"She wants to disappear into the landscape but settles for an affair. It doesn’t help. She feels worse. This play is about wanting to feel worse—a motion-portrait of human loves and human emotion increasingly diminished."

This Place is a Desert, began as a studio project in conjunction with a Motion Dramaturgy /Viewpoints and Composition workshop with the Kretakor ensemble in Budapest. This current production-prototype was made in residence at Massachusetts Institute of Technology under sponsorship of MIT Dramashop the Wade Fund Award, and MIT Music and Theater Arts & the support of the MIT Council for the Arts.

in collaboration with video designer Leah Gelpe - scenic and lighting design by Peter Ksander - sound design Leah Gelpe - costumes by Jessica Hinel - camera operator Daniel Benitez - stage managed by Belina Mizrahi - assistant director Kenneth Rorabeck

with performances by Olga Victorovna Fodorishcheva* (Valentina) - Caleb Hammond (Mr. G) - Joan Jubett* (Lidia) - Thomas Keating* (Corrado) - Emily Knapp* (Emily Knapp) - James LeSage (Romeo) - Jorge Rubio* (Giovanni) - April Sweeney* (Giuliana) - Rick Vigo (Ugo)

This Place is a Desert was shown as an open studio presentation at Massachusetts Institute of Technology Monday and Tuesday, Sept. 26 & 27

Jay Scheib, http://www.jayscheib.com, jayscheib@jayscheib.com
In the Golden Age of Coca-Cola Anisya rat-poisons her terminally ill husband for the Love of Nikita, who sleeps with Everyone, and gets Everyone pregnant, including his step-daughter Akulina—but when the conniving mother-in-law steps in to set things right — No one will ever be the same.

This multimedia revisioning of Tolstoy’s classic naturalistic drama The Power of Darkness was developed at Massachusetts Institute of Technology in collaboration with MIT Music and Theater Arts, MIT Dramashop in Cambridge and Pont Mühely in Budapest. Rehearsed in August of 2004 and presented in the Studio of MU Színhaz in Budapest. Premier May 13 at the TRAFO House of Contemporary Arts in Budapest. Subsequent performances at TRAFO are planned for the 05/06 season.

Jay Scheib, http://www.jayscheib.com, jayscheib@jayscheib.com

THE POWER OF DARKNESS adapted and directed by JAY SCHEIB after the play by LEO TOLSTOY

A Pont Színház Keszmé László artistic director, a Trafó, Kortárs Művészetek Háza és a Massachusetts Institute of Technology és Theatre Communications Group / International Theatre Institute, Rotor Productions, and Mu Színház

A sötétség hatalma munkabemutatója Lev Nyikolajevics Tolsztoj: A sötétség hatalma—A magyar szöveget Németh László fordításának és Jay Scheib szövegváltozatának felhasználásával írta Merényi Anna

THE POWER OF DARKNESS after the play by Leo Tolstoy, Hungarian adaptation and translation by Anna Merényi, Video Design by Leah Gelpe, Stage and Lighting design by Jeremy Morris, Original Score written and performed by Markos Albert, Dramaturgy Szucs Aniko and Merényi Anna, Costumes by Sinkovics Judith, assistant Ken Roraback, adapted and directed by Jay Scheib

Featuring: Vicei Zsolt, Isabelle Lê, Keszmé László, Pereszlnenyi Erika, Vajna Balázs, Pogány Judit, Scherer Péter, Urbanovits Krisztina and Antal Marta

THIS VIDEO IS CUT TOGETHER FROM THREE PERFORMANCES MAY 13-17, 2005 TRAFO HOUSE OF CONTEMPORARY ART, BUDAPEST

Hungarian Language, 100 minutes
WEST PIER a play by Bernard-Marie Koltès directed by Jay Scheib at the Ohio Theatre NYC

Presented by the Festival Koltès New York 2003 at the Ohio Theater in New York City

A suicidal venture capitalist with a hole in his pocket to the tune of ten million in missing retirement funds politely requests that someone tie him to a block of cement and drop him into the river to drown.

