

# AMÉDÉE

OR HOW TO  
GET RID OF IT


The University of Massachusetts Department of Theater  
*presents*



## EUGÈNE IONESCO

December 4-6, 10-13, 1986 at 8:00 PM  
Frank Prentice Rand Theater, University of Massachusetts Fine Arts Center





*Good evening  
ladies and gentlemen*

**AMÉDÉE OR HOW TO GET RID OF IT**

*By Eugène Ionesco*

*Translated by Donald Watson*

*Director, Julian Olf*

*Scenic Designer, Jeffrey Fiala Costume Designer, Deborah A. Rigsbee  
Lighting Designer, Spencer S. Brown Sound Designer, Kelly A. Donahue  
Scenic Art Director, Céline Perron Corpse Designer, Joan Peters*

*Executive Producer, Julian Olf*

*Production Manager, Kaz J. Reed Technical Director, Edward Lubert*

*Assistant Director, Margaret A. Mead Assistant Costume Designer, Joan  
Peters Assistant Lighting Designer, Karen L. Kessler Assistant Sound  
Designer, Jim Ghisalbert Assistants to the Art Director, Anette Belanger  
and Tim Joliat Translation Consultant, Virginia Scott*





*Amédée*, **Jonathan Curelop**

*Madeleine*, **Meighan Gerachis**

*Postman/American Soldier*, **Douglas Perry**

*Amédée II*, **Stephen Mootafian**

*Madeleine II*, **Anney B. Giobbe**

*Mado*, **Holly Williamson**

*A Man*, **Mark E. Ellmore**

*A Woman*, **Tracy D'Altilia**

*First Policeman*, **Michael Scheer**

*Second Policeman*, **Andrew Nicholson**

## CAST

THERE WILL BE ONE FIFTEEN-MINUTE INTERMISSION



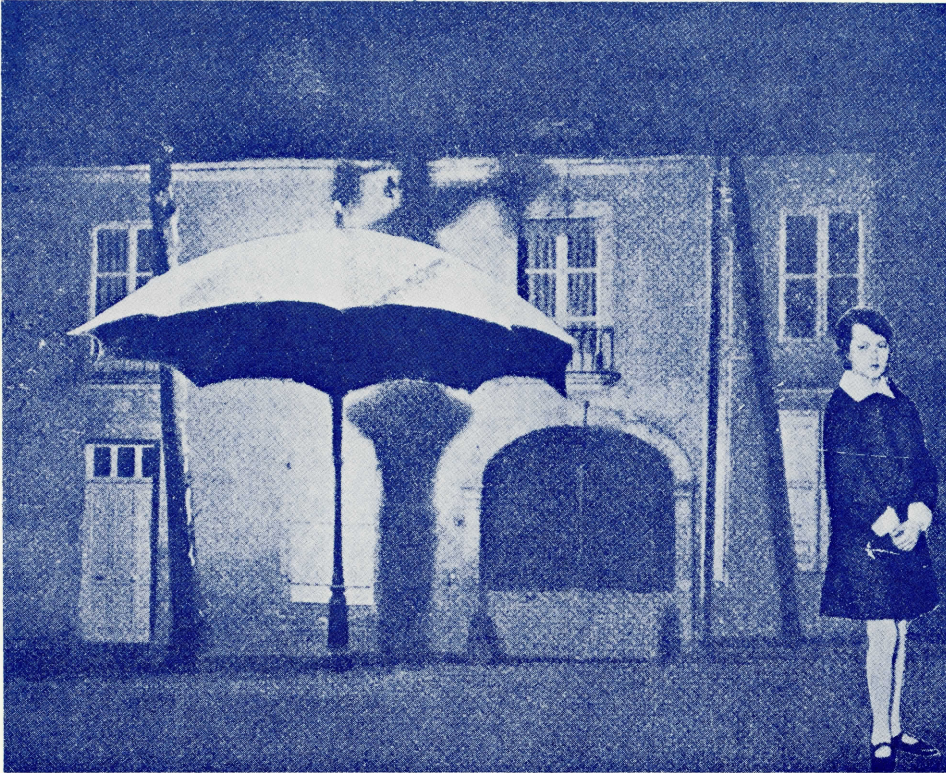
**TIME: Late Fifties**



**PLACE: Urban dwelling in an ersatz France located off the coast of Manhattan Island in the vicinity of Washington Heights.**



29 GENERALS ROAD, HOME OF AMÉDÉE  
AND MADELEINE BUCCINIONI



**Amédée:** I find this whole situation most unsettling.

Unspeakably, ordinarily banal cohabitation. It is a slice of life . . . a *realistic play*. (Pause) Of course, not everyone interprets reality in the same way.

