

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

ROBERT WILSON TOM WAITS WILLIAM S. BURROUGHS

the bLACK RIDer

THE CASTING OF THE MAGIC bULLETS

A MUSICAL FABLE

with MARIANNE FAITHFULL and MATT McGRATH



 **A.C.T.**
american conservatory theater

encore
arts programs

FROM THE ARTISTIC DIRECTOR

PHOTO BY KEVIN BERNE



Dear Friends,

Exactly ten years ago, I had dinner with the visionary avant-garde director Robert Wilson here in San Francisco to celebrate his honorary degree from California College of the Arts. Bob told me that although his work had been seen in virtually every corner of the globe, from Singapore to Paris, from Tokyo to Berlin, he had never staged a major work for the Bay Area. This surprised me,

because among the most vivid memories of my first season at A.C.T. was a major exhibition at SFMOMA of Bob's paintings and set designs. I felt sure that this city would be drawn to the gorgeous and moving visual theater of Robert Wilson, and I was determined to bring it here.

Ten years later, we are thrilled to be presenting *The Black Rider*. This production is a coproduction with London's Barbican Theatre, along with Cultural Industry, the British company that brought us *Shockheaded Peter*, and the Sydney Festival in Australia. *The Black Rider* represents an unprecedented collaboration of performers from the United States, Britain, and Europe, driven by the artistic vision of three major American artists: Robert Wilson, born and raised in Waco, Texas; singer/songwriter/composer Tom Waits, a California native who settled in Petaluma; and legendary Beat writer William S. Burroughs, born in St. Louis, Missouri, who wrote the libretto of *The Black Rider* before his death in 1997.

In keeping with many A.C.T. explorations over the past decade, *The Black Rider* is a groundbreaking new work based on a classic text, in this case the German story of a hapless clerk who makes a deal with the Devil to win his bride. This wry tale has been transformed by Wilson, Waits, and Burroughs into a magical Expressionist fable that is as breathtaking visually as it is haunting musically. When I sat in the audience in London during this production's first outing, I felt intensely proud to be an American. It was clear that Waits's plaintive and heart-stopping score grew out of the deepest American impulses, while Burroughs's deadpan commentary on the way life works was so immediate and alive that I understood why his memorial room at City Lights Bookstore continues to be filled with readers discovering the Beats for the first time. These revolutionary artists have transformed forever the way the world sees, hears, and feels; they are truly OUR artists, and I hope that when you go on the amazing ride that is *The Black Rider*, you will feel as exhilarated and awakened by the experience as we have felt in bringing it to you.

San Francisco is the *only* American stop for this landmark music-theater piece, and it is a great tribute to the generosity and artistic openness of this town, and of our coproducers, that we have succeeded in producing *The Black Rider* at A.C.T. In that spirit, we welcome you with great excitement to A.C.T.'s 2004–05 season. It is rich with possibilities, and we're delighted to have you with us!

Carey Perloff

Artistic Director, American Conservatory Theater

PLEASE JOIN US FOR THESE FREE EVENTS

at the Geary Theater

A.C.T. PROLOGUE

a conversation with an artist from the production

Tuesday, August 31, 5:30–6 p.m.

Geary Theater

AUDIENCE EXCHANGES

free postperformance discussions with the cast

Tuesday, September 7 (after the 7 p.m. performance)

Sunday, September 12 (after the 2 p.m. matinee)

Wednesday, September 15 (after the 2 p.m. performance)

For more information, please call 415.749.2ACT
or visit www.act-sf.org.

OUT WITH A.C.T.

a gathering of gay and lesbian theatergoers

immediately following the 8 p.m. performance

Wednesday, September 8

A BLACK RIDER SYMPOSIUM

New York Times senior cultural correspondent John Rockwell

discusses the life, work, and influence of Robert Wilson

7 p.m., Monday, September 27 (free admission, but tickets required)

AN EVENING OF WILLIAM S. BURROUGHS

benefitting A.C.T. and LitQuake

featuring Bay Area actors and writers reading from Burroughs's work

7 p.m., Sunday, September 19, at Café du Nord

Tickets \$15, available from TicketWeb and www.cafedunord.com.

THE BLACK RIDER

Back To The Source

The *Black Rider* is a story about making a pact with the Devil, about what people will do when they want something too badly. This tale has a long history in Germanic folklore, and obvious connections with the archetypal ambition of Faustus. Whoever sells his soul to the Demon Hunter receives seven magic bullets, which will not fail to hit their desired mark. If the bargainer finds another victim for the Devil, he will receive a fresh supply of magic bullets; if not, his own life is forfeit.

As “*Der Freischütz*” (“The Free-Shooter”), the story first found literary form in the *Gespensterbuch* (*The Book of Ghosts*). This collection of uncanny tales written and collected by Johann August Apel and Friedrich Laun (1810) became a central text of German romanticism. In this version, the heroine, Agathe, is shot by the marksman, who is thereafter confined to a lunatic asylum.

Der Freischütz’s scenic and musical possibilities immediately attracted the interest of German composers. Carl Maria von Weber first considered an opera based on the story in 1811, and returned to the idea in 1817. His completed work was triumphantly premiered in Berlin in 1821. The opera tapped into a swell of German patriotism, particularly following the defeat of Napoleon, but was also performed and translated throughout Europe. Weber largely follows the story as set forth in the *Gespensterbuch*, especially in the demon-infested conjuring scene of the stone circle in the Wolf’s Glen. In Weber’s version, however, divine intervention prevents Wilhelm from killing his bride and the opera ends with an exorcism.

The story also appealed to British Romantic authors. In 1816, Lord Byron and Mary and Percy Bysshe Shelley were in Geneva. “The season was cold and rainy,” Mary recalled, “and in the evenings we crowded around a blazing wood fire, and occasionally amused ourselves with some German stories of ghosts, which happened to fall into our hands. These tales excited in us a playful desire of imitation. Two other friends . . . and myself agreed to write each a story, founded on some supernatural occurrence.” The German stories were from the *Gespensterbuch*, and the response they inspired from Mary Shelley was, of course, *Frankenstein*.

Another remarkable British author, Thomas de Quincey, wrote a version of the tale called “The Fatal Marksman,” which was

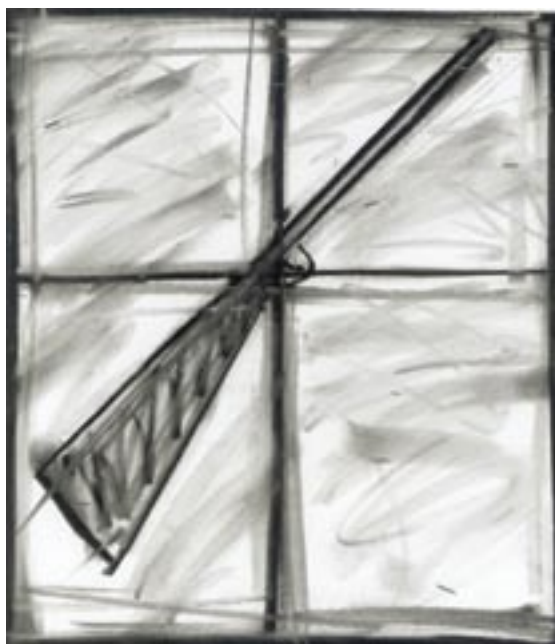
published in *Tales and Romances of the Northern Nations* in 1823. It is this version, with the tale told in the *Gespensterbuch*, that provides the source material for *The Black Rider*. The collaboration among Robert Wilson, Tom Waits, and writer William S. Burroughs premiered in 1990 at the Thalia Theater in Hamburg. Burroughs made the tale his own; as Waits explained, “Burroughs found some of the branches of the story, and let them grow into more metaphorical things in all of our lives every day that, in fact, are deals with the Devil that we’ve made. What is cunning about those deals is that we’re not aware we’ve made them. And when they come to fruition, we are shocked and amazed.”

Synopsis

Once upon time there was an old forester who lived with his wife and his daughter. And when it came time for his daughter to marry he chose for her a hunter, for he was getting old and wanting to maintain his legacy. But his daughter was in love with another and sadly he was not a huntsman, he

was a clerk, and the father would not approve of this union. But the daughter was determined to marry the man she loved so she said to him, “If you can prove your marksmanship as a hunter, my father will allow us to marry.” And so the clerk went out to the forest and he took his rifle and he missed everything he aimed at and only brought back a vulture. The father disapproved and it seemed hopeless, but the clerk was determined to triumph. So the next time he went to the forest the Devil appeared to him and offered him a handful of magic bullets, with these bullets he could hit all the game he aimed at even with his eyes closed. But the Devil warned him that “some of these bullets are for thee and some are for me.” And as the

wedding day approached, the clerk began to get nervous as there was to be a shooting contest and he was afraid he needed more magic bullets. Although warned that “the Devil’s bargain is a fool’s bargain,” he went to the crossroads and the Devil appeared as before and gave him one more magic bullet. On the day of the wedding, the clerk took aim at a wooden dove, and with the Devil looking on, the bullet circled the crowd of guests and hit its mark. Not the wooden dove, but his bride, his only love, and the clerk ended up in an insane asylum stark raving mad and joined all the other lunatics in the Devil’s carnival.



ROBERT WILSON TOM WAITS WILLIAM S. BURROUGHS

the BLACK RIDER

THE CASTING OF THE MAGIC BULLETS

A MUSICAL FABLE

Direction, Set, and Lighting by Robert Wilson
Music and Lyrics by Tom Waits
Text by William S. Burroughs
Original Musical Arrangements by Greg Cohen and Tom Waits
Costumes by Frida Parmeggiani
Dramaturgy by Wolfgang Wiens

with Marianne Faithfull and Matt McGrath

Associate Director Ann-Christin Rommen

Produced by BITE:04 and Cultural Industry.
Coproduced by American Conservatory Theater and the Sydney Festival (Australia)
and the private patronage of The Black Rider Circle.

THE CAST

(in order of appearance)

| | |
|---|--------------------------------------|
| <i>Wilhelm's Old Uncle/Duke</i> | Jack Willis |
| <i>Pegleg</i> | Marianne Faithfull*, Nigel Richards† |
| <i>Attendant/Warden/Bird/Wilhelm's Double/Ghost</i> | Monika Tahal |
| <i>Bridesmaid/Pegleg Double/Ghost</i> | Gabriella Santinelli |
| <i>Robert, a Hunting Boy/Man on Stag/Georg Schmid</i> | Nigel Richards*, Jake Thornton† |
| <i>Kuno, the Old Forester</i> | Richard Strange |
| <i>Bird/Messenger/Ghost</i> | Sona Cervená |
| <i>Young Kuno/Warden/Bird/Ghost</i> | Jake Thornton*, Robert Parsons† |
| <i>Anne, Bertram's Wife</i> | Janet Henfrey |
| <i>Käthchen, Bertram and Anne's Daughter</i> | Mary Margaret O'Hara |
| <i>Wilhelm, a Clerk</i> | Matt McGrath |
| <i>Bertram, the Forester</i> | Dean Robinson |

*At all performances except the matinees below.

†At the 2 p.m. performances on September 4, 8, 11, 15, 18, 23, 25, 29 & October 2, 6, 9.




THE MAGIC BULLETS

Bent Clausen—*Musical Director; Piano, Pump Organ, Toy Piano, Drums, Marimba*
David Coulter—*Associate Musical Director; Musical Saw, Stroh Violin, Mandolin, Ukulele, Banjo, Didgeridoo*
Thomas Bloch—*Glass Harmonica, Ondes Martenot, Cristal Baschet*
Terry Edwards—*Baritone Saxophone, Flügelhorn, Pocket Trumpet, Guitar*
Caroline Hall—*Trombone, Tuba, Bass Clarinet, Marimba; Rory McFarlane—Double Bass*
Jack Pinter—*Clarinet; Bass Clarinet; Tenor, Soprano, and Sopranino Saxophones; Flute, Bass Flute, Piccolo*
Kate St. John—*Oboe, Cor Anglais, Alto Saxophone, Accordion*

In addition, all musicians play percussion instruments.

