

SCENES FROM SCENES FROM A MARRIAGE

Dramatis Personae

Actor
Andrew
Director
Ingmar
Johan
Lindsay
Liv
Marianne

Director's Note

I have decided--contrary to my habit--to write a commentary on the six scenes. Those who are offended by such guidance should

First scene: Johan and Marianne are and set in their ways and material security. They have never found their middle-class way of life oppressive or false. They have on. Their former political activity is a of this rather than a contradiction.

In the first scene they present a picture of an ideal marriage, which is confronted moreover with an inferno-like relationship. The air is thick with makeshift solutions and well-meant platitudes. Peter and Katarina appear as lunatics. Johan and Marianne have the best in this best of worlds. All the same, at the end of this scene they receive a slight setback. breaks open, heals, and forms a scar, but under the scar. That's my idea anyway. If someone else wishes to think differently,

Second scene: almost splendid. Small worries are solved in joking agreement. Their professions and working environments. Marianne is aware of a vague anxiety. She makes a lame and not very successful effort to repair the dimly sensed rift. Johan has several mysterious telephone calls. *A Doll's House* (what else would they have seen?), they try to make light of it and finally sweep it under the rug.

Third scene: Johan announces. He is full of vital eagerness to act and oxidized by the cheerful selfishness of the. Marianne is. Utterly defenseless. Totally unprepared. a bleeding and trembling sore. Humiliation and perplexity.

Fourth scene: They meet again after quite a long time. it is not noticeable. On the contrary. there are signs of recovery, though they are extremely vague and are mixed up with the past: her ties to Johan, the ulcerous loneliness, Everything is fragile, , ragged. This is a very sad scene.

Fifth scene: Now there is. Marianne is finding her feet again and Johan is losing his grip divorce. One evening in early summer they meet at Johan's office to sign the divorce papers. Suddenly everything explodes to maul each other physically and mentally. a degree worse than Peter and Katarina in the first scene, who have a certain routine in their inferno and are

[REDACTED]. [REDACTED] In short, they want to destroy one another, and they very nearly succeed.

Sixth scene: My idea now is that two new people [REDACTED]. Maybe that is a little too optimistic but I can't help it, that's how it turned out.

[REDACTED] All relations are muddled and their lives are incontestably based on a heap of wretched compromises. But somehow they are now citizens of the world of [REDACTED]. At least I think so. [REDACTED]

[REDACTED]. Nice as it would have been to arrive at one. If for no other reason, to annoy all artistically sensitive people, who, disgusted by this quite understandable work, will be aesthetically sick after the very first scene.

What more is there to say? This opus took three months to write, but rather a long part of my life to experience. [REDACTED]

[REDACTED] I have felt a kind of affection for these people while I've been occupied with them. They have grown rather contradictory, sometimes anxiously childish, sometimes pretty grown-up. They talk quite a lot of rubbish, now and then saying something sensible. They are nervous, happy, selfish, stupid, kind, wise, [REDACTED] angry, gentle, sentimental, insufferable, and [REDACTED]. Now let's see what happens.

I.B.

Fårö, May 1972

Director's Note

What you will see and hear has been entirely, obsessively scripted—but as you will also see, it's difficult to follow a script when one's own life seems to make every casual remark overfull with personal significance. As Johan says, "I've noticed that actually you can say anything you like about anyone at all. Somehow it always fits." (He is reading a letter about himself, written to his wife from his mistress. You will probably not see this scene in our little show.) We hope it all fits for you.

It's also difficult to follow a script you aren't entitled to, either because someone else owns it in the legal, copyrighted sense (which is the case), or because he or she owns it in the sense that they have lived it, or lived something like it (which is also the case). To get around this, we've made a lot up, and snuck it in with whatever we obtained by more legitimate, scholarly means. And in lying, we may have mixed up the files on what we took from where.

We may also (and this is, in fact, our primary worry, keeping us up nights) have lost the ability to determine when we are boring you. And even if we could, we're not entirely certain we'd be able to do much about it. But please believe that we don't *want* to bore you, and that we are doing our best.

You should know that *Scenes from a Marriage* originally aired in 1973 on Swedish television, as a six-part miniseries. You should also know that much of it was filmed on the island of Fårö.

What more is there to say?

