

**Directed by Timothy Douglas**

Featuring Alana Arenas, Shawn Douglass,  
Nicolas Gamboa, Linda Gillum, Jessica Maynard, D'Wayne Taylor,  
Jake Szczepaniak, and Steve Wojtas

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Field Guide Created by Chelsea Keenan,  
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## Introduction

**Timothy Douglas, Artistic Director of Remy Bumppo**

Why set Stephen Wadsworth's translation/adaptation of Marivaux's CHANGES OF HEART (LA DOUBLE INCONSTANCE) in 1960s Chicago? This choice is primarily inspired by the necessity to provide a context for Marivaux's 18<sup>th</sup> Century France and his dedication to fully and deeply reveal the hard, yet healing lessons to be learned in the pursuit of Love. The Prince pursues Sylvia – a commoner - and in his naiveté, he abducts his beloved in hope of winning her over by showering her with the material privilege he has always known. To fully grasp the play's deeper layers and the corresponding lessons learned by its characters, it is essential that modern audiences understand the prickly circumstances individuals find themselves in when they cross class lines in the pursuit of Love.

In addition, it was important for me to further lean into Remy Bumppo's commitment to diversity and reflecting, whenever possible, the visceral dynamics of the greater community that surrounds us. Through the active practice of non-traditional casting we're able to tease out the deeper layers of Marivaux's tale and unleash subtler and more revealing truths.

In my estimation, America remains reticent to acknowledge the disparity between the classes, or even that there is a class system in America. It appears to me, however, that there remains a palpable awareness of the tensions that still exists between the races, which in my opinion is intertwined with perceptions of class. By setting our production in Chicago's 1960s, we are evoking a time where great social and political change is afoot – as it was in Marivaux's pre-revolutionary France. In particular, the emerging Civil Rights movement sparks a compelling curiosity surrounding the notion of other, and these evolving attitudes ignites the inspired revolutionary act of dating interracially.

Remy Bumppo artistic associates Shawn Douglass and Linda Gillum anchor our CHANGES OF HEART with their formidable talents, and join me in welcoming emerging Chicago artists Nicolas Gamboa, D'Wayne Taylor and Steppenwolf ensemble member Alana Arenas as we theatrically mingle class, race and culture – ably assisted by Remy Bumppo newcomers Jessica Maynard, Steve Wojtas and Jake Szczepaniak.

We continue this season exploration of **The American Evolution** at the swinging North Shore mansion of our 1960s Prince and his pursuit of the no-nonsense Silvia from the South Side as they navigate the treacherous roadmap of true Love and its corresponding desires – both real and perceived.

Remy Bumppo presents Marivaux's comedy of love, duality and transformation, and invites you to 'think with your heart, feel with your brain ... see differently'!

## Plot Summary

The Prince, a wealthy bachelor living in a grand palace, has fallen in love with Silvia, a poor girl from a small village. But Silvia already has a lover, the acrobatic and clever, but naïve Harlequin. In hopes to win Silvia's heart, the Prince visits her disguised as guardsman. When Silvia begins to feel affection for her guardsman, she asks him to leave, afraid of where her heart might lead. And so, in order to continue to see Silvia, the Prince abducts her.

The first act opens at the Prince's estate. The Prince and his friends plot to win Silvia's love from Harlequin and Harlequin's love from Silvia. After a few false starts, Flaminia, one of the Prince's chief confidants decides to befriend the young couple, winning their trust and gently prying them apart. But Flaminia gets more than she bargains for as she falls for the endearing Harlequin. Meanwhile, the Prince visits Silvia disguised as the guardsman and wins her heart over to him. Harlequin and Silvia are torn between their commitment to each other and their new lovers. When the Prince finally reveals himself, Silvia and Harlequin can reveal to each other their own Changes of Heart.

Remy Bumppo sets this production of Marivaux's classic in 1960s Chicago connecting 18<sup>th</sup> century issues of class to the more current struggle over race and wealth in America.

## Biography of Marivaux

by Jim Manganello, Artistic Assistant at Remy Bumppo



**Pierre Carlet de Chamblain de Marivaux** was born February 4, 1688, in the port city Le Havre, France. His father, Nicolas Carlet, was a port official, and his mother, Marie-Anne Bullet, was sister to a famous court architect. Because of the family's modest social position, little is known about Marivaux's young life. In 1713, he dropped out of law school after three years of unenthusiastic study, joining the intellectual set at the Parisian salons. There he met some of France's most influential people and secured his reputation as a fresh thinker and vivid writer. Upon his arrival, he immediately entered into the debate between ancient wisdom and modern genius, the "Quarrel of the ancients and the moderns," in which Marivaux became a strong voice for the modern. Against the Regency ideals of truth and beauty, the *modernes* advocated for a more human-scale perspective in literature. Unlike the classical authors of the past, they sought not to hand down great truths from the above, but to question everything in society: religion, essentialist philosophy, academicism in art, and so forth. However, unlike the Revolutionaries several decades later, they sought not to tear down the *ancien regime* but rather to retool it so that it could persist into the modern era.

