students or recent graduates of Towson's theater program). "They are my collaborators," Mr. Karimi-Hakak says of his ensemble. "This piece belongs to what they are."

"Seven Stages" aims, he says, "to hit both the emotions and intellect of audience members as they watch the often painful process of self-understanding unfold on stage. Stylistically, the play traces an arc from the lush, abstract lyricism of the mystical verse to the brittle realism of contemporary urban monologues."

After its run at Theatre Project, "Seven Stages" will be performed in Edinburgh. When the company returns, bookings are planned for Washington and, perhaps, California. "I feel I don't want to stop working on it," the director says.

But he admits the play is emotionally demanding for his actors. He says, with obvious admiration, "These people are taking risks every single day."

Because of a certain "rawness" essential to "Seven Stages," Mr. Karimi-Hakak is particularly excited to be working with actors at the beginning of their careers. "The process of discovery takes a lot longer for professional actors than it does for a younger student who is willing to open up to all kinds of vulnerabilities," he observes.

And for Mr. Karimi-Hakak, the ascetic art of acting is nothing if not the art of being vulnerable.

'Seven Stages' tries to reach the intellect as well as emotions

Theater

Newswatch...

By Winifred Walsh

Evening Sun Staff

Worth mentioning:

A lyrical and compelling work, "Seven Stages," is appearing at the Theatre Project through Sunday, prior to its engagement at the Edinburgh Theater Festival in Scotland in August.

Conceived and directed by Towson State University faculty member Mahmood-Karimi-Hakak, the experimental six-character movement piece (with brief, tasteful nudity) delicately enacts the text of the 13th century poet Jalalu'ddin Rumi and the modern poem cycle of the late woman Iranian poet Forough Farrokhzad. The piece is different and spellbinding.

Accident Prone

American Theatre

SPECIAL REPORT: THEATRE FACTS '90

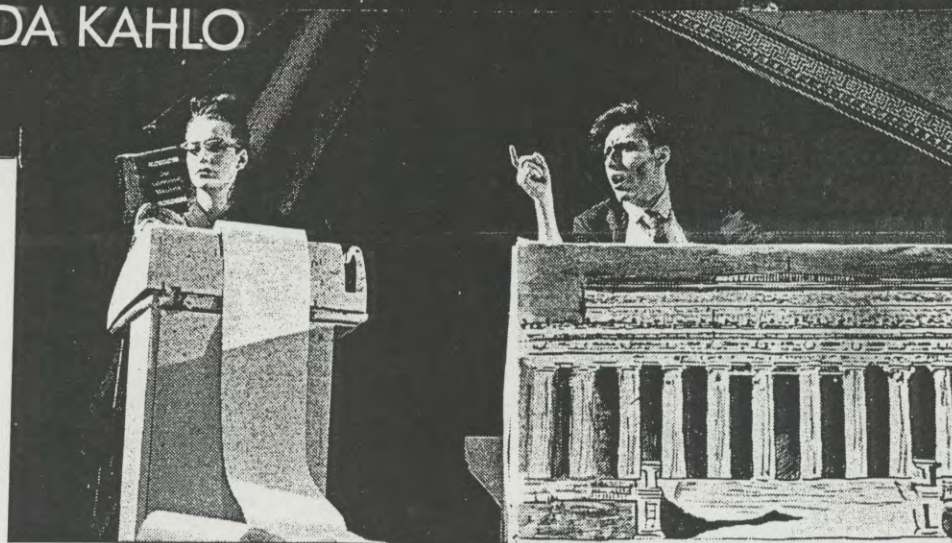
THE COMING-OF-AGE OF 'BETSEY BROWN'

THE COMPANY THAT HATCHED 'ASSASSINS'

VISIONS OF FRIDA KAHLO

TAKE A LETTER

Underwood (Michele Kappel) takes a break from dictation when her boss, Pobedonosikov (Tony Tsendeas), forgets his point in



JEFF BRELAND

Impossible Industrial Action of Baltimore's *Mayakovsky's Bath House*, a mixed-media adaptation by Sarah Peyton and Ro Malone of Vladimir Mayakovsky's 1930 play. IIA has updated the original, a futuristic sendup of Stalin's betrayal of the populist principles of the Russian revolution, to take a satirical look at contemporary American bureaucracy and lack of democracy as a betrayal of the ideals of the American revolution. The production was developed during a performance residency at Towson State University and launched the Maryland school's Experimental Theatre Festival, which continues through July 28 with the Omaha Magic Theatre's *Body Leaks* (April 3-7), performance artist Cora Hook's *The Girl Who Swallowed Her Sister* (April 6-7), TSU's production of Vaclav Havel's *The Increased Difficulty of Concentration* (April 12-20), the Splitting Image Theatre Company's *Closets* (April 25-28) and the Theatre Project production of Mahmood Karimi-Hakak's *Seven Stages* (July 27-28).

age, left, and collaborators BROWN at Theatre

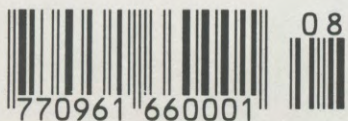


SCOTLAND'S

WHAT'S ON

The essential guide to August. £1

GLAYVA - THAT SCOTTISH SPIRIT



9 770961 660001

TRANSATLANTIC TRANSFERS

Andrew Burnet reports from New York

where, even if it means crossing an ocean,

to be on the Fringe is to be at the
centre of things.

If you were to drop in one day at the Edinburgh Festival Fringe office with a proposal for a nude ballet about the influence of Jean Paul Sartre on the hatching of alligator eggs (please do not attempt this during August), they would give you the go ahead. They would tell you that anyone can perform anything on the Fringe.

But they would also tell you to think carefully. The logistics of mounting even a small-scale Fringe show can be nightmarish. The venue must be booked and often paid for well in advance, accommodation is elusive and expensive, publicity is a round-the-clock concern, press and audience can be fickle, the potential for profit is almost laughable, and gremlins – those pernicious, unforeseeable snags lurking in corners of the best laid plans – are in season.

Add the complication of 3,500 miles of water and you begin to recognize that, for American companies, the decision to appear on the Fringe is not one to be taken lightly. Yet each year brings a dozen or more companies across the Atlantic to take up arms against Edinburgh's sea of troubles. Why do they come, and why do so many of them keep coming back?

Predictably, there are any number of reasons. In the case of New York City's MZM Productions, Edinburgh provides an alternative venue for "showcase" productions (unpaid performances designed to give exposure to the actors, writer and director) which – incredibly – works out no less affordable than home territory. Juggling, like all New York theatre people, her day job with her artistic aspirations, Marion Z. Murphy met me in the plush uptown offices of the advertising agency where she works to pay the bills.

"When I first came to New York," she explains, "you could put on a showcase for \$200. You could get audiences and reviewers. We cannot get reviewers any more; we can't afford to do the showcases and it costs us the same amount of money to do a show in Edinburgh as it does in New York; only we can get reviewers there."

1991 will be MZM Productions' third year on the Fringe. Their first Fringe show, *No Song of An Ingenue*, a tribute to Dorothy Parker, was well received in 1989, and although last year's *Algonquinites and Hollywooddays* (also centring on New York's literati) fared less well with audiences, the response to both

shows from the British press was sufficiently rewarding to ensure a further return visit. This year, the company will present a one-woman musical portrait of the New York poet and critic Louise Bogan, *Song For The Last Act*.

A trip to Edinburgh with the vivacious and determined Murphy is no picnic, however. You pay your own way, you get a cut of the box office, and you work hard, especially on publicity.

"Our actresses hand out flyers and if they don't they have the wrath of Marion to deal with, because we all live in the same flat. You know – I know how to hide their yoghurt ..."

"It's a lot of sacrifice for people who do go but it's worth it. No-one has ever said that it's not worth it."

Downtown in heady, bohemian Greenwich Village, Maskworks, Etc are preparing to visit Edinburgh with a philosophically charged mask comedy set in the afterlife and entitled *Love, Reincarnation And Garbage*, for altogether different reasons. The company's director, Shelley Wyant has "a rather large birthday" coming up.

"I decided for my rather large birthday that I needed to do something really momentous and extravagant. I was thinking about horseback-riding safaris in Africa and that kind of thing and I thought, 'No, no, what I really, really, really would like to do is produce a company to go to the Edinburgh Festival'".

Like many performers around the world, Wyant sees Edinburgh as having a unique attraction, comparable to "the amorphous lure of the Big Apple", which brought her from her roots in the Midwest to the wilds of Manhattan.

