

the maids

by jean genet
directed by lola cohen

cast:

mariacarla boscono

margherita

maccapani missoni

kate wyvill

assistant director:
sam levinson

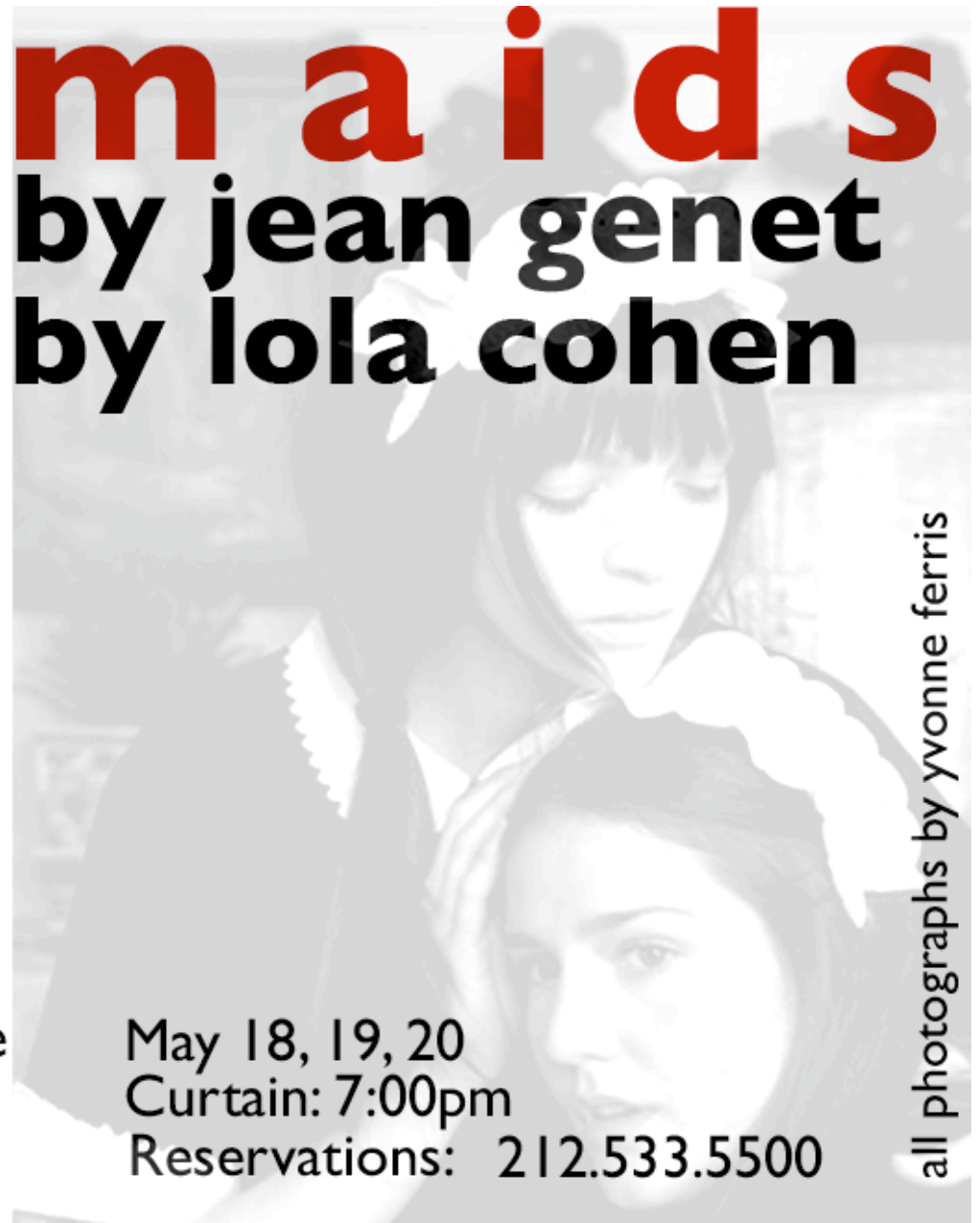
The Lee Strasberg Theatre Institute
115 East 15th Street
Marilyn Monroe Theater

