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## Metamorphoses mary zimmerman script pdf

Mary Zimmerman's play *Metamorphoses* is based on Ovid's fifteen volume work of transformational myths. Positioned in and around a large pool on stage, the characters enacted Zimmerman's adaptations of Ovid's tales, juxtaposing the ancient and the contemporary in both language and image. The tone of the drama also echoes the themes of change and contrast, from the humor of Phaeton's therapy session to the tragedy of Midas and his daughter. Several productions of this play have been awarded five Los Angeles Drama Critics Awards, the Joseph Jefferson Award for Best New Work/Adaptation and several Bay Area Theatre Critics Awards, including Best Production. *Metamorphosis* played around the United States and Off Broadway before going to Broadway's Circle in the Square Theatre in March 2002. The book contains a production history, the playwrighting, and because the visual aspect of the play is so important, pictures of some of its previous productions. The play's literature-in-drama approach gives the book a dual role in the market, both as literature and as a script for achievement. *Metamorphoses*Written byMary ZimmermanCharactersMyrrha Midas Hermes Phaeton Aphrodite Erysichthon Alcyone King Ceyx Orpheus Eurydice Therapist Apollo Baucis Philemon Ceres Psyche ErosTheater premier1996Place premierNorthwestern UniversityChicago, IllinoisOriginal languageEnglishGenreDrama, comedy *Metamorphosis* is a play by American playwright and director Mary Zimmerman, adapted from the classic Ovid poem *Metamorphosis*. The play premiered in 1996 as *Six Myths* at Northwestern University and later the Lookingglass Theatre Company in Chicago. The play opened at the Second Stage Theatre outside Broadway in October 2001. It was transferred to Broadway on February 21, 2002 at the Circle in the Pleintheater produced by Roy Gabay and Robyn Goodman. [1] That year it won several Tony Awards. It was revived at the Lookingglass Theatre Company in Chicago on September 19, 2012 and was produced in Washington, D.C. at the Arena Stage in 2013. [2] Background Mary Zimmerman's *Metamorphosis* is based on David R. Slavitt's free-translation of *The Metamorphosis of Ovid*. She directed an early version of the play, *Six Myths*, at the North-West University Theatre and Interpretation Centre in 1996. Zimmerman's completed work, *Metamorphosis*, was produced in 1998. Some of the many stories told in Zimmerman's *Metamorphosis* are only the introductory Cosmogony and the story of Phaeton from the first half of Ovid's *Metamorphosis*. The story of Eros and Psyche is not part of Ovid's *Metamorphosis*; it is of Lucius Apuleius's novel *Metamorphosis*[3] – also known as *The Golden Ass* – and is included in Zimmerman's *Metamorphosis*, because like Zimmerman in an interview with Bill Moyers of NOW said, I love it so much that I just had to put it in. [4] She wrote and directed *Metamorphosis* during a period of renewed renewed in the life and writings of Ovid. Other Ovid-related works published in the same decades include David Malouf's 1978 novel, *An Imaginary Life*; Christoph Ransmayr's *Die letzte Welt* (1988) (The Last World, translated into English by John E. Woods in 1990); and Jane Alison's *The Love Artist* (2001). In addition, Ovid's *Metamorphosis* was translated by A.D. Melville, Allen Mandelbaum, David R. Slavitt, David Michael Hoffman and James Lasdun, and Ted Hughes —in 1986, 1993, 1994, 1994, and 1997, respectively. [3]:623 Plot synopsis The play is performed as a series of vignettes. The order is as follows: Cosmogony - Used to explain the creation of the world, as well as give the audience a sense of the style and institution of the play. Woman by the Water, Scientist, and Zeus helps tell how our world of order comes from chaos, whether by the hand of a creator or by a natural order of things. [5]:7 *Midas* — The story is framed by the telling of three laundromats, which tell the story of King Midas, a very wealthy man. After Midas shuts down his daughter because he was too disruptive during his speech about caring for his family, a drunken Silenus goes in and speaks of a distant land that could grant eternal life. Silenus later falls asleep, and Midas slathers him in the cabana. When Bacchus comes to retrieve Silenus, he gives midas a wish for his gracious care of