

VOICES FOR A NEW MULTIMEDIUM



Three Rivers
ARTS
 Festival

A presentation of
 The Pittsburgh Cultural Trust
 in association with
 The Three Rivers Arts Festival



BOB

Conceived and Directed by Anne Bogart, Created and performed by Saratoga International Theater Institute (SITI)

Friday, October 16 1998
8 PM
Byham Theater

PROGRAM

Conceived and directed byAnne Bogart
Created and performed byWill Bond*
Text byJocelyn Clarke
Costume design byJames Schuette
Lighting design byMimi Jordan Sherin
Scenic design byNeil Patel
Soundscape byDarron L West
Company stage managerMegan Wanlass*
Movement consultant.....Barney O'Hanlon*
Asst Director/SITI Production Manager
Andrew Kranis

* Member of Actors Equity Association, the union of professional actors and stage managers in the United States.

Anne Bogart is a member of SSDC, the Society of Stage Directors and Choreographers Inc., an independent national labor union.

Bob was commissioned by the Wexner Center for the Arts at The Ohio State University.

Bob is one hour and thirty minutes long and will be performed without an intermission.

The SITI Company

SITI, The Saratoga International Theater Institute, was founded in 1992 by Anne Bogart and Tadashi Suzuki to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange and collaboration. Originally envisioned as a summer institute in Saratoga Springs, NY, SITI has expanded to encompass a year round program based in New York City with a summer season in Saratoga. SITI's three ongoing components are the creation of new work, the training of young theater artists and a commitment to forming partnerships with international collaborators. SITI believes that contemporary American theater must necessarily incorpo-

rate artists from around the world and learn from the resulting cross-cultural exchange.

The American theater is at a significant turning point. Our regional theaters are now many generations removed from the artists who created them and these institutions and their audiences are experiencing a crisis of identity. The way SITI is accomplishing its mission is to bring invigorating elements of the international dance, music, art and performance worlds to the partnerships it forms with American and international theater organizations. Examples include our ongoing relationships with Actors Theatre of Louisville, Modus Ensemble and the Magic Theater in San Francisco, Skidmore College, the Wexner Center for the Arts, the Walker Art Center, City Theatre in Pittsburgh, the Toga International Arts Festival, New York Theatre Workshop, and a growing list of other collaborators. It is exciting to see these relationships take hold and continue, which in turn allows us to grow and create in relation to them.

SITI recently returned from the annual Summer Intensive at Skidmore College, and other teaching workshops in Wales and Los Angeles. Culture of Desire, another recent piece, is currently running at New York Theatre Workshop. We are currently developing two new pieces: Cabin Pressure, for the 1999 Humana Festival of New American Plays at Actors Theatre of Louisville, and Alice's Adventures Underground, co-commissioned by City Theatre and the Wexner Center. The upcoming season includes workshops in Minneapolis, Columbus, Pittsburgh, Belfast, Prague, and New York.

The SITI Company is: Akiko Aizawa*, J. Ed Araiza*, Will Bond*, Leon Ingulsrud*, Andrew Kranis, Ellen Lauren*, Kelly Maurer*, Jefferson Mays*, Tom Nelis*, Barney O'Hanlon*, Neil Patel, Karenjune Sanchez*, James Schuette, Mimi Jordan Sherin, Megan Wanlass*, Stephen Webber* and Darron L West.

For more information on the company and its training programs and performances; to purchase copies of Anne Bogart: Viewpoints or SITI Training T-shirt; or to make a tax-deductible contribution in support of SITI, please contact: The SITI Office, PO Box 1922, Old Chelsea Station, NY, NY 10011, 212.727.0651 (phone & fax); e-mail: inbox@siti.org or visit Planet SITI at <http://www.siti.org>

BIOGRAPHIES

Anne Bogart

Anne Bogart is artistic director of the Saratoga International Theater Institute (SITI), which she founded with Japanese director Tadashi Suzuki in 1992. Ms. Bogart is currently an associate professor at Columbia University. Recent productions include Bob (Wexner Center for the Arts and SITI), Culture of Desire (a co-production of SITI, City Theatre, and Portland Stage Company), The Seven Deadly Sins by Bertolt Brecht and Kurt Weill (New York City Opera), Private Lives by Noel Coward and Miss Julie by August Strindberg (Actors Theatre of Louisville/SITI), Small Lives/Big Dreams, The Medium, Going, Going, Gone (SITI), Marathon Dancing by Laura Harrington (En Garde Arts), The Women by Claire Booth Luce (Hartford Stage), Paula Vogel's Baltimore Waltz (Circle Repertory Theatre), Picnic by William Inge, and The Adding Machine by Elmer Rice (Actors Theatre of Louisville). She is the recipient of two Obie Awards and a Bessie Award.