Misfortune struck Marivaux in the early 1720s, as he plunged into bankruptcy and mourned the premature death of his wife Colombe. Through these difficult years, Marivaux had grown enchanted with a group known as the Italian Players who had set up permanently in Paris. The *commedia dell'arte* had been banished under Louis XIV, but was immediately called back upon the king's death in 1715. They rapidly became the main competitors of Paris' most prestigious theater, the Théâtre Français. But if the Théâtre Français was the arbiter of taste and refinement, the Italians appealed to Marivaux for their brazenness, their willingness to satirize, their standard characters embodied by a permanent group of actors, and their improvisational interludes. Eventually, the Italian Players invited Marivaux, with a couple other playwrights, to write for the company. Until then, Marivaux had written only a minor one-act, 1709's "The Cautious and Fair Father; or Crispin the Happy Trickster." His first work for the Italians, *Love and Truth* (1720), flopped. Later that year, they produced his imaginative *Harlequin Refined by Love*. Audiences responded warmly, and it became the writer's first great success. He took it as an omen that in the same year his five-act tragedy, *Hannibal*, flopped at the Théâtre Français—it was the only tragedy he would ever write. In 1721, the Italian Players expanded and formalized Marivaux as their in-house dramatist, a relationship that lasted for almost twenty years. His next big success would be 1723's *La Double Inconstance* (renamed *Changes of Heart* in the translation Remy Bumppo is producing). The play, a deconstruction and reconstruction of love, was first staged at court, then due to its popularity, it was revived for more public performances. Altogether, Marivaux wrote twenty plays for the Italian Players including *The Isle of Slaves* (1725), *The Game of Love and Chance* (1730), *The Mother Confidante* (1735), *False Confidences* (1737), and *The Dispute* (1747). Throughout this tenure, the actress "Silvia" became a muse of sorts for Marivaux. Her real name was Zanetta-Rosa-Giovanna Benozzi, but in the tradition of *commedia dell'arte*, she assumed the name of her character. Marivaux loved Silvia's ability to combine the *commedia* skill of sharing an emotion with the audience with a strong command of the playwright's language. If Marivaux was a sensation with audiences, critics of the period were less enthusiastic. Marivaux's fusion of *commedia* humor with a refined sense of the human psyche was an especially hard combination for the rationally-minded philosophes. Voltaire characterized Marivaux's plays as "weighing flies' eggs in scales made of spiders' webs." Diderot defined the term *marivaudage* to mean too much refinement of feeling. *Le Nouveau Mercure*, the prominent journal for which Marivaux himself previously wrote, criticized his obsession with the "metaphysics of the emotions." If this criticism wasn't shellacking enough, Marivaux was finally done in by the French Revolution, behind which he was plastered as a relic of the flippant past.

Marivaux's excavation didn't occur until nearly two centuries later, when some of the most forward-thinking French directors of the 1950s—Jean Louis Barrault, Roger Planchon, Patrice Chereau—mounted vibrant and often radical productions of the plays. Actresses were attracted by the plays' meaty female roles. Moreover, the very qualities that had prompted Voltaire, et al., to dismiss Marivaux as an unwelcome reminder of France's regency past appealed to modern directors' and audiences' hunger for a darker, more complex approach to love. True, Marivaux's almost fablistic plots followed almost exclusively the romantic machinations of the well-to-do. Given that milieu, however, his depiction of love is conflicting, political, almost violent. If in Moliere the

obstacle to love is almost always some external force (the father-tyrant), Marivaux sought out the internal impediment to love, and his plays are as much about that self-quest as about the entrances and exits of lovers and villains. In that way, Marivaux reaches toward modernity.

Marivaux's celebration in the English-speaking world was delayed yet another few decades, as in the 1950s most translations had been academic exercises, rather than theatrical projects. That changed in England with some vibrant and witty translations by Neil Bartlett and Timberlake Wertenbaker in the early 90s, and a little later in the States with the enormously well-received work of opera-director Stephen Wadsworth and Paul Schmidt (in collaboration with Dominique Serrand and his Theatre de la Jeune Lune). With Wadsworth's translation of *Changes of Heart*, Remy Bumpo makes another contribution to welcoming Marivaux as our contemporary. Marivaux's comedy is about love reconstructing itself across class boundaries in France before the Revolution. We transpose the play into a setting plagued by similar divisions—Chicago in the 1960s. In both France of the early 18<sup>th</sup> century and America of the mid-20<sup>th</sup>, love truly becomes the revolutionary act.