Silenus. Midas asks to have what he touches turn to gold. Midas accidentally turns his beloved daughter into gold and is told by Bacchus to seek out a mystical pool, which will restore him to normal. Midas leaves on his quest. Alcyone and Ceyx — Also told by the three laundromats, this story depicts King Ceyx and his wife Alcyone. Despite his wife's warnings and disapprove, Ceyx travels at sea to visit a distant oracle. Poseidon, the sea god, destroys Ceyx's ship and the king dies. Alcyone awaits him on the beach. Asked by Aphrodite, Alcyone had a dream of Ceyx, who tells her to go to the beach. With mercy from the gods, the two are reunited. Transform into seabirds, fly them together to the horizon. Erysichthon and Ceres — This story tells of Erysichthon, man of no god, chopped off one of Ceres' holy trees. For revenge, Ceres commands the spirit Hungry to imprison Erysichthon for an insatiable appetite. After eating endlessly and spending all his gold on food, Erysichthon tries to sell his mother to a dealership. His mother is transformed into a little girl after praying for Poseidon and escaping. Erysichthon eventually falls to his endless hunger and devours himself. Orpheus and Eurydice — The story of Orpheus, the god of music, and Eurydice are told from two points of view., the first is from the point of view of Orpheus in the style of Ovid of 8 a.c., who has just married his bride Eurydice. Bitten by a on their wedding day, Eurydice dies. Distraght, Orpheus travels to the to negotiate with Hades and the gods to free Eurydice. After Orpheus sings a depressing song, Hades, the god of the Underworld, agrees to let Eurydice return with Orpheus as long as Eurydice Orpheus follows from behind, and he doesn't look back at her. If he does, she should stay in the Underworld. Orpheus agrees, but when almost back to the living world, he looks back, as he couldn't hear Eurydice, causing Hermes to confess her back to Hades. The action is repeated several times, such as the memory Orpheus will forever have to lose his bride. The second time is told from the point of view of Eurydice, in the style of the poet Rainer Maria Rilke from 1908. After an eternity of this repeated action, Eurydice becomes forgetful and fragile and no longer remembers Orpheus. She returns to the Underworld ignorant of Orpheus, the man she loved so long ago. Narcissus Interlude — A short scene showing Narcissus catching a glimpse of his own reflection in a pool. Enthralled, he gets frozen. The actors replaced him with a narcissus plant. Pomona and Vertumnus — A female wood cousin. Pomona, gets involved in the shy Vertumnus. Pomona refused the hands of many suitors and remains alone. Distumnum, to see her, disguises itself in a variety of gimmicks. Trying to convince Pomona to fall in love with him, he refuses to show himself. After telling the story of Myrrha, Pomona tells Vertumnus to take off his ridiculous disguise, and the wo fall in love. Myrrha — Vertumnus tells the story of King Cinyras and his daughter Myrrha. After denying Aphrodite's efforts many times to turn her head in love, Myrrha is cursed by Aphrodite with a desire for her father. Myrrha tries to control her urgency, but eventually falls to temptation. With the help of her Nurse, Myrrha has three sexual encounters with her father, each time keeping him unceremonious and blind so he wouldn't know it's her. The third time Cinyras takes off his blindfold and tries to strangle Myrrha, who escapes and is never seen again. Phaeton — Phaeton recounts his relationship with his father, Apollo (the sun god), to the Therapist. With the Therapist adding her psychoanalytic marks, Phaeton tells the audience of a vexed relationship with his father. After bullying at school, Phaeton goes on a trip to meet his father, who rides the sun across the sky every day. With feelings of guilt of neglecting his son, Apollo allows Phaeton to ride the sun across the sky as compensation for his years of absence. Phaeton, who constantly wins, drives the sun too close to Earth and scorches it. The therapist includes the scene in a monologue about the difference between myths and dream. Eros and Psyche – Q and A essentially tell a scene about Psyche falling in love with Eros. Psyche and Eros remain silent during the interlude, but acts that discuss Q and A. Discuss. and Psyche falls in love, as Q and A tell the audience that they can wander