Score Adaptation and Orchestration by Bent Clausen

ADDITIONAL CREDITS

| | | | |
|-----------------------------------|-----------------------------------|--------------------------------------|--|
| <i>Lighting Designers</i> | Heinrich Brunke, Robert Wilson | <i>Sound Engineer</i> | Steve Abbott |
| <i>Associate Costume Designer</i> | Robby Duiveman | <i>Technical Manager (Lighting)</i> | Richard Beaton |
| <i>Production Consultant</i> | Renate Finnigan | <i>Lighting Board Operator</i> | Vic Spashett |
| <i>Set Collaborator</i> | Peter Friedrich | <i>Lighting Technicians</i> | Jamie Andrews, Doug Currie, Helen Tuffin |
| <i>Sound Designer</i> | Nicholaj Aarup | <i>Costume Supervisor</i> | Jane Dickerson |
| <i>Assistant to Mr. Wilson</i> | Christof Belka | <i>Head of Wigs and Makeup</i> | Bernard Floch |
| <i>Executive Producer</i> | Michael Morris | <i>Women's Costumes by</i> | Karen Crichton |
| <i>Producers (U.K.)</i> | Louise Jeffreys, Griselda Yorke | <i>Men's Costumes by</i> | Jackie Hallatt |
| <i>Casting (U.K.)</i> | John Cannon CDG | <i>Wigs & Makeup Supervisors</i> | Campbell Young, Christopher Redman |
| <i>Casting (U.S.)</i> | Meryl Lind Shaw | <i>Flying Effects by</i> |  Flying by Foy, Ltd. |
| <i>Casting Associate (U.S.)</i> | Greg Hubbard | <i>Set Built by</i> |  Rocket Scenery, Ltd. |
| <i>Casting Assistant (U.K.)</i> | Lucy Clark | <i>Cloths and Props by</i> |  Souvenir Scenic Studios, Ltd. |
| <i>Production Manager</i> | Simon Bourne | <i>Production Photographer</i> | © Brinkhoff/Mögenburg, Hamburg |
| <i>Senior Technical Manager</i> | Steff Langley | | |
| <i>Tour and Company Manager</i> | Maggie Nottage | | |
| <i>Stage Manager</i> | Lorna Earl | | |
| <i>Assistant Stage Managers</i> | Penny Foxley, Sue Karutz | | |
| <i>Technical Manager (Stage)</i> | Martin Morgan | | |
| <i>Stage Technician</i> | Christian Lyons | | |

UNDERSTUDIES

For Janet Henfrey—Monika Tahal; *For Mary Margaret O'Hara*—Gabriella Santinelli
For Sona Cervená, Gabriella Santinelli & Monika Tahal—Janet Roitz
For Matt McGrath—Jake Thornton; *For Dean Robinson, Richard Strange & Jack Willis*—Robert Parsons

This production is also sponsored in part by

A.C.T. DIAMOND BENEFACTORS

Robert Mailer Anderson and Nicola Miner
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Mimi and Peter Haas
Roselyne C. Swig
Phyllis C. Wattis Foundation
Anonymous

San Francisco Chronicle

There will be one 15-minute intermission.

This production of *The Black Rider*, with English text, premiered at The Barbican Theatre (London) on May 21, 2004.
The original production of *The Black Rider*, with German text, premiered at the Thalia Theater (Hamburg) on March 31, 1990.

The stage performance rights throughout the world in *The Black Rider* are controlled exclusively by
St. Rose Music Publishing Co. Inc. on behalf of Mutrada Inc.

With thanks to James Grauerholz, Stefan Kurt, Werner Merz, Mary King, and the Thalia Theater.

Sona Cervená, Marianne Faithfull, Janet Henfrey, Mary Margaret O'Hara,
Nigel Richards, Richard Strange, Monika Tahal, and Jake Thornton are appearing with the permission of Actors' Equity Association.





AN INTRODUCTION TO THE UNEXPECTED

Robert Wilson's Theater of the Future

BY JESSICA WERNER

Susan Sontag has famously described her first experience of a Robert Wilson performance—the 1971 European premiere of his seven-hour *Deafman Glance* at Théâtre de la Musique in Paris, the production that catapulted Wilson to international acclaim—as eliciting “a shock of recognition.” Years later she recalled: “I was enraptured. I had never seen anything like it before, but it was what I had always longed to see without knowing it. I needed to experience theater with that rhythm, that intensity, that beauty.” Reactions to work as visually daring and epic in scale as Wilson’s can vary widely, yet this oft-repeated sensation of being at once overwhelmed by the heightened stylized beauty and bold originality of Wilson’s stagecraft, and also, incongruously, at home in his bizarre aesthetic has become a hallmark of many first-time Wilson audiences.

This power to simultaneously surprise and enthrall may help explain the unrivalled artistic influence and enduring appeal of Wilson’s work. More than 35 years into his career, he has single-handedly done more than any other contemporary American artist to change the way theater looks and sounds, and to challenge conventional notions of what is in fact conceivable within a proscenium. Even in late 1960s New York, where Wilson absorbed the experimental aesthetics of such artists as Merce Cunningham and John Cage and staged his own “silent operas”

and “dance plays” (his terms), his work was already heralded as a harbinger of the theater of the future. Richard Foreman wrote in the *Village Voice* of *The Life and Times of Sigmund Freud* (1969): “In this new Aquarian age, or in whatever new era we’re coming upon, this is the kind of theater we need.” Wilson was then just 28 years old. When his landmark opera *Einstein on the Beach* (a five-hour multimedia collaboration with Philip Glass that remains Wilson’s most famous work) premiered in 1976, theater critic Robert Brustein described it as “launching the theater into the unknown and the unknowable, in a way that makes our contemporary domestic plays look like ancient artifacts of a forgotten age.”

Today, with more than 100 original productions to his credit, Wilson is still questioning the limits and possibilities of performance, still searching for new ways to confront life’s mysteries through art, and to express art’s mysteries through life itself. Wilson himself has said: “The reason we work in the theater is to ask, ‘What is it?’ Not to say what *it* is.”

Even in today’s increasingly multimedia world, Wilson’s work remains marvelously unclassifiable, yet instantly identifiable. *New York Times* culture critic John Rockwell has written that “within the universe of avant-garde theater, at least, the term ‘Wilsonian’ means something almost as distinct as ‘Brechtian.’”

PHOTO OF *THE BLACK RIDER* AT THE BARBICAN THEATRE (LONDON) © BRINKHOFF/MÖGENBURG, HAMBURG

Defying traditional categories, Wilson's vast theatrical oeuvre represents the development and refinement of a new kind of hybrid stage work: one that showcases a rich and arresting visual vocabulary, an obsessive attention to light and shadow (Wilson likens his stage direction to "painting with light"), an emphasis on time as the primary influence on perception, and a nonlinear, associative approach to storytelling. He stands, according to *Guardian* theater critic Michael Billington, "at the tip of a large iceberg"—alongside such experimental performance giants as Peter Brook, Robert Lepage, and Pina Bausch—venturing forth to create the theater of the 21st century. Working with images on a grand scale, collectively their body of work remains theater's most sustained and spectacular argument against the text-bound limits of realism. "What [these artists'] success shows is that audiences are hungry for outsize experiences," says Billington, "something in which language, music, movement, and images coalesce to produce an event that works simultaneously on the ears, eyes, and emotions."

The theatrical wonderland that is *The Black Rider*—arguably Wilson's most accessible and popular show to date, a twisted musical fable created in collaboration with fellow American visionaries Tom Waits and William S. Burroughs—has all the trademarks of a genuine Wilsonian epic: an utterly seductive visual landscape aflame with saturated color, high-tech wizardry, mordant wit, distorted perspectives of line and gesture, and archetypal characterizations of our struggles with love, evil, and human folly—lit throughout with the hallucinatory intensity that is unmistakably Wilson's own.

"LISTEN TO THE PICTURES"

By his own description primarily a fine artist who works in theater (his drawings, paintings, and sculptures are shown in museum and gallery exhibitions around the world), Wilson's complex career is a direct expression of his manifold talents: He is a director, scenic and lighting designer (in fact the only top-tier American director to receive equal billing as a lighting designer), painter, sculptor, architect, video artist, performer, choreographer—and in his own theater productions often all of them at once.

Labeled as something of a one-man campaign to keep alive Wagner's dream of a *Gesamtkunstwerk* (universal artwork) that would demolish the borders between the discrete arts, Wilson has crossed and recrossed the boundaries that once separated the visual, musical, and dramatic arts with such fluidity and clarity of purpose that Rockwell has written, "The term 'theater artist' almost seems to have been coined for him. . . . It defines a director/designer so powerful that his vision overshadows all else onstage."

"I never understand how one can just be a director," Wilson has said, "because being a director you have to know something about lights, about dress, about makeup, you have to know something

about a chair, about architecture, about music, literature, and history, so that one thing leads to another. It's all part of one concern."

Not surprisingly, given his omnivorous mind, Wilson has commented that "the world's a library," indicating that ideas for the panoply of images he creates onstage come to him from sources as sundry as his window, his travels, his collaborators, his history, his memories, and even his fantasies. Indeed, Wilson's stage pictures establish themselves with the incandescent power of dreams: unexpected, indisputably original, and charged with personal, rather than objective, meanings.

Lauded as the successor to the Surrealists, he has produced some of modern theater's most defining and potent images: the two uneasy Victorians in *Einstein on the Beach* who, incarcerated in a carriage, slide across the stage to the sound of Glass's arpeggios; the blood-red medieval figure of Death creeping slowly across the dazzling white backdrop of heaven in his ballet *Le Martyre de Saint Sebastien* (1988); or the final moments of his 12-hour, 150-member-cast *The Life and Times of Joseph Stalin* (1973)—a line of apes emerging from a shadowy forest, watching in awe as a human couple dressed in silver 18th-century finery appears, the woman's parasol literally on fire as the curtain descends.

Wilson has said he deliberately creates such images to force audiences to view theater—and experience time—in a new and different way. His kind of theater encourages audiences to muse, reflect, and daydream, rather than follow a narrative thread. He admonishes theatergoers to "Go as you would to a museum, as you would look at a painting. Appreciate the color of the apple, the line of the dress, the glow of the light . . . the feelings they all evoke. Listen to the pictures."

Wilson scavenges for inspiration from innumerable cultural deposits: theatrical classics, newspapers, opera, pop songs, advertisements, and, increasingly in recent years, from world myths and fables: *The Black Rider*, which premiered (in German) at Hamburg's Thalia Theater in 1990, begins a trilogy that yields clues to his literary imagination, progressing from German Expressionism to Lewis Carroll's *Alice in Wonderland* and *Through the Looking Glass* (*Alice*, which premiered in 1992 at the Thalia, also with lyrics and music by Tom Waits), and finally to the H. G. Wells-inspired time-traveling odyssey *Time Rocker* (1996, with music by Lou Reed).