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## ***A Minute with Stephen Wadsworth***

*We talked briefly with the translator of *Changes of Heart*, Stephen Wadsworth. Wadsworth discusses Marivaux's language, his work as a director, and his connection to Remy Bumppo Artistic Director, Timothy Douglas.*



**REMY BUMPPPO.** What unique challenges does adapting Marivaux present to a contemporary writer?

**STEPHEN WADSWORTH.** His language is extremely suggestive, often suggesting more than it actually says. It's a sort of conversational poetry, and has been considered very hard to translate. I think the hardest thing about Marivaux's language might be that it encodes so much information about manners, morals, and change in the early Enlightenment. It's very 18<sup>th</sup>-century, and that seems distant to contemporary theater artists. The 18<sup>th</sup> century is my inner address.

**RB.** As an adaptor, do you feel more responsibility toward the contemporary audience or to the original playwright?

**SW.** To both equally. My mandate from the McCarter Theatre when they commissioned the first of these translations was: it must be immediately hearable by an American audience now and immediately speakable by American actors now. The challenge was to merge our language and that elusive 18<sup>th</sup>-century sensibility.

**RB.** You are both a writer and director—often directing your own adaptations. Do you start a project as a director or as an adaptor? Is your directorial vision encoded in your adaptation?

**SW.** I start as a writer, but I am thinking always as a director as well. It helps me edit, and the director in me is always parsing the style of the play no matter what I'm doing, looking for the way to do it that will bring the material most vividly to life for the audience in question.

**RB.** What in *Changes of Heart* has acquired new meaning over time? What has been lost to time?

**SW.** There are many assumptions the 1723 audience made, about their society and political culture, which rendered Marivaux's suggestive, shifting landscape clear—just as we see clearly into complex texts such as *Angels in America* or the work of Sam Shepard because of our having lived through the 60s or the onset of AIDS. There is a particularity about Shakespeare that requires penetrating reading and scholarship, but it doesn't make the plays less imposing to an audience in another century. In adapting these Marivaux plays I brought to the surface of the language things which lie beneath it in the original French, and I tried to do this without losing the elegance of the French.

**RB. Our Artistic Director, Timothy Douglas, speaks fondly of being your assistant director on the original production of your adaptation of *Changes of Heart* at the Mark Taper Forum in LA. What do you remember about Timothy from that time and what do you anticipate from him now?**

**SW.** I have always seen Timothy as a keen intellect and completely un-snobby. He really saw what was going on in the room too and loved being there, so he was really useful to me. He has catholic interests as a director and good taste in writing (my work excepted!), and there aren't too many people around who are as passionately inquiring about classic plays. I think Chicago and the company are lucky to have him. One time when I was really really tired I said to him, "Can I give you some good advice? Don't direct." I'm really glad he didn't take that advice....

## How to Be a Prince in Marivaux: from coercion to contract

by Jim Manganello, Artistic Assistant at Remy Bumppo

Eight years before the premiere of *Changes of Heart*, Louis XIV of France died. It was 1715, and Louis' reign had extended to a whopping 72 years. Upon his death, the crown passed to his five-year-old great-grandson, but as Louis XV was just five years old, any real power passed for the time being to the a Regent protector, the Duke of Orleans. The departure of such a long-reigning monarch combined with the absence of any new king to speak of sparked a fervent period of re-evaluation of the monarchy in France. In the relationship between the Prince and Silvia in *Changes of Heart*, one finds a negotiation between the old form of monarchy and that which Marivaux wished to come.

What characterized the old, Louis XIV-style mode of kingship? Louis was one of the most famously autocratic monarchs of modern history. He was able to achieve such firm control because of his position at the convergence of several trends in the West. First, there was the legacy of the Roman empire, in which the emperor served as sole legislator. This strand was bolstered in Christendom when one of those emperors, Constantine, joined the Christian church in 312 AD—thus shrewdly counting God among his supporters. (We still hear echoes of this claim to "divine right" in American politics today.) Finally, Louis XIV had the benefit of the Western Renaissance, through which a cult "personalism" arose, allowing the monarch to further glorify his status as a man through portraiture, writings, and other media. As a symbol of his status as both great man and quasi-god, Louis promoted himself as *Le Roi Soleil*, "the sun king," and had artists create an entire visual code associating his monarchy with the sun—perhaps the first concerted effort at what we'd today call "visual branding"! It was this Louis who famously declared, "l'Etat, c'est moi!" (I am the state!) And he lived up to the declaration by weakening all rival sources of authority: pope, court, parlement, estates, offices, municipal councils, etc.