May 18, 19, 20

Curtain: 7:00pm

Reservations: 212.533.5500

all photographs by yvonne ferris



**The Lee Strasberg
Theatre and Film Institute**

and

Anna Strasberg

present

One evening



J e a n G e n e t ' s

the maids

**The Lee Strasberg Theatre
And Film Institute**

Anna Strasberg, Founder and Director

Present

Jean Genet's

The Maids

Directed by
Lola Cohen

With
Mariacarla Boscono
Margherita Maccapani Missoni
Kate Wyvill

Assistant Director
Sam Levinson

Scenic Design by
Budd Holden

Lighting Design by
Patrick Michael

Technical Director
David DiPaolo

Stage Manager
Belen Cascon Rojo

PRODUCTION STAFF

Assistant Director.....SAM LEVINSON
Stage Manager.....BELÉN CASCÓN ROJO
Technical Director.....DAVID DIPAOLO
Scenic Design.....BUDD HOLDEN
Lighting Design.....PATRICK MICHAEL
Photographs.....YVONNE FERRIS
Fight Director.....J. ALLEN SUDDETH
Choreography.....VICTORIA BADER
Videography.....GILLIAN FARRELL
Music.....EDITH PIAF
Cover Design.....SAM LEVINSON

SPECIAL THANKS

The Lee Strasberg Theatre Institute

The cast and crew extend great thanks to their incredibly supportive and dedicated director, Lola Cohen.

And we offer our deep gratitude to Anna Strasberg for devotedly upholding Lee Strasberg's work and legacy and for providing a haven for the actor and director to practice their craft.

CAST

Claire.....MARGHERITA MACCAPANI MISSONI
Madame.....KATE WYVILL
Solange.....MARIACARLA BOSCONO

Running Time: 1 hour, 30 minutes

THERE WILL BE NO INTERMISSION

Who's Who in the Cast

MARIACARLA BOSCONO (*Solange*) was born in Rome in 1980 and has been studying at the Lee Strasberg Theater Institute for the past 9 months. Mariacarla is thrilled to be part of the cast of *The Maids*. Most of all, Mariacarla thanks her parents for their encouragement and belief in her dreams.

MARGHERITA MACCAPANI MISSONI (*Claire*) has been studying at the Lee Strasberg Theater Institute for one year. Prior to that, Margherita studied philosophy for 2 years at Università Degli Studi Di Milano and did an additional seminar in philosophy at Columbia University. Margherita thanks her Mother for teaching her to pursue the fulfillment of happiness.

KATE WYVILL (*Madame*) has been studying at the Institute for two years. Having previously studied at the London Academy of Music and Dramatic Arts, Kate's work at the Institute and with the Method has been a broadening experience. Kate would like to thank her parents whom she loves.

JEAN GENET (1910-86) (*Playwright*)

Personally, artistically and politically, Genet inexorably pushed the limits of his life and art fearlessly. His audiences are compelled to share the pain, anger and conflict of the dispossessed with shocking and ritualistic clarity.

His own dispossession began with his abandonment to the French foster care bureaucracy by his unmarried mother. His first petty crime as a choir boy led to years of arrests, trials, prison terms, psychiatric clinics, escapes, desertions, being a vagabond and prostitute and frenetic travels across Europe and North Africa.

Genet, during a 1940's jail term for stealing a volume of Proust, writes his first known poem, *Le Condamné à Mort*, and the novel, *Our Lady of the Flowers*, a handwritten manuscript of which is smuggled out of a jail cell. Bursting forth with material on life as outcast, criminal and homosexual, Cocteau is shocked yet drawn to the disconcerting power of the work. He arranges for a publisher and intercedes, when Genet is arrested again and faces a life sentence and possible deportation to a concentration camp for his criminal incorrigibility. Cocteau and others, including Picasso, petitioned the government calling Genet the greatest writer of the modern era. Genet was released and never went back to prison.