CREATING PATTERNS IN TIME AND SPACE

Robert Wilson—who once said, "I hate the word 'religious' and I hate to see religion onstage; my real religion is light"—was born in 1941 in the Southern Baptist stronghold of Waco, Texas. By all accounts a rather withdrawn and strangely self-possessed boy,

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Wilson was clearly destined for something quite different from the southern life his God-fearing parents may have wished for him. At the age of 17 he was cured of a debilitating childhood speech impediment by an eccentric Waco dance instructor named Bird “Baby” Hoffman, who would become the inspiration for many of Wilson’s early works and the namesake of his first communal performance troupe (the Byrd Hoffman School of Byrds) and his nonprofit arts organization (the Byrd Hoffman Water Mill Foundation). (“She was probably the first artist I ever met,” Wilson has said.) Wilson’s offbeat creative streak and penchant for nonverbal communication were in evidence early. At Waco High School, he remembers submitting a silent piece to a drama competition: “Two people in white sat in a room. Now and then there would be a knock on the door. One of them would get up and open it, but there was nobody there. That was all. It became a key piece; I keep going back to it.”

After three years studying business administration (to appease his father) at the University of Texas in Austin, Wilson quit the South for New York in 1962 to study design and architecture at Brooklyn’s Pratt Institute. He had also discovered an interest and aptitude for working with brain-damaged and autistic children, whom he would tutor in various capacities for the following decade, and who would greatly influence his early theater.

Wilson was unimpressed by the mainstream theater he encountered in New York: “I went to see the Broadway plays

and musicals, and they didn’t interest me at all. I went to the opera and it wasn’t interesting either. And then I went to the dance and I liked it, particularly Balanchine and Cunningham’s work. I think what interested me was that they were architectural patterns arranged in time and space.” His visual idiom began to evolve within this context of 1960s New York cultural experimentation—minimalism, performance art, and happenings provided a fertile ground for artists, like Wilson, who shared such ambitions as smudging the barrier between art and life, exploring words as sound, and replacing fictional characters with everyday people performing ordinary activities, all according to new rituals of their own design. “There was an energy in New York then,” Wilson has reminisced, “certain things going on that everyone fed off—painters, poets, writers, dancers, composers, directors. [John] Cage liberated all of us.”

Many aspects of the visual vocabulary Wilson discovered then still survive in his work. He directs almost entirely visually and intuitively, communicating mostly through drawings, and what he calls a “visual book,” which is tantamount to the score in a Wilson endeavor. “Our theatrical language has been limited by literature,” he told *New York Times* culture writer Mel Gussow. “That is not to say that words are unimportant. But the ‘visual book’ doesn’t have to be subservient to what you hear.”

AN AMERICAN ABROAD

One notable—and, to many American fans, discouraging—aspect of Wilson’s theater career, that has only begun to change in recent years, has been the remarkable dialectic between Wilson’s near cult-figure status among European theatergoers and relative anonymity among even sophisticated American audiences. He is probably the most prolific theater artist in the world, routinely presenting up to a dozen new projects every year (directing and/or designing them all), in what many consider to be a deeply rooted American aesthetic—and yet he works almost entirely on the other side of the Atlantic.

Such a discrepancy has been predicated on the very different political circumstances governing American and European arts funding. As culture budgets have been slashed in the United States, Europe’s ambitious programs of public-sponsored theater have continued to back the leading experimenters and innovators of our time. Given the oversized environments Wilson creates onstage, and the time required to rehearse and design to his meticulous specifications (for example, a crew of 56, working three to four days in advance, are needed at every staging of *Einstein on the Beach*), European theater and opera houses have embraced—and funded—his work far more consistently and generously than their American counterparts.

France and Germany, in particular—both countries with state-subsidized theaters that are the envy of the world—have nurtured Wilson’s talent ever since the French government first embraced his work (in the form of a \$250,000 gift) in 1976, enabling him to present *Einstein on the Beach* that summer at the Avignon Festival. His first German residency followed in 1979 (to create *Death, Destruction &*



DRAWINGS FOR *THE BLACK RIDER* BY ROBERT WILSON

Detroit) at West Berlin's Schaubühne, and over the following 15 years some of his best work has been commissioned by Germany's venturesome public theaters, who at times even vie for the latest Wilson premiere.

Wilson has always been a devoted collaborator, and some of his finest works to date are the result of fruitful relationships with fellow explorers into the far reaches of visual and musical experimentation. Perhaps an unlikely trio at first glance, Wilson, Waits, and Burroughs found in each other kindred spirits for the fanciful journey through German Expressionism, Faustian gambles, and surreal whimsy that are the heart of *The Black Rider*.

Pitched somewhere between a vaudevillian nightmare and a cabaret fun show, with a plot based on Carl Maria von Weber's landmark 1821 opera, *Der Freischütz* ("The Free-Shooter"), *The Black Rider* is a contemporary (and thoroughly Wilsonian) retelling of this granddaddy of German Romantic operas. With its forest setting and tale of a forester who accepts magic bullets from the Devil to win the hand of his beloved in a shooting contest, the Bohemian legend possesses all the right elements to inspire Wilson's dreamlike idiom, Waits's wry, grungy sound, and Burroughs's drug-addled allegories and Beat reverence for the unexpected.

COME ON ALONG WITH *THE BLACK RIDER*
The Black Rider at A.C.T. marks the triumphant culmination of several years of international planning, casting, rehearsing, and staging. With an international cast of actors and musicians hailing from five different countries, *The Black Rider* is one of the most ambitious, multinational productions A.C.T. has ever launched. A coproduction with London's Barbican Theatre, where the show enjoyed an acclaimed run earlier this summer, *The Black Rider* will travel to Australia's Sydney Festival following its San Francisco performances.

The first major Wilson work to receive an extended run in San Francisco, *The Black Rider*'s grand scale and international collaboration team is representative of an adventurous career that continues to cross boundaries between art forms, ideas, and cultures themselves. Wilson's overriding emphasis on the emotional power of images, rather than language, may in fact enhance his work's intrinsic international appeal, allowing

it to reach across borders and into wildly disparate cultures much more easily than most language-intensive theater.

At age 63, Wilson is still relentlessly busy, with numerous projects simultaneously in various stages of development all over the globe. The past eight months are emblematic: La Fontaine's *Fables* at the Comédie Française in Paris (January 2004), Puccini's *Madama Butterfly* at Los Angeles Opera (February/March); the 14th-century Indonesian epic *I la Galigo* in Singapore, Amsterdam, Barcelona, Lyon, Rome, and New York (May-July), a Giorgio Armani retrospective installation in Rome (May), *The Black Rider* at the Barbican (June), and *China Moon*, his 11th annual summer fundraiser gala (July) at the Watermill Center, Wilson's six-acre property in eastern Long Island and home to his nonprofit arts laboratory, where multidisciplinary artists from all over the world convene every summer to study and inspire each other's creative process.

Watermill (also, ironically, funded almost entirely by non-American sources) has served as the birthplace of all of Wilson's theater projects for the last several years and, as he envisions the center's significant role in preserving his legacy after his death, it may be, of all his projects, the one closest to his heart. When asked to explain his vision for Watermill, and thereby his perspective on his trailblazing career's present and future, Wilson is fond of relating a story from his days as an architecture student at Pratt, in his favorite class, taught by Sibel Moholy-Nagy:

She said one day, "Students, you have three minutes to design a city. Ready, go!" I drew an apple, and inside the apple I put a crystal cube. She asked, "What is that?" I said, "A plan for a city, like a medieval village where you had a cathedral in the center." The crystal cube was the core and could reflect the universe. I've often gone back to think about that, about how our cities need centers where people can go for enlightenment, education, pleasure. The most important thing I learned from this class was how to see the big picture quickly. Theater, like design, has to be about one thing first, and then it can be about a million other things. ■





ROBERT WILSON (*Direction, Set & Lighting*) was born in Waco, Texas, and educated at the University of Texas and Brooklyn's Pratt Institute, where he took an interest in architecture and design. Moving to New York in the mid 1960s, Wilson found himself drawn to the work of pioneering choreographers George Balanchine, Merce Cunningham, and Martha Graham, among other artists. In 1969 two of Wilson's major productions appeared in New York City: *The King of Spain* and *The Life and Times of Sigmund Freud*, which premiered at the Brooklyn Academy of Music.

In 1971, Wilson received international acclaim for *Deafman Glance*, a silent "opera" created in collaboration with Raymond Andrews, a talented deaf-mute boy whom Wilson had adopted. Wilson then went on to present numerous acclaimed productions throughout the world, including the seven-day play *KA MOUNTAIN* and *GUARDENIA TERRACE* in Iran (1972); *The Life and Times of Joseph Stalin*, a 12-hour silent opera (1973); and *A Letter for Queen Victoria* (1974). In 1976, Wilson joined with composer Philip Glass in writing the landmark work *Einstein on the Beach*, which was presented at the Festival d'Avignon and at New York's Metropolitan Opera House and has since been revived in two world tours (1984 and 1992).

After *Einstein*, Wilson worked increasingly with European theaters and opera houses. During this time, he created *Death Destruction & Detroit* (1979) and *Death Destruction & Detroit II* (1987). At the Thalia Theater in Hamburg he collaborated with Tom Waits and William S. Burroughs on *The Black Rider* (1990) and continued his alliance with Waits on *Alice* (1992). His most recent collaboration with Waits was an adaptation of Büchner's *Woyzeck* (2002), which toured internationally.

In addition to his work with Waits and Burroughs, Wilson has collaborated with a number of internationally acclaimed artists, writers, and musicians, including Heiner Müller, David Byrne, Jessye Norman, Allen Ginsberg, Laurie Anderson, Susan Sontag, Lou Reed, and Dr. Bernice Johnson Reagon. Over the last two decades, Wilson has directed and designed operas at La Scala in Milan, the Metropolitan Opera in New York, the Opéra Bastille in Paris, Zurich Opera, Hamburg State Opera, Lyric

Opera of Chicago, and Houston Grand Opera. In 2004 Wilson created a staged production of La Fontaine's *The Fables* for the Comédie Française in Paris, the second time in its history since 1680 that this legendary theater company, founded by Molière, has commissioned a special work. Shortly after, Wilson created an original theater work with music and dance based on one of the longest and most ancient sagas known to mankind, *Ila Galigo*, an epic poem from South Sulawesi, featuring a cast of Indonesia's finest performers and musicians. The production toured Singapore, Amsterdam, Barcelona, Madrid, Lyon, and Ravenna and will be presented at Lincoln Center in New York City in 2005.

A recipient of two Rockefeller and two Guggenheim fellowships, Wilson has been honored with numerous awards for excellence, including The Dorothy and Lillian Gish Prize for lifetime achievement, the Golden Lion for sculpture of the Venice Biennale, the National Design Award for lifetime achievement from the Smithsonian Institution, and election to the American Academy of Arts and Letters. Each summer Wilson develops new projects at his Watermill Center, a multidisciplinary arts laboratory located in eastern Long Island, New York, where he brings together an international group of artists in a collaborative and supportive environment. Currently work is underway to substantially renovate and expand the center. *Monsters of Grace*, Wilson's digital opera with Philip Glass, was the opening work in BITE at the Barbican in 1998. Since then, BITE has presented his productions of Strindberg's *A Dream Play* (2001) and *Woyzeck* (2002).



TOM WAITS (*Music & Lyrics*), a unique lyricist, composer, and raconteur, began performing in the late 1960s, inspired by a spell working as a doorman in a San Diego nightclub, where he saw a miscellany of acts and, by absorbing portions of an attendant down-market patois, developed his nascent songwriting talent. After appearing at the Los Angeles Troubadour "Amateur Hoot Nights," Waits was signed by manager Herb Cohen, who in turn secured a recording deal with Asylum Records. During the early part of his career, Waits released four albums—*Closing Time* (1973), *The Heart of Saturday Night* (1974), *Nighthawks at the Diner* (1975), and *Small*

Change (1976)—before the dividing line between life and art grew increasingly blurred as Waits inhabited the flophouse life he sang about. At this time, he became more influenced by Beat writers Jack Kerouac and Allen Ginsberg and by songwriter Bob Dylan. Waits's next three releases—*Foreign Affairs* (1977), *Blue Valentine* (1978), and *Heartattack and Vine* (1980)—unveiled a widening perspective, the latter two releases marked by their balance between lyrical ballads and upfront R&B.