into the darkness of loneliness until they blind themselves to personal romantic desires and indulge in a deeper love. Psyche becomes a goddess and lives with Eros forever. Baucis and Philemon – The final story tells of Zeus and Hermes disguising themselves as beggars on earth to see which people follow the laws of Xenia. After being shut down by every home in the city, they are accepted into the home of Baucis and Philemon, a poor married couple. The couple feed the gods with a great feast, and do not know the identity of the strangers except that they are children of God. [5]:79 After the festival, the gods reveal themselves and give the two a wish. Baucis and Philemon ask to die at the same time to save each other the grief of death. The gods transformed their home into a large palace and infested the couple into a few trees with branches. At the end of the scene, Midas returns to the stage, finds the pool, flushes, and is restored. His daughter enters, recovering from fasting as a golden piece, and the play ends with a redeemed Midas embracing his daughter. The stories as they are told in the classic Ovid tales: Characters Creation King Midas Alcyone and Ceyx Erysichthon Orpheus and Eurydice Pomona and Vertumnus Myrrha Phaeton Apollo Eros and Psyche Baucis and Philemon Plot analysis David Rush suggest that in this case, the plot is the playwright's [6] When *Metamorphosis* is not a conventional arrangement and has a nonlinear point of view. [6]:37 A linear dramatic action can be instituted as with the following steps: A state of equilibrium An Incitement Incident Point of Attack from the Great Dramatic Demand Rising Action Climax Resolution New State of Equilibrium. [6]:38–39 This set of events is described as a well-made play and follows a linear set of actions. [6]:37 First one event, then the next and the next one after that and so on and so forth. *Metamorphosis* does not follow this outlined set of steps and no single analysis can follow this formula. However, each of the separate stories embedded within the play is in itself a well-made play within a play. Each story can be easily followed and analyzed by a glimpse of the seven parts already established. An example that the structure can easily demonstrate and lay out is the story of Erysichthon described within *Metamorphosis*. The seven elements of this story can be seen as follows: State of Equilibrium — Erysichthon has no regard for the gods and does as he pleases with no fear of punishment incitement incident — Erysichthon rips off a tree beloved by the god, Ceres Point of Attack of the MDQ (Major Dramatic Question) — Will Ceres revenge her beloved tree and learn a valuable lesson about the Rising Action — Ceres sends a servant to watch for Hunger. Ceres' servant finds Hunger. Hunger embodies himself in Erysichthon. Erysichthon gorges on food Climax — Erysichthon's hunger is so insatiable that he sells his own mother to a dealer for money to buy more food Resolution - Eventually, Erysichthon can no longer find food to eat and curb his hunger so Ceres approaches him with a tray holding a fork and holding a knife. Erysichthon sits down and actually destroys itself New State of Equilibrium – Erysichthon is no longer and people are no longer left to wonder if questioning the power of the gods Each of the stories told within *Metamorphosis* can be analyzed in this fashion and it's even worth noting the story of King Midas. His dramatic actions can be followed across the entire length of the play, because we're introduced to his story in the beginning and aren't subjected to the resolution of his story until the end of the play and his story is actually the last one addressed in the play. [6]:35–39 Character Guide (as listed in the script) Woman by the Water: The narrator for the opening scene commenting on the creation of the world and human beings. Scientist: In the opening scene, the scientific possibility of the creation of the world explains Zeus. The Greek God, referred to in the play as, Lord of the Heavens, representing a divine creator in the scene. In the antelope scene, Zeus and Hermes disguise themselves as beggars. Three laundry: The three unnamed women tell the stories of Midas and Alcyone and Ceyx, as they are enacted on stage. Midas and his Daughter: A rich king, Midas is greedy for more gold. Lucina: The goddess of childbirth. Eurydice: Wife of Orpheus who dies