(Adapted from *Notes and Counter Notes* by Eugène Ionesco)



"You see, you can come in, now. I've opened the door, come right in, I've nothing to hide, there's nothing to hide in this apartment."



tences of inert physical beings full of neg  
might all just . . . we might just 'splode! h

Road/Service

“A work of art is an expression of incommunicable reality that one tries to communicate—and which sometimes can be communicated. That is its paradox, and its truth.” (Eugene Ionesco, *Notes and Counter Notes*, June 28, 1958)



. . . too bad. About poor Madeleine and Amédée, I mean. Know  
? Weeell, the fact that these two reasonably intelligent and edu-  
cable to communicate with society and (finally) themselves. How  
I ask you, huh? It's like, the mind and language of a race of peo-  
n idle mutterings and routine frustrations. Well, needless to say,  
world is made up of far more than mere humdrum prattling exis-  
gative space and clay support. If that were truly the case, then we  
Huh? Am I right, or am I right?

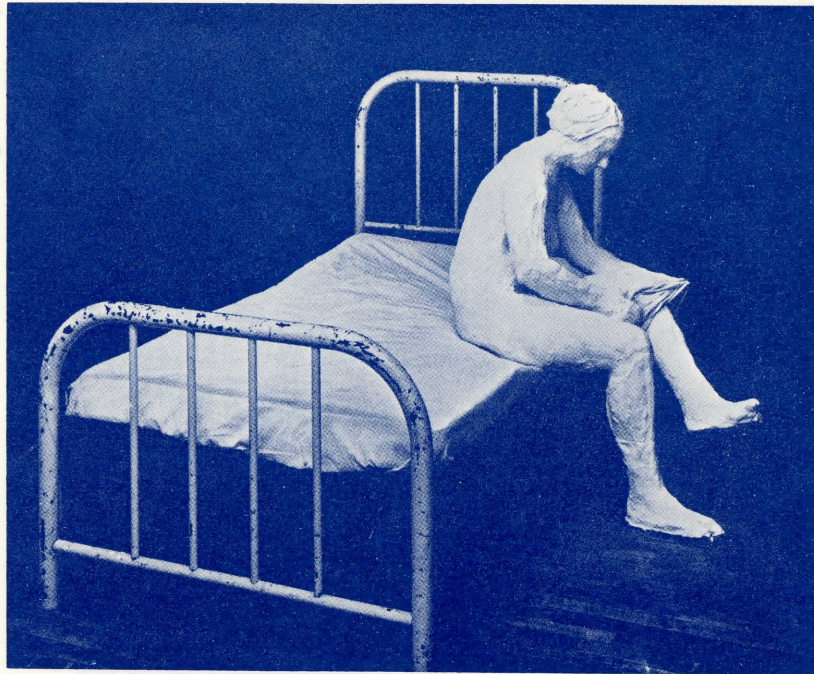
*Richard Sullivan*



WORDS DEVOID OF MAGIC



**Amédée:** He's been the silent reminder of our whole past, which hasn't always been so pleasant, I admit . . . you might say, because of him.