In 1983, Waits's new relationship with Island Records signaled a new musical direction with the release of the radical and groundbreaking *Swordfishtrombones*. Exotic instruments, sound textures, and offbeat rhythms marked a content that owed more to Captain Beefheart and composer Harry Partch than to dowdy motel rooms. Waits also emphasized his interest in cinema with acting roles in *Rumble Fish*, *The Cotton Club*, *Down by Law*, and *Ironweed*, in the process completing the exemplary *Rain Dogs* (1985). Waits's next release, *Frank's Wild Years* (1987), comprised material drawn from a play written with his wife, Kathleen Brennan, and based on a song from *Swordfishtrombones*. The follow-up, *Big Time* (1988), was the soundtrack to a concert film. Waits continued his cinematic career with roles in *Candy Mountain* and *Cold Feet* and in 1989 made his theatrical debut in *Demon Wine*. "Good Old World (Waltz)" was the standout track from his 1992 soundtrack to Jim Jarmusch's *Night on Earth*. Waits's rhythmic experimentation came to fruition the same year on *Bone Machine*, considered by many his finest album. The following year's release of *The Black Rider* featured music from the stage play of the same name, a collaboration with Robert Wilson and William S. Burroughs. Waits also collaborated with Wilson on *Alice* (1992) and *Woyzeck* (2002).

A perplexing genius and cult figure, Waits maintained a recording silence through most of the 1990s, but made further movie appearances in *Dracula*, *Short Cuts*, and *Mystery Men*. He left Island Records in 1998, although his legacy was celebrated on the superb *Beautiful Maladies* compilation. After signing with independent label Epitaph Records, he released *Mule Variations* (1999). The album broke into the UK Top Ten and won a Grammy Award in the United States. Waits is hardly a prolific writer, and his recent work has increasingly been confined to theater and film soundtracks. His collaborations with director Robert Wilson have been of particular note, resulting in the release of two studio albums on the same day in May 2002: the romantic *Alice*, inspired by Lewis Carroll's books, and the bitter *Blood Money*, based on Georg Büchner's *Woyzeck*, which are two of Waits's finest yet most challenging recordings. As with most of his recent work, the albums were cowritten with his wife, Kathleen Brennan.

**I FELL ASLEEP
DOWN BY THE STREAM
AND THERE I HAD
THE STRANGEST DREAM...**

—*The Black Rider*



WILLIAM S. BURROUGHS (*Text*) was born in 1914 in St. Louis, Missouri, the grandson of the inventor of the Burroughs adding machine. In his early 30s, Burroughs traveled to New York, where he met Allen Ginsberg, Jack Kerouac, and his future partner, Joan Vollmer Adams. Burroughs took on the role of teacher, encouraging Kerouac and Ginsberg in their attempts to write fiction and poetry, but by his mid 30s Burroughs himself had still not begun to write.

At first indifferent to serious literary ideals, Burroughs was talked into writing *Junky*, a heroin-tinged autobiography, by his old friend Kells Elvins. Ginsberg arranged for its publication as a pulp paperback in 1953 under the pseudonym "William Lee." Burroughs followed this with a similar study of homosexuality, *Queer*, but this was too much even for the pulps, and would not be published for decades.

After Burroughs accidentally killed Joan Vollmer Adams in 1951 (in a tragically, drunkenly misguided attempt to enact for friends the fateful scene from *William Tell*), their son went to live with Burroughs's parents, and Burroughs wandered the world from South America to Tangier. While his New York friends were becoming a popular sensation as the Beat Generation, Burroughs was living in Tangier, where he wrote the hundreds of pages that would eventually become the novel *Naked Lunch*. The book made him an underground celebrity and is widely considered his best work.

A film of *Naked Lunch*, directed by David Cronenberg, earned Burroughs much attention in the early 1990s. He has been cited as an inspiration by many musicians, and both the influential London psychedelic-scene band The Soft Machine and the American 1970s jazz-rock band Steely Dan took their names from his writings. In 1992 Kurt Cobain released an album with Burroughs, *The Priest They Called Him*, in which Cobain plays electric guitar over Burroughs's spoken voice. In later years, Burroughs spent a great deal of time as a painter and calligrapher. He was also an animal-rights activist and environmentalist, and supported a Duke University foundation dedicated to the survival of lemurs. He died on August 2, 1997, at the age of 83.

PHOTO OF WILSON © BRINKHOFF/MÖGENBURG, HAMBURG; PHOTO OF WAITS BY JAMES MICHIN III; PHOTO OF BURROUGHS © JONBLUMB.COM

THE BEATS GO ON

BY PAUL WALSH

On October 7, 1955, the American cultural landscape shifted with seismic abruptness when Allen Ginsberg took the makeshift stage of San Francisco's obscure Six Gallery on Fillmore to recite from his new American epic, *Howl*. Inspired by a peyote-fed hallucination of the red-eyed monster Moloch wreathed in smoke on the upper floors of the St. Francis Hotel, Ginsberg raved in a new kind of poetic rapture about the realities of despair and the possibility of beatific joy. Ginsberg's friends and sometime lovers Jack Kerouac and Neal Cassady stood in the back of the room, chanting affirmations and tapping time on a jug of cheap red wine. "Yeah, man, go." This was the birth of Beat, or rather, its apotheosis. When Lawrence Ferlinghetti's City Lights Books published *Howl* the following year, it was met by a protracted pornography trial that brought notoriety and solidarity to this new school of American poetry whose only credo was "tell it like it is."

By this point, the handful of East Coast writers who had given birth to the Beat generation—Ginsberg, Kerouac, Cassady, and William S. Burroughs—had been hanging out together and writing for over a decade. In 1955 Burroughs was in Tangiers and had been for over a year, strung out on Eukodal, a synthetic form of codeine. He had been a sort of perverse criminal father figure to Ginsberg and Kerouac when the three patrolled the gritty environs of post-World War II Times Square together in the late '40s, searching for drugs and stories and sex. In 1951 Burroughs had killed his second wife at a

drunken, drugged-out party in Mexico while acting out the story of William Tell. He shot her in the side of the head. Later he acknowledged: "I am forced to the appalling conclusion that I would never have become a writer but for Joan's death." He published

his quasiautobiographical docufiction *Junky* in 1953 under the pseudonym William Lee, and his hallucinatory novel, *Naked Lunch*, in 1959.

Kerouac published his epoch-making novel, *On the Road*, in 1957. It became an overnight success and was followed in quick succession by a half-dozen more "stream-of-consciousness" novels, including *The Subterraneans* (1958), *The Dharma Bums* (1958), *Doctor Sax* (1959), and *Visions of Cody* (1960). Each espoused the beatitude of spontaneity and the metaphysical wonders of marijuana and Benzedrine.

Howl (1956), *On the Road* (1957), *Naked Lunch* (1959): these were the seminal works of a new generation and a new movement that was decidedly and outlandishly American. And it is to the decidedly American traditions of this movement that Robert Wilson turned when crafting the libretto for *The Black Rider*, anchoring this German folk play and tribute to German Expressionism in the renegade traditions of mid-20th-century American fiction.

Burroughs's personal legacy of bullets and lifetime of experimentation made him a natural to write the libretto for Wilson's *Black Rider*, though he was living out the final years of his life in sober seclusion in Lawrence, Kansas. And the angelic yearnings and gravelly voice of Tom Waits made him



I WANT TO BUILD
A NEST IN YOUR HAIR
I WANT TO KISS YOU
AND NEVER BE THERE
I'LL SHOOT THE MOON
RIGHT OUT OF THE SKY
FOR YOU, BABY
I'LL SHOOT THE MOON
FOR YOU

—*The Black Rider*

PHOTO © BRINKHOFF/MÖGENBURG, HAMBURG

Burroughs's ideal collaborator. Though of another generation, Waits, like those who came before him, celebrates the beatific visions of down-and-out late nights in America's outlaw streets. Deviant pleasures and discarded revelations speak of a humanity caught between atomization and apocalypse. Waits's songs are revelations, bemused prophecies, mystical adventures into the heart of an elusive America on the run from the stark realities of daylight. Like Burroughs and the Beats, Waits celebrates the madness of life in an exquisite pairing of words and visions that rebel against their meaning.

The Beat vision of mid-century America, and of those who followed after, was one of urban gambles strung together by miles of highway—a striking contrast to the ancient agrarian story of *Black Rider*, of the hunter and the devil and his silver bullets. This story, which had spawned opera in the European mold, now gives birth to a new kind of music-theater with a decidedly American flare and sound and feel. The contradiction between the openness of the wide and wild American road and the constrained darkness of a Teutonic forest creates a skewed and jagged dynamic that threatens to burst the borders of this makeshift backyard cabaret.

Here the postwar American aesthetic of unrestrained candor and freshness that grew up in the face of cold-war bureaucratic-speak, celebrating at the altar of spontaneity and preaching that “the first thoughts are the best thoughts,” proves how reminiscent it is of the inventive rawness and immediacy of the Expressionist poetry that dominated the German avant-garde in the years between the wars. Among the young radicals of Germany in the years between the wars, as among the Beats in the years following Hiroshima and Nagasaki, expression was everything and immediacy was all. Old assumptions and rules were thrown to the winds. Artists sought to give shape to what lies dormant within them, exploring extreme psychological states and disorienting emotional excesses in the quest for spiritual transcendence and hidden meaning. Created by people displaced within their own country and their own social order, Expressionist poems, plays, and films radiated a sense of mad disorientation and impotent rage. In this the Expressionists followed in the footsteps of the Symbolists, searching for a clue to the hidden meaning of the universe; and after them, by way of Abstract Expressionism, followed the Beats.

When he died 1997, Burroughs was eulogized in *Wired News* as a “junkie faggot, interdimensional voodoo tactician, and antediluvian comedian” and as “an icon of apocalyptic hipster cynicism.” The epitaph is fitting. Nearly half a century earlier, in his poem “On Burroughs' Work” (1954), Allen Ginsberg wrote:

A naked lunch is natural to us,
we eat reality sandwiches.
But allegories are so much lettuce.
Don't hide the madness.

The aesthetic that Burroughs exemplified and Ginsberg extolled in his poem was one of “actual vision & actual prisons, / as seen then and now.” It is a vision extolled by others of their generation and of generations before and later. It is this that gives particular vibrancy to the darkly enigmatic story within the story of *The Black Rider*: a German fable for all ages told in a decidedly American vocabulary.

Paul Walsh is A.C.T.'s resident dramaturg and director of humanities.

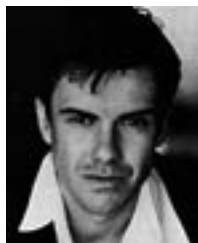
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PHOTO BY JEAN-BAPTISTE MONDINO



MARIANNE FAITHFULL (*Pegleg*), in 1964, at the age of 17, shot to fame with her first record, "As Tears Go By," which reached the top ten

and was the first song ever written by Mick Jagger and Keith Richards. As her singing career took off she also pursued an acting career, appearing on the London stage with Glenda Jackson in Chekhov's *The Three Sisters* (Royal Court Theatre, 1967) and as Ophelia to Nicol Williamson's *Hamlet*, in a production also starring Anthony Hopkins and directed by Tony Richardson (Roundhouse and film version, 1969). Her first film appearance was in *Girl on a Motorcycle* (1968). Her most recent film appearances have been in *Far from China* (2003) and Patrice Chéreau's *Intimacy*, which won the Best Film Award at the 2001 Berlin Film Festival. Faithfull has produced more than 20 albums. Her latest, *Kissin' Time*, was released in 2002 and included contributions from Beck, Blur, Jarvis Cocker, Dave Stewart, and Billy Corgan. In September 2004 she will release her new album, *Before the Poison*, with contributions from PJ Harvey and Nick Cave. Faithfull appeared at the Barbican in 2002 as part of the Only Connect season.