One of the great patterns of history is that absolute monarchy suffers a good deal from the monarch's death—in that, at least, they are proved fallible. And so it was with the death of Louis XIV. After Louis' death, a deistic philosophy of kingship began to replace the old theistic one. The abbé de Saint-Pierre expressed this new way of thinking like this:

A great State can be thought of as a huge machine that the King should operate by means of different springs of different sorts. It is therefore necessary for him who is to become king to know the main parts of his machine. No more blithe disregard of one's subjects: a king had to keep the pulse of his nation and act responsibly according to what he found. The formulation taken by Marivaux, who before he was a playwright was something of a well-known social commentator, was less mechanistic. He believed that a monarch must derive power from love rather than from fear: Which is the prince who has the truth well attached to his throne? That is he who knows how to make liberal use of the fear and the respect that the majesty of his rank inspires; that fear and respect is the least of his rights, or rather they do nothing but support his beneficial rights. Fear, it is nothing more than the master; love, there is the King. In articulating his beliefs, Marivaux was one of the foremost *modernes* in the contemporary salon debate, the "Quarrel of the *anciens* and the *modernes*." The *modernes*, during this potentially reformist period, sought to reconstruct society according to more liberal criteria. They questioned everything from the monarchy to classicism, religion to literature.

This liberal thought should not, however, be confused with the more radical views that would lead to the Revolution at century's end. In fact, the *modernes* espoused these beliefs because they thought that only by reforming could the monarchy remain strong in the modern era— popular opinion simply would not sustain another demi-god like Louis.

For the more radical stuff, we must look nearly 50 years ahead to Jean-Jacques Rousseau's tract, *The Social Contract*. Rousseau tipped his hat to the idea that a monarch could be tamed away from base autocracy: "Much trouble, we are told, is taken to teach young princes the art of reigning," he admitted, then turned the table, "but their education seems to do them no good." By now familiar with the idea, shared by Marivaux, that the best kings were really those that sought love, Rousseau replied with what people had begun to intuit:

The best kings desire to be in a position to be wicked...: political sermonizers may tell them to their hearts' content that the people's strength being their own, their first interest is that the people should be prosperous, numerous and formidable; they are well aware that this is untrue. Their first personal interest is that the people should be weak, wretched, and unable to resist them.

But in the world of Marivaux's play, at least, we do have a "good prince"—one who seeks to treat his subjects as the real blood of his sovereignty. Even if sometimes that level of grace is hard for him to achieve.

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## Love in the 18th Century

by Jim Manganello, Artistic Assistant at Remy Bumpo

Love stories have existed for as long as humans have been around to tell them. Regardless of one's religious, political, or philosophical persuasion, most people at most times in most places seem to share the belief that love is generally good thing. But in Marivaux's France—as in America of the 1960s (see article [here](#))—love was undergoing a redefinition. In earlier plays, love and especially marriage was considered positive in itself, without necessarily referencing the lovers' opinions on the matter. That's why, for example, it is happy that in *A Midsummer Night's Dream*, despite Demetrius' recent cruelties toward Helena, the couple marries by play's end. For Marivaux, however, people had to bring their full selves to their partners in order for the bond to be healthy. As the Prince says in *Changes of Heart*, "The law that allows me to marry a commoner forbids me to use any coercion in winning her." While this law seems to only exist in Marivaux's parable, it is indicative of a general sense in the 18th century that true love required mutual respect and free choice.

One artifact that illustrates this shift is the proliferation of allegorical "maps of love" in the period. As science and arts grew further apart from each other in this "age of reason,"

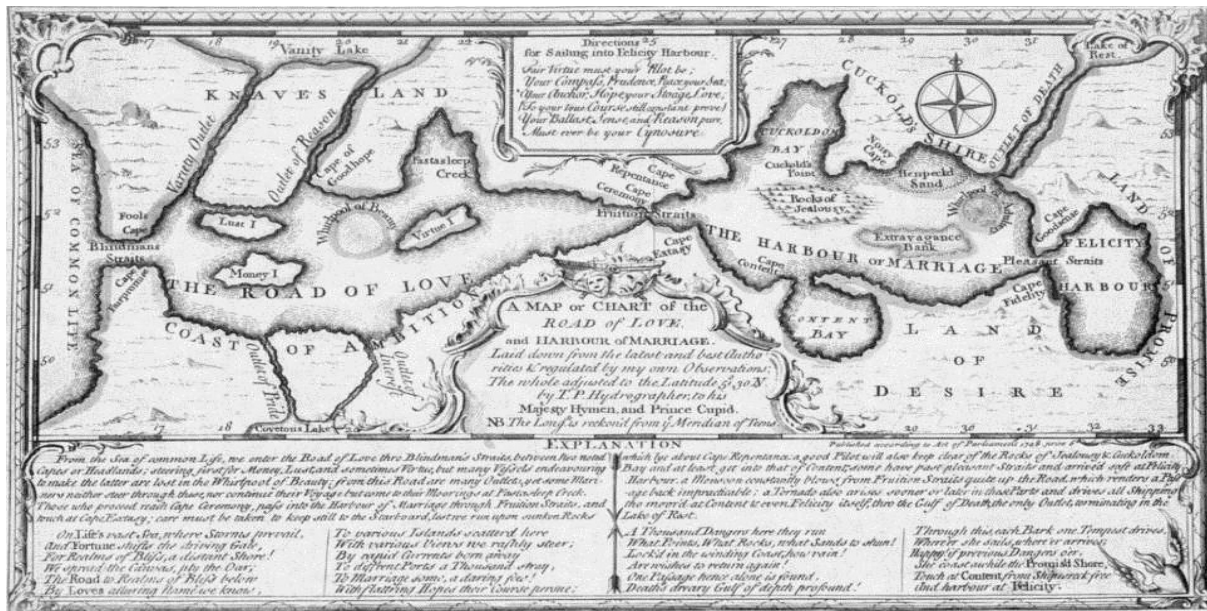


these maps tried to rationalize the unruliest of passions—the art of lovemaking.