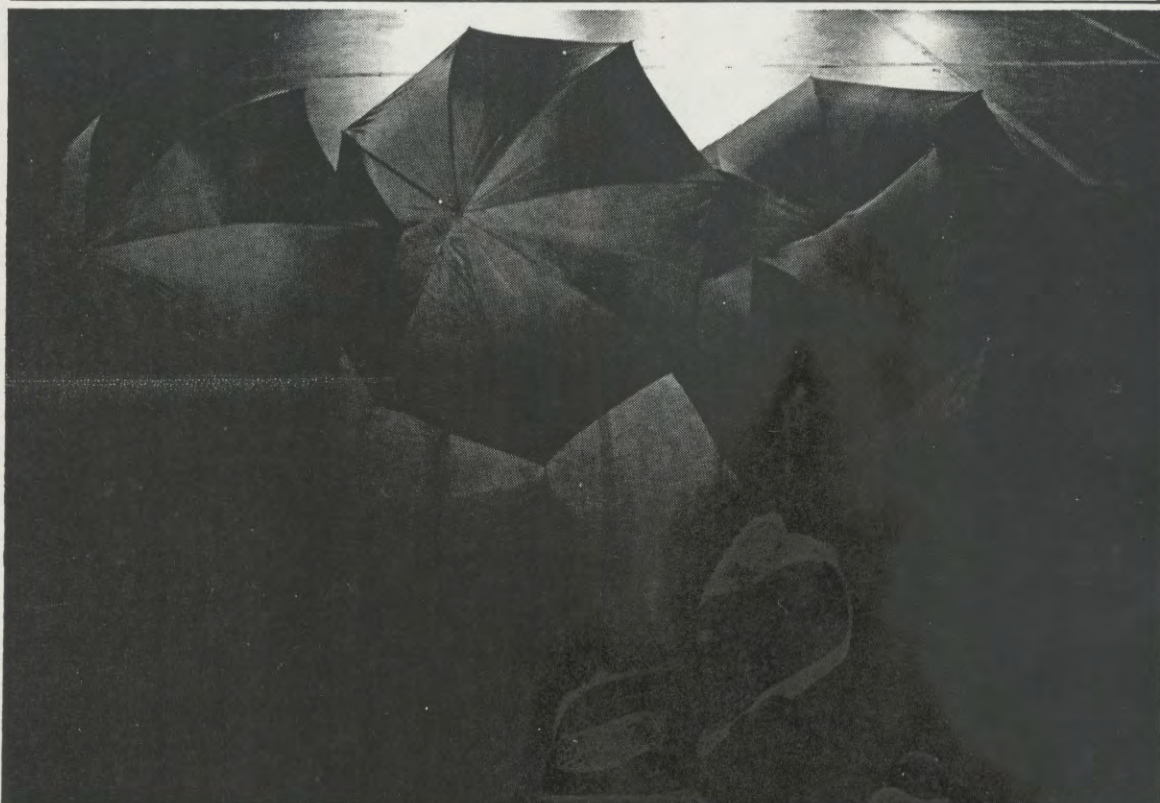
"When I first heard of the Edinburgh Festival," she says, "it was the place where new work was done. It was the place where people went to really see if what they had was of any impact. It's been one of my great fantasies for years and years."

"I think our work is worthy of being seen and I'm hoping that people will come and see us, but even if they don't, we will get the benefit of putting ourselves into that arena, which should nourish our creative spirits."

With so much competition, being seen is a priority which drives most companies out onto the streets with inexhaustible supplies of posters, flyers and attention-grabbing gimmicks. Yet for one American company at least, audience figures are a relatively minor concern.

Led by Iranian-born director/writer/teacher Mohamood Karimi-Hakak, the Forough Ensemble is a company of students and graduates from Towson State University near Baltimore, Maryland. Based on the work of two Iranian poets (from the thirteenth and twentieth centuries), their show *Seven Stages* is a movement-oriented piece with a loose theme of mysticism and entanglement which examines "the journey from the

THEATRE



Shades of drama. Umbrellas are the unlikely focus of the Terry Beck Troupe from Philadelphia, an American performing company who see the Edinburgh Festival Fringe as an important rite of theatrical passage. See them at Theatre Workshop.

beginning of mankind to today."

After working as an actor and writer in the Middle East, Karimi-Hakak travelled and studied around Europe, then spent thirteen years in New York before transferring to Towson, where he is the co-ordinator of the directing program at TSU's Fine Arts faculty.

"In my work, I want to feel that I'm jumping over something, that I'm taking risks," he says, "and I think the theatre of the nineties and the twenty-first century will be born from the universities, because that's the only place that you can do things without relying on the audience."

Seven Stages has been funded half by TSU and half by Karimi-Hakak and his cast, so there is no dependence on the box office for survival. "I think that whenever we put ourselves in a life-or-death situation we are bound to compromise," he says. "What is important for me is that I want my students to see what else goes on. To be very honest, I really don't think the audience plays a very important part in theatre."

By contrast, Eugene Anderson of the neighbouring Baltimore Actors' Theatre was "hysterical" when the first performance of their musical **Phantom Of The Opera** on the 1990 Fringe attracted a mere ninety-five people. With a cast of thirty-five professionals (all commuting, owing to a travel agent's error, from Glasgow), he was forced to mount a major publicity campaign before achieving an average audience in excess

of two hundred – almost unheard-of for a company new to the Fringe.

"When I went there," says Anderson. "I thought it would be really high-calibre-type theatre, and even if it was avant-garde it was really spectacular stuff. The reality is that it's a world forum where anybody can come and display their wares. It's also exciting because you get to touch elbows with people from all over the world doing the same thing you're doing."

This year, the outbreak of the Gulf war during the planning stages was enough to scupper plans for a return visit, but BAT will be back on the Fringe – probably next year.

Accommodation booked in the wrong city may be an unusual problem for Fringe companies, but, as indicated above, a few hitches are practically inevitable. In recognition of this, one American Fringe veteran, Harold Easton, has established an agency to assist his compatriots in their struggle against the gremlins.

Ten years ago, while still a student at New York University, Easton took his first show to Edinburgh, and thus was born American Festival Theatre, a hardy annual of the Fringe with a growing profile and several Fringe Firsts under its belt. Alongside the growth of AFT, Easton found that having learnt by trial and error he could use his experience to benefit other companies.

"The Fringe does a tremendous amount of work," he says, "but they can only do so much. The Fringe can't go



Making their point. Three of the cast of the American company 'MaskWork Etc' just one of the American companies to cross the Atlantic to be on the Fringe.

out and arrange their housing; they can't build the sets and acquire the props. We don't get involved with these companies' art; we don't put our name on it; we're facilitating their project."

Easton is not slow to reinforce the message of caution. "The Fringe has always made it clear what's there," he says. "It's never been presented in any way other than: 'It's a great place to come; it's a great experience; you'll have a great time, but it's not going to make you a star overnight; you're not going to get picked up and moved to London; you're not going to make money, you're not going to have 120 people seeing your show every day.' We say the same thing to people: 'You're going to Edinburgh - treat it like a massive theatre conference.'"

But despite his reluctance to feed false dreams, Easton values the Fringe immensely. "Everyone gets something out of it. Part of it is it's a good time, part of it is an artistic conference, part of it is a place to try out work, part of it is somebody paying attention.

"There is intrinsically an advantage to going to a festival: that opportunity in general is restricted to those people who are invited to go. I think an argument could be made that some of the people who could best benefit from going to a festival are the very people who are generally not invited because they're not well known enough, or they're not polished enough.

"And there's a lot of artistic validation that goes on at the Fringe. If you get up there with a show and only five people come to see it and those five people loved it, you have some basis to say, 'It's not a bad show.'"

Involved as he is in the administrative operations of twelve companies besides his own, Easton reserves his last word for Edinburgh's city officials ("unbelievably wonderful ... strict, but clean and fair") and the cautious but broad-minded team behind the whole event. "Fringesafe (the official guide to setting up a Fringe venue) has got to be the most definitive way to set up a theatre. It should be published and marketed. I wish I had the rights to it." ●

The publishers gratefully acknowledge the assistance of The Scottish Council on Disability, Artlink and others in providing the following list of codes, which are intended to be of assistance to people with disabilities.

Access: P - Parking Available; PPA - Parking has to be pre-arranged; L - Level Access; R - Ramped Access; ST - Steps.
Facilities: WC - Adapted Toilet(s); WS - Wheelchair spaces;
AS - Adjacent Spaces; E - Induction Looped System;
G - Guide Dogs Allowed; R - Restaurant; AcT - Adapted Telephone.
Help: A - Assistance Available; AA - Advise Venue in Advance.
For further information call The Scottish Council on Disability (031-229 8632) or Artlink (031-556 6350/6557).

