



L'APPARTEMENT
A SIDE-SPLITTING COMEDY
BY JOANNA MURRAY-SMITH

Audience Guide



OUR PLAYWRIGHT

Joanna Murray-Smith

Joanna Murray-Smith hails from Melbourne, Australia. She studied at Columbia University, New York. She was awarded a Commonwealth Medal for Services to Playwriting in 2012, and was made a Vice-Chancellor's Fellow at the University of Melbourne. **One of the most produced Australian playwrights internationally, Murray-Smith's work often centers the inner lives of women and their tension with the people and societies around them.** 2014's SWITZERLAND, about author Patricia Highsmith, is now being adapted for film, starring Helen Mirren.



Blending heightened poetic language with no-nonsense colloquialisms, Murray-Smith is a considered and thoughtful writer who carves out story beats with a clear sense of their rhythm. Murray-Smith's plays have been produced in more than three dozen countries, including productions on Broadway and at the Royal National Theatre in London, featuring actors such as Meryl Streep, Laura Linney, Dame Eileen Atkins, and Dame Diana Rigg, in the leading roles.

JULIA, a new play by Murray-Smith, commissioned by the Sydney Theatre Company artistic director Kip Williams, is a direct result of the speech given by then prime minister, Julia Gillard, to parliament on October 9, 2012. What is now known as the "misogyny speech", a feat of rhetoric and a viral sensation – *"I will not be lectured about sexism and misogyny by this man ... Not now, not ever"* – it burned into the Australian consciousness. For a moment, it felt like it might herald a social and political shift towards gender equity, not just in numbers, but in spirit.

Murray-Smith's play JULIA is a direct result of both events. It asks, how did we arrive at the misogyny speech? And what might Gillard have been feeling in those minutes, weeks, months before she changed her story by delivering it?

We at RTW look forward to reading JULIA. **We previously produced Murray-Smith's HONOUR in 2012.**

Other plays by Murray-Smith produced in the US:

HONOUR, 1995 (Playbox Theatre Company)

BOMBSHELLS, 2001 (Melbourne Theatre Company, written for Caroline O'Connor)

THE FEMALE OF THE SPECIES, 2006 (Melbourne Theatre Company)

NINETY, 2008 (Melbourne Theatre Company)

SONGS FOR NOBODIES, 2010 (Melbourne Theatre Company, written for Bernadette Robinson)

THE GIFT, 2011 (Melbourne Theatre Company)

HEDDA GABLER, 2013 [adaptation of Ibsen play] (State Theatre Company of South Australia)

SWITZERLAND, 2014 (Sydney Theatre Company)

AMERICAN SONG, 2016 (Milwaukee Repertory Theater)

THREE LITTLE WORDS, 2017 (Melbourne Theatre Company)

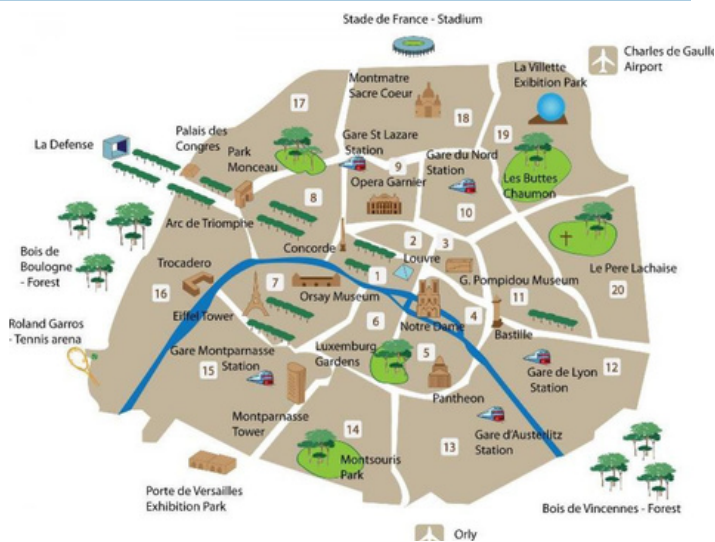
SERGE AND LEA'S PARIS

L'Appartement that Serge and Lea own is located in the 11th arrondissement, or the 11th for short. **The 11th is arguably the most trendy and sought-after area in Paris.** The district has a population of just over 145,000 residents, making it one of the most populous areas of any European city. The diverse neighborhood has a vibrant nightlife and plenty of street art around Rue Oberkampf and its surrounding streets. It's also home to the Opéra Bastille, the city's main opera house. Foodies and fashionistas flock to the boutiques and vogue restaurants around Rue de Charonne, part of the evolving shopping and dining scene in the cosmopolitan area between the République and Nation squares. Average property prices from \$1325.00 per square foot. **A modest 720 sq ft apartment on Île de France (the 11th Arr.) could cost a buyer only slightly less than \$1,000,000!**

THE 11TH, OR ONZIEME



ARRONDISSEMENTS (DISTRICTS) OF PARIS



PARISIAN & FRANÇAIS-AFRICAIN IMMIGRANTS

Many Africans moved to France after decolonization. European economies needed affordable labor and African workers were attracted by the prospect of jobs. The 4 million immigrants in France comprise 8% of the population. There were 54,000 persons of African nationalities, excluding Algeria, Morocco, and Tunisia, according to the 2009 French census. Countries of origin in sub-Saharan Africa include Burkina Faso, the Democratic Republic of the Congo, Guinea, Cameroon, Mali, and Senegal.