The 17th century map by Mademoiselle de Scudery. The earliest map of love (*carte de tendre*) was sketched by the Mademoiselle de Scudéry in the 17th century. De Scudéry created the map in order to justify her status as an independent woman (“Mademoiselle” was her life-long, proud handle). Her map positions men and women on equal footing in romance. But though she sought to redefine female-male relations, she preserved a little old-guard Puritanism by remaining silent on the question of sex—the only implication is an off-map territory called the *terres inconnues* (the “unknown lands”).

A 1734 map, the *Carte de l'isle du mariage*, was similarly concerned with promoting new, liberal values of *plaisirs* and *liberté*.

Later maps were more explicit. In fact, their main purpose was as a tool for sexual education. This form of “geo-pornography” was epitomized in the Irish “guidebook” to *Merryland*. Although the book contained no actual map itself, it pointed the reader to a separately published gynecological map and identified locales previously unheard of by most—and definitely not spoken of: PDX (podex), LBA (labia), CLTRS (clitoris), VSCA (vesica), UTRS (uterus), HMN (hymen), MNSVNRS (mons veneris). Apparently, an edition with maps included was also published. But we only know this because, in 1745, a bricklayer bought a copy and, horrified, immediately reported the booksellers to the authorities. The attorney general prosecuted the publisher for publishing a “most obscene and infamous book of prints” and the plates and all unsold books were confiscated.



Robert Sayer's 1748 map.

The most well-crafted *carte de tendre* was produced by actual major mapmaker Robert Sayer in 1748. His is important because it associates the journey of matrimony with love (rather than social position, financial necessity, etc.). For that publication, he was greeted with a charge of distributing indecent erotic material. His map charts the journey of a “ship” between the ages of 15 and 33 toward the “haven of marital bliss.” Though it sticks to a fairly traditional moral code, it also seeks to show that the most fruitful marriage stems from full respect for one’s partner, and for their status as an independent person outside of the relationship.

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## Divided Chicago in the 1960s: a timeline

Remy Bumppo's production of Marivaux's *Changes of Heart* transposes the action from 18<sup>th</sup>-century France to 1960s Chicago, both deeply divided. In pre-revolutionary France, these divisions fell along the lines of royalty, aristocracy, bourgeoisie, and peasantry. In Chicago of the 1960s, class distinctions were highly delineated by race, as the struggle for empowerment and Civil Rights for all Americans raged on. Civil Rights has often been characterized as an exclusively southern phenomenon. But the Chicago experience provides a potent counter-proof.

Explore our timeline of these struggles in Chicago and some nearby cities in the North—and share your personal memories of these events or others by posting your thoughts below.

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### 1955: The murder of Emmett Till

Many consider the opening of the battles that would rock the 60s to be the brutal murder of Chicagoan Emmett Till. Though he died before the decade officially began, his murder carried most of the major demons that the North would confront in the coming years.

At age 14, Till traveled from Chicago to visit his relatives in Mississippi. The details of the exchange have been smudged in the controversy that followed, but in Money, Mississippi, Till had some kind of passing exchange with a 21-year-old white woman—accounts range from a whistle to sexual provocation to an innocuous “hello.” As a result, Till was removed from his uncle's house by the woman's relatives, then murdered and mutilated in a nearby barn and left to die. Emmett Till's mother, Mamie Mobley, had his remains brought back to Chicago. She later told Studs Terkel:

**I was successful in getting the body back to Chicago and it was then, when I looked at Emmett, I could not believe that it was even something human I was looking at. I was forced to do a bit-by-bit analysis on his**

**entire body to make really sure that that was my son. If there was any way to disclaim that body, I would have sent that body back to Mississippi. But it was without a doubt Emmett.**

Till's murderers were acquitted by an all-white jury, after the defending attorney prompted: "I am sure that every Anglo-Saxon one of you will have the courage to free these men." Of the murderers, Mobley said:

**What they had done was not for me to punish and it was not for me to go around hugging hate to myself, because hate would destroy me. It wouldn't hurt them.... I did not wish them dead. I did not wish them in jail. If I had to, I could take their four little children...and I could raise those children as if they were my own and I could have loved them. Now that is a strange thing to say, but I haven't spent one night hating those people. I have not looked at a white person and saw an enemy. I look at people and I see people.**

But such sentiments were not the norm. Emmett Till's murder crystallized the racial divisiveness of the time: the stereotype of the overly lusty black man, the contempt of the North for the South and vice versa, the inequities entrenched in the US legal system.