During the period of the Festival and Fringe we would draw readers' attention to the availability of official and definitive programmes for both the Festival and the Fringe events. We give a large amount of coverage to both but do not claim to be definitive. There are also daily updates regarding cancellations and late bookings.

ABERDEEN

ABERDEEN ART GALLERY Schoolhill
(0224 646333)

FRIENDS OF THE FESTIVAL PARTY Admission free to the Friends of the Festival only. 9.30pm, 14th.

ABERDEEN ARTS CENTRE King Street
(0224-635208/642121)

'THE WEE BOATS' By John Bett. Presented by The Texaco Theatre School. 7.30pm, until 4th August.

'CANADIAN STORIES' Vancouver Youth Theatre: Explores the thoughts, feelings, impressions and hopes of young people who have come to Canada from other countries. Their stories are touching, funny, sad and thought-provoking. 7.30pm, 6th & 7th.

JAPANESE GALA EVENING Part of the Aberdeen International Youth Festival, featuring Matazo Nakamura and the Odori Japanese Dancers. A unique opportunity to sample the delights of Japanese culture, food and drink. 7.30pm, 11th.

'HANGING AROUND' Presented by the Trestle Theatre. 7.30pm, 19th-20th.

'THE KOSH in DINNER PARTY' Presented by the City Arts Department. 8.00pm, 29th-31st.

HIS MAJESTY'S THEATRE Rosemount Viaduct
(0224 641122)

'KINGS HIGH' This spectacular extravaganza will certainly brighten up the summer season. Two of Scotland's most popular entertainers, Allan Stewart and Andy Cameron, team up with Brenda Cochrane, whose voice thrilled everyone to win 'Opportunity Knocks'. 7.45pm, until 3rd August.

'A TASTE OF SCOTLAND' A dazzling array of the best young Scottish talent, featuring Culter and District Pipe Band, Aberdeen Primary Schools Scottish Country Dancers, Mod winner Catriona Aird (clarsach), award winning Highland Dancers Gareth, Derek and Ailsa Mitchelson and singer Lisa Milne. 7.45pm: 7th, 8th.

'GREASE' The fabulous 50s Rock'n'Roll musical back again. Welcome to Rydell High School when love was a kiss in the car and excitement was the High School Hop. This is the love story of Sandy and Danny that starts the world bopping and brings you those favourite songs. 7.45pm, 9th, 10th.

'PACIFIC NIGHTS' An exotic evening of Eastern dance. The sensational Baranggay Folk Dance Troupe from the Philippines, whose repertoire depicts the many traditions influencing Filipino culture, contrasting with the Odori Japanese Dancers from Kagoshima. 7.45pm, 13th.

INTERNATIONAL DANCE GALA With the Gorky Ballet School from Leningrad, the Norwegian National Opera Ballet School, Leipzig Dance Theatre with a special guest appearance by Noriko Ohara and Robert Hampton, (Principal Dancers with The Scottish Ballet). 7.45pm, 14th.

'SEDENKARSKA' Folk Dance Ensemble 'Veseliatche', Gorky Ballet School from Leningrad and the Leipzig Dance Theatre. An evening of folk dance from Eastern Europe, starring the Festival's youngest participants from Bulgaria. 7.45pm, 15th.

INTERNATIONAL VARIETY GALA As a climax to the 1991 Festival, we present folk dance highlights from Bulgaria, Japan, Malaysia and the Philippines, contemporary dance from Germany, ballet from Norway and the USSR, and Dixieland music from the ever-popular Sandbach Jazz Band! 7.45pm, 17th.

DAILY DIARY

Edinburgh Festival FRINGE

12.15 p.m.

* SEVEN STAGES (1.15)
Forough Ensemble—Towson State University
23—Chaplaincy Centre, Bristo Square L9

FOROUGH ENSEMBLE - T.S.U.
SEVEN STAGES
SAT 24TH AUG/91
12.30PM
£4.00 (£1.00)
000021

FOROUGH ENSEMBLE - T.S.U.
CHAPLAINCY CENTRE DOWNSTAIRS,
BRISTO SQUARE
SEVEN STAGES
SAT 24TH AUG/91
12.30PM
£4.00 (£1.00)

000021

TO BE RETAINED

FOROUGH ENSEMBLE - T.S.U.
SEVEN STAGES
SAT 24TH AUG/91
12.30PM
£4.00 (£1.00)
000021

Edinburgh Festival
FRINGE



THE SCOTSMAN

THURSDAY 22 AUGUST 1991

THE TOP GUIDE TO EDINBURGH TODAY

FESTIVAL

No. 46,165

SEVEN STAGES

Forough Ensemble
Chaplaincy Centre

SEVEN STAGES, a highly ritualised dramatisation of Persian poetry, is based on the work of Jelaluddin Rumi, a 13th century Sufi poet, Forough Farrokhzad, a 20th century Iranian woman poet, and monologues devised by the director, Mahmood Karimi-Hakak, and the American company. It roughly divides into two parts, the first in which the performers, five women and one man, (three couples in various states of undress), take part in tableaux reminiscent of certain orientalist paintings by Ingres. Varieties of love and passion are what they re-enact, the poetry sounding very arcadian. It deals with the rhythms of passion in terms of the waterwheel in a vision of the paradisaic. The poetry is certainly magnificent, and the second part attacks certain aspects of what is treated as American decadence. The poetry is excellent performers illuminate much of it, but their sensuality at times appears too blatant.

Mario Relich

THE SHOESTRING PLAYERS

PROFESSIONAL CHILDREN'S THEATER COMPANY
WORKSHOPS IN CREATIVE EXPRESSION

August 12, 1991

ADMINISTRATION

JOSEPH P. HART
Artistic Director
JOSEPH A. MANCUSO
Executive Director
SALLY A. VAGIAS
Managing Director
JEANNIE WOOD
Company Manager

Mahmood Karimi
Theater Arts Department
Towson State University
Towson, MD 21204-7097

Dear Mahmood,

I would like to follow-up on the conversation we had recently regarding your production - SEVEN STAGES.

My colleagues and I were astounded by the pure theatricality of the production. Once again you've proven the strength and importance of the minimalist theater experience. Your actors, alone on the stage without the encumbrance of elaborate sets and costumes, took their audience on a rollercoaster ride of the imagination.

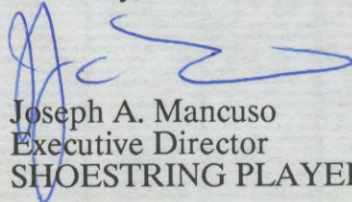
Most impressive however is your own work. In Act I, you clearly brought to life the works of two great poets. Using the actors as your brushes, you succeeded in filling the canvas with vibrant pictures worthy of the great masters. Then, in Act II, you reached across the spectrum and used the personal experiences of your cast members as your "paint." This was a dangerous venture - matching the words of Rumi and Farakkzhad with those of your young cast members.

It is truly a tribute to your directing ability that you crossed that span successfully with agility and ease.

Finally I would like to mention the actors themselves. Their inspired and enthusiastic performances are the product of a director who is a master of ensemble technique. You inspired them to take risks and reach beyond their own previously perceived limits.

You are to be congratulated for this exciting and intriguing evening of theater.

Sincerely,



Joseph A. Mancuso
Executive Director
SHOESTRING PLAYERS/PLUS

JAM/cr

BOARD OF TRUSTEES

ROGER SHATZKIN
President
HOWARD L. GREEN
Vice-President
JERRALD HOCHMAN
Secretary
MATTHEW J. MANCUSO
Treasurer
JOSEPH P. HART
KENNY
DORIAN L. PARREOTT
ALISON STEELE
CHARLES WOOLFOLK

INTERNS - FALL 1991

JOE BEDNARCZYK
DONNA CORNWELL
MEREDITH ELDRIDGE
NANCI HOLLAND
LARRAINE MCCREA

THE CITY COLLEGE OF NEW YORK

138th Street and Convent Avenue
New York, New York 10031

Division of the Arts

THE LEONARD DAVIS CENTER

Department of Theatre and Dance
Shepard Hall 225

September 3, 1991

Dear Mahmood,

A belated note to tell you how impressed I have been with your work down at Towson State. As you know, I have been fortunate enough to be able to come down to catch both GILGAMESH and SEVEN STAGES,² and I must say that I found them to be terrific shows. But, they are truly more than terrific shows; they were wonderful educational² experiences for the students. As someone who is intimately involved in the search for what works in developing young actors, I have to tell you that my hat is off to you in your accomplishments at Towson.²

Your students have plunged both into abconfrontation with themselves and the theatre experience headlong. They have had to confront their inhibitions, their histrionic skills, and their² relation to their audience in a total immersion situation. And youshavedserved as a superb model to them by takinggggigantic risks of all kinds in a university setting -- risks that someone simply simply concerned with getting ahead and quietly surviving would think² twiceabout. You are bringing true artistry into the academic environment. I am only glad that your colleagues, as you report to me, are sympathetic to your goals and are themselves risk-taking artists in their own right.

