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

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FROM THE ARTISTIC DIRECTOR

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 Stockhausen 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 way 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 discussion 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
benefiting 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
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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 bargain-seeker finds another victim for the Devil, he will receive a fresh supply of magic bullets; if not, his own life is forever forfeit.

As "Der Freischütz" ("The Free-Shooter"), the story first found literary form in the Geisterzähler (The Book of Ghosts). This collection of uncanny tales written and collected by Johann August Apel and Friedrich Laun (1830) became a central text of German romanticism. In this version, the heroine, Agathe, is shot by the marksmen, who is thereafter confined to a lunatic asylum.

Der Freischütz's iconic 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 Geisterzähler, especially in the demon-infested conjuring scene of the stone circle in the Wolt's Glen. In Weber's version, however, divine intervention prevents the marksmen from killing Agathe 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 Geisterzähler, 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 Marksmen," which was published in Tales and Romances of the Northern Nations in 1823. It is this version, with the tale told in the Gepensterbuch, that provides the source material for The Black Rider. The collaboration among Robert Wilson, Tim Wain, and writer William S. Burroughs premiered in 1990 at the Thalia Theater in Hamburg. Burroughs made the tale his own; as Wains explained, "Burroughs found some of the branches of the story, and let them grow into more metaphysical things in all of our lives every day that, in fact, are deals with the Devil that we've made. What is coming 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 countryside 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.

Mary Shelley, "The Fatal Marksmen," which was published in Tales and Romances of the Northern Nations in 1823. It is this version, with the tale told in the Gepensterbuch, that provides the source material for The Black Rider. The collaboration among Robert Wilson, Tim Wain, and writer William S. Burroughs premiered in 1990 at the Thalia Theater in Hamburg. Burroughs made the tale his own; as Wains explained, "Burroughs found some of the branches of the story, and let them grow into more metaphysical things in all of our lives every day that, in fact, are deals with the Devil that we've made. What is coming about those deals is that we're not aware we've made them. And when they come to fruition, we are shocked and amazed."

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"The Black Rider"
David Linn
“The Peripheral World”
SEPTEMBER 18—OCTOBER 21, 2004

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for the show.

August/September 2004
Volume 11, Issue 1

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The Real Stoppard

A.C.T.'s production of Tom Stoppard's witty take on romance, The Real Thing, will win theater lovers' hearts when it plays the Geary Theater from October 21 to November 21. The Real Thing reunites Stoppard—who calls A.C.T. his "American home"—with A.C.T. Artistic Director Carey Perloff, who has worked with the Academy Award-winning scribe on A.C.T.'s past productions of Night and Day, The Invention of Love, Indian Ink, and Arcadia. The cast includes such favorites as core acting company members Marco Barricelli and René Augesen, as well as Stephen Caffrey (who played Torvald Helmer in last season's hit production of A Doll's House).

American Conservatory Theater gratefully acknowledges the support of the following companies in making possible the opening night party for The Black Rider:

San Francisco Chronicle
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In Good Company

ROBERT WILSON • TOM WAITS • WILLIAM S. BURROUGHS
The Black Rider: The Casting of the Magic Ballets
with Marianna Palkhivl and Matt McGrath
AUG 28—SEP 30

The Real Thing
by Tom Stoppard • Directed by Carey Perloff
OCT 21—NOV 21

The Gamester
by Freyda Thomas • Directed by Ron Lagomarsino
Based on: La Aviatrix, by Jean-François Regnard
JAN 6—FEB 6

Well
by Lisa Kron • Directed by Leigh Silverman
featuring: Lisa Kron and Jayne Houdyshell
FEB 11—MAR 13

The Feynman Inheritance
by Harley Granville-Barker • Directed by Carey Perloff
MAR 18—APR 17

A Moon for the Misbegotten
by Eugene O'Neill • Directed by Laird Williamson
APR 25—MAY 23

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**2004–05 Season**

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THE CAST

(continued)

Wilhelm's Old Uncle/Duke
Jack Willis
Peg
Marianne Faithfull, Nigel Richards

Bridesmaid/Peggy Double-Ghost
Gabriella Santinelli

Robert, a Hunting Boy/Man on Stage/Greg Schmid
Nigel Richards*, Jake Thornton*

Kama, the Old Forester
Richard Strong

Bird/Messenger/Ghost
Sousa Cervená

Young Kama/Warden/Bird/Ghost
Jake Thornton*, Robert Parsons*

Anne, Bertram's Wife
Janet Henfrey

Katchen, Bertram and Ann's Daughter
Mary Margaret O'Hara

Wilhelm, a Clerk
Matt McGrath

Bertram, the Forester
Dean Robinson

*At all performances except the matinees below.

†At the 2 p.m. performance 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 Pianos, Drums, Marimba
David Coudner—Associate Musical Director; Musical Saw, Strad Violin, Mandolin, Ukulele, Banjo, Dulcimer
Thomas Bloch—Glass Harmonica, Ondes Martenot, Crisol Bachet
Terry Edwards—Baritone Saxophone, Flugelhorn, Pocket Trumpet, Guitar
Caroline Hall—Trumpette, Tuba, Bass Clarinet, Marimba, Toby McFarlane—Double Bass
Jack Fidler—Clarinet, Bass Clarinet, Treble, Soprano, and Soprano Saxophones, Flute, Bass Flute, Piccolo
Kate St. John—Guitar, Cat Anglais, Alto Saxophone, Accordion

In addition, all musicians play percussion instruments.

Score Adaptation and Orchestration by Bent Clausen.