MATT McGRATH (*Wilhelm*) has appeared on Broadway as the Emcee in *Cabaret* and in *A Streetcar Named Desire*. Off-

Broadway credits include *What Didn't Happen*, *Hedwig and the Angry Inch*, *A Fair Country* (Lincoln Center), *Minutes from the Blue Route*, *Nothing Sacred*, *The*

The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.

Dadshuttle, *Escape from Happiness*, *Fat Men in Skirts*, *The Old Boy*, *Life during Wartime*, and *Amulets against the Dragon Forces*. Regional theater credits include *Mother of Invention* (Williamstown Theatre Festival), *Loot* (Williamstown, La Jolla Playhouse), *Raised in Captivity* (South Coast Repertory), *Distant Fires* (*L.A. Weekly* Award), and *Snakebit*. McGrath has appeared in the films *The Ballad of Bettie Page*, *The Anniversary Party*, *The Broken Hearts Club: A Romantic Comedy*, *Boys Don't Cry*, *The Impostors*, *Story of a Bad Boy*, 1999, *Colin Fitz*, *The Substance of Fire*, *Bob Roberts*, *The Dadshuttle*, and *Desperate Hours*. Television credits include "Gender Gap," "Frasier," "Now and Again," "Chicago Hope," "New York Undercover," "Winnetka Road," and the made-for-television films *Andersonville*, *Member of the Wedding*, and *Cruel Doubt*.



SONA CERVENÁ (*Bird/Messenger/Ghost*), a Czech-born mezzo-soprano and actress, began her career at the Musical Theatre in Prague, followed by the

Janáček Opera in Brno. Her international career began singing *Kontchakovna*, *Poppea*, *Erda*, and *Orpheus* at the Staatsoper in Berlin, recording *Carmen*, and appearing in London and Bayreuth. At Opera Frankfurt (1964–90), her roles included *Ulrica* in *Ballo in Maschera*, the title role of *Carmen*, *Azucena* in *Il Trovatore*, *Klytemnestra* in *Elektra*, *Kabanicha* in *Katya*, *Orlofsky* in *Die Fledermaus*, and *Geschwitz* in *Lulu*. She has also performed frequently in San Francisco, Los Angeles, Chicago, Vienna, Brussels, Amsterdam, Milan, and Paris and at the Salzburg, Glyndebourne, and Edinburgh festivals. Since 1990 she has performed at the Thalia Theater in Hamburg and in Paris, Vienna, Hong Kong, and Rio de Janeiro. She has

collaborated with such producers as Walter Felsenstein, Wieland Wagner, and Robert Wilson, with whom she has worked on five productions, including Janáček's opera *Osud* in Prague and Madrid (2002–03). Her autobiography was published in 1999.



JANET HENFREY (*Anne*), after a graduate year at Smith College sponsored by the English Speaking Union, trained at RADA in London

as part of that year's American class. She played *Mother Courage* in Paris in 1967, directed by Lee Breuer, who then returned to New York City to found the Mabou Mines company. Most recent theater productions include *Happiest Days of Your Life*, *Tartuffe*, *Home and Beauty*, *Orpheus Descending*, *Lettice and Lovage*, *Saturday, Sunday and Monday*, *The House of Bernarda Alba*, *Medea*, *The Good Person of Setzuan*, *Too Clever by Half*, and *Andromache*. She has appeared in the television films *As Time Goes By*, *The Singing Detective*, *Tipping the Velvet*, *Uncle Silas*, *Attila the Hun*, *The Worst Witch*, *Doomwatch*, *The Prince and the Pauper*, *Fatal Obsession*, *One Foot in the Grave*, *Alice in Wonderland*, and *Simon and the Witch*. Feature film appearances include *Les Misérables*, *Dragonworld*, *The Tamarind Seed*, *Reds*, *Mark Gertler*, *The Cook, the Thief, His Wife and Her Lover*, and *She'll Be Wearing Pink Pyjamas*.



MARY MARGARET O'HARA (*Käthchen*) is an artist, composer, and actor who graduated from Ontario College of Art and

Design in Toronto. She has exhibited her multimedia works in Canadian galleries,

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has worked internationally in graphic design, and has been an art instructor. Theater credits include touring with the improvisational comedy troupe the Second City Touring Company, plays at The Factory Theatre (Toronto), and performances in 2000 and 2001 at the Aspen Comedy Festival. O'Hara has also appeared in various films, most recently *Squeezebox*, and on television in *The Last Polka* and *Youkali Hotel*. Films also include *Stormy Weather* (the music of Harold Arlen) and *September Songs* (a tribute to Kurt Weill). Her 1988 album, *Miss America*, was released on Virgin Records UK. She has produced and composed film soundtracks and collaborated with innumerable recording artists.



ROBERT PARSONS (*Young Kuno/Warden/Bird/Ghost*) has also been seen at A.C.T. in *The Colossus of Rhodes*, *Buried Child*, and *Good*.

Regional credits include productions at the Alley Theatre (*Misalliance*), Berkeley Repertory Theatre and Arizona Theatre Company (*The Heiress*), New Repertory Theatre (*One Flea Spare*), and the Oregon Shakespeare Festival (*Cyrano de Bergerac*, *The Two Gentlemen of Verona*, and *Henry IV*). Bay Area theater credits include productions at the Magic Theatre, San Francisco Shakespeare Festival, San Jose Stage Company, Marin Theatre Company, Word for Word, Sacramento Theatre Company, Shotgun Players, The Z Studio, and TheatreWorks. Film credits include the independent features *Black August*, *Almost Famous*, and *God Is Lonely*. Parsons holds an M.F.A. in acting from Temple University.

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NIGEL RICHARDS

(*Robert/Man on Stag/Georg Schmid; Pegleg*) is a specialist in new musical theater writing; his European premieres

include *Napoleon*, *Floyd Collins*, *Hello Again*, *Songs for a New World*, *Charlotte Salomon*, *Cutting Edge*, *Property*, *Baby*, *Spend! Spend! Spend!*, the national tour of *China Song*, and *Mass*. Other theater credits include *Les Misérables*, *Martin Guerre*, *Macbeth*, *Ghosts*, *The Mikado*, *The Glass Menagerie*, *School for Scandal*, *Blood Brothers*, *Romeo and Juliet*, *Hair*, *The Marriage of Figaro*, and *Don Giovanni*. Richards's television credits include "Moon and Son," "Virgin Birth," and "Judge John Deed." Richards has been a soloist with the Twin Cities Gay Men's Chorus and has appeared in concert productions of *Carousel*, *Oklahoma!*, and *Les Misérables*.



DEAN ROBINSON

(*Bertram*) has appeared in New York in *The Cripple of Inishmaan*, *Swimming in the Shallows*, *Nora*,

The Chairs, *Perfect Crime*, *Dancing at Lughnasa*, and *Carnage*. As a member of the acclaimed Actors' Gang in Los Angeles, Robinson has appeared in *Peer Gynt*, *Woyzeck*, *The Good Woman of Setzuan*, *Orestes*, and Beth Milles's award-winning *The Imaginary Invalid*. For the Actors' Gang, he directed *Blood! Love! Madness!* and *Titus Andronicus* (both with Brent Hinkley) and *L.A. Tremors*. Also in California, Robinson has appeared in *The Illusion* (adapted by Tony Kushner), *The Servant of Two Masters*, and *The Resistible Rise of Arturo*

The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.

Ui, and he served for three seasons as a resident actor with the Valley Shakespeare Festival, appearing in *A Midsummer Night's Dream*, *Much Ado about Nothing*, *Romeo and Juliet*, and *The Comedy of Errors*. Selected film and television credits include *Bob Roberts*, *Bull Durham*, "Suddenly Susan," and "Party of Five."



GABRIELLA SANTINELLI

(*Bridesmaid/Pegleg Double/Ghost*) graduated from Northwestern University and Mannes College

of Music. Her London theater credits include *Jerry Springer: The Opera* (National Theatre, West End; Olivier Award for best performance in a supporting role in a musical), *Marching Song* (National Theatre Studio), *The Edible Woman*, *The Ghosts of Ruddigore*, *Iolanthe*, and *DuBarry Was a Lady*. Other theater includes *The Phantom of the Opera* (UK tour), *The Actor's Nightmare* and *Sister Mary Ignatius Explains It All for You* (Atlantic Theater Company), and *Arcadia*. Extensive opera credits include *La Bohème*, *Abduction from the Seraglio*, *Die Fledermaus*, and *The Magic Flute*. Santinelli appears in the film *Losing Isaiah* with Jessica Lange and Halle Berry. Original cast album and film soundtrack recordings include *Jerry Springer: The Opera*, *Harry Potter and the Prisoner of Azkaban*, *The Passion of the Christ*, and the *Lord of the Rings* trilogy.



RICHARD STRANGE (Kuno)

an actor, musician, and writer, in 1974 founded the proto-punk rock band The Doctors of Madness, with

whom he recorded three albums. During

the '80s he pursued a solo musical career and opened his multimedia performance art club Cabaret Futura in London's Soho. His theater work includes Yuri Lyubimov's *Hamlet*, *Murder Is Easy*, *Crimes of Passion*, *Thark*, *Humour*, *Satire*, *Irony and Deeper Meaning*, and *Beelzebub Sonata*. His television credits include *Bellman and True*, "William Tell," *Achilles Heel*, "The Blackheath Poisonings," "Married with Children," *Look at It This Way*, "Lovejoy," *My Friend Walter*, *The Bill*, "The Sean Hughes Show," *Deadly Crack*, *Dandelion Dead*, *Crocodile Shoes*, "Surgical Spirit," *Aristophanes*, "Game On!," "Men Behaving Badly," *Alice in Wonderland*, *Orpheus*, and, most recently, "Keen Eddie." Strange has appeared in the films *Morons from Outer Space*, *Mona Lisa*, *Batman*, *Robin Hood: Prince of Thieves*, *Rhapsody on a Windy Night*, *Soup*, *Guest House Paradise*, *Aberdeen*, *Dead Babies*, *Breathtaking*, and Martin Scorsese's *Gangs of New York*. In 2003 he toured *The Banquet* with Protein Dance and published his critically acclaimed autobiography *Strange: Punks and Drunks and Flicks and Kicks*. He also performed a one-man show using material from the book and his vast musical catalogue at the Edinburgh International Festival. He intends to perform a similar show while he is in San Francisco, at a venue to be arranged.



MONIKA TAHAL

(*Attendant/Warden/Bird/Wilhelm's Double/Ghost*)

trained at the Berliner Schule für Bühnenkunst. Her first appearance was

as a dancer in the film *Linie 1*, followed by work as an actress and singer at the Staatstheater Hannover (Wroclaw), Theater am Turm (Frankfurt/Main), and Kammertheater (Stuttgart). She first worked with Robert Wilson in 1988 on the premiere of *The Forest*

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and subsequently on Wilson's *Orlando*, *Alice*, and *The Black Rider*. Other work includes appearances at the Deutsches Theater (Munich), Théâtre du Châtelet (Paris), Wiener Festwochen (Vienna), and Brooklyn Academy of Music and in Amsterdam, Genoa, Seville, and Hong Kong. Her first operatic role was Pamina in *The Magic Flute*. Since 1995 she has sung with the Landestheater Coburg, where her roles include Irma la Douce, Metella in *Pariser Leben*, and Anita in *West Side Story*. She also frequently performs in concerts and recitals and appeared in the film *Luther*. Having already directed several other productions, she is currently directing a new children's musical, *Zwischen Rio und Shanghai*.