So once again, congratulations, and thank you for these two magnificent theatre experiences.²

Yours sincerely,



Dr. David Willinger,
Head B.A. Program in Theatre

BRAVE NEW WORKS

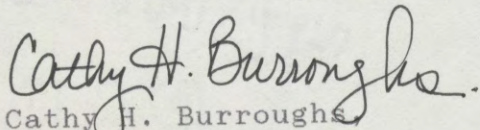
September 10, 1991

Dear Mahmood,

I just wanted you to know what a wonderful, wonderful time I had on our trip to London and Edinburgh this summer. I can also say a good part of the reason that I had such a great time was your abundant and indefatigable positive spirit and the great example you set as the group leader. I am also very grateful to your flexibility and generosity of spirit that infused the entire experience. I know the cast of *Seven Stages* had an invaluable professional and personal experience that will stay with them for many years to come and that a great deal of that was due solely to your vision and initiative.

I definitely felt the production of *Seven Stages* grew and developed in Edinburgh and was delighted that such an important Edinburgh newspaper as The Scotsman wrote such a positive and supportive review. It was clear from many of the audience reactions that many people were moved and impressed with this production. *Seven Stages* definitely held its own among the highly-professional and polished productions mounted on the Fringe. I was very glad I could be part of the Edinburgh experience. Many thanks for all your hard work and for making the trip possible!

With warmest regards,



Cathy H. Burroughs
Director
Brave New Works

September 15, 1991

Dear Mahmood,

I would like you to know that the two weeks I spend with you and your students in London and Edinburgh were a very wonderful and unique experience for me. The week in Edinburgh was filled with lots of interesting and exciting shows (including yours) covering a broad spectrum of cultural differences.

I believe you and your students had done an outstanding job preparing and performing in such a competitive event. I saw the SEVEN STAGES three times in Baltimore and four times in Edinburgh and every time I enjoyed it even more. I am truly happy for all of you for your success in this international event. You all should be proud of a job well done.

I would also like to thank you for giving me the opportunity to participate and share this adventure with you. I am grateful for it!

Very truly yours,

Shahnaz Bakhshi
Shahnaz Bakhshi

September 20, 1991

Mr. Mahmood Karimi-Hakak
812 Cedarcroft Rd.
Baltimore, MD 21212

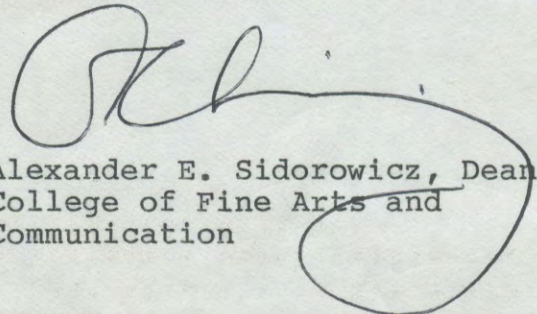
Dear Mr. Karimi-Hakak:

It is with deep appreciation that we thank you for your purchase of a chair in the Mainstage Theatre of the Fine Arts Center. Your contribution will be placed directly in the Theatre Department Endowment Fund out of which student scholarships for theatre students are given. Your contribution will help a theatre student receive his or her education.

Chair #J-21 in the name of Haji Mohammad Ali Karimi-Hakak has been assigned for you. Your name will also be placed in all school year Mainstage Theatre programs from now on.

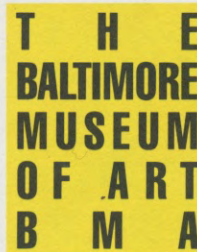
Once again, thank you very much for your support.

Sincerely yours,



Alexander E. Sidorowicz, Dean
College of Fine Arts and
Communication

AES/jls



23 September 1991

Mahmood Hakak-Karimi
c/o Theatre Department
Towson State University
Towson, MD 21204

Dear Mahmood:

Thank you so much for allowing me to join the Forough Ensemble on their journey to perform at the Edinburgh Festival via London last month. It was an incredibly culturally rich and enjoyable time for me--one which I am still talking about or thinking about in some context almost every day.

The accommodations and itinerary were ideal; all arrangements appear to have been made to allow us to have the fullest experience possible on each day we were there. And I can't imagine a more composed, caring, and responsible person to have had at the helm than you. You had my complete trust. Even when details changed--as they do with even the best laid plans--you were always concerned and decisive, with the best interests of the group at heart.

As for the company: what a pleasant, easy-going, and talented group of individuals! I felt from this group a degree of unity and concern for one another that was remarkable.

I was also proud to be associated with a production which was received so positively at the Festival. I know the University must be very pleased--what a great impression you made across the Atlantic!

Best of luck with the production in whatever its future incarnations might be. And please count me in on any other trips you organize!

With all best,

A handwritten signature in cursive script, reading "Deborah", is written in dark ink. The signature is fluid and elegant, with a long, sweeping underline that extends to the right.

Deborah Tunney
Director of Programs



Production Dept.
WBFF-TV Fox 45
2000 West 41st.
Baltimore, Md. 21209

Department Chairperson
Theatre Arts Department
Towson State University
Towson, Maryland 21204

Dr. Maravene Loeschke,

October 1, 1991

It was my fortune to have joined the cast of "Seven Stages" on their journey to the United Kingdom over the summer. The Director, Mr. Mahmood Karimi-Hakak, and the cast members created quite a unique and moving piece of theatre. The talent, energy and drive of the cast and crew was absolutely inspirational. Since that time, I have had the opportunity to begin the Fall semester at Towson State University. I am quite sure that I have chosen the best theatre program for a quality education. I have found that the professors are always available for personal guidance with each student. I am writing you in support of all workshops and programs that will advance the students' education and future careers.

Thank you for providing the students with the opportunity to visit London and perform their production in Edinburgh. I certainly hope that future students will be as fortunate.

Respectfully,

A handwritten signature in black ink, appearing to read "L. Pelton", written in a cursive style.

Lisa Pelton

AMERICAN FESTIVAL THEATRE

519 Cooper Station
New York, New York, 10003
Telephone: 212-279-9321

7/1 Viewforth Gdns.
Edinburgh EH10 4ET, Scotland
Telephone: 031-452-9026

October 6, 1991

Mr. Mahmood Karimi-Hakak
Theatre Arts Department
Towson State University
Towson, MD 21204-7097

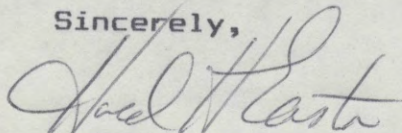
Dear Mr. Karimi-Hakak:

We at American Festival Theatre want you to know how much we appreciate the Towson State University group contribution to our participation at the Edinburgh Festival Fringe.

The attention that your group generated was considerable. Both regular audiences and other international performing groups from both Eastern and Western Europe as well as from the United Kingdom and the United States was extensive.

Both you, your group and Towson State University should be proud at the positive beginning that you had in Edinburgh, and the positive artistic image Towson is gaining among the artists from various countries that viewed your work.

Sincerely,



Harold Easton
Executive Producer

LITERATŪRA un MĀKSLA

TEĀTRIS

Jauns ceļojums pretim sirdij

Arnis Siliņš

Decembra sākumā Rīgā viesosies irāņu izcelsmes teātra režisors, lugu autors, aktieris Mahmuds Karimi-Hakaks, kurš šobrīd dzīvo ASV un ar panākumiem strādā Baltimorā, Edinburgas festivālā *Fringe* (Apmale). Viņa jaunākais darbs *Septiņas pakapes*, kuru man izdevās noskatīties Edinburgas festivāla laikā, ietver meistarīgi veidotu rituālu darbību. Lugas pamatā ir mūsdienu Irānas dzejnieces Forughas Farogzadas (1935-1967) dzejas cikls un lielā Sufi Skolotāja – Mevlana Dželalu-dina Rumi (13.gs.) mistiskās dzejas rindas. Tiem, kas devušies ceļā ar ilgām pēc augstākā piepildījuma, Rumi saka: *Nāc, nāc, kas vien tu esi, / Klaidonis, Cienitais vai Dzīves mīletājs / Tam gan nav nozīmes. / Navūsu gājiens, ko vadītu izmisums. / Nāc, pat tavs zvērests ja tūkstoškārt laužts. / Nāc, nāc, jau atkal nāc.* Tieši šī izrādes daļa, kurā režisors izjusti rotaļājas ar Apskaidrotā dzejnieka vārdmām, uzdodot aktierim skandēt Rumi dažādu tautu – ķīniešu, ebreju, vācu, arābu, spāņu – valodās un to visu pavadot ar saskanīgā ritmā un dejā kustošos augumu un smalkjūtīga kailuma radītu īpašu gaisotni paver skatītājiem iespēju izvairīties no pašapmāna un svētulības.