ADDITIONAL CREDITS

Lighting Designers
Heinrich Brunke, Bobbi Duvernay

Associate Costume Designer
Robert Wilson

Production Consultant
Renate Fischinger

Set Collaborator
Peter Friedrich

Sound Designer
Nicholas Aurnp

Assistant to Mr. Wilson
Christof Bellas

Executive Producer
Michael Morris

Producers (U.K.)
Louise Jeffreys, Giselda Yorke

Casting (U.K.)
John Cannon CDG

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Meryl Lind Shaw

Casting Associate (U.S.)
Greg Hubbard

Casting Assistant (U.K.)
Lucy Clark

Production Manager
Simon Bourne

Senior Technical Manager
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Tour and Company Manager
Maggie Nottage

Stage Manager
Lorna Earl

Assistant Stage Managers
Penley Foxley, Sue Karutz

Technical Manager (Stage)
Marin Morgan

Stage Technician
Christian Lyons

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Karen Crichton

Men's Costumes
Jackie Hallatt

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Campbell Young

Flying Effects by
Christopher Redman

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San Francisco Chronicle

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William and Sakurako Fisher
Mimi and Peter Haas
Rosalyn C. Swig
Phyllis C. Watts Foundation
Anonymous

Undertakes
For Janet Henfrey—Monika Tahal; For Mary Margaret O'Hara—Gabriella Santinelli
For Some Cervená, Gabriella Santinelli & Monika Tahal—Janet Reitz
For Matt McGrath—Jake Thornton, For Dean Robinson, Richard Strong & Jack Willis—Robert Parsons

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 Theatre (Hamburg) on March 31, 1990. The stage performance runs throughout the world in The Black Rider are controlled exclusively by
St. Rose Music Publishing Co. Inc. on behalf of Metzeda Inc.
With thanks to James Grauerholz, Stefan Kurt, Werner Merx, Mary King, and the Thalia Theatre.
For some Cervená, Marianne Faithfull, Janet Henfrey, Mary Margaret O'Hara,
Nigel Richards, Richard Strong, Monika Tahal, and Jake Thornton are appearing with the permission of Actors' Equity Association.
THE BLACK RIDER
THE CASTING OF THE MAGIC BILLET

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: Ana-Christin Rommen

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

THE CAST
(in order of appearance)

Wilhelm's Old Uncle/Duke Jack Willis
Peggy Marianne Faithfull, Nigel Richards* Monika Tabil
Bridesmaid/Peggy Double/Ghost Gabriella Santinelli
Robert, a Hunting Boy/Man on Stage/Greg Schmidt
Koo, the Old Forester Richard Strange
Bird/Messenger/Ghost Soua Cervenal
Young Koo/Warden/Bird/Ghost Jake Thornton*, Robert Parsons*
Anne, Bertram's Wife Janet Henfrey
Katchen, Bertram and Anna's Daughter Mary Margaret O'Hara
Wilhelm, a Clerk Matt McGrath
Bertram, the Forester Dean Robinson

*At all performances except the matinees below.
†At the 2 p.m. performances on September 4, 8, 9, 11, 15, 18, 22, 23, 25, 29 & October 4, 6, 9

THE MAGIC BULLETS
Bent Clausen—Musical Director; Piano, Pump Organ, Toy Piano, Drums, Marimba
David Coulter—Associate Musical Director; Musical Saru, Straw Violin, Mandolin, Ukulele, Banjo, Diapason
Thomas Bloch—Glass Harmonica, Ondes Martenot, Crisol Racket
Terry Edwards—Baritone Saxophone, Flugelhorn, Pocket Trumpet, Guitar
Carolyn Hall—Triphoné, Tuba, Bass Clarinet, Marimba, Roly McFarlane—Double Bass
Jack Pinter—Clarinet, Bass Clarinet, Tuba, Soprano, and Soprano Saxophones, Flute, Bass Flute, Piccolo
Kate St. John—Glock, Car Anglais, Alto Saxophone, Accordian

In addition, all musicians play percussion instruments.

Score Adaptation and Orchestration by Bent Clausen

ADDITIONAL CREDITS
Lighting Designers: Heinrich Brunke, Robert Wilson
Associate Costume Designer: Robby Duveenman
Production Consultant: Renate Fimignan
Set Collaborator: Peter Friedrich
Sound Designer: Nicholaj Aarp
Assistant to Mr. Wilson: Christian Bella
Executive Producer: Michael Morris
Producers (U.K.): Louise Jeffreys, Griselda Yorke
Casting (U.K.): John Cannon CDG
Stage Manager: Meryl Lind Shaw
Casting Assistant (U.K.): Greg Hubbard
Stage Assistant: Lucy Clark
Production Manager: Simon Bourne
Senior Technical Manager: Steff Langley
Tour and Company Manager: Maggie Nottage
Stage Manager: Lorna Earl
Assistant Stage Managers: Penzy Finley, Sue Karutz
Technical Manager (Stage): Marin Morgan
Stage Technician: Christian Lyons

Sound Engineer: Steve Abbott
Technical Manager (Lighting): Richard Beaton
Lighting Board Operator: Vic Spohrer
Electrician: Jamie Andrews, Doug Currie, Helen Tuffin
Jane Dickerson
Bernard Flock
Karen Cridton
Jackie Hallatt
Campbell Young
Christopher Redman

Flying Effects by: Flying by Fey, Ltd.
Set Built by: Rocker Scene Tech, Ltd.
Cloths and Props by: Souvenir Scene, Ltd.
Production Photographer: © Brinkhoff/Mögenburg, Hamburg

UNDERSTUDIES
For Janet Henfrey—Monika Tabil
For Mary Margaret O'Hara—Gabriella Santinelli
For Anna Cervenal, Gabriella Santinelli & Monika Tabil—Juliette Reiss
For Matt McGrath—Jake Thornton, Matt Dean Robinson, Richard Strong & Jack Willis—Robert Parsons

This production is also sponsored in part by
A.C.T. DIAMOND DONORS
Robert Mader Anderson and Nicola Miner
William and Sakurako Fisher
Monika Tabil and Peter Haas
Roselyne C. Swig
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Dyed traditional categories, Wilson's vast theatrical œuvre 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 speculative argument against the text-bound limits of realism. "What [these artists'] successes show is that audiences are hungry for outside 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." Today, that theatrical presence and that is The Black Rider—arguably Wilson's most accessible and popular show to date, a twisted musical tale 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 alluring with saturated color, high-tech wizardry, modulant wist, distorted perspectives of line and gesture, and archetypal characterizations of our struggles with love, evil, and human folly—in short, a work that harkens back to 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 museums 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 barriers 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 on stage." I never understand how one can just be a director," Wilson has said, "because being a director you have to know something about light, 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 from him sources as sundry as his window, his travel diaries, 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 avant-gardists, 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 cage, 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 Sébastien (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 scours for inspiration from innumerable cultural depositories: 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 Leo Reed).
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 Dwan Film Glass 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 enchanted. I had never seen anything like it before, but it was what I had always longed for, without knowing it. I needed to experience theatre with that rhythm, that intensity, that beauty." Reacting to work as visually daring and epic in scale as Wilson's can vary wildly, yet this oft-repeated sensation of being at once overwhelmed by the heightened stylized beauty and bold originality of Wilson's stagework, 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 unrivaled 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 prosenium. 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 opera" 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 'Beckettian.'"