Arturo Ui, *The Iphigenia Cycle*, and, most recently, New York Theatre Workshop's *Valhalla*. He has appeared regionally in productions of *The Threepenny Opera*, *Of Mice and Men*, *Buried Child*, *Man and Superman*, *The Wild Duck*, *Heartbreak House*, *The Cherry Orchard*, *A Touch of the Poet*, *The Caretaker*, *A Streetcar Named Desire*, *Trojan Women*, *Macbeth*, *Hamlet*, *The Marriage of Bette and Boo*, *Other*

People's Money, *All the King's Men*, *The House of Blue Leaves*, *In the Belly of the Beast*, *A Flea in Her Ear*, and *The Rocky Horror Show*. Film and television credits include *The Talented Mr. Ripley*, *The Cradle Will Rock*, *The Out-of-Towners*, *Love Hurts*, *I Come in Peace*, *Problem Child*, "Law & Order," "Ed," and "Dallas." He is a cofounder of Aruba Repertory.



JAKE THORNTON

(*Young Kuno/Warden/Bird/Ghost; Robert/Man on Stag/Georg Schmid*) trained at the Guildhall School

of Music and Drama at the Barbican Centre in London. Theater credits include *The Lion, the Witch and the Wardrobe*, *The Game Hunter*, and *Aladdin*. Television credits include multiple appearances on "The Basil Brush Show."



JACK WILLIS

(*Wilhelm's Old Uncle/Duke*) has appeared in more than 150 productions throughout the United States. He is an associate artist

at Arena Stage in Washington, D.C., and has been a company member of the American Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Willis has appeared in *The Crucible*, *Art*, and *The Old Neighborhood*. His off-Broadway credits include *The Resistible Rise of*

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JANET ROITZ (*Understudy*) most recently performed her one-woman show, *A Tingle Tangle Cabaret*, for the 2004 San Francisco DivaFest

at the Exit Theatre. Other credits include featured roles in *Zachariah Mosley's Neon Blues* for the Magic Theatre, *Io: Princess of Argos* at Art Street Theatre, and *Making Mary* at the Dean Leshner Center for the Performing Arts.

THE MAGIC BULLETS

THOMAS BLOCH is acknowledged as the specialist in the rare instruments he plays: glass harmonica, ondes Martenot, and cristal Baschet (see www.chez.com/thomasbloch). He has given more than 2,000 performances in 30 countries and has taken part in more than 50 recordings in various styles as a musician or a composer. As a soloist, he has performed on the soundtrack of Milos Forman's *Amadeus* and with Radiohead, Alan Alda, John Cage, Paul Sacher, Michel Plasson, Myung-Whun Chung, and others. Concert performances include La Scala Milan, the Amsterdam Concertgebouw, the Warsaw Philharmonic Orchestra centenary, the Paris Opéra, and concert halls in New York, Philadelphia, Tokyo, Mexico, and Bogotá, among others. Bloch teaches ondes Martenot at the Strasbourg Conservatoire and is responsible for presentations at the Paris Musical Museum. He is musical director for the Evian Music Festival and received (with others) first prizes at the Paris Conservatoire and the 2002 Midem Classical Music Award for his interpretation of Messiaen on Naxos. He has recorded for Columbia, EMI, Harmonia Mundi, Philips, RCA, Sony

The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.

Classical, and Toshiba and has been an artist in contract with Naxos since 1998. Projects include collaboration with actor Isabelle Huppert.

BENT CLAUSEN leads the band and plays drums, vibraphone, piano, marimba, and banjo. A central figure on the modern creative music scene in Denmark, he started as a rock drummer but was soon drawn to modern jazz, new music, and world music. Over the course of 20 years he toured every continent and made many recordings with the internationally acknowledged Pierre Dørge's New Jungle Orchestra. In 2000 his career took a new direction when Tom Waits and Kathleen Brennan chose him as collaborator in the creative process of arranging the music for *Woyzeck* for the Betty Nansen Theatre. As music director, Clausen toured with this Wilson/Waits production in 16 countries. He has appeared on more than 60 albums, including Waits's *Blood Money* (2002) and *Alice* (2002). Clausen is mostly self-taught, but studied music and music theory at the University of Copenhagen. He has been creatively involved with productions at many Danish theaters and teaches at the Rhythmic Conservatory in Copenhagen.

DAVID COULTER's numerous live and studio collaborations as a multi-instrumentalist over the last 20 years have included work with The Pogues, Kronos Quartet, Talvin Singh, Nitin Sawhney, Sandy Dillon, Ed Harcourt, Test Dept., Peter Hammill, Vivian Stanshall, Joe Strummer, Roger Eno, Steve Nieve, Marc Ribot, Sarah-Jane Morris, John Harle, Hector Zazou, Michael Gira, and Lydia Lunch and the Ukulele Orchestra of Great Britain. He has created and composed soundtracks for numerous dance, theater, film, television, and radio projects, including Yolande Snaith, Protein Dance, and Le Ballet du Fargistan. Coulter also lectures

and runs workshops internationally (www.younggodrecords.com).

TERRY EDWARDS is a multi-instrumentalist who first achieved notice in 1981 when John Peel championed The Higsons, the band Edwards cofounded in Norwich (UK) while studying composition with Denis Smalley. He has subsequently released ten solo albums and played with Madness, Nick Cave, The Jesus and Mary Chain, PJ Harvey, Test Dept., Gallon Drunk, David Gray, Tindersticks, Julian Cope, and Serious Drinking. Bruce Gilbert, Robyn Hitchcock, James Johnston, and Madness members Bedders, Woody, Chrissy-Boy, and Kix Thompson have all played with Terry Edwards & the Scapegoats (some in David Bowie's Meltdown festival). During the past two years, Edwards has toured Japan and Australia with Snuff, Europe (including the Montreux and North Sea Jazz festivals) with the Jimi Tenor Big Band, and, most recently, Russia and the UK with Lydia Lunch. Notable performances include *Rialto* (for choreographer Charles Linehan) and duets with Alexander Balanescu and Marc Ribot (per->SON, Cologne). Current and forthcoming projects include interpreting English nursery rhymes for release on his own label, Sartorial, and appearances with Mark Bedford in BUTterfield 8 and with the Scapegoats.

CAROLINE HALL's previous theater work as an actor and musician includes *Pericles* at the Royal National Theatre, *The Threepenny Opera* at the Donmar Warehouse, *It's a Mad, Mad World* and *My Masters* at Shakespeare's Globe Theatre, and *Cabaret* at the Chichester Festival Theatre. A multi-instrumentalist (trombone, bass-clarinet, clarinet, flute, piano, vibraphone, accordion, percussion, and tuba), she has worked and recorded with many bands, playing, arranging, and

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composing in a wide variety of styles. These bands include the Jools Holland Big Band, Billy Bragg, The Happy End, and Salsa y Aché. Hall currently plays trombone with Klezmer Klub, teaches, and works as a session musician.

RORY McFARLANE began his musical career in 1983 as regular electric bass player for Richard Thompson, the legendary English folk guitarist and songwriter. He was sought for recording and touring by other songwriters, including Loudon Wainwright, Julia Fordham, and Tanita Tikaram, with whom he worked for several years. McFarlane started writing music for television in 1989 and has since composed numerous film, animation, and advertising soundtracks. In 1993 he became the regular double-bass player for Nigel Kennedy, touring and recording extensively with him for the next eight years. In 2001 McFarlane was invited to lecture and run workshops at Guitar Institute Basstech in London and began playing in West End shows, including *Bombay Dreams*, *Fame*, *Starlight Express*, *Les Misérables*, and *A Streetcar Named Desire*. He has recently recorded with Mercury Music Award-nominated minimalists Lemon Jelly and was reunited with Richard Thompson for U.S. and European tours and a live CD. McFarlane divides his time between performing on acoustic and electric bass and composing.

JACK PINTER has appeared with Ella Fitzgerald, Dave Brubeck, and Dizzy Gillespie and at jazz festivals across Europe with the North German Radio Big Band. He has recorded with such artists as Robert Fripp, Anastacia, The Stereo MCs, and Persian icon Dariush. He has played in orchestras in the United States, Germany, and Britain and been featured in eight West End theater productions. He has composed music for PBS Television and for the

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National Theatre (London), Manchester Royal Exchange, Nottingham Playhouse, Chester Gateway Theatre, and Salisbury Playhouse, among others. His musical adaptations of *The Pied Piper*, *The Sorcerer's Apprentice*, and *Tales from the Arabian Nights* have been staged by the Marlowe Theatre (Canterbury, UK) and the Orange Tree Theatre (Richmond, UK). He has been featured

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as a storyteller for the National Theatre, Lyric Hammersmith, and Glyndebourne Festival Opera. As an education associate of the National Theatre and an artist associate of Arts & Business, he devises and delivers workshops and seminars for children and business people. He also teaches creative music making at South Bank University.

KATE ST. JOHN was in the new wave chamber group The Ravishing Beauties,

spent eight years as a member of The Dream Academy, and played oboe and saxophone with Van Morrison for four years and on five albums. In 1991 she joined the All Saints label, singing and playing oboe with Roger Eno on *The Familiar*. Together they formed the eclectic improvisational ensemble Channel Light Vessel with Bill Nelson and Laraaji, recording two albums, *Automatic* and *Excellent Spirits*. Her solo albums *Indescribable Night* (1995) and *Second Sight* (1997) developed her cinematic style. St. John has played with many artists, including Nigel Kennedy, Blur, Kirsty MacColl, Morrissey, and Julian Cope. She has also produced Russian artist Boris Grebenshikov. In 1999 she musically directed a Nick Drake tribute at London's Barbican, where she also, in April 2004, arranged and performed in Hal Wilner's Nino Rota/Fellini tribute.

CREATIVE TEAM

HEINRICH BRUNKE (*Lighting Designer*) got his start in theater at the Staatsbühne Berlin with such directors as Boleslaw Barlog, Hans Lietzau, Dieter Dorn, and Wilfried Minks. In 1976 Brunke began lighting design at the Schauspielhaus Hamburg with Giorgio Strehler, Jürgen Flimm, Peter Zadek, Jérôme Savary, Luc Bondy, Karl-Ernst Hermann, Ulrich Heising, Arri Singer, and others. Work with Robert Wilson includes *the CIVIL warS*, *Medea*, *Death, Destruction and Detroit*, *Cosmopolitan Greetings*, *The Forest*, *King Lear*, *The Magic Flute*, *Don Juan Ultimo*, *Alice in Wonderland*, *Dr. Faustus Lights the Lights*, *Sickness Dead*, *Pelleas and Melisande*, *Orlando*, *Time Rocker*, *White Raven*, *Oedipus Rex*, *Alice in Bed*, *Lohengrin*, *Butterfly*, *Poe-Try*, and many exhibitions. He has also worked with such directors as Peter Stein, Hans Neuenfels, Wolfgang Engel, Jürgen Flimm, Achim Freyer, Christopher Nel,

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Hans Hollman, Götz Friedrich, Jürgen Kruse, N. P. Rudolph, Luciano Berio, Ruth Berghaus, La Fura dels Baus, Lucinda Childs, Giuseppe Frigeni, Klaus Gut, Bernard Sobel, and many others. Brunke has taught lighting design, created light objects, and worked in architectural lighting.