A. S. L. G.

Ingmar Bergman is, according to Sweden's official website, Sweden's foremost film director. Despite being best known internationally for his film work, he had a sustained career in theater directing and management, leading him to describe theater as his "loyal wife" and film as his "expensive mistress." From 1966 to 1971 he co-habited with actress Liv Ullmann (*Persona*, *Autumn Sonata*) on the island of Fårö, which also provided the location for many of the scenes in *Scenes from a Marriage*, as it had for many of his earlier films. They had a child together. At some point, apparently, Bergman built a wall around his Fårö cottage and instructed Ms. Ullmann to arrive home at specified times. The two remain close friends.

Liv Ullmann is a Norwegian actor and director, best known in Norway during the mid-1950s/early 60s as Nora in Ibsen's *A Doll's House*. Otherwise, she is best known as a film actress. Prior to her arrival on the island of Fårö, she was, as she describes herself, a "happy person, a very happy person." Her directing credits include *Faithless* (2000), based on an autobiographical screenplay by Ingmar Bergman about a love affair he had with a married woman. It ends pretty much as badly as any affair could, which is probably why he needed someone else to direct it.

Andrew Starnier is a Ph.D candidate in Theatre and Performance Studies at Brown University whose dissertation, *Flat Out; Theatre Crossing Television*, explores flatness as a metaphor and a technique for negotiating public space in media and performance. He has received grants from the Creative Arts Council and International Development Fund to support his work in the US and abroad. Past works include a site-specific prog opera based on the life of Patricia Campbell Hearst, *The Passion of Patty Hearst*, and a Balkan-nostalgia project that involved forming a Slavic acid rock band called "The Leonid Utesov Society Band". In February 2009, he presented a devised piece inspired by Samuel Taylor Coleridge and Dinah Shore called PLEASURE DOME at Brown's Production Workshop. Previous to coming to Providence, Andrew was writer-in-residence at the Amazwi School of Media Arts in Hoedspruit, South Africa. He has worked at The American Scholar magazine in Washington, D.C., Live Arts Theatre in Charlottesville, and the Royal Court Theatre in London. He received a BA in American Studies and an MA in English Language and Literature from the University of Virginia, where he was artistic director of Spectrum Theatre and edited the Virginia Literary Review.

Lindsay Goss is a director and performer whose work has appeared at The Flea and The Lion Theatre in New York, and at the Playwright's Center and Bryant Lake Bowl in Minneapolis, MN. While in the Twin Cities, she collaborated with Theatre Unbound and Hardcover Theatre and co-created two Fringe Festival sketch comedy shows with the group Mr. & Mrs. Information. In 2009, she performed *My Name is Rachel Corrie* in Brown University's PW UpSpace and at the Firehouse Theatre in Newport, RI. At present, she is a PhD candidate in Theatre and Performance Studies at Brown, where her research focuses on the significance of applying varying definitions of "political" to performance, given that "performance" refers both to an artistic practice and to a more general category of behavior.

Patrick Harrison is a theater artist living in Brooklyn. Directing Credits: *Butterfly Butterfly Kill Kill Kill* (director/writer/lead performer; Ontological-Hysteric Theater Incubator 09; Brick Theater Fight Fest 09), Erik Satie's *The Ruse of Medusa* (co-dir. Jeff Wood, Brown University 2007); *Woyzeck* (co-dir. Jeff Wood, Brown U.). Performance: Mephistopheles, *Faust Part 1* (Columbia U. MFA Directing Program '10); Turman, *Love and Geography* (PhillyFringe 09; HERE Arts Center 09); *Lazarus Disposed* (Perishable Theater, Providence 08); lead, *Spite the Devil* (Brown/Trinity Playwrights Rep, 08); video: *Chinoise A* (dir. Mark Tribe 09); *Sous-Terre* (dir. Rob Wollach 09); Publications: *Trust Theory* (N+1); *Alien Nation* (Artforum); *Truth and Reconciliation* (Artforum).

Peter Bussigel is a composer and intermedia artist who creates sound and image pieces for both concert and installation contexts. He is interested in creating and finding experiences both grand and subtle that push at the limits of our institutionally structured reality and refigure how we relate to the world. Active communication and the collapse of hierarchical models of creation/reception are important elements in his work. Bussigel regularly performs on brass instruments, synthesizers, and found objects, often processing them through custom software. He is currently a Ph.D. candidate in Multimedia and Electronic Music Experiments at Brown University. Bussigel has a B.M. in Composition from the University of Michigan and an M.A. in Video Art from New York University.