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 speculative argument against the text-bound limits of realism. "What [those artists'] success shows is that audiences are hungry for outrage 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 event that is The Black Riders—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 alive with saturated color, high-tech wizardry, moody wit, distorted perspectives of line and gesture, and archetypal characterizations of our struggles with love, evil, and human folly—"in throughout with the hallucinatory intensity that is unmistakably Wilson's own."

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Wilson scourses 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 Riders, which premiered in Germany 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 Rattler (1996, with music by Leo 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,
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 competion: "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 it. 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 decades, 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 barriers 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," 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 diachronic 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 predicted 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 & Despair) at West Berlin's Schaubuhne, and over the following 15 years some of his best work has been commissioned by Germany's venturous 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 artists who have explored the far reaches of visual and musical experimentation. Perhaps an unlikely trio at first glance, Wilson, Watts, and Burroughs found in each other the kindred spirits for the farcical journey through German Expressionism, Faustian gambles, and surreal whimsy that are the heart of The Black Rider.

Pitched somewhere between a vaudevilleian nightmare and a cultist fun show, with a plot based on Schiller's and Weber's landmark 1921 opera, Der Propheticus ("The Free-Shoots"), The Black Rider is a contemporary (and thoroughly Wilsonian) retelling of this grandaddy of German Romantic opera. With its forest setting, tale of a foreseeer 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, Watts's weary, grungy sound, and Burroughs's drug-addled allegories and Beat reverance 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 theaters.

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 La Galigo in Singapore, Amsterdam, Barcelona, Lyon, Rome, and New York (May-July); a Giorgio Armani retrosppective 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 close to 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, topically, 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 retelling a story from his days as an architecture student at Pratt, in his favorite class, taught by Sibyl 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 seeing the first thing, and you can do about a million other things. ■
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 12 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 Byrd) 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 decades, and who would greatly influence his early theater.

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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 theaters.

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), Puccioni's Madame Butterfly at Los Angeles Opera (February/March); the 14th-century Indonesian epic 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, dedicated 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, technically, 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 Sibyl 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 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 looking at things—how things can be about a million other things. ||||| 14 America's Conservatory Theater
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 GUARDiAns Terreas in Iraq (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 & Death (1979) and Death Destruction & Death 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 Bichèr's Wayzgoose (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, Joyero Norman, Allen Ginsberg, Laurie Anderson, Susan Sontag, Lou Reed, and Dr. Bernice Johnson Reagon. Over the past two decades, Wilson has directed and designed operas at La Scala in Milan, the Metropolitan Opera in New York, the Opera 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, the Ipang Galigo, an epic poem from South Sulawesi, featuring a cast of Indonesia's finest performers and musicians. The production toured Singapore, Amsterdam, Barcelona, Madrid, Lyons, and Rovenna 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. Monuments of Grass, Wilson's digital opera with Philip Glass, was the opening work in BITTE at the Barbican in 1998. Since then, BITTE has presented his productions of Strindberg's A Dream Play (2001) and Wayzgoose (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 patrol, developed his penchant 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—Clarence (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 flyboy 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 uprooted R&B.

In 1983, Waits's new relationship with Island Records signaled a new musical direction with the release of the radical and groundbreaking Swansong. Exotic instruments, sound textures, and oftentimes lyrics 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 Runaway Fish, The Cotton Club, Down by Law, and Bewitched, in the process completing the exemplary Rains 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 Swansong. 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 Dennis Wise's "Good Old World" ("Waltz") was the standout track from his 1992 soundtrack to Jim Jarmusch's Night on Earth. Waits's rhythm experimentation came to fruition the same year on New Moon, considered by many Old finest albums. 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 Wayzgoose (2002).

A peripatetic 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 Euphoria 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 Mari, inspired by Lewis Carroll's Alice, and the bitter Blood Money, based on Georg Büchner's Wayzgoose, 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 partly a hermit-styled autobiography, by his old friend Kells Elton. 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,dockiously misguided attempt to enact for friends the fateful scene from William Tell), their son went to live with Burroughs's parent, 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 artists and is the titular 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.
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In 1971, Wilson received international acclaim for Dofigram 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 GUIDELINES Terrae in Iraq (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 & Detour (1979) and Death Destruction & Detour 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 Bierce's Wayward (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 Muller, David Byrne, Joysey 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 Opera 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 Molletre, 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, In the Galilee, an epic poem from South Sudan, featuring a cast of Indonesia's finest performers and musicians. The production toured Singapore, Amsterdam, Barcelona, Madrid, Lysss, 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 BITTE at the Barbican in 1998. Since then, BITTE has presented his productions of Strindberg's A Dream Play (2001) and Wayward (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 patrol, developed his raucous 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 subculture he sang about. At this time he came to be 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 Swordfish Blues. Exotic instruments, sound textures, and offbeat rhythms marked a content that owed more to Captain Beefheart and composer Harry Partch than to doowop motet rooms. Waits also emphasized his interest in cinema with acting roles in Rumble Fish, The Cotton Club, Drven by Love, and Bewitched, in the process completing the exemplary Rain Dogs (1985). Waits's next release, Franks Wild Years (1987), comprised material drawn from a play written with his wife, Kathleen Brennan, and based on a song from Swordfish Blues. 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 Dennis Wise, "Good Old World." (Waits) 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 the best full length 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 Wayward (2002).

A perpetually 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 Echopark 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 book, 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 co-written with his wife, Kathleen Brennan.

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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 react to his new American epic, Howl. Inspired by a peyote-fed hallucination of the red-eyed monster Moloch wrenched in smoke on the upper floors of the St. Francis Hotel, Ginsberg aired in a new kind of poetic rapture about the realities of despair and the possibility of beatific joy. Ginsberg's friends and sometimes 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. "Viva, 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 solidity 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 cocaine. 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 quasi-autobiographical documentation, which Icarus in 1953 under the pseudonym William Lee, and his hallucinatory novel, Naked Lunch, in 1959.