FRIDA PARMEGGIANI (*Costume Designer*) was born in Meran, Italy. Her career in theater and stage design began in 1974 at the Schaubühne Berlin. Later she moved more into costume design and worked with such famous directors as Beckett, Heller, and Bondy. In 1990 she was named the costume designer of the year by *Theaterheute*. She has worked with Robert Wilson since 1987. Some of her most important productions include Heiner Müller's *Quartett* in Stuttgart; Debussy's ballet *Les Martyrs de Saint Sebastien* at the Paris Opéra; *The Black Rider*, *Alice*, and *Time Rocker* at the Thalia Theater in Hamburg; and *Madame Butterfly* and *Lohengrin* for the Metropolitan Opera and the Bayreuther Festspiele. For the Salzburg Festival she designed the costumes for *Erwartung*, *Bluebeard's Castle*, *Pelléas et Mélisande* (coproduction with the Opéra Bastille, 1997), *Mitridate Re di Ponto*, and *Danton's Death*. She also designed the costumes for Gluck's operas *Alceste* and *Orpheo* at the Opéra de Châtelet in Paris. Her most recent collaboration with Robert Wilson was Wagner's *Ring der Niebelungen*, which premiered at the Opera House in Zurich and will be performed at the Opéra de Châtelet in Paris in 2005. She was named costume designer of the year by *Theaterheute* (Berlin) for her costumes for *The Black Rider*.

ANN-CHRISTIN ROMMEN

(*Associate Director*) studied theater, film, and television at Köln University. She worked as an assistant director at the Schauspielhaus Köln, where she met

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Robert Wilson in 1983. She began her long collaboration with Wilson on *the CIVIL warS* and since then has worked on more than 30 productions with him, including as codirector on such works as *Hamlet-Machine*, *Orlando*, *Hamlet—a monologue*, *Dreamplay*, and *Woyzeck*. She also has her own company, Condanza, which combines early music and contemporary dance. Condanza's work has been shown in festivals in Europe, Australia, and Asia.

WOLFGANG WIENS (*Dramaturg*) studied literature and drama in Berlin and Vienna and was a founder and director of a student theater in Frankfurt. Between 1965 and 1969 he was a dramaturg at the TAT Frankfurt and later became its artistic director. He has been a reader at the drama agency Verlag der Autoren. Since 1974 he has been a dramaturg (and sometimes director) at the municipal theaters in Hamburg, Frankfurt, Bremen, Cologne, and Berlin (Schaubühne), and since 1999 at the Burgtheater in Vienna. He has worked with some of the best-known German directors, including Luc Bondy, Andrea Breth, Jürgen Flimm, Klaus Michael Grüber, Claus Peymann, and Peter Stein. Beginning with *the CIVIL warS* (1984), he has worked with Robert Wilson on more than a dozen productions, including *Hamlet-Machine* (New York University), *The Black Rider*, *Alice* (Hamburg), *Orlando* (Berlin), *Hamlet—a monologue* (Houston), *Danton's Death* (Salzburg), and *Woyzeck* (Copenhagen). Wiens has written translations of classical (Shakespeare, Corneille, Molière) and contemporary (Susan Sontag, Arnold Wesker, Tennessee Williams) plays and adaptations of children's stories (Andersen, Dickens, Grimm, Twain).

LORNA EARL (*Stage Manager*) has worked on many West End (London) shows, including *Oleanna* (directed by Harold Pinter), Patrick Marber's *Dealer's Choice*, and *Buddy*. Her extensive work at the London's Almeida Theatre includes Neil LaBute's *The Shape of Things* and *The Mercy Seat*, *The Lady from the Sea* (directed by Trevor Nunn), and *The Tempest* (directed by Jonathan Kent). Other work includes stage manager for BITE:02–03, the Gate Theatre Dublin's Beckett Festival, and BITE:99, and production stage manager for the Gate Theatre Dublin at the Pinter Festival at Lincoln Center. She also regularly stage manages workshops for London's National Theatre Studio.

PENNY FOXLEY (*Assistant Stage Manager*) has worked on many West End (London) musicals, including *Les Misérables*, *The Phantom of the Opera*, *Miss Saigon*, *Cats*, *Starlight Express*, and *Tommy*. She has also worked on West End plays, including *Breaking the Code*, *Beyond Reasonable Doubt*, and *Glengarry Glen Ross*. In 2001 she toured Europe and the United States with Matthew Bourne's *The Car Man*. Prior to working on *The Black Rider* she was resident stage manager at the Barbican Theatre.

SUE KARUTZ (*Assistant Stage Manager*) served as the ASM for *The Black Rider* earlier this summer at the Barbican Theatre in London. Previous credits at A.C.T. are *The Threepenny Opera*, *The Invention of Love*, and *Edward II*. Other regional credits include productions at La Jolla Playhouse, South Coast Repertory, and the West Coast premieres of Lewis Black's *One Slight Hitch* and Jeff Mandel's *Johnny Boy* at the Falcon Theatre in Burbank. Off-Broadway, Karutz worked on *Howard Crabtree's When Pigs Fly*. She was a stage manager for three years on the national tour of *Les Misérables* and opened the

National Theatre of the Deaf's tour of *Under Milk Wood*. Other credits include work with the International Theatre Festival of Chicago, the Seven Devils Playwrights Conference, and the premieres of Buena Vista Pictures' *Pocahontas* and *Hercules* at the Chicago Theater. Karutz is a graduate of UC San Diego, UC Irvine, El Camino College, and the National Bartenders School.

COPRODUCERS

THE BARBICAN was officially opened in London on March 3, 1982, by HM The Queen, who described it as “one of the wonders of the modern world.” It was built as “the City's gift to the nation” by the Corporation of London at an historical capital cost of £161 million—equivalent to £400–£500 million today. Under one roof are housed a concert hall, two theaters, two art galleries, two public cinemas, and extensive conference facilities.

In 1995 John Tusa was appointed managing director with Graham Sheffield as artistic director. Under their leadership the Barbican is now recognized as one of the finest cultural destinations in the world. The truly international nature of our arts program and its vast range are what make the Barbican unique among arts institutions. It is not only the diversity of events but the interaction between them that is key—artists working across disciplinary boundaries but also across national and cultural boundaries. The “arts center concept” is alive and flourishing at the Barbican.

BITE (Barbican International Theatre Events) is the Barbican international theater, dance, and music theater program. Established in 1998, it is the only year-round international performing arts program in London. BITE is defined by the people we work with and the Barbican is proud that many international artists have come

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to consider us their home. Graham Sheffield and Louise Jeffreys, Head of Theatre, have brought to the Barbican Theatre (capacity 1,100) and the Pit Theatre (capacity 180) some of the most influential artists working in the world today, as well as those artists heading the race for the "greats" of tomorrow. Productions from any country, in any language, and with any performance art form are embraced in the BITE program, which, while insisting on excellence, introduces its artistic collaborators to an open platform. John Tusa, *Managing Director*
Graham Sheffield, *Artistic Director*
Louise Jeffreys, *Head of Theatre*

AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that

are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 270,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

Today A.C.T. is recognized nationally for its groundbreaking productions of

classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith, now serves 3,000 students every year. It was the first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory's distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large.



Carey Perloff, *Artistic Director* • Heather Kitchen, *Executive Director*

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Theater was founded in
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Elizabeth Brodersen,
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SYDNEY FESTIVAL is the premier cultural event in Sydney and one of the most prestigious and awarded festivals in Australia. Established in 1976, it harnesses all of Sydney's energy, scale, and splendor into a three-week celebration of dance, theater, visual arts, opera, and music from the classics to hip hop.

Every January the festival showcases the finest Australian talent alongside

acclaimed international artists and companies. The festival has presented many Australian premieres and commissions, including world premiere productions such as *Cloudstreet*, which subsequently toured to London, Dublin, Switzerland, and New York, and exclusive Australian seasons of international events such as the West End production of *Dance of Death* in

2004. Included in this year's program was John Adams's memorial to September 11, *On the Transmigration of Souls*, and in 2003 Osvaldo Golijov's *La Pasión Según San Marcos*.

Other companies and artists who have appeared in recent Sydney Festival programs include Théâtre du Soleil, London Sinfonietta, David Byrne, Philip Glass, Meg Stuart's Damaged Goods, Nam June Paik, Mark Morris Dance Group, La Fura Dels Baus, Les Arts Sauts, Twyla Tharp Dance Company, Royal Opera House Covent Garden, Asian Dub Foundation, Robert Lepage, Nederlands Dans Theater, and Ahmad Jamal.

In 2002, under the directorship of Brett Sheehy, an unparalleled program of events took the festival to new heights of awareness, innovation, and attendance. Sheehy will direct his fourth and final festival for Sydney in January 2005. Fergus Linehan, currently festival director of the Dublin Theatre Festival, has been appointed as director for the 2006, 2007, and 2008 Sydney Festivals. Brett Sheehy, *Festival Director*
Josephine Ridge, *General Manager*
Lissa Twomey, *Associate Director*

CULTURAL INDUSTRY is an independent, international production company based in London that produces and presents new work across a complete spectrum of the performing arts.

Established in 1987 by Michael Morris, Cultural Industry has been responsible for ongoing presentation of work in the United Kingdom by Robert Lepage, Pina Bausch, and La La La Human Steps and the production of special projects by Brian Eno, Laurie Anderson, Heiner Goebbels, and Robert Wilson, among many others, in a range of leading venues throughout the United Kingdom. Cultural Industry's current international touring production is the highly acclaimed *Shockheaded Peter*, which has now been seen across

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four continents and is currently being developed as a feature film. Forthcoming projects include the U.S. premiere of Fabulous Beast Dance Theatre's radical retelling of *Giselle* in New Haven (June 2004). *Giselle's* first UK outing will be next spring at BITE:05. Michael Morris is also, with James Lingwood, codirector of Artangel, which commissions and produces new work by exceptional artists in unusual locations. Past commissions include Michael Landy's *Breakdown* at the C&A building on Oxford Street, Alain Platel's *Because I Sing* at the Roundhouse, Jeremy Deller's *The Battle of Orgreave* in South Yorkshire, a UK tour of three new films by Cameron Jamie with live soundtrack music from the cult L.A. band The Melvins, and Giya Kancheli's *Imber* on Salisbury Plain. In 2002, Artangel celebrated a decade of projects with the publication of *Off Limits*, a book about Artangel's

work and four new works in London by Richard Wentworth, Shirin Neshat, Steve McQueen, and Matthew Barney. Michael Morris, *Director*
Christine Gettins, *Associate Producer*
Carol Atkinson, *Project Coordinator*

ACTORS' EQUITY ASSOCIATION

(AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States.

Equity seeks to advance, promote, and foster the art of live theater as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence (www.actorsequity.org).

SPECIAL THANKS TO

Tim Robbins

Hal Willner

Lauren Mitchell and Mimi Intagliato at Dodgers Theatricals

Amy Lieberman and Paul Dinh-McCrillis at The Mark Taper Forum

Ken Talley

Peter Maleitzke

Four Seasons Hotel San Francisco

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Production Advantage, Inc.

Alice Hsiung

Natural Herb Cough Drops Courtesy of Ricola USA, Inc.