Will Bond

Will Bond performed in the SITI company's inaugural season production of Charles Mee's Orestes and has created roles for The Medium, Small Lives/Big Dreams, Culture of Desire, and BOB (a one-person show), which have been seen all over the U.S. and Europe. He debuted in 1997 with SITI at New York City Opera in Seven Deadly Sins, directed by Anne Bogart and featuring Lauren Flanagan. He has trained for many years with Tadashi Suzuki and toured with the Suzuki Company of TOGA (SCOT) to Japan and South America in Dionysus. He performed in the first Theatre Olympics in Delphi, Greece, in Robert Wilson's Persephone. Regional credits include Hamlet, Tempest, Baltimore Waltz, Holiday, Night Must Fall, Mystery of Irma Vep, Taking Steps, and Nuts. He continues to teach the Suzuki and Viewpoint methods of actor training for SITI all over the U.S. and abroad.

Jocelyn Clarke

Jocelyn Clarke is lead theater critic with the Sunday Tribune, a national newspaper based in Dublin, Ireland. He works as a freelance dramaturge and translator and is co-director of the National Playwrights Conference in Waterford, Ireland. He is currently teaching a course in theater criticism at the Gaiety School of Acting and has taught for the last two years at the annual National Critics Institute's program at the Eugene O'Neill Theatre Center in Connecticut. He lives and works in Dublin.

Andrew Kranis

Andrew Kranis has directed plays and readings at New York Theatre Workshop, NYU, New Dramatists, Sanford Meisner Theater and Dixon Place in New York and at Steppenwolf, RoadWorks and Bailiwick Rep in Chicago. He was a Directing Fellow and Script Consultant at Manhattan Theatre Club before joining Anne Bogart's SITl company as Japanese-English Interpreter, Assistant Director (BOB, SMALL LIVES/BIG DREAMS, THE MEDIUM) and eventually Production Manager. Recent directing projects include THE BRIDGE DOVE, an ensemble-created piece for Mabou Mines Suite, and Hart Crane's THE BRIDGE, performed by fellow SITl member Stephen Webber. He has also worked in production management for Japanese performing artists since 1991. He is a native of New York City and a graduate of Duke University.

Barney O'Hanlon

Barney O'Hanlon has been collaborating with Anne Bogart since the fall of 1986. With SITl: Culture of Desire at Portland Stage Company and Festival Iberoamericano in Bogota, Columbia, Small Lives/Big Dreams at Actors' Theatre of Louisville, P.S. 122 and the Miller Theater, and Seven Deadly Sins at New York City Opera. In addition he has appeared in Bogart productions at the Alley Theatre, Trinity Rep. Co., River Arts Rep, Opera/Omaha and various venues in New York City. As a long-time collaborator with Tina Landau, Barney created the role of "Howie" in 1969 (ATL - Humana Festival) and continued the role in Stonewall: Night Variations for En Garde Arts. He created movement for Opera Ebony's The Outcast at BAM's Majestic Theater, also directed by Ms. Landau, and choreographed the dueling tango sequence for View of the Dome, directed by Michael Mayer at New York Theater Workshop. He has appeared in numerous works with Brian Jucha, as a member of VIA Theatre, and has also worked with Richard Foreman, Robert Wilson, Lisa Petersen and Molly Smith. He recently appeared as "Gil" in Jon Robin Baitz's A Fair Country directed by Scott Zigler at Steppenwolf Theatre Co.

Neil Patel

Neil Patel SITl/Anne Bogart: Bob, Private Lives, Culture of Desire, The Adding Machine, The Medium, Small Lives/Big Dreams, Going, Going, Gone, American Silents, Company member. Off Broadway: New York Theater Workshop, NYSF/Public, Playwrights Horizons, Classic Stage Company, Theater for a New Audience, Soho Rep, MCC Theater. Regional: Center Stage, Long Wharf, Steppenwolf, Guthrie, La Jolla Playhouse, Dallas Theater Center. 1996 OBIE (Sustained Excellence).

James Schuette

James Schuette's work with Anne Bogart includes Seven Deadly Sins (N.Y.C.O.); Going, Going, Gone at P.S. 122, Culture of Desire (City Theatre); Private Lives and The Adding Machine (Actors Theatre of Louisville). His work as a set and costume designer

includes Insurrection: Holding History at New York Public Theatre and Time to Burn at Steppenwolf Theatre. James' work with Tina Landau includes Space (Steppenwolf Theatre); Floyd Collins (Playwright's Horizons); The Trojan Women: A Love Story; Stonewall: Night Variations and Orestes (En Garde Arts); The Outcast (BAM/Majestic Theatre) and States of Independence (American Music Theatre Festival). Other projects include: Quills, The Secretaries (by The Five Lesbian Brothers), Lysinka!: A Day in the Life, Love and Anger (New York Theatre Workshop), The Treatment and The Change Fragments, directed by Marcus Stern (Public Theatre) and seven seasons as a costume designer at "Saturday Night Live." He is a graduate of the Yale School of Drama.