Kerouac published his epic—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), Tristero (1959), and Visions of Cody (1960). Each espoused the beatitude of spontaneity and the metaphysical wonders of marijuana and Benzodrine. Howl (1956), On the Road (1957), Naked Lunch (1959): these were the seminal works of a new generation and a new movement that was decisively and outstandingly 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 angular yearnings and gravelly voice of Tom Waits made him 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 revelatory, bewitched 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 spun ope in the European mold, now gives birth to a new kind of music-theater with a decidedly American flavor and sound and feel. The contradictions 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 post-war 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 poet 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 excess 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 total 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 faggo, interdimensional voodoo tactician, and antifascist comedian" and as "an icon of apocalyptic hipster cynicism." The epiphany 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 allergies are too much lettuce.
Don't hide the madness.

The aesthetic that Burroughs exemplified and Ginsberg extolled in his poem was one of "actual vision & actual prison, / 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.

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Who's Who

MARIANNE FAITHFULL (Peggy), 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 in 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).

Dudelight, Escape from Happiness, For Men in Skirts, The Old Boy, Life during Wartime, and Amulet against the Dragon Forces. Regional theater credits include Mother of Invenciones (Williamstown Theatre Festival), Lost (Williamstown, La Jolla Playhouse), Raised in Captivity (South Coast Repertory), Distants Fires (L.A. Weekly Award), and Shookhead.


SONA CERVENA (Bird/Messenger/Ghoul), 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 Kostochkova, Poppova, Ema, and Orpheus at the Staatstetter in Berlin, recording Carmen, and appearing in London and Bayreuth. At Opera Frankfurt (1964–90), her roles included Ulrica in Ibsen’s Maschera, the title role of Carmen, Anacona in I.V. Tratrono, Klymenatra in Elektra, Kabakich in Karyo, 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 Onze in Prague and Madrid (2002–03). Her autobiography was published in 1999.

JANET HENRY (femme), 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, Thieves, Home and Beauty, Orpheus Descending, Lettice and Lovage, Saturday, Sunday and Monday, The House of Bernarda Alba, Medea, The Good Person of Setzuan, The Clove by Half, and Andromache. She has appeared in the television films Alt Time Goes By, The Singing Detective, Tipping the Velvet, Uncle Silas, Arlequin, The Worst Witch, Doorway at 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, Rudi, Mark Gerlier, The Greek, The Thief, Her Wife and Her Lover, and She’ll Be Wearing Pink Pyjamas.

MATT McDUGAL (Welling) has appeared on Broadway as the Emcee in Cabaret and in A Streetcar Named Desire. Off-Broadway credits include What Didn’t Happen, Hodiecky and the Angry Inch, A Fair Country (Lincoln Center), Minutes from the Blue Room, Nothing Sacred, The

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

MARY MARGARET O’HARA (Keatkhon) 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, 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 2001 and 2003 at the Aspen Comedy Festival. O’Hara has also appeared in various films, most recently Squeezepop, and on television in The Last Pink and Yashita Hotel. Films also include Sunny Night 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 Kaiser/Woodchuck/Ghosts) 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 (Miss Saigon), Berkeley Repertory Theatre and Arizona Theatre Company (The Heiress), New Repertory Theatre (One Flew Over the Cuckoo’s Nest), 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, Almas Passion, and God Is Lonely. Parsons holds an M.F.A. in acting from Temple University.
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Her first film appearance was in Girl on a Motorbike (1968). Her most recent film appearances have been in Far from China (2003) and Patrice Chéreau's Intimacy, which won her the Best Film Award at the 2001 Berlin Film Festival. Faithfull has produced more than 20 albums.

Her latest, First Time, was released in 2002 and included contributions from Beck, Blur, Jarvis Cocker, Dave Stewart, and Billy Corgan. In September 2004 she released 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.

SONA CERVENA (Bird/Messenger/ Ghost), a Czech-born mezzo-soprano and actress, began her career at the Musical Theatre in Prague, followed by the Janácek Opera in Brno. Her international career began singing Kostchakova, Poppa, Ezra, 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 Bohuslav, the title role of Carmen, Dona Quixote in Don Quixote, Klytemnestra in Elektra, Kabanicha in Karyn, Ofolksky in Die Fledermaus, and Geschwist 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 at 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 Janácek’s opera Osud in Prague and Madrid (2002-03). Her autobiography was published in 1999.

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ROBERT HARSHON (Young Enos/Window/Bird/ Ghost) has also been seen at A.C.T. in The Coliseum of Rhenos, Birdie Child, and God. Regional credits include productions at the Alley Theatre (Missalliance), Berkeley Repertory Theatre and Arizona Theatre Company (The Heiress), New Repertory Theatre (One Flew South), 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, Aimee Pannone, and God Is Lonely. Parsons holds an M.F.A. in acting from Temple University.

The Black Rider
Who's Who

NIGEL RICHARDS
(Robert/Men on Stage/Georg Schmidt; Porgy)
In a specialist in new musical theatre writing; his European premieres include Napoleon, Floyd Collins, Hello Again, Songs for a New World, Charlotte Salomon, Cutting Edge, Property, Baby, Speak (Speak Speak!), the national tour of China Song, and Musa. His recent theatre credits include Les Misérables, Martin Guerre, Madam, 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 sokiste with the Twin Cities Gay Men Chorus and has appeared in concert productions of Carousel, Oklahoma!, and Les Misérables.

DEAN ROBINSON
(Between) has appeared in New York in The Cradle of Broadway, swimming in the Shallows, Nova, The Chairs, Perfect Crime, Dancing at Lughnasa, and Carbine. As a member of the acclaimed Actors’ Gang in Los Angeles, Robinson has appeared in Poor Gyne, Mozyczek, The Good Woman of Saragossa, Orestes, and The Dialogue, the award-winning The Imaginary Invalid. For the Actors’ Gang, he directed Blood! Love! Madness! and Tiina Andenius (both with Hreinn Hitikley) and L.A. Tumors. Also in California, Robinson has appeared in The Between (adapted by Tony Kushner), The Servant of Two Masters, and The Resistible Rise of Artaud.