### **June 11, 1963: JFK outlines Civil Rights bill**

On the evening of June 11, 1963, President John F. Kennedy made a televised address to the nation in which he outlined a Civil Rights law. JFK had until this point generally treated Civil Rights more as a nuisance than as a worthy cause. But recent police brutality in Birmingham, Alabama—all of it shown on television sets around the nation—had grown too grizzly to ignore. On May 2, Birmingham's Commissioner of Public Safety Eugene "Bull" Connor, had sprayed high-power fire hoses and sent attacking German Shepherds at a parade of 1,000 marching schoolchildren singing "We Shall Overcome." Then on June 11, Governor George Wallace literally blocked the door to his alma mater, the University of Alabama, when it accepted two black students.

That evening, in proposing the most far-reaching civil rights legislation America had ever known, Kennedy forced the nation to recognize its deepest hypocrisies:

**We preach freedom around the world, and we mean it. But are we to say to the world—and much more importantly, to each other—that this is the land of the free, except for Negroes, that we have no second-class citizens, except Negroes, that we have no class or caste system, no ghettos, no master race, except with respect to Negroes?**

Now known as the Civil Rights Act of 1964, the act more directly banned arbitrary voter-registration restrictions and segregation in public.

### **June 23, 1963: Detroit Civil Rights march**

Though activism had largely been focused on the segregated South, the North was increasingly anxious to join the conversation. In Detroit, the Reverend C.L. Franklin (father to the famous vocalist Aretha) organized 200,000 marchers on June 23, 1963. Martin Luther King, Jr. delivered the keynote address, "Great March to Freedom," a prototype for the "I have a dream..." speech. A Motown Records release of the speech with tracks from the great musicians who performed at that day's rally became wildly successful, bursting both Motown and MLK onto the northern scene.

### **August 11, 1965: Watts riots**

Race riots broke out in Watts, a Los Angeles neighborhood plagued by high unemployment, drug problems, crime. Riots echoed through 11 other major cities in the summer of 1966. When a despondent Martin Luther King visited Watts in the wake of riots, he was heckled with shouts of "Uncle Tom." The episode had a profound effect on King. While walking through Watts' decimated streets, King remarked to his friend Bayard Rustin, "I worked to get these people the right to eat hamburgers, and now I've got to do something...to help them get the money to buy it."

### **August 5, 1966: Marquette Park riots in Chicago**

In late 1965, Martin Luther King moved into a dilapidated apartment on Chicago's West Side, from which he would spearhead Chicago's "open housing" initiative. In order to make clear that inequality was not just a Southern problem, King's Southern Christian Leadership Conference (SCLC) imported the South's tactics and songs. Just as they sent black members into segregated facilities in the South, they conducted large marches through all-white working-class neighborhoods in Chicago. It caused havoc. The Marquette Park riot on August 5, 1966, at which King himself was hit in the head by a thrown brick, was particularly ugly. Thousands of white counterprotesters sought to defend their turf by throwing bottles, bricks, rocks, etc. Up through a week after the initial event, gangs of white boys could be found circling the park, chanting (to the tune of the Oscar Meier Weiner song):

*I'd love to be an Alabama trooper  
That is what I'd really like to be  
For if I were an Alabama trooper  
Then I could hang a nigger legally*

All the racial hostilities that had been festering beneath Chicago's surface were suddenly forced to the top.

Here's a white Chicagoan, Jim Caprano, speaking to Studs Terkel about the day of the riots:

**I was sixteen when Martin Luther King marched through the park. That corner we just passed, I grew up on that block. One day I walked out of my house. I had just gotten my driver's license and was really excited. Dad said I could borrow the Chevy and I had a date. I was flying high.**

**There's the house! I couldn't pull the Chevy away from the curb because, in blocks around, there were buses. They were the size of the yellow school buses. But these were blue. I didn't know what was going on until I watched all those police officers get off in riot gear. It was the first time I had ever seen the riot helmets that became famous during the Democratic Convention in '68. They were forming up on my block in little platoons and double-timing down to Marquette Park.**

**My world changed that day. All of a sudden things I didn't understand happened. I grew up believing that this was part of America, with equal opportunity for all. That's what the Adrian Dominican nuns taught me at St. Rita, what my parents taught me. Here I was watching police going down to protect people who were trying to exercise free speech. I went down to the park to see what was going on. This was troubling, unsettling, and confusing.**

**I watched a car with two black people, who were unfortunate to be stopped by a red light. They were surrounded by a crowd of angry people. I watched a teen-age girl, who under other circumstances I might have thought was pretty, a girl I'd have liked to ask out on a date. I watched her jump on the hood of the car and start to kick at the windshield, yelling and screaming. Her face was twisted in rage and fury. I watched as cars burned and other things were set on fire. I remember the helicopters overhead. I had never seen them before, close up. The people standing around screaming and yelling.**