after stepping on a snake. She is finally doomed to the Underworld after Orpheus broke his promise to Hades, and will spend as eternity not to remember the face of her husband. Silenus: A follower of Bacchus showing up drunk at Midas' palace. Midas treats Silenus well, and because of his kindness a wish of his choice is granted. Bacchus: Roman God of wine and partying. He concedes a gift midas to save a follower of his, the golden touch, though he warns Midas it's a very bad idea for a heavenly gift. Ceyx, a King: King, husband of Alcyone, and captain of a seafaring vessel. Dying at sea by Poseidon's wrath. His body is later carried ashore by Hermes and turned into a living seabird alongside Alcyone. Alcyone: Ceyx's wife and daughter of Aeolus, Master of the Winds. Warning for Ceyx's return to his departure, seeing fake visions of Ceyx as prompted by Morpheus, and eventually transformed into a seabird after Ceyx's body finally returned to her. Hermes: Son of Zeus. Give Ceyx body back to Alcyone. Later, Zeus accompanied to earth disguised as beggars to see what people really were like. [5]:77 Aphrodite: Goddess of Love and Beauty. Hear the from Ceyx at sea when his ship sinks. Send Iris, the rainbow, to the cave of Sleep, which will show Alcyone a vision of Ceyx. Erysichthon and his Mother: Erysichthon scorned the gods and found nothing holy. Was cursed by Ceres with an insatiable hunger after he cut down a holy tree. Erysichthon tries to sell his mother, who later turned back into a child by Poseidon's grace. Erysichthon finally eats himself, though the audience doesn't see it firsthand. Ceres: Roman Goddess of the Harvest. Roman equivalent to Demeter. She sends Oread to find Hungry so she can punish Erysichthon for cut off her tree. Oread: A Nyl Ceres sends to find hunger. Hungry: Command, or rather allowed, to latch onto Erysichthon forever. Orpheus: Man from Eurydice. Travel to the Underworld to retrieve Eurydice after her death. Hades agrees to her release on the condition that Orpheus doesn't look back at her as they walk out of the Underworld; what Orpheus does. He haunts the memory of losing his wife forever. Vertumnus, God of Spring/Time: An admirer of Pomona and disguises himself in various costumes to get close to Pomona. Tell the story of Myrrha to sway Pomona to love him. Pomona, Wood Nymph: A skilled gardener who refused to have a lover. Finally, Vertumnus falls after he went to his message and told him to be himself. Cinyras, a King: Father to Myrrha who is finally sleeping with her after being tricked by the Nursery while intoxicated and blindfolded Myrrha: Daughter of King Cinyras who Aphrodite has denied so many times that Myrrha was seized with a passion for her father. She eventually had three sexual encounters with her father, the third of whom discovered her identity during intercourse. She flees and her final whereabouts remain unknown. Nurses: A servant who agrees to help Myrrha have sexual relationships with her father. Phaeton: Son of Apollo, who after many years of neglect finally confronts his father, convinces Apollo to let him have control of the sun and burn the earth. Phaeton reveals his story to the Therapist. Therapist: A psychologist who follows a Freudian example and psycho analyzes Phaeton's story. Apollo: God of the sun, music and light. Father of Phaeton. At first he was reluctant to let his son drive his cart, but eventually gave in. Eros: Primordial god of love and lust. Portrayed as blind, winged and naked. Fall in love with Psyche: Psyche: The Opposite Character of Eros. Questions love's reason and eventually receives love. Goddess of pure beauty. Q&A: Narrators of the Eros and Psyche scene. Q just ask questions and A answer them. They discuss the relationship of love and the mind. Baucis: A poor woman and wife of Philemon. Together they offer their homes to Zeus and Hermes and are rewarded by being turned into trees to spare each other death. Philemon: A poor man and man van Together they offer their homes to Zeus and Hermes and are rewarded by being turned into trees to spare each other death. Several Narrators: Members of the ensemble who take turns telling various scenes. Character analysis Due to the mythical quality of the script, the players in the show often resemble archetypes instead of characters. [7] Miriam Chirico describes the work as enacting myth does not require that a credible