Biju pārsteigts, nesagatavots tādām intensīvam gara virmojumam un pakļāvos šo ainu hipnotiskajai varai, līdz apziņā pamazām iznira kāda garāmslidoša aina – līdzība par augsto Bābeles torni, kura pakājē valodas sajaucās un mūrnieka darbs tika nozaudēts.

Tālākā izrādes gaitā notika it kā panorāmisks kritiens laikmetu telpā. Kā prasmīgam ķirurgam atverot brūci, tika demonstrēta kāda visiem mums kopīga attiecība – starp prātu un sirdi, garu un likteni. Tāda bija izjūtu gamma, kurā darbojās šajā izrādes daļā iezīmētie tēli savos te izmisīgajos, te pašpārliecinātajos monologos. Dziļi piesaistīts šādam izteiksmes veidam, atklāju tajā ietvertu viennozīmību, kas gan ir grūti nosauicama vārdā it īpaši tagad, kad neofreidisma tradīcijas mūs pieradinājušas pie virspusīgu apzīmējumu klāsta.

Izjūtot pateicību par dāvāto vēstījumu, nevilus meklēju turpinājumu Mahmuda Karimi-Hakaka iezīmētajai takai jaunam ceļojumam preti sirdīm. Pēc personiskas iepazīšanās ar režisoru liekas – viņa vērigais un smaidošais skatiens atbild ar Sufi parunu: *Ja cilvēks spēj zināt nepatiesu lietu kā nepatiesu, viņš ir sasniedzis izpratni, tad viņš ir gatavs zināt patieso kā patieso.*

Viesošānās laikā Mahmuds Karimi-Hakaks lasīs lekcijas Teātra fakultātē.

1991.gada 29.novembrī

20, of March, Bonn.

Dear Mahmood,

Here you will read my article, translated in to English, by my own, hence this bad style of it, but atleast it has literar. meaning of the original. Perhaps ^{and mistakes also} you could make some corrections of style, in case if you have it to show to anybody.

A new journey to heart.
(brief impressions)

A theatre director of iranian origin, Mahmood Karimi - Hakak, playwright, actor will come in December to Riga from USA. He works in Baltimore Towson State University. I had met him at the Edinburgh Festival Fringe, where he presented his last production "Seven stages!"

The play "Seven stages" contains a skillfully done ritual action based on contemporary Iranian poet Forugh Faroukh (1935-1967) and 13th century Sufi masters - mevlana Jelaluddin Rumi - poetry.

For those who are on the Way, with the desires of highest harmony Rumi says: "Come, come whoever you are, / Wanderer, worshipper, lover of leaving. / It doesn't matter. / Ours is not a caravan of despair. / Come, even if you have broken your way a thousand times / Come, come yet again come." This very part, in which the director sensitively plays with the verses of the Enlightened one and the actors do recite Rumi in different languages in the consonant rhythm accompaniment of the delicate nakedness of dancing bodies, creates a special atmosphere, where the audience is deprived of the possibility of to fall into self-deceptive exponents and hypocritical reflections on to the happenings.

I have not expected such an intensive spiritual vibration and had to submit to the hypnotical power of this sight until it emerged from the

Masonry lost!

The continuing creates a sense of a panoramic fall in a space of ages. Then as if an opened wound was displayed some common relation - between the mind and the heart, spirit and fate. That sort of moods play was in this part where the indicated images acted in ones own now desperate, now self-assured monologues. Deeply impressed I had to discover the monosemy contained within, it just hardly be could named, a specially these days when we are so used to surfaced disignations by the tradition of neoformalism.



In a sense of gratefulness for presented message I, involuntarily looked for the sequel of Mahmood's marked path. After the personal acquaintance with the director it seems as his observative and smiling look answers a saying of Sufism: "If man is able to know false thing as the false, he has achieved an understanding, then he is ready to know truth as the truth."

During his visit Mahmood Karimi Hakak will give a lecture at the Theatre faculty.

— * — * — * — * — * — * — *

So, that is what was written in the newspaper, "Literatura in Maska" (Literature & Art). ^{Get printed} you have to take in account that this is shorter than I had firstly written this article. Then I'm not satisfied with how it looks as I had problems with a formulating and collecting my own thoughts. So this only partly express what I would like to. But at least the don't hit her to rouse the curiosity of theatre people

passing sight in my consciousness of the lefty tower of Babel, whose language was confounded and

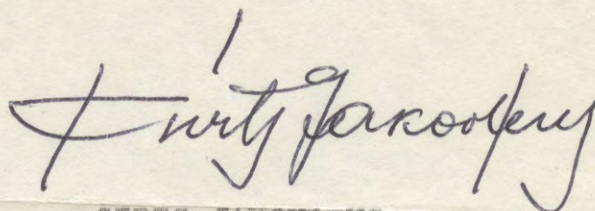
Latvian Theatre Union
E. Smilga iela 37/39
226002 Riga
Latvia

To whom it may concern.

We, Latvian Theatre Union, would like to invite
Mahmood Karimi-Hakak as a representative of Towson
State University - (his address: 812 Cedarcroft Rd,
Baltimore, MO 21212, USA) Theatre faculty for
presentations to Latvian Theatre Society. His visit
could be appreciated start from 15th ^{June} December till
28th ^{June} December 1991[?]

We will undertake to be responsible for his maintenance
and accomadation during his stay in Latvia.

We would be grateful if you would give this aplication
favourable consideration.



GIRTS JAKOVĻEVS

Chairman of the
Latvian Theatre Union



Вазорати
Маорифи халки
РСС Тоҷикистон

ИНСТИТУТИ ДАВЛАТИИ
ПЕДАГОГИИ ОРДЕНИ ДУСТИИ
ХАЛҚҶО ДОРИ ШАҲРИ ДУШАНБЕ
ба номи Т. Г. ШЕВЧЕНКО



Министерство
народного образования
Таджикской ССР

ДУШАНБИНСКИЙ
ОРДЕНА ДРУЖБЫ НАРОДОВ
ГОСУДАРСТВЕННЫЙ
ПЕДАГОГИЧЕСКИЙ
ИНСТИТУТ имени Т. Г. ШЕВЧЕНКО

734003 гор. Душанбе, пр. Ленина, 121, тел. 24-16-82, 24-17-30

от _____ № _____

на № _____

TO WHOM IT MAY CONCERN:

The Pedagogical Institute of Dushanbe, Tajikistan, invites professor Mahmood Karimi-Hakak of Towson State University in Maryland to conduct lectures on Theatre at The Institute starting on June 1, 1992 until July 30, 1992.

The Institute will undertake all local expenses once professor Karimi-Hakak arrives in Tajikistan.

Parvona Jamshidi

Chair, Department of Foreign Languages
Pedagogical Institute of Dushanbe

February 20, 1992

Dr. Mahmood Karimi-Hakak
Theatre Arts

Dear Dr. Karimi-Hakak:

The Faculty Research Committee is pleased to award you a Summer Stipend grant of \$1,200.00. The grant is for the proposal entitled:

International Aspects of Collaborative Theatre

If you accept the grant you must submit a written final report to the Office of Research Administration indicating how your time was spent, whether or not your objectives stated in the application were met, and what the results of your research were, including any publications, before December 31, 1992.

If your research results in publication, you are required to acknowledge in print that you have received support from the Faculty Research Committee of Towson State University. If the research is published, a copy of the publication should be sent to the Director, Office of Research Administration, who will in turn forward it to the University Archives for deposit.

If indicated below, you must receive approval before your research is initiated and this award is contingent upon such approval.

- _____ 1) Needs Institutional Review Board for the Protection of Human Subjects approval
- _____ 2) Needs Animal Care and Use Committee approval

Also please note: The Faculty Research Committee would like to see verification of publications.