GABRIELLA SANTINELLI
(Bridesmaid/Porgy Double and Ghost) graduated from Northwestern University and Mannes College of Music. Her London theatre 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 Riddler’s Island, and DaBarry, a Lady. Other theatre includes The Phantom of the Opera (UK tour), The Actor’s Nightmares 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 Loving Sascha with Jessica Lange and Hallie 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
(Kato), 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 theatre work includes Yuri Lyubimov’s Hamlet, Mieczyslaw, Crime of Passion, The Tragic Muse, Satins, Irish, Rabs, The Great Man, and The Triumph of Love. His television credits include B follows, “Suddenly Susan,” and “Party of Five.”

MONIKA TAHAI
(Attendente/Woman/Brind/Bird/Widow Double and Ghost) trained at the Berliner Schule für Bühnenkunst. Her first appearance was as a dancer in the film Lia Le, followed by work as an actress and singer at the Statehheater Hannover (Wendrove). Theater am Turm (Frankfurt/Main), and Kammertheater (Stuttgart). She first worked with Robert Wilson in 1988 on the premiere of The Forest and subsequently on Wilson’s Orlando, Alice, and The Black Rider. Other work includes appearances at the Deutsches Theater (Munich), Théâtre du Chatélet (Paris), Wiener Fernsehzauber (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 Isma Di Donna, Medusa in Perier Lulur, and Asinina in West Side Story. She also frequently performs in concerts and recitals and appeared in the film Luther. Having already directed new children’s productions, Zweischin Rin and Shanghai.

Who’s Who


JAKE THORNTON
(Kato) is a Writer with Ghosts of the Between. Thornton is a trained at the Guildhall School of Music and Drama at the Barbican Centre in London. His directorial credits include The Lion, the Witch and the Wardrobe, The Game Hunter, and Aladdin. Television credits include multiple appearances on “The Basil Brush Show.”

SANDRA REAVES-PHILLIPS
(Kato) appeared in more than 150 productions throughout the country, including the United States. His is an associate artist at Arena Stage in Washington, D.C., and has been a company member of the American Repertory Theater, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Willis has appeared in The Crucible, A Rum, and The Old Neighborhood. His off-Broadway credits include The Resistible Rise of
Who's Who

NIGEL RICHARDS
(Robert/Men on Stage/Georgia Schmidt; Pigdog) is a specialist in new musical theatre writing; his European premieres include The Chairs, Perfect Crime, Dancing at Lughnasa, and Carbage. As a member of the acclaimed Actors' Gang in Los Angeles, Robinson has appeared in Four Gysies, Woyzeck, The Good Woman of Setzuan, Othello, and The Merchant of Venice. He has won awards for his performances in the award-winning The Imaginary Invalid. For the Actors' Gang, he directed Blood! Love! Madness! and Time And The Conways (both with Alphonse Hinkle) and A.D. Tumors. Also in California, Robinson has appeared in The Exterminists (adapted by Tony Kushner), The Servant of Two Masters, and The Resistible Rise of ArturoUi, and he served for three seasons as a resident visitor 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 Rob Reiner's Bull Durham, Suddenly Susan, and Party of Five.

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JANET ROTTZ (Understudy) most recently performed her one-woman show, A Tinge Tinge Caper, for the 2004 San Francisco DivaFest at the Exit Theatre. Other credits include featured roles in Zacharias Mubisi's Neo Ras for the Magic Theatre, In Princess of Bhoja at Art Street Theatre, and Mating Mary at the Deon Lesher 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 crystal Baschet (see www.cherz.com/thomashbloch). 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 Milo 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, and the Paris Opera, 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 Milden Classical Music Award for his interpretation of Massenet on Nuits. He has recorded for Columbia, EMI, Harmonia Mundi, Philips, RCA, Sony

Who's Who

composing in a wide variety of styles. These bands include the Joels Holland Big Band, Billy Bragg, The Happy End, and Sallys Ache. Hall currently plays trombone with Kleemor Liba, teaches, and works as a session musician.

ROARY 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 Miserables, and A Streetcar Named Desire. He has recently recorded with Mercury Music Award-nominated minimalist Lemmio Jolly 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 at jazz festivals across Europe with the North German Radio Big Band. He has worked with such artists as Robert Fipp, Anacatia, The Stoner M.C.'s, and Persian icon Davoudian. He has performed 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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Directed by Leigh Silverman
Featuring Lisa Kron and Jayne Houdyshell
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Geary Theater

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**Who's Who**

Hans Hollman, Gitta Friedlind, Jürgen Kruse, N. P. Rudolph, Luciano Berio, Ruth Bergbaur, La Fura dels Baus, Lothar Cinzio, Giuseppe Frigeri, Klaus Graf, Bernard Soell, and many others.

Brunke has taught lighting design, created light objects, and worked in architectural lighting.

FRIDA PARMIGGIANI (Costume Designer) was born in Milan, 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 Riedler, Keller, and Bondy. In 1980 she was named the costume designer of the year by Theaterebene. She has worked with Robert Wilson since 1987. Some of her most important productions include Heiner Müller's Quartett in Stuttgart, Debut of the century by Giorgio de Santé Sebastien at the Paris Opéra, The Black Rider, Alice, and Time Rider at the Thalia Theater in Hamburg; and Madame Butterfly and Lobengrin for the Metropolitan Opera and the Bayreuther Festival. For the Salzburger Festival she designed the costumes for Die Entführung, Bluebird's Castle, Pollet in Millionaire (coproduction with the Opéra Bastille, 1997), Mittelrheinische Re de Poesie, and Diamant Dushe. She also designed the costumes for Gluck's opera Aiskiche and Operas at the Opéra de Chalé in Paris. Her most recent collaboration with Robert Wilson was Wagner's Ring des Nibelungen, which premiered at the Opera House in Zurich and will be performed at the Opéra de Chalé in Paris in 2005. She was named costume designer of the year by Theaterebene (Berlin) for her costumes for The Black Rider.