character be created, but rather an emblematic figure that demonstrates a specific, identifiable human characteristic. [8] The story of Orpheus and Eurydice is told twice, each to emphasize their individual stories and act like mirrors with the reflection of stories of love and loss; the first is from Orpheus' point of view in Ovid's story of 8 A.D., then Eurydice's tale in 1908 inspired by German poet Rainer Maria Rilke. Orpheus is an archetype for strong human emotion and expresses it through poetry and music. Music relates to Orpheus' ability to move forward just in time, along with his feelings and mortal love. Although they can repeat, as they do multiple times in the scene, they can't quite turn back and be the same. Zimmerman closes in with the line, Is this a story about how time can only move in one direction? to bring light to Orpheus' struggles. [9] Phaeton tells his own story (not the case with most of the other stories). With the Therapist bringing a glimpse of Freudian psychoanalysis, Phaeton's relationship with his father can be seen in new ways: the father is asked to perform an initiation rite, to introduce his son to society, [and] to attribute him in a symbolic order. [9]:75 Because Midas frames the story at the beginning and returns at the end as a redeemed man, the play ends with a sense of optimism because of his transformation. The character Eros, although he achieves many of the characteristics of the more popular Cupid, is meant to symbolize more. In the play, A Psyche, intrribes why Q, Eros, is presented as naked, winged and blindfolded: he's naked to make our feelings transparent, he's winged so he can fly from person to person, and he's blindfolded to encourage us to see in each other's hearts. [8]:175 A, a narrator of the Eros and Psyche scene, says, He is blind to show how He take away our usual vision, our wrong vision, which depends on the appearance of things. [5]:69 Genre Since the *Metamorphosis* originated from literary texts, productions of Zimmerman's can be classified in the genre of Reader theatre. [8]:157–158 According to Miriam Chirico, Reader theatre offers a narrative text to an audience, for example, a poem rather than action that follows a typical playwright. Reader theatre generally follows the presentation form of rather than representative, which often relies on narrators to provide insight from an outside perspective to a T The presentation aspect creates a direct connection between the audience and the narrator. Readers theatre reduces cinematic devices, such as costumes, sets, and props, to concentrate on the story and the language. [8]:157–158 *Metamorphosis* follows these methods using several narrators, both telling and commenting the story, and language strongly rooted in the David R. Slavitt translation of Ovid. Compared to classic genres, *Metamorphosis* is a hybrid that has elements of various genres, including comedy, classic tragedy, and drama, but not necessarily limited to any of them. [9]:73 The play lends aspects of opera, as it uses visual and aural illusions and achieves it in simple ways. [9] Joseph Farrell praised Zimmerman for capturing the seriorcommunication elements of Ovid's stories better than in most adaptations. [3]:624 Style Based on myths thousands of years old, Zimmerman's *Metamorphoses* demonstrate their relevance and emotional truths. The play suggests people haven't changed to the point of being unrecognizable nearly two thousand years later. Zimmerman said, These myths have a redemptive power that they are so old. There is a comfort in the familiarity of the human condition. [8]:165 Zimmerman generally offers an objective point of view. An example is the Alcyone and Ceyx passage, when the audience learns of Ceyx's death long before Alcyone does. In terms of motives, *Metamorphosis* is more subjective, especially related to the theme of death and love. The play promotes death as a transformation of form rather than death as an absence, which is more typical in popular Western culture. [8]:159 A non-naturalistic play, *Metamorphosis* is presented as mythical rather than realistic. [8]:159 The use of myth lifts the individuals out of ordinary time and the present moment, and places it in mythical time—an ambiguous term for the timeless quality myths manifested. [8]:153 The setting of the play is not limited to just one particular place. For example, the