A.C.T. PROFILES



CAREY PERLOFF (*Artistic Director*), who recently celebrated her twelfth season as artistic director of A.C.T., most recently directed

acclaimed productions of Constance Congdon's *A Mother* (adapted from Gorky's *Vassa Zheleznova*), Ibsen's *A Doll's House*, Beckett's *Waiting for Godot*, Stoppard's *Night and Day*, and Chekhov's *The Three Sisters* with A.C.T.'s core acting company. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard's *The Invention of Love* and *Indian Ink* and Harold Pinter's *Celebration* and *The Room*; A.C.T.-commissioned translations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, and *Uncle Vanya*; the world premiere of Leslie Ayvazian's *Singer's Boy*; and acclaimed productions of *The Threepenny Opera*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, and *The Tempest*. Her work at A.C.T. also includes the world premieres of Marc Blitzstein's *No for an Answer*, David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (a finalist for the Susan Smith Blackburn Award). Her new play, *Luminescence Dating*, is being developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project and was workshopped last summer at New York Stage and Film. She spent July at the Sundance Institute developing Philip Kan Gotanda's new play *After the War*. This season at A.C.T. she directs Stoppard's *The Real Thing*, Harley Granville-Barker's *The Voyage Inheritance*, and Marie Ndiaye's *Hilda*.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language* and *The Birthday Party*, and many classic works.

Under Perloff's leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.



HEATHER KITCHEN (*Executive Director*), since joining A.C.T. in 1996, has strengthened the organization's infrastructure and

overseen the company's expansion to include the development and performance of new work and the addition of a third year to A.C.T.'s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax.

As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children's Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study *Economic Impact of the Nonprofit Arts in Edmonton*. An active community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of California and the League of Resident Theatres as well as the board

of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and *Forbes* magazine's Business and the Arts Awards. The *San Francisco Business Times* recently named Kitchen one of the 20 most influential women in the Bay Area public arena.

MELISSA SMITH (*Conservatory Director*) oversees the administration of the A.C.T. Conservatory's Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught acting for six years. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre's production of *Continental Divide*. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HAIRE (*Producing Director*) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* and *Georgy* (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's *Don't Drink the Water*. Off Broadway he produced Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International's award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics' Circle.

A.C.T. STAFF

Carey Perloff
Artistic Director

Heather Kitchen
Executive Director

Melissa Smith
Conservatory Director

James Haire
Producing Director

Jeffrey P. Malloy
General Manager

ARTISTIC

Johanna Pfälzer, *Associate Artistic Director*
Meryl Lind Shaw, *Casting Director*
Paul Walsh, *Dramaturg*
Peter Maleitzke, *Music Director*
Greg Hubbard, *Casting Associate*
Nathan Baynard, *Producing Associate*

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A.C.T. OFFERS A “FIRST LOOK” AT NEW WORKS FOR THE THEATER

Over the last three years, A.C.T. has significantly deepened its commitment to the development of new playwriting, a goal central to the company’s mission to “explore new artistic forms and new communities.” Last season A.C.T. launched the highly successful “First Look” program with a series of workshops, semistaged readings, and fully-staged productions. This September an equally ambitious season of new work from both sides of the Atlantic will take shape at A.C.T.’s alternate performance space in San Francisco’s Zeum Theater.

A.C.T. has long championed the development of new translations and adaptations of foreign classics (for example, last season’s hit production of Constance Congdon’s adaptation of Maxim Gorky’s *A Mother* at the Geary Theater), as well as supporting such major American writers as David Henry Hwang, Tony Kushner, Robert O’Hara, Richard Nelson, Mac Wellman, and S. M. Shephard-Massat, whose remarkable *Levee James* graced the Geary stage last February. In addition, the A.C.T. Young Conservatory has extended commissions to acclaimed writers, including Horton Foote, Timothy Mason, and Sarah Daniels. A.C.T.’s efforts to support new work extend beyond the Bay Area, as Artistic Director Carey Perloff attended the prestigious Sundance Institute’s annual Theatre Lab to direct a three-week workshop of *After the War*, a new play commissioned by A.C.T. for its core company of actors from Philip Kan Gotanda (author of *Yöben*, a hit at Zeum last year).

This season’s “First Look” program commences with two workshops of brand-new plays that will each receive two weeks of rehearsal and script-in-hand public presentations. First up is *One, No One . . .*, a new adaptation by distinguished

Italian theater artist Nestor Saied, A.C.T. Associate Artist and core acting company member Marco Barricelli, and Italian dramaturg Beatrice Basso of Pirandello’s classic existential novel *Uno, nessuno e centomila*. The piece will be performed as a work-in-progress by Barricelli, who recently returned from a sabbatical in Italy spent working on the script. *One, No One . . .* will be followed by *The Four of Us*, a brand-new play by brilliant young writer Itamar Moses.

In February, A.C.T. will present a fully staged, professional production of *Hilda*, a Pinteresque tale of obsession, manipulation, and class conflict by award-winning French author Marie Ndiaye. Performed to great acclaim at Laura Pels’s Théâtre de d’Atelier in Paris, *Hilda* will receive the world premiere of its English translation at A.C.T.

The 2004–05 “First Look” season will conclude in April with a series of three new plays (to be announced) that will each have a three-day rehearsal process and a one-time public reading, much like last spring’s popular presentations of *Splitting Infinity*, *Freeport, Texas*, and Perloff’s *Luminescence Dating*.

By creating, nurturing, and producing such projects in the intimate 140-seat Zeum venue, A.C.T. hopes to provide a supportive environment in which emerging and established theater artists can take the risks necessary to test and refine their work, while inviting the audience to participate more directly in the creation of new writing. Each project is designed to give the playwright maximum flexibility in taking his or her script to the next level of development. The audience plays a fundamental role in bringing these new works to the stage—we hope you’ll join us again for a thrilling new season of creative adventure.

“First Look” 2004–05 a continuing exploration of new works presented by A.C.T.

Semistaged Readings

ONE, NO ONE . . .

by Luigi Pirandello

Adapted from the novel by Nestor Saied

Re-adapted and translated by Marco Barricelli and
Beatrice Basso

Performed by Marco Barricelli

September 17 & 18, 2004 @ 8 p.m.

September 19 @ 2 & 7 p.m.

and

THE FOUR OF US

by Itamar Moses

September 24 & 25 @ 8 p.m.

September 26 @ 2 & 7 p.m.

HILDA

by Marie Ndiaye

Translated by Erika Rundle

Directed by Carey Perloff

January 28–February 26, 2005

Readings of Three Outstanding New Plays

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Zeum Theater, San Francisco at 4th and Howard streets

Tickets and information: www.act-sf.org

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Our donors play an important role in A.C.T.'s success. Their support enables A.C.T. to continue its commitment to commissioning new work while producing fresh interpretations of the classics. To thank our donors for their generous contributions to A.C.T., we are pleased to offer the following benefits—including some rare opportunities for a “behind-the-scenes” look at how great theater gets made at A.C.T.

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THE WATERMILL CENTER

The Watermill Center, located in Southampton, Long Island, was founded in 1992 by artistic director Robert Wilson to support uniquely interdisciplinary approaches to the arts and to provide young people and artists with unprecedented opportunities for professional creation and research. Almost 12 years later, the center has established a worldwide reputation as a one-of-a-kind center where young people—regardless of their cultural, social and religious backgrounds—can develop as artists, live and work together in a stimulating community, and explore their own interests while observing and collaborating with internationally renowned professionals.

Many of the world's most celebrated artists have participated in Watermill programs, including Trisha Brown, David Byrne, Lucinda Childs, Philip Glass, Isabelle Huppert, Lou Reed, Miranda Richardson, Dominique Sanda, Susan Sontag, and Robert Wilson himself.

Theaters and museums around the world have mounted dozens of projects that were originally developed at the Watermill Center.

In the words of Jessye Norman, "Watermill is the best idea to find a place in the world of arts since Pierre Boulez created IRCAM in Paris. Robert Wilson's unique gifts and spirit provide the strong basis of a new vision of the creation and presentation of all that we think of as theater in particular, combining all of the arts in a fresh perspective."

The Byrd Hoffman Water Mill Foundation operates the center and coordinates the artistic programs, which include educational projects within the community. In addition, a close collaboration with the local public high schools and other cultural and educational institutions in the area has been established.

In 2002, the Byrd Hoffman Water Mill Foundation initiated a capital campaign in order to ensure completion of the main building by the end of 2005. The Watermill Center is financed through the generous support of individuals, foundations, corporations, and state institutions. For more information, please contact Charles Fabius, executive director, in New York (telephone 212.253.7484, fax 212.253.7485).



The Byrd Hoffman Water Mill Foundation thanks the Aventis Foundation, the Brown Foundation of Houston, Inc., the LLWW Foundation, LVMH/Moët Hennessy, Louis Vuitton, Montres Rolex S.A., Pierre Bergé, Luciano & Giancarla Berti, Louise T. Blouin MacBain, Lisa & (in memoriam) Richard D. Colburn, The Dorothy & Lewis B. Cullman Foundation, Maja Hoffmann & Stanley Buchthal, the Karan-Weiss Foundation, the Peter J. Sharp Foundation, William Campbell, the Scaler Foundation, Robert Louis-Dreyfus, the Guttman Family, Gabriele Henkel, Nancy Negley, Katharine Rayner, and First Data Corporation, as well as the following World Sponsors and donors who support the work of Robert Wilson and the Watermill Center: American Friends of the Paris Opera and Ballet, Giorgio Armani, Lily Auchincloss (in memoriam), Agnès B., Bacardi USA, Inc., Monique Barbier-

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A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the Web: www.act-sf.org.

BOX OFFICE AND TICKET INFORMATION

Geary Theater Box Office

Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12–8 p.m. Tuesday through Saturday, and 12–6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–6 p.m. daily. Call 415.749.2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our Web site at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office.

Discounts

Half-price tickets are sometimes available on the day of performance at TIX on Union Square. **Half-price student and senior rush tickets** are available at the box office two hours before curtain. **Matinee senior rush tickets** are available at noon on the day of the performance for \$10. All rush tickets are subject to availability, one ticket per valid ID. **Student and senior citizen subscriptions** are also available. A.C.T. offers one **Pay What You Wish** performance during the regular run of each production.

Group Discounts

For groups of 15 or more, call Edward Budworth at 415.439.2473.

AT THE THEATER

The Geary Theater is located at 415 Geary Street. The auditorium opens 30 minutes before curtain. Bar service and refreshments are available one hour prior to curtain.

A.C.T. Merchandise

A.C.T.-branded souvenirs—clothing, jewelry, videos, travel mugs, and other novelty items—as well as books, scripts and *Words on Plays*, are on sale at the souvenir desk in the main lobby and at the Geary Theater Box Office.

Refreshments

Full bar service, sandwiches, salads, and other savory items are available one hour before the performance in Fred's Columbia Room on the lower level and the Sky Bar on the third level. There is also a mini-bar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

Beeper!

If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. Or you may leave it and your seat number with the house manager, so you can be notified if you are called.

Perfumes

The chemicals found in perfumes, colognes, and scented after-shave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

Emergency Telephone

Leave your seat location with those who may need to reach you and have them call 415.439.2396 in an emergency.

Latecomers

A.C.T. performances begin on time. Latecomers will be seated before the first intermission *only* if there is an appropriate interval.


Listening Systems

Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performance. Please turn off your hearing aid when using an

A.C.T. headset, as it will react to the sound system and make a disruptive noise.

Photographs and recordings of A.C.T. performances are strictly forbidden.

Rest rooms are located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

 **Wheelchair seating** is available on all levels of the Geary Theater. Please call 415.749.2ACT in advance to notify the house staff of any special needs.

A.C.T. is pleased to announce that an **Automatic External Defibrillator (AED)** is now available on site.

AFFILIATIONS

A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.



The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.



A.C.T. is supported in part by a grant from the National Endowment for the Arts.



A.C.T. is supported in part by a grant from the Grants for the Arts/San Francisco Hotel Tax Fund.

GEARY THEATER EXITS