Brian Scott

Brian Scott has worked on numerous SITl productions as a lighting person. He recently left a 5 year stint with Actors Theatre of Louisville where he served as lighting supervisor/guest designer for 5 Humana Festivals and many other projects. He is currently working on SITl productions and at the Joseph Papp Public Theatre as a guest production electrician.

Mimi Jordan Sherin

Mimi Jordan Sherin designed SITl company's productions of BOB (Obie Award), Culture of Desire, The Medium (American Theatre Wing Nomination), Going, Going, Gone, and Small Lives/Big Dreams. Past shows with Anne Bogart include Picnic, The Adding Machine, Miss Julie and Private Lives at Actors Theatre of Louisville and The Women at Hartford Stage Company. On Broadway, she designed Our Country's Good and The Glass Menagerie. For her extensive work at The New York Shakespeare Festival she has received an Obie Award, an American Theatre Wing Award, and four Drama Desk nominations. In London she has worked at The National Theatre and The Royal Shakespeare Company. Her regional theater work includes many designs for Baltimore Center Stage, Hartford Stage Company, American Repertory Theatre, American Conservatory Theatre, Actors Theatre of Louisville, Long Wharf Theatre and others. She has also designed extensively in opera, including productions for The Vienna State Opera, Bayerische Staatsoper, Wales National Opera, The Royal Danish Opera, Houston Grand Opera, The Canadian Opera, The Washington Opera, New York City Opera, The Seattle Opera, the Santa Fe and Glimmerglass Operas. Upcoming designs include productions at The MET, Opera Australia, and Glyndebourne. Ms. Sherin's two company assistants are Brian Scott and D.M. Wood.

Megan Wanlass

Megan Wanlass stage manages all of the company's repertoire including the national and international productions of The Medium; Small Lives/Big Dreams; Going, Going, Gone; Culture of Desire; and BOB. She is currently rehearsing Cabin Pressure and Alice's Adventures Underground. She began working with Anne Bogart during The Adding Machine at Actors Theatre of Louisville, where she

served as a stage management intern for the 1994-95 season. Her other credits include The Dybbuk (NYSF/The Public) and the 1996 and 1997 Actors Theatre of Louisville Humana New Play Festivals.