TOWSON STATE UNIVERSITY THEATRE DEPARTMENT PRESENTS





ATHOL FUGARD
THE ISLAND

PETER DE ANDA
LADIES IN WAITING

MARCH 6 - 7, 8PM • MARCH 8, 3PM • MARCH 10, 11, 12, 8PM

TOWSON STATE UNIVERSITY MAINSTAGE/FINE ARTS CENTER

**Admission: General \$8; Seniors, Students, Faculty, Staff, Alumni
& Theatre Project Passport \$5; TSU Students \$3**

Call 830-ARTS For Reservations

TOWSON STATE UNIVERSITY FINE ARTS

Media Release

FOR IMMEDIATE RELEASE:

February 25, 1992

FOR MORE INFORMATION:

Cathy H. Burroughs
Fine Arts Publicist
830-2796/4013

ISSUES OF FREEDOM AND THE BLACK EXPERIENCE EXAMINED IN PLAYS FROM PRISON: *THE ISLAND* BY ATHOL FUGARD AND *LADIES IN WAITING* BY PETER DeANDA DIRECTED BY MAHMOOD KARIMI-HAKAK PRESENTED BY TOWSON STATE UNIVERSITY'S THEATRE DEPARTMENT ON FRIDAY, MARCH 6TH - SUNDAY, MARCH 8TH AND TUESDAY, MARCH 10TH - THURSDAY, MARCH 12TH IN TSU'S MAINSTAGE THEATRE/ SHOWS AT 8 PM EXCEPT SUNDAY AT 3 PM: SPECIAL GUEST SPEAKER FOUNDER/DIRECTOR OF NEW FEDERAL THEATER WOODIE KING JR.

Plays From Prison, an evening of two one-act plays exploring the issues of freedom and humanity will be presented by Towson State University's Theatre Department on Friday, March 6th - Sunday, March 8th and Tuesday, March 10th - Thursday, March 12th in TSU's Mainstage Theatre. All shows begin at 8 pm except the Sunday matinee at 3 pm. The one-acts, directed by Mahmood Karimi-Hakak, are *The Island* by Athol Fugard and *Ladies in Waiting* by Peter DeAnda. Special guest speaker on opening night will be founder/director of the New Federal Theater and a writer at the forefront of the Black Theatre movement, Woodie King Jr. Mr. King will speak on the Black Theatre in America following the performance on Friday, March 6th. On Saturday, March 7th from 10 am - 12 pm, he will conduct a workshop for Theatre majors in the Fine Arts Studio Theatre.

Woodie King Jr. is a filmmaker, director, and a founding member of the Negro Ensemble, the Henry Street Settlement and the New Federal Theater, where he is the Artistic Director. His books include: *Black Drama Anthology*, *The Forerunners*, *A Black Quartet*, and *The Black Theater: Present Condition*.

Director Mahmood Karimi-Hakak came to the United States from Iran fifteen years ago after travelling extensively throughout Europe and the Middle East. He has studied and worked with such influential directors as Richard Schechner, Joseph Chaikin, and Jerzy Grotowski. In his native Iran he was a noted stage director, a popular actor from TV, movies and the stage as well as a prolific author and poet. His most recent work, *Seven Stages*, made its European premiere at the Edinburgh International Theatre Festival's Fringe.

A Guilford resident, director Karimi-Hakak will be publishing a new book of poetry, *Petals in Exile* in March and in May will appear in a one-man performance piece "Bombing the Cradle," co-authored by David Willinger at The Theatre for the New City/ NYC. Mahmood will travel with this original piece to the Union of the Commonwealth (formerly the USSR), Paris and the Edinburgh Festival in Scotland throughout the summer.

The first play of the evening, *The Island* by South Africa playwright Athol Fugard, deals with the lives of two black South African political prisoners. The second piece, *Ladies in Waiting* by Peter DeAnda, takes place in a women's prison and explores the realities of black/white relations. In placing these plays together, the director hopes to make a statement about freedom and how each of us are in a prison of our own making. To reinforce this theme, the performers place bars throughout the theatre, enclosing and "imprisoning" the audience.

Tickets are \$8 General; \$5 Students, Seniors, Faculty, Staff, Alumni and Theatre Project Passport Holders and \$3 TSU Students. For tickets, call the Fine Arts Box Office at 830-ARTS.

- end -

THE



SUN®

BALTIMORE, MARYLAND

Arts & Entertainment

THURSDAY, MARCH 12, 1992

Theater

Tonight at 8 p.m. marks the final curtain for **"Plays from Prison,"** a program of two searing one-acts — "Ladies in Waiting" by Peter DeAnda and "The Island" by Athol Fugard — that are being given effective treatment by students of the Towson State University theater department.

Mounted in the Mainstage Theatre, both have been directed with a forceful yet meticulous hand by **Mahmood Karimi-Hakak.**

"Ladies in Waiting" deals with black/white relationships and the vulnerability of the human condition. **Allison Adams, Michelle James, Ivana Jackson, Traci Kyle** and **Jennifer Moore** all need to give their roles greater character projection.

However, it is the powerful performance of **Brian Strowder** as **Winston** in "The Island" that makes this play exceptional. Two black men, confined to a South African prison, struggle to maintain their ideals in the face of harsh reality. **Martin Ruof** plays **John**, the more articulate of the two characters. Mr. Ruof's performance has some strong moments.



TOWSON STATE UNIVERSITY
TOWSON, MARYLAND 21204

African-American Cultural Center

(301) 830-2641

March 12, 1992

TO: Assistant Professor Karimi-Hakak

FROM: African American Cultural Center

Professor Karimi-Hakak,

The performances which I had the pleasure of seeing, "The Island", and "Ladies In Waiting" were some of the finest dramatic productions that I have seen here at Towson State University. The actors, set design, lighting, music, an art design were wonderful. I saw the production on Sunday afternoon, March 8th and immediately began to tell students, faculty, and staff that that the two plays were excellent. I was a theatre minor in college and watching the plays made me heartsick for those days on the stage. You and your cast are to be commended.

Thank you for allowing us the honor of seeing such fine works. Please, please do more.

A handwritten signature in cursive script, appearing to read "Donnell".

Donnell E. Underwood
Coordinator
African American Cultural Center

Towson State University's Fine Arts Calendar

Spring 1992

Friday, March 6 -
Sunday, March 8
Tuesday, March 10 -
Thursday, March 12

**THE ISLAND BY Athol Fugard &
LADIES IN WAITING by Peter
De Anda/ Directed by Mahmood
Karimihakak**

8 pm in the Mainstage Theatre
\$8 General/\$5 Students, Seniors, Faculty,
Staff, Alumni and Theatre Project
Passport Holders/\$3 TSU Students.

TOWSON STATE UNIVERSITY

**UNIVERSITY
REPORT** 

Volume 12, No. 9 March 11, 1992

Theatre... "The Island," by Athol Fugard and "Ladies in Waiting," by Peter De Anda, directed by Mahmood Karimihakak, today, Wed., March 11, and Thurs., March 12, at 8 p.m. in the Mainstage Theatre. Admission. For more info., call x2787.

Mahmood Karimihakak, Theatre Dept., has published *Pebbles of Solitude*, a collection of his poems in Persian and English. He will be traveling to East and West Europe this summer to present his one-man performance piece, "Bombing the Cradle," in Latvia, Moscow, Tajikistan, his native Iran, London and the Edinburgh International Theatre Festival, Fringe. The production will tour the United States and Canada in September.

TOWSON STATE UNIVERSITY

**UNIVERSITY
REPORT** 

Volume 12, No. 13 April 8, 1992

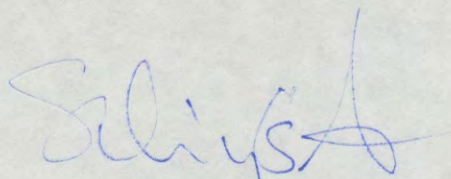
Dear Sir,

during its board meeting in Riga last october, the Latvian Theatre Union had decided to invite theatre director - Mr. Mahmood Karimi-Hakad (residence - 812 Cedarcraft Rd. Baltimore, MD 21212) for lecturing and giving workshops to Latvian theatre community. This is for the greatest interest and benefit of our theatre people as here is a need to perfect our knowledge on international theatre development. Particular interest occur as the Karimi's creation touch old traditions and modern theatre forms simultaneously, that experiance should be adapted to Latvia's cultural circumstances.