pool on stage changed from the luxury pool of nouveau rich Midas, the sea in which Ceyx drowns, the food devoured by Erysichthon, Narcissus's mirror, a sink to hold Myrrha's tears, [and] the river Styx[3]:624 and that the pool, like the stories, has realistic thinking and is in space and suspended. [10] The plot was built as a series of vignettes, estimated overall by a few narrative devices. The opening scene essentially shows the creation of the world, or Cosmogony, sets up not only the world in which the next characters will live, but the world itself. As for a start and end within the stories themselves, King Midas frames them with his story of greed at the beginning and his redemption at the final moments of the play. After being as a terribly selfish man, the other stories of the play play tell and mask the lack of resolution within the Midas story. Finally at the end, Midas who by now is long forgotten and anyway unexpected - reappears, new from his quest with his recovering daughter, and on this note of love rewarded and love redeemed, the play comes to an end. [3]:626 By all the vignettes depicted, the audience is meant not to leave with the story of a few individuals, but rather to know the power of human transformation in all forms. *Metamorphosis* uses a combination of presentation and representative forms, including the Vertumnus and Pomona scene, both of which are performed and tell the story of Myrrha. Representation is used as a version of a story. For the most part, the play follows a linear technique by sequencing events in each individual story follows a rational chronological timeline. The Orpheus scene strays from this by repeating a section of the same scene numerous times to emphasize the paining of its loss. Zimmerman intended the play to build on a foundation of images. In a New York Times interview, Zimmerman said, You build an image, and the image begins to feed you. She said, When I approach a text, I don't do a lot of historical reading, it's an artificial world and I treat it as an artificial world. Miriam Chirico described Zimmerman's plays as theatrical of images and compared to the style of director Robert Wilson, Pina Bausch and Julie Taymor. [8]:152 Zimmerman uses the play as a poetic bridge between myth and modernism by creating a hybrid of ancient Greek and modern American cultures. [9]:71 *Metamorphosis* expresses common concepts and emotions, rather than focusing on individual characters. The central idea of *Metamorphosis* is the concept of change. To metamorphosis means the striking change in appearance or character of something. [12] Each story contains at least one example. The theme of change is expressed by the game's use of water. The set includes centrally placed pool, in which characters move and exit as they are converted. The water is used for different functions throughout *Metamorphosis*, and it is described as the most protean (illuminated: diverse or diverse) elements[3]:624 In transforming her early version of *Metamorphosis*, *Six Myths*, in its final form, Zimmerman's main change was the addition of the central pool. According to David Ostling, Zimmerman's picturesque designer, she was looking for the changing ability of water, its immediate nature, how it could go from yet violent and back to calm. [13] Zimmerman's play also investigates the causes of change in persons. What can make a person something completely different? The most common throughout *Metamorphosis* is love. At the same time, *Metamorphosis* warns of what happens when love is ignored. When Erysichthon has a tree, showing that he loves only himself, is turned into a man who is consumed by hunger and eventually eats himself. When the beautiful Myrrha scorches the love of her suitors, the goddess Aphrodite curses her to love her father. Discover, she flees to the wilderness, where the gods turn her to tears. [5] Zimmerman said that *[Metamorphosis]* makes it easy to enter the heart and also believes in greater change... that we can all transform. [4] Spectacle The primary feature of the set in *Metamorphosis* is the swimming pool, which generally sits the center of the stage and occupies most of the stage. The pool is central to all the stories, although its function changes. For example, during production it becomes a swimming pool, a basin, the River Styx of the Underworld and the sea. [5] The stage set consists of