Genet highlights the self-destruction and anger in the emotions of his characters. The work is energized for audiences through ritual, transformation, illusion and interchangeable identities. His outcast characters revolt against themselves and are rendered helpless, subservient, and alone. *The Maids* was first performed in Paris on April 19, 1947. He was buried in a Spanish Cemetery near Larache, Morocco and his work lives on.

For additional information on the life and works of Jean Genet, please refer to Edmund White's *Genet: A Biography* (Vintage, 1994) and Jean-Paul Sartre's *Saint Genet: Actor and Martyr* (TDR, 1963).

LOLA COHEN (*Director*) has taught acting for twenty years at the Lee Strasberg Theater and Film Institute both in NY and LA and studied under Lee for the five years preceding his death in 1982. Lola also studied under Jose Quintero and the Kim Stanley. In 1981, Lola, in an acting class with Lee did a scene from *The Maids*. Lee pointed out that "If you don't solve the problems of the scene the same mistakes will be made over and over." Envisioning this cast in the play and following Lee's adage, Lola is inspired to present this production of Genet's *The Maids*. Lola credits Anna Strasberg with keeping the life and work of Lee Strasberg and The Method vibrant and accessible to

thousands of actors around the world. Lola is currently working on a film project and book about Lee and his work. Lola Cohen would like to thank and dedicate this project to her supportive husband, Matthew Rudikoff, and children Cody and Lily Brown who enrich her life.

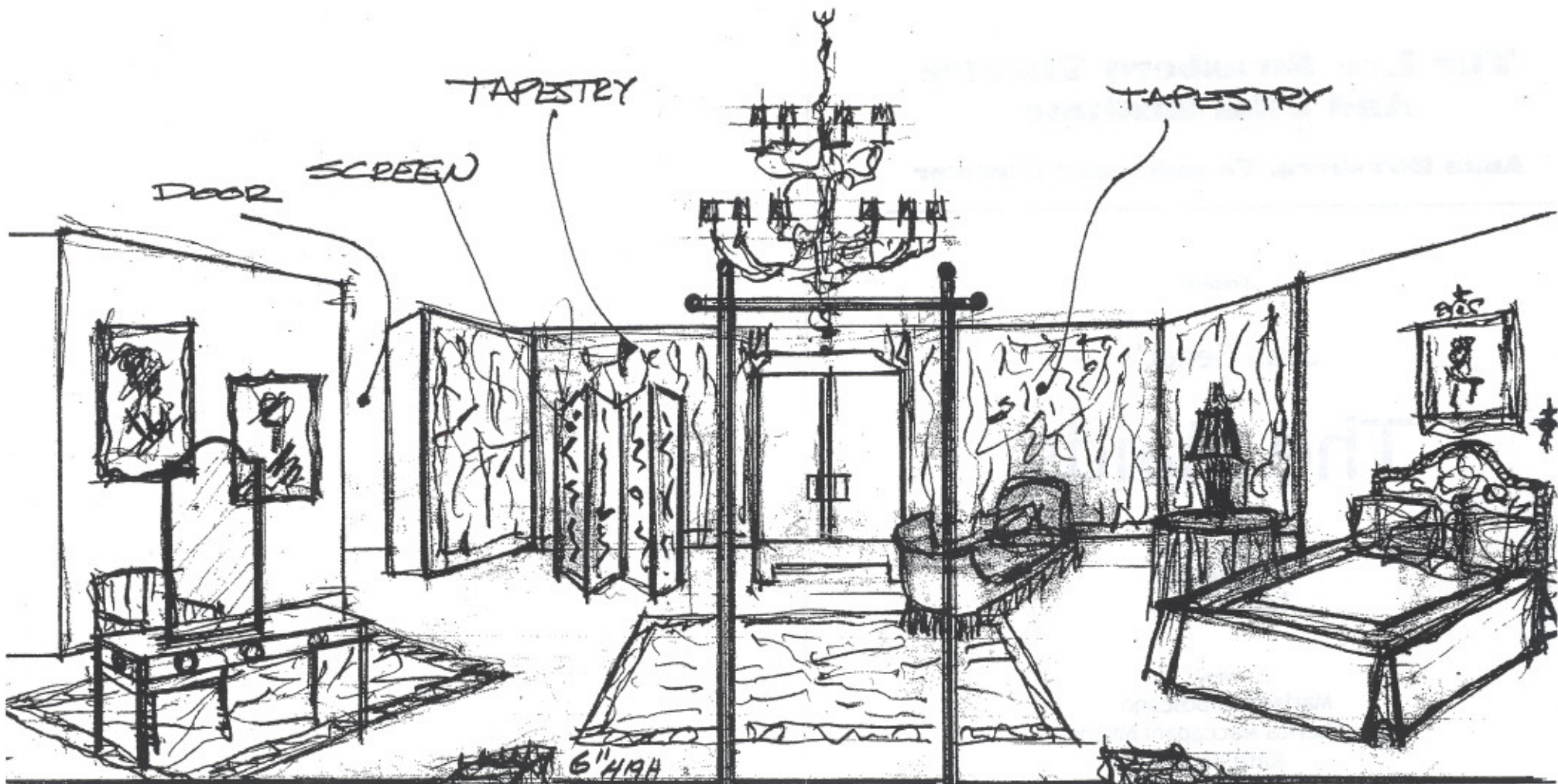
SAM LEVINSON (*Assistant Director*) has been studying acting at the Lee Strasberg Theatre Institute for 2 years off and on. This is his first production in which he has been Assistant Director.