Consequently with this I'm conferring the previous invitation for Mr. Mahmood Karimi-Hakad to visit Riga, now on May 30th untill June 15th. To do this I'm granted the right from the president of the Union of Theatre People, Mr. Girts Jakovlevs in the same way as I'm representing Latvian theatre community on cultural exchange transactions now in Bonn, Germany.

I should be grateful if you would give this letter favourable consideration.

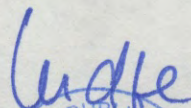
yours faithfully



Arnis Silinch

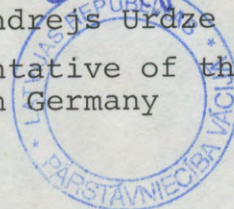
March 20th, 1992

This invitation-confermation was signed by the citizen Arnis Silinch in my presence. His identity was verified.



Andrejs Urdze

Representative of the Republic of Latvia
in Germany





دلنگانه

محمود کریمی حکاک

۱

دلم برای توتنگ است
دلم برای دستهای فارغ تو
و حرفهای لطیف
و چهره پاکت
و خوابهای صمیمی
و خلوت خانه
و هر چه با تو،
همیشه.
دلم برای چشم توتنگ است
دلم برای خنده تو
آه تو
نگاه تو
و خشم توتنگ است

بره شماره ۹ (۳۳)، سال ۳

۲

دلم برای بودن با تو
دلم برای پاکی ذهنت
میان این همه گنداب گنج گنهکارانی
« که همچنان که تو را می بوسند.
در ذهن خود طناب دار تو را می بافند.»
دلم برای توتنگ است
در این شیار زمین
میان صحبت این همگان بیگانه
و چهره های غریب
و چشمهای فضول
دلم برای چشم توتنگ است
شبم بدون تو سرد است
و روز برایم شبی است بی پایان

۳

بمان...
بمان که خاطره عشق تو
- ولرم تابش خورشید
میان ریزش باران -
به یاد می آرد
کمان رنگین را
و من،
تمامی من محتاجم
به آن دو چشم گریزان
به آن دو مست
و من،
تمامی من محتاجم
به آن دو دست.

صفحه ۲۷

شب شعر

An Evening of Persian Poetry
in
Persian & English

عاشق

اشعار:

مولوی،

شاملو،

و فروغ.

اجرا:

نادر مجید

محمود کریمی حکاک

ورودیہ

۵ دلار

روز اجرا

۷ دلار

سازگار
سوز
کھور
سازگار
سوز
کھور

Mar. 15, 92

8 pm

MARVIN CENTER, G. W. University, 21st & H

THROUGH THE CRACKS

Number 2

A Mini-Journal of Socially Relevant Words and Images
Published by Ragged Edge Press

Spring/Summer 1992

A Woman on 14 Street

She was frightened,
pacing through every sentence,
choosing images
as does a painter's
brush.

She described pain
over an unconceived baby:
the red-church doors
 guarded
 heavy bars.

She was caught in time
like fish,
 —the ancient sculpture—
frozen mouth
 crying:
 water!

by Mahmood Karimi-Hakak

دکتر علی عسکری

باسلام و شکر الهی نوازی

مناجات سعادت در روزگار است شکر است برادر
نهایت مدد بیاری که با تازه به روح بازگشت
لیقو صدس زد که تا جدیعت گشته بود . دانست
دستخورد کند

ن
کج و ص سلام دارد . خواست می کنم برگاه با مادر
تاس می گیرم سلام مراد سینه . در دو مار منم تا هفت
به آری خواهد آمد

با آرزوی در روز مجد

و با شکر

شکر

۱۹ بهیج ۹۲

کتابخانه ۱۸ آوریل ۱۹۹۳

جناب دکتر حکاک،

بدینال صکت تلفتی امانت نامه ای املاش و تاپی ای را که به نظرم رسیده است در

نوشته در امتیاز منورم.

درباره محتوای مکتوب دیدنی شعرها بر سر آنم که نزدیک بر آه مطلبی نوشته

در جوابی به چاپ برسانم. بطور کلی بظن من اشعار حال و هوای آسری و لطیفی دارند.

لحن آهسته و خزان آنرا در حکم کردن در یک باغ بهاری است. اوزان

اشعار مطبوع و تلفنی است. ردای فروغ و افغان را در بیشتر آنها کلام در بعضی

لغات هرچه شیرین تر دید. نظیر در "داستان این است" که اثر اخوان در

برای من چراغ بیاد و "به آفتاب نگاه می دوباره با برگرد" تأثیر فروغ را می در

کلمات و عبارات هم.

کتاب مرهمی شاهنواز است من ترسیمه و من برای نوشتن این صند خطا

شکر خدا را بجا می آورم.

با آرزوی سلام و سفر بخیری برای شما

ووش



ENCYCLOPAEDIA IRANICA

450 Riverside Drive, #4,
Columbia University
New York, N.Y. 10027

۲۲ آوریل ۱۹۹۲

دوست گرامی آقای دکتر کریمی حکاک

مجموعه اشعارتان «سنگریزه‌های تنهائی» که لطفاً برای بنده فرستاده
بودید عز وصول بخشید و موجب کمال امتنان بنده گردید. این توفیق را بشما
تبریک می‌گویم و سال بسیار خوشی را با کامیابی‌های بیشتر برای شما آرزو می‌کنم.

ارادتمند

احسان یارشاطر

احسان یارشاطر

TOWSON STATE UNIVERSITY

Theatre Department

presents

Stage Managed by
Susan Ferrante de Kalene

Jason Tinney + Mary Ann Walsh

Antigone

A Contemporary Myth

Designed + Directed by Mahmood Kazimi-Halak



Lighting Designed by Thomas D'John Paul II
Tony Roda, Melissa Youssi, Regina B. Hanzers, Melissa J. Fleming

Assistant Directed by Reine Boda
Music Designed by Brian Michael Simms

Creative Consultant - Yass; Malikhaser
C.J. Circo, Amanda D'Amico, Nolan Sando, Lisa Wisniewski

Student Studio Coordinators:
Gary Seigler

Faculty Studio Coordinator:
C. Richard Gillespie

House Electrician: Tom Paul
Master Electrician: Patrick O'Brien
Light board operators:
Fred Schoenfeld
Amy Prosser

Ensemble:
Gamal Thabet, Amer, Miri Rottkowitz, Wendy R. Herring, Alison Siltz, Jennifer Stephens, Hilda Haerten
Electrics Crew:
Deborah Mitchell,
Paul Shapcous, Bethany Zeleski,
Matt Long, Gary Seigler,
Haather Sorenson

Studio Theatre
October 29, 30, 31, 1992

Special thanks to Mar, Dick, Miriam, Tomi & Ralph

In cooperation with the TSU Foundation, Inc.

The Towerlight

Published by students of Towson State University

November 5, 1992

Vol. 90, No. 9

FEATURES

The Towerlight, November 5, 1992

21

TSU's *Antigone* is a whirlwind of visual music

By Emily Zasada

Antigone is a whirlwind of images.

Although written hundreds of years ago by Sophocles, the production last week at Towson State, directed by Mahmood Karimi-Hakak and Raine Bode, made *Antigone* seem as contemporary now as when it was written. The directors used the set, music, and blocking to create a series of images evocative of the struggles within the script of the play. Not all of these pictures created onstage were perfectly successful; however, the overall effect was that of an artistic, original production.

Antigone is the story of a woman who defies the laws of a king to bury her brother Polyneice, who has been judged as a traitor. Antigone, played by Melissa Fleming, was a powerful presence onstage; she transformed a mythical character who lived in a time incomprehensible to modern society into a complex, passionate character. And Gamal Amer was also convincing as Creon, mimicking the grandiose behavior of someone who has power over

others with the gestures and small, smug expressions of a man filled with his self-importance.

Both characters gave larger than life performances. Antigone and Creon seemed greater than mere mortals, for one character was following her beliefs with no concern for herself, while the other was only thinking about upholding his position, which caused him to be blind to both the emotions of others and the laws of the gods.

The performance of Antigone and Creon were emphasized by the Chorus. The Chorus mirrored the passions of Antigone and the Creon. Some blindly followed Creon, while others began to shift their loyalties toward Antigone. They showed with their expressions and body language the human qualities of empathy and under-

standing that Creon seemed incapable of feeling until it was too late. Karimi-Hakak and Bode used bands of red and green to symbolize the loyalties of the Chorus. Those who turned to Antigone wore red, while those who followed Creon wore green.

Music and dancing seemed at times to turn the Chorus into a single, expressive element of the production—they were visual “music” of the play, rather than a group of actors. The Chorus was mostly centered around the black and white circles at center stage; they used

their faces and gestures to reflect the struggle in the play.