ANN-CHRISTIN ROMMEN (Assoc. Director) studied theater, film, and television at Kölner University. She worked as an assistant director at the Schauspielhaus Köln, where she met...
Who's Who

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 Apprentices, 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 as a storyteller for the National Theatre, Glyndebourne Festival Opera, RSC, and other institutions. 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 Family*. Together they formed the eclectic improvisational ensemble Channel Light Vessel with Bill Nelson and Laiangai, recording two albums, *Channel Light Vessel* and *East Wind Spirits*. Her solo albums *Incredible Night* (1995) and *Second Sight* (1997) developed her cinematic style. St. John has played with many artists, including Nigel Kennedy, Ryoan 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 Willner’s Nina Rota/Fellini tribute.

CREATIVE TEAM

HEINRICH BRUNKE (Lighting design) got his start in theater at the Staatsbühne Berlin with such directors as Boleslaw Barlog, Hans Litten, Dieter Donn, and Wilfried Minks. In 1976 Brunke began lighting design at the Schauspielhaus Hamburg with Georg Strehler, Jürgen Flimm, Peter Zadek, Jérôme Savary, Luc Bondy, Karl-Heinz Haumann, Ulrich Heising, Arri Singer, and others. Work with Robert Wilson includes the CIVILSAVES, Medusa, Death, Destruction, Toronto, and Dallas, *Civitas, Genet*, *Hanami, Pina Bausch* and many others. He also worked with such directors as Peter Stein, Hans Neuenfels, Wolfgang Engel, Jürgen Flimm, Achim Freyer, Christopher Nel, Hans Hinrichs, and others.

FRIDA PARMEGGIANI (Costume Design) was born in Milan, Italy. Her career in theater and stage design began in 1974 at the Schaubühne Berlin. Later she moved into costume design and worked with such famous directors as Peter Stein, Becker, Heller, and Bondy. In 1980 she was named the costume designer of the year by Theatertreff. She has worked with Robert Wilson since 1987. Some of her most important productions include Heiner Müller’s *Quartett* in Stuttgart, Debussy’s *La Mer*, *Les Miserables de Saint Sebastian* at the Paris Opéra; *The Black Rider*, *Alice*, and *Time Rider* at the Thalia Theater in Hamburg; and *La Danse* at the Metropolitan Opera and the Bayreuther Festspiel. For the Salzburg Festival she designed the costumes for *Esvartand*, *Bluebird’s Castle*, *Pélaris* and *Millesiande* (co-production with the Opéra Bastille, 1997), *Misteriosa Da Polo*, and *Danube Death*. She also designed the costumes for Gluck’s opera *Alceste* and *Orpheus* at the Opéra de Châtelet in Paris. Her recent collaboration with Robert Wilson was Wagner’s *Ring der Nibelungen*, 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 Theatertreff (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 Hans Hofmann, Gitta Friedsch, Jürgen Kruse, N. P. Rudolph, Luciano Berio, Ruth Berghaus, La Fura dels Baus, Lucinda Childs, Giuseppe Frigeri, Klaus Gruber, Bernard Sobel, and many others. Brunke has taught lighting design, created light objects, and worked in architectural lighting.

Photos: Paul Kelemen

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by Lisa Kron

Directed by Leigh Silverman

Featuring Lisa Kron and Jayne Houdyshell


Geary Theater

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The Black Rider

by JOHN BELLUSCI

Directed by BETTY SHARMER

3L 4F

by VICTOR LODATO
Robert Wilson in 1983. She began her long collaboration with Wilson on the CIVIL war$ and since then has worked on more than 30 productions with him, including as co-director on such works as Hamlet: Machine, Orlando, Hamlet—a maenologue, Dreamplay, and Whyzeek. She also has her own company, Conandan, which combines early music and contemporary dance. Conandan’s work has been shown in festivals in Europe, Australia, and Asia.

WOLFGANG WIENS (Dramaturgy) 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 dramaturge 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 dramaturge (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, Andreas Breth, Jürgen Flimm, Klaus Michael Grüber, Claus Peymann, and Peter Stein. Beginning with the CIVIL war$, 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 maenologue (Houston), Donizetti Death (Salzburg), and Woyzeck (Copenhagen). Wiens has written translations of classical (Shakespeare, Corneille, Mollière) and contemporary (Susan Sontag, Arnold Wesker, Tennessee Williams) plays and adaptations of children’s stories (Andersen, Dickens, Grimm, Twain).

Who’s Who to consider our house. Graham Sheffield and Louise Jeffreys, Head of Theatre, have brought to the Barbican Theatre (capacity 1,100) and the Piccadilly (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 Tuza, 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 Theatre 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 in 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, a 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.

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Elisabeth Broderson, Publication Editor
Jessica Wiens, Associate Publication Editor

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The Black Rider 29
Who's Who

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

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LORNA EARI (Stage Manager) has worked on many West End (London) shows, including Géantia (directed by Harold Pinter), Patrick Marber's Donkey, and My Love. 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 BITTE-02-03, the Gate Theatre Dublin's Beckett Festival, and BITTE-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 FOLKEY (Assistant Stage Manager) has worked on many West End (London) shows, 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 Glasgow Glen Rosa. 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 KURATZ (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 Intention 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 Our Slight Hitch and Jeff Marx's Johnny Betz. Established in 1998, it is the only year-round international performing arts program in London. BITTE is defined by the people we work with and the Barbican is proud that many international artists have come 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 BITTE program, which, while insisting on excellence, introduces its artistic collaborators to an open platform. John Tuza, Managing Director Graham Sheffield, Artistic Director Louise Jeffreys, Head of Theatre.

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Elizabeth Brodersen, Publication Editor 

Jonica Weimer, Associate Publication Editor
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 Ghosts, 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, Nana Jone Puik, Mark Morris Dance Group, La Fura Del Baus, Les Arts Suzas, 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. Ferguson Linhan, 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

Robert Wilson

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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.09. 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 Breakfast 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 Kanchell’s Under 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 Gerrie, 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 Miml Intagliato at Dodgers Theatricals

Amy Lieberman and Paul Diahz-McCrillins at The Mark Taper Forum

Ken Talley

Peter Maulitzke

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**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 *Shakespeare’s Cuts*, which has now been seen across 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-09. Michael Morris is also, with James Lingwood, co-director 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 Platé’s *I Am 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 Kanchel’s Immer 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

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HEATHER KITCHEN (Executive Director), since joining A.C.T. in 1996, has strengthened the organization's governance and oversees the organization'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, tore, and production management rangeing management including 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.