a platform bordering the pool, a chandelier hanging above, a large depiction of the sky on stage and right of the pool, and a set of double doors, at the top left of the pool. The stage was described as reminiscent of paintings by Magritte and the dream declares they evoke. [13] The costumes of the play are described as evocative of a general antiquity, but one in which such things as suspensions and trousers are not unknown. [3]:624 Actors wear costumes ranging from classic Grecian gowns to modern bathing suits, sometimes in the same scene. This juxtaposition of old and new is particularly striking in the story of Midas, in which he is shown lying on a smoking jacket and confronted by a drunken revelation in a half-gown with vine leaves in his hair. [13] Language The language in *Metamorphosis* sets out the mythical but comprehensive world on stage. Philip Fisher describes the myths as poetic and says that Zimmerman has a great vision and intrudes her sense of humour on a regular basis, often with clever visual or aural touches. [14] The comedy elements offer contemporary connections for the audience to the mythical stories. When an audience hears a clever interjection by Zimmerman, they can easily take in the experience of a well-written play. [14] Zimmerman's rhythm in the play establishes quick scenes and down-to-the-point dialogue, making it easy to follow. She doesn't leave much silence or breaks. This upbeat rhythm also appears within separate lines. For example, HERMES: The god of speed and distant messages, a golden crown above his shiny eyes, his slender staff held out before him, and small wings fluttered at his ankles: and on his left arm, barely touching it. she. [5]:45 A device known as dissonance is used strongly in this particular line. Dissonance is a subtle sense of disharmony, tension or imbalance within the words chosen in the play. [6]:86 Dissonance uses short, tense sounds, as in this example, the playwright uses them to the up-tempo rhythm the play. Stressed. Willy Schwarz composed the music, for which he received the 2002 Drama Desk Award for Outstanding Music in a Play. Schwarz also worked with Zimmerman in her plays *The Odyssey* and *Journey to the West*. [15] His music often indicates a change in the scene or accompanies specific moments, often one or more poetic speech. Finger symbic is used in the story of Midas, to indicate his footsteps after gaining the power of transforming everything he touches to gold. [5]:18 During the story of Phaeton, Apollo sings the aria Un Aura Amorosa of Così Fan Tutte by Mozart. Production history (Times and dates retrieved from the beginning of the script.) [5] World Premiere Production: Lookingglass Theater Co., Chicago. It opened at the Ivanhoe Theatre on October 25, 1998. Second Phase Theater production: The play's off Broadway debut was in New York City on October 9, 2001. This production was in rehearsal during the 9/11 attacks on the World Trade Towers. With the towers still smudging center and many people suffering losses, the production inspired considerable emotional response from the audiences. [9]:76 Broadway production: The debut was on March 4, 2002 at the Circle in the Square Theatre in New York City. Unlike previous productions, the Circle in the Square Theater uses a 3/4 push stage, meaning the audience is on three sides of the playing area. This relates to similar structures of the Greek and Roman amphitheatres. The audience was aware of members on the other sides of the stage, suitable for a show highlighting the value of shared cultural myths and the emotions they summoned. Although the play kept many of the Off-Broadway aspects of the show, it muted the incest scene between Myrrha and King Cinyras for the Broadway production. The Off Broadway scene has the pair shrinking and splashing enthusiastically in a much more intense and disturbing fashion; on Broadway, they rolled gently into the water. [9]:78 Margo Jefferson said that the performance style fell into an American yokiness form; his youthful charm and high energy were a way of deflecting and slowing down an emotionally heavy scene, but it had more resonance. [17] It closed on 16 February 2003 after a total of 400 performances. [18] This production was nominated for the Tony Award for Best Play in 2002, competing against Suzan-Lori Parks' *Topdog/Underdog* and Edward Albee's *The Goat, or Who is*