In fact, so many of the images in this play were so startling and memorable that the slide show on the back wall seemed super-

fluous. These slides presented a series of images that followed the action in the play; they implied the contemporary relevance of the struggle between Antigone and Creon. The pictures shown onscreen ranged from skulls to clasped hands to photos of recent political figures, depending on the onstage action. The slides were interesting, but the ensemble work onstage was so much more that one tended to dismiss the slides as unnecessary.

The power of the images the director created onstage was more compelling than the slightly blurry screens on the walls; the characters were complex enough to make Antigone the “contemporary myth” it was advertised as. Many scenes were visually irresistible, such as Tiresius standing above his companion, who sees for him, with a spotlight focused on her eyes, or Antigone with her head in a noose, with Haemon clinging to her body. These scenes will be remembered much longer than the pictures of politicians and statues that flashed through the peripheral vision.

Gamal Amer was also convincing as Creon, mimicking the grandiose behavior of someone who has power over others with the gestures and small, smug expressions of a man filled with his self-importance.

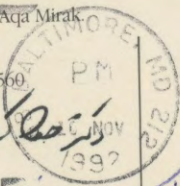
TOWSON

Fine Arts

Thursday, Oct. 29 - Saturday, Oct. 31
ANTIGONE
 Original adaptation of the classical Greek tragedy
 Directed by Mahmood Karimi-Hakak
 Fine Arts Studio Theatre, 8 p.m.
 \$2 General Admission

S86.0300 *A Reclining Prince*. Painting attributable to Aqa Mirak
 Iran, ca. 1530. 15.6 x 12.6 cm (6 1/8 x 4 5/16 in.)
 ARTHUR M. SACKLER GALLERY
 Smithsonian Institution, Washington, D.C. 20560

11/9/92



درد دارنده ریش نالتر آیدنخ ب خوشحال شدم
 واقه دستخ در دهنه . آینه شتر از هم کلر منخ
 صفتی لب نو آوری خوشه در افردن بصرد نونخ
 و نالتر اسد در لب . سلسه نوکله لب رنگ انخاب
 شده لب و فتنه با نون از منخ نالتر را در لب
 ریش خراب لب . نالتر اسد در 5 بره با اچار نالتر
 چله ص اف نه لب و صدار آوار خود نام نه نلفه لب
 شد به لطفه ری افرد . به نظر منخ آیدنخ با
 صدار قوتی ری درت و صدار لب شتر به اف لفر حوه
 می درت . با آرد در دهانه (و نالتر نه نکلده

Photography by Jeffrey Crespi

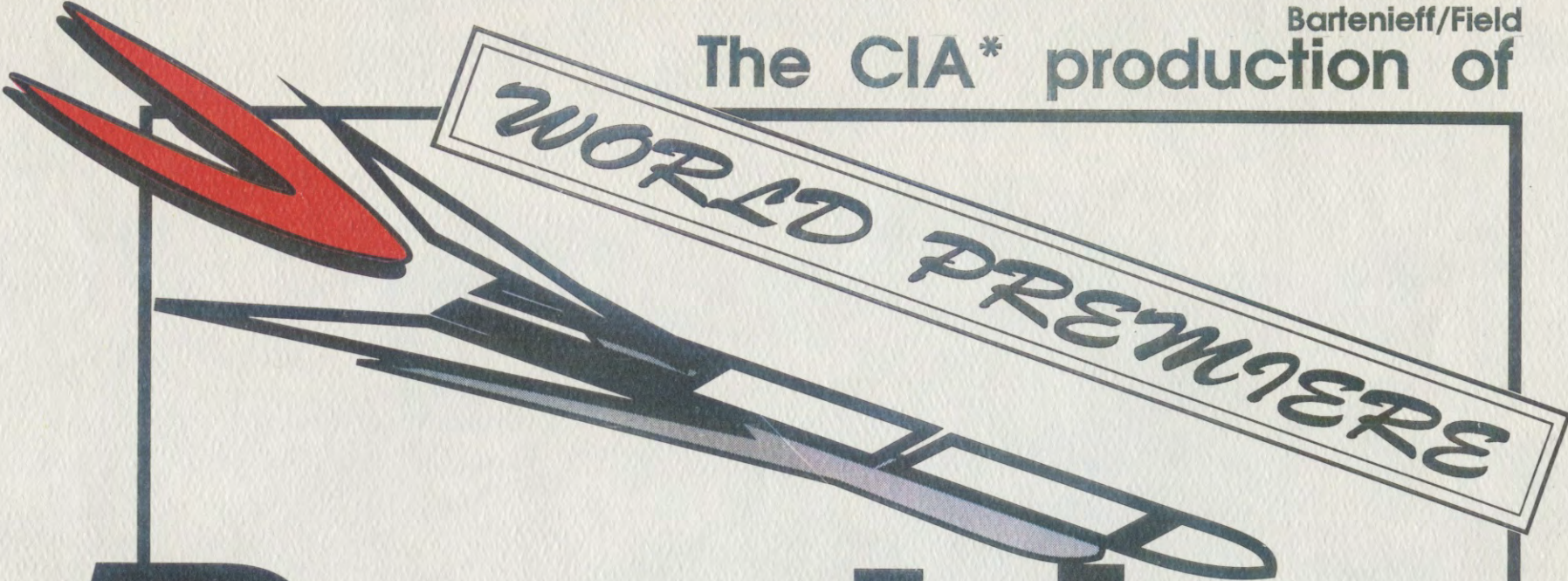
Dr. M. K. Hakak
 812 Cedarcraft Rd.
 Balto, Md, 21212

FROM: SHAHLA SOHAIL
 4104 ARJAYCIRCLE
 E. CITY, MD, 21042

THEATER FOR THE NEW CITY

Bartenieff/Field

The CIA* production of



WORLD PREMIERE

Bombing

the

crisis



CRUCIBLE

A Crusade

with Mahmood Karimi-Hakak

Directed by David Willinger

Associate Producer: Shahnaz Bakhshi

Costumes and Masks by Monica Benitz

Special Props by Cheryl Peterson

Lighting Designer: Tommy Barker

Slides by Lisa Schwair and Kave Sardari

Music by Ibrahim Gonzalez

Sound Designer: Joel Foster

Production Manager: Tanya Serdiuk

Stage Manager: Jonathan Bornstein

Poster Design: Marcella Gulledge

*Center for International Arts

THEATER FOR THE NEW CITY

155 First Avenue at Tenth Street

Thurs. thru Sun. at 8 PM

May 21 - 31

Reservations Call 254-1109

Admission \$5.00

TOWSON STATE UNIVERSITY
TOWSON STATE UNIV
TOWSON MD 21204 20AM

WESTERN
UNION | MAILGRAM®



1-007043K141 05/20/92 ICS IPMBNGZ CSP NAYB
4108302792 MGMS TDBN TOWSON MD 30 05-20 0204P EST

MAHMOOD KARIMI HAKAK
THEATRE FOR THE NEW CITY
155 FIRST AVE AT 10TH ST
NEW YORK NY 10018

HAVE A DYNAMITE OPENING! OUR LOVE TO YOU.
THEATRE DEPARTMENT
TOWSON STATE

14:02 EST

MGMCOMP

THEATER FOR THE NEW CITY

Bartenieff - Field presents

ANGELINA'S PIZZERIA

A New Musical Commedia

Written By Eddie DiDonna • Directed by Mark Marcante
Mus. Dir. Chris Cherney • Choreo. Craig Meade • Set Michael McGarty
Lights Thomas Barker • Prop Design Myrna Duarte • Masks Tony Angel
The Players: ARLANA BLUE, JOE DAVIES, HENRY FANDEL, CRYSTAL FIELD,
JERRY JAFFE, T.SCOTT LILLY, MARK MARCANTE, CRAIG MEADE,
SHERIDAN ROBERTS, MICHAEL VASQUEZ, BARBARA WISE,

THURS.-SUN. MAY 21-MAY 31 • 8PM • TIX \$5/TDF

BOMBING THE CRADLE

With Mahmood Karimi-Hakak

Directed By David Willinger

Thurs.-Sun. May 21 - May 31 • 8PM • TIX \$5/TDF

Coming: ANNA

Written & Performed by Viveca Lindfors

Thurs. - Sun. June 4-June 21 • 8PM

THREE LITTLE SISTERS

by Robert Dahdah

Thurs. - Sun. June 4-June 21 • 8PM

155 1st Ave. at 10th St. • 254-1109

WPS 35860 NO. 22 © VV PUBLISHING CORPORATION

the village

VOICE