BUDD HOLDEN (*Set Designer*) began designing with NBC's Dinah Shore and Bob Hope program after studying at the Pratt Institute and a 2-year tour with the US Army. This work included "new media" color television and the first aired shows of Matinee Theater. Budd did home design and decoration in Hollywood, eventually returning to NYC and the theater after 47 years. Budd has been studying acting at the Strasberg Institute and once again, happily, resumes scenic design for *The Maids*.

DAVID DIPAOLO (*Technical Director*) has been an integral part of the Lee Strasberg Theater Institute for the past 4 years. A native New Yorker, he has been part of over 100 shows here at the Institute as well as off Broadway and regionally.

PATRICK MICHAEL (*Lighting Designer*) is delighted to be lighting his first production at the Lee Strasberg Theater Institute. For the last 8 years, Patrick has worked as a lighting designer/director throughout Michigan. Productions include: The Wilkinsons, Dave Mason, Mickey Rooney, Josh Turner, The Contours, Tommy Dorsey Orchestra, Glenn Miller Orchestra. Off-off Broadway: *Curse of the Starving Class*, *Why We Have a Body*. Community/Regional Theater: *Camelot*, *Oklahoma*, *A Christmas Carol*, *The Wizard of Oz*, *Bye Bye Birdie*, *The Nutcracker Ballet*, *M.A.S.H.*

BELÉN CASCÓN ROJO (*Stage Manager*) hails from León, Spain where she trained as an actor and dancer. She has been a student at the Strasberg Institute since September 2005.

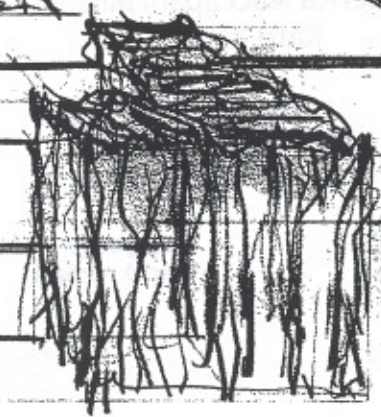


STAGE

STAGE

EXIST TERRACE

LOW HERGE



Budd & Holden

THE MAIDS

18-20 MAY '06



nité de lieu. Toute la pièce se joue dans la chambre de Madame (incarnée par Kate Wyvill) et l'armoire est sur le point d'exploser : robes Prada, Missoni ou Miu Miu, fourrure Givenchy, escarpins Chanel ou Manolo Blahnik dégoulinent, jonchent le sol, débordent jusque sur le sofa. Les représentations se font au sein d'une école