Popular Français-Africain arrondissements:

- Canal St. Martin. 10th arr.
- La Defense. 16th arr.
- Ternes. 17th arr.
- Montmartre. 18th arr.
- La Villette. 19th arr.
- Belleville. 20th arr.

There are many varieties of French, or Français Africain, spoken by an estimated 167 million people in Africa as of 2023. Français Africain-speakers account for 51% of the French-speaking population in the world (mostly as a second language) spread across 34 countries and territories.

Sources: [Source: pubmed.ncbi.nlm.nih.gov/12341902/solosophie.com/11th-arrondissement-paris/](https://pubmed.ncbi.nlm.nih.gov/12341902/solosophie.com/11th-arrondissement-paris/)

THE MAPUCHE

The Mapuche people (*Mapu = earth, Che = people*) are the **largest indigenous group in South America**. The Mapuche live primarily in south-central Chile, southwestern Argentina, and parts of Patagonia. Archaeological finds have shown that Mapuche culture existed in Chile and Argentina as early as 600 to 500 BC. Today many of the Mapuche have migrated from rural areas to the cities of Santiago and Buenos Aires for economic opportunities.



Sources: mapuche.nl/english/mapuche.html
en.wikipedia.org/wiki/Chemam%C3%BCll
antropologia.uc.cl/todas-las-noticias/1027-genetica-y-lingueistica-se-combinan-para-explorar-las-raices-del-pueblo-mapuche

THE CHEMAMÜLL

Chemamüll is a **Mapuche word meaning wooden person**.
(*Che = people, Mamüll = wood*)

The chemamüll are **carved wooden statues, usually more than 6 ½ feet tall, that represent the stylized body and head of a human being**. Statues may have male or female features. The Mapuche used whole logs of either Patagonian oak or laurel for their chemamüll.

In pre-Columbian times, the Mapuche made chemamüll to act as headstones or grave markers. The Mapuche believed that chemamüll helped the deceased's soul reunite with its ancestors. This sculpture stood by the deceased during the funeral and was then erected over the grave. The widespread appearance of monumental phallic structures in pre-Columbian America reflect a regional emphasis on masculine sexuality and fertility.



THE CONTROVERSIES OF CULTURAL HERITAGE AND OWNERSHIP

What is Cultural Heritage?

Heritage is something that is inherited, passed down from previous generations. In the case of cultural heritage, the **heritage doesn't consist of money or property, but of culture, values, and traditions**. Cultural heritage implies a shared bond, our belonging to a community.

What is a Cultural Artifact?

A cultural artifact is any item that **contains important information about the people and the culture of a society**. A cultural artifact may be tangible, like an ancient tomb or it may be intangible, like a modern non-fungible token.

Laws Governing Prehistoric Cultural Artifacts

Laws vary widely from country to country. In the United States, the 1906 Antiquities Act laid the groundwork for later laws on archaeological and cultural heritage. The primary laws that impact indigenous artifacts today are the Archaeological Resources Protection Act of 1979 (ARPA), and the Native American Graves Protection and Repatriation Act of 1990 (NAGPRA). ARPA prohibits excavation without a permit on federal and Indian lands as well as trafficking in archaeological resources that have been illegally removed. NAGPRA is focused on the repatriation of human remains and ritual objects to tribes from any museum, institution or State or local government agency that receives federal funds. Other federal laws deal with the theft of objects from sites on government and Indian lands or damaging ruins or graves, considered destruction of federal property.

Five Reasons You Shouldn't Buy That Ancient Artifact

So why shouldn't you buy that ancient artifact on vacation? It has nothing to do with the "mummy's curse" and everything to do with **legal, scientific, and ethical issues**. Many people think there is no harm in collecting a piece of the past and that they are investing in history, but here's why they couldn't be more wrong:

1. **The object is most likely fake.** Fake artifacts have a long history around the world, as even the Romans were copying original Greek sculptures, and chances are the pot or statuette you find in a small town in a foreign country was produced for the tourist market.
2. **If it isn't fake, it may be illegal.** Buying and bringing antiquities back to your home country may be illegal.
3. **Its trade helps fuel international conflicts and wars.**
4. **It may have been procured from looting of archaeological sites.**
5. **It probably can't be donated to a museum.** Indiana Jones taught us that artifacts belong in a museum, and some collectors get tax breaks for donating their items. But since the 1970 UNESCO convention, museums have tightened their guidelines for what they can and cannot accept.

Up Next

RtW Br!NK

New Play Festival

May 18th & 19th

at Milwaukee Ballet's
Baumgartner Center for Dance
128 N Jackson St.

Featuring

Full length readings of

Black Bear Island

by Karissa Murell Myers
May 18 at 7pm

Tragedy Sound

by Karen Saari
May 19 at 7pm

And the return of

Br!NK Br!EFS

A collection of short plays

May 18 & 19 at 2pm

www.r-t-w.com/brink