**...**

**My friends felt the same way I did, troubled. But a lot of the kids I grew up with were out there throwing rocks and bottles....**

**We had a great neighborhood in a lot of ways—pick-up baseball, Little Leagues, the YMCA swimming pool—we always expected that we wouldn't live here someday. We expected it to racially change and the neighborhood wouldn't be quote good anymore. That it would be a bad neighborhood. There was some sort of fixed time period when all of a sudden things would change and get bad. In their minds, it was linked to racial change.**

**There was fear. There were some who felt actual hate. But the majority, I think, simply felt fear that the cohesive neighborhoodness wouldn't be here any longer.**

**...**

**After the King march, the neighborhood went back to being what it was. Nothing changed immediately. In the interim, there had been other incidents. Marquette Park became the symbolic battleground in the war of the racists. It became to that war what Vietnam was to the fight against communism. It was the place where people of strange ideologies would come to do battle. The American Nazi Party, with**

**twenty-four members, opened up an office, just down this street. It was stuff of high visibility.**

...

**I have a black brother-in-law. Who would have thought, in 1966, when I stepped out my door and saw all those police in riot gear, that twenty-four years later, I'd still be living in Marquette Park and have nephews of a mixed race whom I love very much. My brother-in-law, my sister-in-law, and their children sleep over on occasion, as people in families do. We have a happy life as an extended family. Would that sixteen-year-old kid, a Marquette Park regular, ever dream it would come to this?**

### **1966: The Gautreaux project and housing**

In Chicago—where, as in the entire North, official segregation based on race was technically illegal—housing became the stage on which segregation played itself out. Starting in the 1940s, white mobs regularly attacked black families who tried to relocate from the slums into private houses or to the “projects.” That sounds funny to our contemporary ear, because “project” and “slum” have become largely synonymous in our era. That’s thanks to Chicago mayor, Richard Daley (the first). Initially, the projects were an attempt at integration, decent if simple housing, a few families to a building as in a normal apartment, and dispersed throughout the city, in neighborhoods white and black. In response to white discontent, Daley’s novel idea was to build enormous apartment blocks exclusively in already black neighborhoods, thus perpetuating—and intensifying—the “ghetto.”

One reaction against this state of housing disparity was the “Gautreaux Project.” In 1966, Dorothy Gautreaux initiated a class-action law suit alleging that the Chicago Housing Authority discriminated against African-Americans by placing them in historically black parts of town and therefore maintained “existing patterns of urban residential segregation by race.” The case was successful, and led to the creation of the Gautreaux Project, an effort to spread public housing into predominantly white neighborhoods. The program moved participants into private apartments scattered throughout the city and suburbs with no external signs that the recipient families were on welfare so they could integrate into their new neighborhood without stigma. The Gautreaux project has been criticized because some housing departments have seen it is an excuse to demolish housing projects, and some recipients have felt isolated, but overall, Gautreaux recipients have reported a high level of satisfaction, especially those who moved into suburbs. These families have enjoyed more success with employment, education, and safety.

### **April 4, 1968: The assassination of MLK**

As tension grew among conservatizing whites, Black Power militants, and Martin Luther King’s nonviolent resistance movement, King grew increasingly despondent. Speaking to his best friend Rev. Ralph Abernathy after violence broke out at his labor march in Memphis, King said, “Maybe we just have to give up and let violence take its course. Ralph, we live in a sick nation.”

One week later, on April 4, 1968, King was shot dead on his motel balcony. Enormous collective violence broke out in over 120 cities. In Chicago, entire portions of the West Side went up in flames. Mayor Daley ordered police to “shoot to kill” any arsonists.

Little Dovie Thurman, Chicago evangelist and community organizer, on the post-King assassination experience:

**When Dr. King was assassinated, that changed things. I had gone to the South Side for a meeting—me, my aunt, and a white lady. When it happened, we were in this church. They had just beat up this white priest down there and they was saying “Dr. King is dead.” When we got back to the North Side, a car got stickers that quick that said, HAIL, HAIL THE KING IS DEAD. And they had this Confederate flag flying outside the window. I got so angry. What was King saying? What was he talking about? Here he is nonviolent, always praying, and they beat him up and they put him in jail and now they killed him. I was saying, “Give me a gun, give me a gun, give me something.”**

**This is when I went into my supermilitant thing. I’m sick of white people. You try to help them, yeah, help them too, and look what they do to Dr. King. I just broke loose from all my white friends. I didn’t want to see them, I didn’t want to talk to them. All I wanted to do was get the one who killed Dr. King.**