d'art dramatique et, comme il se doit, les deux élèves actrices incarnant les personnages principaux ont aussi participé au décor. Margherita Maccapani Missoni et Mariacarla Boscono ont donc prêté leurs robes, et c'est chic. Très chic. Pour cette toute première fois sur les planches (électrisante pour Margherita, impressionnante pour Mariacarla, stressante pour toutes les deux), elles n'ont donné qu'une poignée de représentations en mai dernier. Alors forcément, le petit théâtre Marilyn Monroe du Lee Strasberg Institute (le cours new-yorkais fondé par le créateur de l'Actors Studio et mentor de Marilyn, justement), a affiché complet. La pièce, *Les Bonnes* de Jean Genet, est une œuvre complexe et tragique, une mise en abîme constante sur fond de sadomasochisme. Des personnages aux prises avec la folie, que les deux jeunes comédiennes se sont appropriés grâce à la fameuse méthode enseignée ici, fondée sur l'introspection et la manipulation de ses propres émotions. «Je me reconnais dans la profonde mélancolie de Claire», dit Margherita Missoni. Quant à Mariacarla, elle a préféré mâtiner le personnage de Solange de son ironie explosive «pour ne pas devenir folle». Toutes deux ont adoré l'étape de recherche sur leur personnage, qu'elles ont envisagé comme un véritable voyage intérieur et une ouverture éblouissante sur la nature humaine. Leur professeur, Lola Cohen, qui les a mises en scène, est sûre d'une chose : monter cette pièce les a nourries spirituellement. «Toutes deux ont un tempérament explosif, des visages passionnants et un talent qui ne demande qu'à s'épanouir. Toutes deux veulent mûrir et dépasser le drôle de monde dont elles sont issues.» En tout cas, des premiers pas vers de nouvelles vies._____



Nouveaux ROLES

Margherita Missoni, *héritière* en vue, et le *TOP MODEL* Mariacarla Boscono ont joué *Claire et Solange*, les deux *SŒURS* tristes et *PERVERSES* des *BONNES* de JEAN GENET. Une *PIÈCE* noire et *difficile* qu'elles ont su *parfumer* d'un *SOUPÇON* de glamour. Par MARIE POINTURIER, photographe YVONNE FERRIS.



Margherita Missoni & Maria Carla Boscono Amiche nella vita, serve perverse a teatro

► Poteva scatenarsi l'effetto «Eva contro Eva», e un'amicizia infrangersi in mille pezzi, solo per una manciata di applausi in più. Invece lieto fine, nonostante stress e tensioni accumulati. Un mese e mezzo di prove, 6 ore di studio al giorno con il metodo Stra-

sberg non hanno messo in discussione il rapporto di amicizia tra Margherita Missoni e Maria Carla Boscono, impegnate a preparare il loro debutto teatrale. Nei panni di Solange e Claire Lemercier, le due folli cameriere protagoniste di *Le serve* di Jean Genet.

Storica pièce presentata come saggio di fine d'anno dall'Actor's Studio di New York, scuola frequentata da alcuni anni dalla 23enne erede dell'impero Missoni e dalla 26enne top model siciliana. «Il nostro rapporto di amicizia ha avuto la meglio», svela Margherita Missoni. «Studiare per intere settimane due personaggi così complessi, ti porta quasi a non distinguere più la finzione dalla realtà. Un rischio inevitabile per chi, come me, vuole intraprendere questa professione». Ma il rischio è valso il risultato: scroscianti applausi. Compresi quelli del patriarcato Missoni (nonna Rosita, mamma Angela e sorella Teresa) giunto espressamente a New York e degli ospiti che poi si sono trovati al party offerto da Carlos Souza, pr storico di Valentino, nel suo appartamento della East 40s sull'Hudson. Finale disco al Bungalow 8, dove Margherita e Maria Carla già pensavano alle repliche. «Tre serate a New York, e forse Milano», aggiunge Missoni. E al commento se sarà questo il prossimo evento modaiolo, replica: «Assolutamente no. Sarà un evento teatrale. Le luci che più mi attraggono sono quelle della scena». Gianluca Bauzano