Meets the disillusioned Quechua speaking wife of a disillusioned Marxist revolutionary from Peru with half a foot and half a memory left—This play is about the gunning for the better life of American dreams with no visa no job no hope and no cash. Now they’ve shut off the electricity, now they’ve shut off the water. Even the black-eyed virgins are too coked up on caffeine to grasp what passes for terror in the age of Dissent.

Reality out of Behaviour. Real reaction. Not Realism, but Reality—not a return to naturalism nor a flight into philosophy. Really a portrait of where we live through the lens of fiction. Reality under the pressure of Personality. Edward Bond claimed that in his plays the characters needed more from the actors than the actors needed from the characters. I am waiting around to find out what this means. Naturalism gives way to Behavior. Realism a pursuit of situations in reality—in the hour of no light, "...just when we need the light of suns which refuse to set." Reality pools. In reality really funny. A show of physical force, shocking and awe inspiring...something inconsequential breaks into pieces and the wind blows like hell. It's a hail storm we have ice cubes. West Pier began as a satire and ends as a satire. A family drama. A lazzi. Irony with its trousers down. Who would have thought. He who dared to think with plays: KOLTES dead of AIDS in 1989. So this the dedication, to BERNARD-MARIE KOLTES.

"As for me, I merely wish, some day, to relate well and in the most casual of words the most important thing that I know and that can be put into words. A desire, an emotion, a place, some sort of light or sound, whatever would constitute a fragment of our world and belong to us all." Bernard-Marie Koltès (1948-1989)

Dedication from the Production notes.

Jay Scheib, http://www.jayscheib.com, jayscheib@jayscheib.com

KOLTES New York 2003 presents a Rotor Production May 8, 9, 10, 20, 21, 2003 at the Ohio Theatre in SoHo, 66 Wooster Street

English Language 110 minutes
ABOUT THE AUTHOR
Tennessee Williams

Thomas Lanier (Tennessee) Williams was born on March 26, 1911 in Columbus, Mississippi, the second child of a quintessential southern belle and a traveling salesman. Throughout his writing career, Williams drew upon his family and his Southern roots as inspirations for much of his work. He was especially close to his sister, Rose, who is incorporated into every play that he wrote. Williams’ plays (which include The Glass Menagerie, A Streetcar Named Desire, and Cat on a Hot Tin Roof) often deal with intense portrayals of desire, violence, and human brutality. They are powerful, poetic, and haunting portraits of humanity that take on an ever-increasing relevance in the world today. A two-time winner of the Pulitzer Prize, Tennessee Williams has been one of the most important forces in American drama.

The Demolition Downtown is made by the following individuals
assistant direction by Giselle Andrejack, scenic design by Bill Fregosi, costumes by Leslie Cocuzzo-Held and Samina Shaikh, lights by Karen Perlow and Maura Cordial, objects by Karin Habermann and Roger Fischer, camera by Nasrudden Nazerali, dramaturgy by Kenneth Roraback, publicity by Virginia Corless and Helen McCreery, technical direction by Mike Katz, this stage is managed by Susan Wilson with Tom Stammers, and directed by Jay Scheib

Jay Scheib, http://www.jayscheib.com, jayscheib@jayscheib.com

Produced by Hayden Taylor and MIT Dramashop

MIT DRAMASHOP PRESENTS; SPRING 2005 IN THE SMALL THEATER OF KRESGE AUDITORIUM JAY SCHEIB & CO. STAGING OF TENNESSEE WILLIAMS’ WILD SATIRE

THE DEMOLITION DOWNTOWN

count to ten in Arabic and try to run

Performed by by Ashlie Brown, Youngsun Cho, Virginia Corless, Masha Kamenetska, Jonas Kubilius, Ryan Low, Ben Margo, Helen McCreery, Constantinos Tsoucalus, Hui Ying Wen, and Jessica Zaman.

English, Russian, Lithuanian, Spanish, Korean, Mandarin, and Bengali Languages,

110 minutes