



GILGAMESH
TWO ACTS, 90 MINUTES
SOLO SPOKEN WORD
ADULT SITUATIONS

For Bookings:
 +1.8282.280.2718
 atellingexperience@gmail.com

David Novak's telling of Gilgamesh at the Provincetown Playhouse yesterday was a gorgeous combination of storytelling, theatre and sharing of thoughts about the nature of human existence woven together with the ease of a master performer.

—Regina Ress, NYC



**CITIZEN-TIMES
 THEATER REVIEW:**
**1-man 'Gilgamesh' is
 sparse yet lush**

By Jim Cavener

ASHEVILLE — David Novak is simply an exceptional storyteller, and his production of the renowned “Gilgamesh,” at North Carolina Stage Company is well worth seeing. The material is legendary, with elements from early mythology. But, it’s the presentation that distinguishes this tale-well told.

The world’s oldest known novel or ancient piece of quality literature, “Gilgamesh” was regarded as among the greatest literary creations for at least a couple of millennia, then was lost for another two or more millennia before being rediscovered in the 18th century.

Now, Novak is giving the classic a narrative telling in his usual exceptional way. This pared-down “Gilgamesh” is a single-voice piece.

The show features one actor-narrator, 29 bamboo poles in assorted assembly and a few clay shards in three piles across the front of the stage — no costumes or clutter, but discerning use of well-chosen music and light cues. Those light and music cues are especially remarkable given that actor Novak’s work is not scripted, and the technical staff



must simply listen carefully and sense when the changes are ripe.

Gilgamesh is a harsh monarch over the city of Uruk, in Babylonia, present-day Iraq. His exploits send him to meet a wild super-masculine figure, Enkidu, who joins the monarch in heroic endeavors leading to a strong emotional relationship between them. Enkidu’s tragic death changes the course of the narrative, sending Gilgamesh into deep despair and ongoing grief.

There are graphic erotic descriptions of sensuality, poetic but pointed and extraordinarily eloquent.

The second half of the story reflects on human immortality. Gilgamesh still mourns for Enkidu. Poetic construct, and awesome meter and cadence, coupled with this moving tale of lost love make for powerful theater.

Great theater needs something to see as well as to hear. Though simple, the choreography of Novak’s body propelled across the stage, coupled with the light and music cues as well as the use of bamboo and reed mats, is varied enough to rivet the attention both of sight and sound.