Stage Management

Deborah Russell

Castings

Deborah Russell

Development

Jennifer Cowley, Artistic Director

CARYE PERLOFF (Artistic Director), who recently celebrated her second season as artistic director of A.C.T., most recently directed acclaimed productions of Constance Congdon's A Matter (adapted from Gorky's Vzdukh Zapolevotchii, Iribini of Doll's House, Zada in Shindig, and Coldfish, Stopford's Night and Day, and Chekhov's Three Sisters. A.C.T.'s co-artistic 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.'s co-produced and translated of Hedda, The Misbegotten, envy, IV, Mary Stuart, and Uncle Vanya, the world premiere of Leslie Ayres's Singer's Bay, and served as a producer of The Threepenny Opera, Old Times, Arcadia, The Red Shoes. Antigone, Cooley, Homer, and Oedipus Rex. 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 Death of Klinghoffer, and the West Coast premiere of her own play The Colossus of Rhodes (a finalist for the Susan Smith Blackburn Award).

Under Perloff's leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1989 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 Odile. 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.
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, seminart 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 Chekov’s gearing-up production of Maxim Gorky’s A Matter 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 memorable first French language piece Chekhov staged at the Geary 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 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 Yohem), a hit at Zeum last year.

This season’s “First Look” program commences with two weekends of brand-new plays that will each receive two weeks of rehearsal and script-in-hand public readings.

First up is One, No One . . . a new adaptation by distinguished Italian theater artist Nestor Saeid, A.C.T. Associate Artist and core acting company member Marco Barricelli, and Italian dramaturg Beatrice Basso of Pirandello’s classic existential novel Una, non un’altra. 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 new writer Itamar Moses.

In February, A.C.T. will present a fully-staged, professional production of Hilda, a Pintoresque tale of obsession, manipulation, and class conflict by award-winning French author Marie Ndiaye. Performed to great acclaim at Laura Pels’s Théâtre de l’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 year’s popular presentations of Splitting Infinity, Freeport, Texas, and Perlines’s Luminance 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.

Seminart Readings
ONE, NO ONE . . .
by Luigi Pirandello
Adapted from the novel by Nestor Saeid
Re-adapted and translated by Marco Barricelli and Beatrice Basso
Performed by Marco Barricelli
September 17 & 18, 2004 at 8 p.m.
September 19 at 2 p.m.
and THE FOUR OF US
by Itamar Moses
September 24 & 25 at 8 p.m.
September 26 at 2 p.m.

HILDA
by Marie Ndiaye
Translated by Rika Kudla
Directed by Carey Perloff
January 26-February 26, 2005

Readings of Three Outstanding New Plays
April 2004
Plays and Reading Dates TBA (Free Admission)
Zeum Theater, San Francisco at 4th and Howard streets
Tickets and information: www.ac-t-sf.org

Pursue Your Passion at A.C.T.

STUDIO A.C.T. provides the highest-quality training in a wide range of theater-related disciplines. Classes from beginning-through professional-level classes are held evenings and weekends in the A.C.T. studios, located in downtown San Francisco.

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The Young Conservatory at A.C.T. is an internationally recognized professional theater training program for young people between the ages of 8 and 19.

FALL SESSION: October 11-January 22
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A.C.T. OFFERS A “FIRST LOOK” AT NEW WORKS FOR THE THEATER

O

ver 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, semi-staged 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 ZOOM 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 Corgan’s adaptation of Maxim Gorky’s A Matter of the Geys) as well as supporting such major American writers as David Henry Hwang, Tony Kushner, Robert O’Hara, Richard Nelson, Mac Wellman, and S. M. Shepard-Massat, whose remarakt

Leaves Josua grazed the Geys 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 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 Philipp Kula Gota (author of Oto, a hit at ZOOM 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-hand-in public readings.

First up is One, No One... a new adaptation by distinguished Italian theater artist Nezso Saeed, A.C.T. Associate Artist and core acting company member Marco Bariocci, and Italian dramaturg Beatrice Basso of Pirandello’s classic existential novel Una, nessuno e alcunata. The piece will be performed as a work-in-progress by Bariocci, who recently returned from a sabbatical in Italy spent working on the script. One, No One... will be followed by The Age 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 Pintresekse tale of obsession, manipulation, and class conflict by award-winning French author Marie Ndiaye, performed to great acclaim at Laura Pelis’ Théâtre de l’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, Fireproof, Texas, and Perlochi’s Luminance Dasing.

By creating, nurturing, and producing such projects in the intimate 140-seat ZOOM 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 writings. 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.

HILDA
by Marie Ndiaye
Translated by Kelli Kunde
Directed by Carey Perloff
January 29–February 26, 2005

Readings of Three Outstanding New Plays
April 2004
Plays and Reading Dates TBA (Free Admission)
ZOOM Theater, San Francisco at 4th and Howard streets
Tickets and information: www.act-sf.org

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

Semi-staged Reading
ONE, NO ONE...
by Luigi Pirandello
Adapted from the novel by Nezso Saeed
Re-adapted and translated by Marco Baricelli and Beatrice Basso
Performed by Marco Baricelli
September 17 & 18, 2004 @ 8 p.m.
September 19 @ 2 & 7 p.m.

and
THE FOUR OF US
by Imran Moosa
September 24 & 25 @ 8 p.m.
September 26 @ 2 & 7 p.m.
ACT NOW TO EMBRACE THE POWERFUL ART OF LIVE THEATER

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 "behind-the-scenes" looks at how great theater gets made at A.C.T.