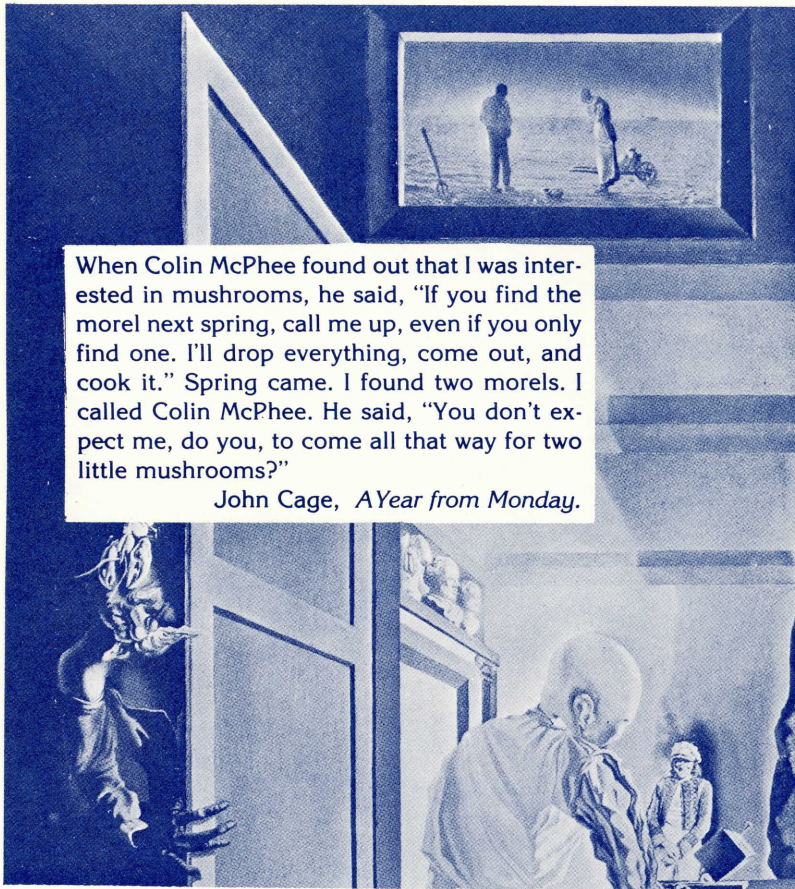


**Madeleine:** If you'd reported his death at the time, we'd be all right now . . . . We'd be feeling much safer . . . not so afraid of the neighbors. This place would be more cheerful and we shouldn't be living like prisoners, like criminals . . . . Because of him, everything goes wrong.



**Madeleine:** This is hardly the time to feel sorry for him! Come on! Give me a hand! Come al-o-ng!

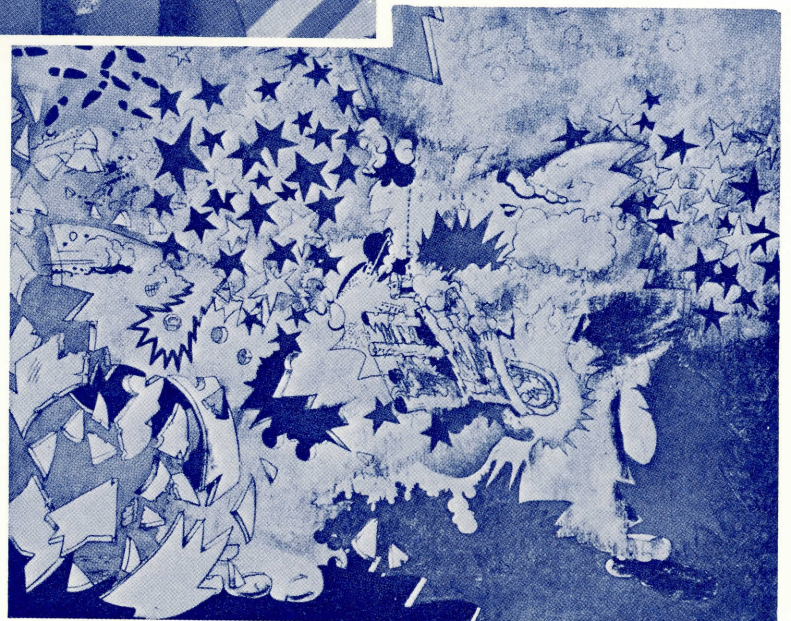
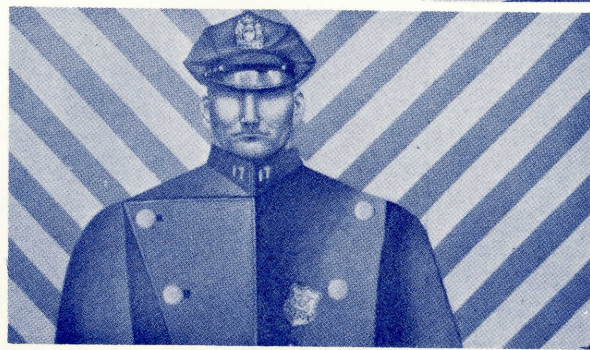




When Colin McPhee found out that I was interested in mushrooms, he said, "If you find the morel next spring, call me up, even if you only find one. I'll drop everything, come out, and cook it." Spring came. I found two morels. I called Colin McPhee. He said, "You don't expect me, do you, to come all that way for two little mushrooms?"

John Cage, *A Year from Monday*.

"THE DEAD GROW  
FASTER THAN THE  
LIVING. EVERYONE  
KNOWS THAT!"

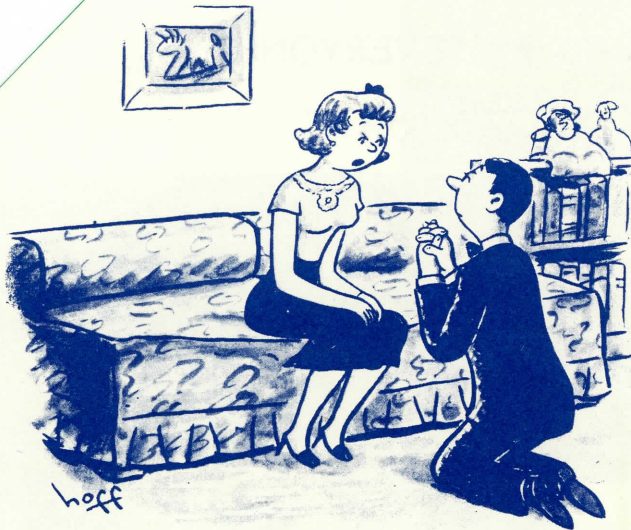


"I swear it's not my fault, please forgive me all of you. It's the wind that did it! I couldn't help myself!"