**It took me three, four months before I could get myself reorganized. Finally, one of my white friends called me on the phone and said, “Don’t hang up.” She started talking: “Do you realize how many white people got beat up and died in those demonstrations?” She kept talking and she was crying. I knew this person. We had been very good friends. Her children and my children played together, ate together, we partied together. We demonstrated, we went to jail, we had fun—I cared about her and I didn’t like not being friends. I had never looked upon her as white before. I can’t hold anything when a person comes to me in a humble way. I said, “Maybe you’re right.” [Laughs.]**

**Then I had to begin all over again, do some soul-searching of my own. I hated not talking to my friends, ‘cause we went through a lot together. I had to cool it and take a little break.**

**I could see just how black folk who have not had this opportunity like me to see things—I could understand how they could have the hate, from what they had been through. Somebody needs to get the word over, that there is somebody else going through the same thing, that ain’t even black. It’s the system. There is somebody doing it to all of us, and you just don’t see them.**

## August 28, 1968: Democratic National Convention

In response to about 10,000 anti-Vietnam-War protestors in Chicago, Mayor Richard Daley put all 12,000 city policemen on 12-hour shifts. He called in 6,000 National Guardsmen. 7,500 Regular Army troops from Texas were imported specifically to deal with any uprising in the city's black community.

What transpired became an instant legend, broadcast for 17 uninterrupted minutes on national TV. Cops smashed cameras and abused journalists, spread tear gas indiscriminately; helmeted National Guardsmen beat down protesters with clubs and maces in front of Chicago's downtown Hilton Hotel.

Unsurprisingly, given the decade's previous racial battles, the response to Daley's repressive actions was widely disparate in Chicago's black and white communities. While only 16% of whites felt that Daley had used force out of proportion to the threat posed by protests, 63% of blacks did.

## Love in the 1960s

by Jim Manganello, Artistic Assistant at Remy Bumpo

*"Well, for kids to watch killing—Yes; but schtupping—No! 'Cause if they watch schtup pictures, they may do it someday!"*

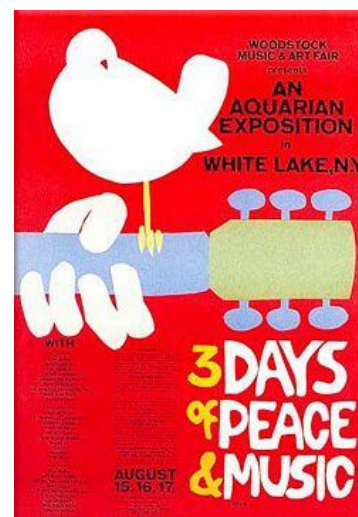
— comedian Lenny Bruce

In *Changes of Heart*, we glimpse how the politics and poetry of love was shifting in Marivaux's France (for more information, see [here](#)). In 1960s America, love was also undergoing a revolution of sorts. By setting Marivaux's romantic comedy in this more familiar decade, we hope to capture sentiments associated with "new love" in both eras. What was the landscape of love in the American 1960s?

After World War II, conformity permeated everything from homemaking to combating communists. But sex was the most taboo topic of them all. The Kinsey Reports—released in 1948 (on men) and 1953 (on women)—slammed the prevailing assumptions of the time. Over 1/3 of all men surveyed said they had achieved orgasm during a homosexual act. A huge majority had had premarital sex. So had over 50% of women, who also revealed regular patterns of masturbation. A gradual normalization of sexuality followed, expressed through magazines like *Playboy* and *Cosmopolitan*. It became apparent in the co-educationalizing of college dorms. And as the new decade began, the introduction of the popular new drug, the ever-demonized Pill, launched an irrevocable shift for the future of love. This shift was mostly associated with the newly ascendant youth movement in the country.

American teenagers were becoming wealthier, and with their increasing buying power in the world of, say, records and films, they demonstrated their preference for the exciting over the old, the sensual over the staid.

Music was often considered the hotbed of this new sensuality. Ever since Elvis first swung those hips, parents across the nation were terrified at the musical messaging targeting their children. Musicians often saw love and eroticism as their



antidote against a frigidly politicized environment. In the words of Janis Joplin, “My music isn’t supposed to make you riot. It’s supposed to make you fuck.” The “free-love” wave also began to embrace diverse forms of sexuality. Gay essayist Paul Goodwin:

**...queer life...can be profoundly democratizing, throwing together every class and group more than heterosexuality does.... I myself have cruised rich, poor, middle class, and petit bourgeois; black, white, yellow and brown; scholars, jocks, dropouts; farmers, seamen, railroad men, heavy industry, light manufacturing, communications, business and finance, civilians, soldiers and sailors, and once or twice cops. There is a kind of political meaning, I guess, in the fact that there are so many types of attractive human beings.**

But while all this might be considered mere libertinism, the “free-love” movement of the 60s was more than just unharnessed eroticism. It was an exploration the role sex and love plays in self-definition and how we bring that full self to our romantic partners.

### **Works consulted**

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