DONOR BENEFITS FOR THE A.C.T. 2004-05 SEASON

Member $75-$149

Priority invitation to A.C.T.'s annual New York and London theater tours
Advance purchase priority for tickets to A Christmas Carol and to productions of A.C.T.'s acclaimed Master of Fine Arts Program and Young Conservatory

Supporter $150-$299

All of the above, plus:
Invitation to a working rehearsal of an A.C.T. production
Discounts on A.C.T. merchandise, at our costume rental shop, and to all performances, to the performance level designated by your contribution amount

Benefactor $300-$599

All of the above, plus:
Two-for-one ticket coupon valid when purchasing a full-price ticket for an A.C.T. production at the Geary Theater
Your name listed in the first and last issues of the A.C.T. performance program
Your choice of a tour of the A.C.T. Costume Shop or Prop and Scene Shop

Sustainer $600-$999

All of the above, plus:
Tours of the A.C.T. Prop and Scene Shop, Costume Shop, and Geary Theater
Your name listed in the A.C.T. program throughout the 2004-05 season
Guaranteed ability to purchase parking at the Hilton San Francisco

Patron $1,000-$1,499

All of the above, plus:
Exclusive VIP ticket hotline for personalized assistance with ticket purchase or performance rescheduling
Invitation to a performance of the Shakespeare Project by the M.F.A. Program class of 2006
Benefactor $1,500-$2,999

All of the above, plus:
Complimentary complimentary parking for A.C.T. subscription performances
Invitation to reception with A.C.T. cast members
Invitation to a selected opening night dinner
Listing in, and a copy of A.C.T.'s annual report
Two tickets to a subscription performance at Z eum, A.C.T.'s additional stage

There are three easy ways to give:

• Visit our Web site at www.act.org and click on "Support A.C.T."
• Mail a check to: A.C.T. Development Department 30 Geary Street, P.O. Box San Francisco, CA 94117
• Call us at 415.439.2353.

For information about benefits associated with gifts of $3,000 and above, please visit our Web site at www.act.org or contact the Development Office at 415.439.2353.

A.C.T. CONTRIBUTORS

AmERICAN Conservatory Theater is deeply grateful for the generous support of the individuals, corporations, foundations, and government agencies whose contributions make great theater possible.

A.C.T., BITE 04, and Cultural identity gratefully acknowledge the following individuals whose generosity to financing The Black Rider Clerk has helped to make this production possible:

THE BLACK RIDER

CIRCLE—US

DIAMOND BENEFICIARY:
Roberta Mauro and Nicholson Moore
William and Susan Fisher
Marci and Peter Hahn
Basie and Jim Schwartz
Phyllis C. West Foundation
Anonymous

SILVER BENEFICIARIES:
Ann and Alistair Bower
Fria and Frank Bassett
Randi Bacon
Laura and Tom Bronson
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TOURS OF THE A.C.T. PROP AND SCENE SHOP

For reservations and sponsorship information contact Susan Streebel at 415.439.2308.
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DONOR BENEFITS FOR THE A.C.T. 2004-05 SEASON

Member $75-$119

Priority invitation to A.C.T.'s annual gala and cabaret to support the A.C.T. Conservatory.

Supporter $150-$299

All of the above, plus:

Invitation to a working rehearsal of an A.C.T. production

Discounts on A.C.T. merchandise, at our costume rental shop, and to performance events.

Contributor $300-$599

All of the above, plus:

Two-for-one ticket coupon valid when purchasing a full-price ticket for an A.C.T. production at the Geary Theater

Your name listed in the first and last acts of the A.C.T. performance programs.

Your choice of a tour of the A.C.T. Costume Shop or Prop and Scene Shop.

Sustainer $600-$999

All of the above, plus:

Tours of the A.C.T. Prop and Scene Shop, Costume Shop, and Geary Theater

Your name listed in the A.C.T. program throughout the 2004-05 season.

Guaranteed admission to purchase at the Hilton San Francisco

Patron $1,000-$1,499

All of the above, plus:

Exclusive VIP ticket hotline for personalized assistance with ticket purchase or performance rescheduling

Invitation to a performance of A.C.T.'s Festival of the Arts Project by the M.F.A. Program class of 2006

Benefactor $1,500-$2,999

All of the above, plus:

Convenient complimentary parking for A.C.T. subscription performances

Invitation to a reception with the A.C.T. cast members

Invitation to a selected opening night dinner

Listing in, and a copy of A.C.T.'s annual report

Two tickets to a complimentary performance at Z eum, A.C.T.'s additional stage.

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- Call us at 415.439.2353.

For information about benefits associated with gifts of $3,000 and above, please visit our Web site at act.org or contact the Development Office at 415.439.2353.

Join the Stars!

Mark November 7 on your calendar to support the A.C.T. Conservatory.

Event Co-Chair:
PRISCILLA GEESLIN
TERILYN JOE
JULIE WAINWRIGHT

Featuring Anita Noni Rose and Students of the A.C.T. Conservatory

The Fairmont Hotel
Venetian Room
November 7, 2004
6-10 p.m.

This event sold out last year—don’t be left out!

For reservations and sponsorship information, contact Susan Stebel at 415.439.2308.
THE WATERMILL CENTER

The Watermill Center, located in Southhampton, Long Island, was founded in 1992 by artist-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 work 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, Lois Reizis, 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 Jesse 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, particularly, 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 Fishkin, executive director, in New York (telephone 212.253.7484, fax 212.253.7485).

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and conservatory offices are located at 39 Great Avenue, San Francisco, CA 94108, 415.834.3200. On the Web: www.aact.org

BOX OFFICE AND TICKET INFORMATION
Geary Theater Box Office
Visit us at 415 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, box office 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.aact.org. All sales are final, and there are no refunds. Only current subscribers enjoy priority seating, and lost-ticket insurance. A.C.T. gift certificates can be purchased in any amount, online by phone, 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 in person at the box office one hour before 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 Busworth 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 Blind or Plays, are on sale at the quaint gift shop 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 Ford'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.

Bleepers:
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 follow patience, please avoid the use of these products when you attend the theater.

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

Latecomer:
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 amplification system.

GEARY THEATER EXITS


SDSC
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.

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The Black Hole
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Wheelchair seating is available on all levels of the Geary Theater. Please call 415.749.2291. A.C.T. is in advance to notify the house staff of any special needs.

A.C.T. is pleased to announce that an Automatic Exposed Dripping Aloe (AEDA) 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 Theater Arms Program, administered by Theatre Communications Group and funded by the Ford Foundation.

SDSC
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A.C.T. is supported in part by a grant from the Grants for the Arts/San Francisco Hotel Tax Fund.
The bank of Charles and Andrea

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