## PRODUCTION STAFF

Stage Manager, Michael David Haltenberger  
Assistant Stage Managers, Daniel C. Doherty, Lynsey Rosenberg  
Assistants to the Production Manager, Nadine Fishelson, Edward Patterson



"It's not that I don't know whether I love you or not, Herbie, it's just that I never thought of you in this connection."

### Business Staff

Business Manager, Sarah R. Thorn Secretaries, Ginger Dudkiewicz and Sandra Fadden Office Assistant, Adam Seigel Box Office Manager, Steven Coombs Box Office Assistants, Pamela Albert, Julie Cavacco, Meg Kroeplin, Laurie Spinelli

### Publicity Staff

Publicity Director, William Menezes Publicity Assistant, P.J. Tone Poster Design, Catalyst Design Photographer, Randy Chase Publicity Crew, Deborah Block, Nancy Corwin, Geoffrey Curran, Melissa Cushing, Catherine Dupuis, Elaine Hildago, Judith Hodgkins, Angie McBee, Paul Scott, Lisa Teuscher, Dana Williams, Katrina Zacardo

### House Staff

House Manager, Susan C. O'Brien Ushers, Alice Coulter, Jennifer Cummings-Saxton, Christopher Darland, Margaret Deering, Katherine Edwards, Randy Elkinson, Ellen Foley, Sarah Hall, Russell Kirshy, William Roberts, Michael Scheer, Lisa Tyler, Jason Webster, Sharon White

Special Thanks, T. Dennis Brown, Pamela Juengling.

### Scenic and Properties Department

Scene Shop Foreman, Ted Hodgen Properties Mistress, Elaine Bergeron Properties Master, A.T. Wilce Scene Shop Assistant, Celine Perron Carpenters, Gary Cohen and Marie Hart Construction Crew, Deborah Block, Meg Kroeplin, A.T. Wilce, Dana Williams, Theater 360 Properties Construction, Andrew Wilce Running Crew, Edward Jewett, Meg Kroeplin, Amanda Percival, Drew Seccafico, John Shea Jr., Linda Woods

### Costume and Make-Up Department

Shop Supervisor, Gayle Strega Costume Cutter, Jeanette Esther Trombley Costume Construction Crew, Kathleen Doyle, Margaret Haddad, Tammie Hodge, Joan Peters, Jill St. Coeur Wardrobe Mistress, Rigsbee Costume Running Crew, Sharon Bigelow, Jessica Faller, Patricia Jenssen, Brenda Macissac, Richard McKey, John Paradis, Chris Streans, Patrick Sweetman Make-up Coordinator, Craig A. Humphrey Make-up Crew Chief, Dana Williams Make-up Crew, Raquel Boswell Melissa Cook, Deborah Frank, Joseph Holmgren Hair Stylist, Craig A. Humphrey

### Lighting and Sound Department

Master Electrician, Loretta Sheridan First Electrician, Janine S. Brunell Light Board Operator, James Roberts Sound Operators, Jeff Amaral, Drew Flint Running Crew, Julie Ann Agosto, Licia Basille, Richard Johnson, Jeff Karl, Katherine Lange, Susan Pasquantonio, Michael Scheer, Jennifer Simon, Herb Strickler, Richard Sullivan



"This has nothing to do with logic!"



Alas, Amédée, all is still and quiet . . . . The exception is now beside the point . . . . It is time to return to East Coast urban life . . . . It is time to go home.

#### Works Cited

John Cage. *A Year From Monday*. Middletown, CT: Wesleyan University Press, 1963

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Thomas M. Messer. *100 Works by Modern Masters from the Guggenheim Museum*. New York: Harry N. Abrams, Inc., 1984

*The New Yorker 1950-1955 Album*. Wakefield, MA: Murray Printing, 1955

Ronald Searle. *The Square Egg*. London: Weidenfeld and Nicholson, 1961

André Breton. *Le Surréalisme Au Service de la Revolution*. New York: Arno Press, 1919

Smoking, eating, drinking, and the taking of photographs in this theater are strictly forbidden.







*Program designed and edited by Richard Sullivan  
Advisor to Richard Sullivan, David Knauf*

*Design assistance and production by William Menezes  
Published by The University of Massachusetts Department of Theater  
AMÉDÉE OR HOW TO GET RID OF IT is produced by special arrangement  
with Samuel French, Inc.*



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EVENT

VALID FOR

PREPULL

ADMISSION

SJC

IF ATTACHED

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PRICE

TAX

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RAND THEATER

DEPARTMENT OF THEATER

EUGENE IONESCO'S

AMEDEE

OR HOW TO GET RID OF IT

FRIDAY DEC. 5, 1986 8:00P

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