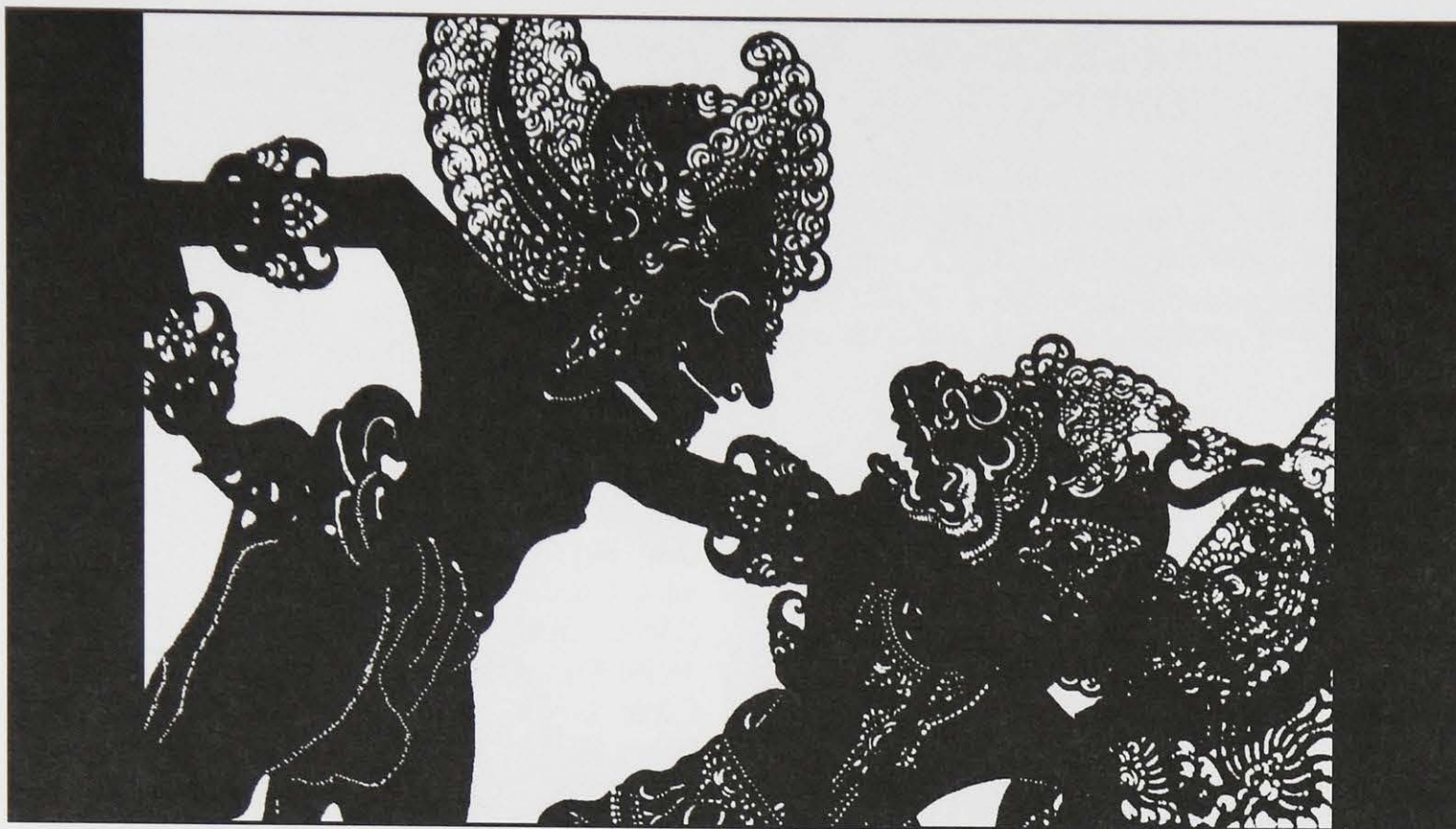
Darron L West

SITl Company member since 1993 and has collaborated with Bogart on Escape from Paradise, Eye of The Hurricane, Picnic, The Adding Machine and American Silents. With the SITl Company: multiple productions in the U.S. and internationally of: The Medium, Small Lives Big Dreams, Going, Going, Gone, Miss Julie, Culture of Desire, Private Lives and BOB (1998 OBIE Award-Soundscape). Made his 1998 Broadway debut with Wait Until Dark. Other credits include: Philip Glass at Avery Fisher Hall as well as a myriad of productions with: New York Shakespeare Festival/The Public, Circle Repertory, The Vineyard, PS 122, SoHo Rep, New York University, Theatre for A New Audience, Baltimore Center Stage, Portland Stage, The Alliance, Philadelphia Theatre Company, American Music Theatre Festival, Williamstown Theatre Festival and La Jolla Playhouse as well as national tours for The Acting Company and International Production Associates NYC. Design Associate and "usual suspect" at New York Theatre Workshop where his credits include Quills, The Secretaries, and Jonathan Larson's Rent. He is former Resident Sound Designer at Actors Theatre of Louisville, a two time American Theatre Wing and Barrymore Award Nominee for Sound Design and Winner of the 1997 Princess Grace Award for his work with the SITl Company.

DIRECTOR'S NOTES

All the words in our production of Bob were spoken at one time or another by the internationally renowned theater director Robert Wilson. With the help of my assistant Kara Manning, I collected Xerox copies of hundreds of interviews and recorded conversations conducted with Mr. Wilson over the course of his 30-year career. I copied what I felt were the most fascinating and provocative excerpts and handed them over to Irish writer, critic, and dramaturge Jocelyn Clarke, who arranged the words into the present script.

Bob is not meant to be a realistic portrait of Robert Wilson the man, but a dip into engaging perspectives about family, art and American culture.



WAYANG LISTRIK / ELECTRIC SHADOWS

Conceived and Directed by Larry Reed, I Wayan Wija and I Dewa Putu Berata. Presented in association with ShadowLight Productions and the Jim Henson Festival of Puppet Theater.

Saturday, October 17
8 PM
Byham Theater

Our story is the first drama in recorded history, repeated every day inside of each of us: the battle between mind and matter.

The 1998 Jim Henson Festival of Puppet Theater National On Tour Program is sponsored by Target Stores.

Regional touring support has been provided by the New England Foundation for the Arts with funding from the National Endowment for the Arts and by a grant from Mid Atlantic Arts Foundation in partnership with the Pennsylvania Council on the Arts, the National Endowment for the Arts, the Corning Incorporated Foundation, and the Capezio/Ballet Makers Dance Foundation.

PROGRAM

Directed byLarry Reed and
I Wayan Wija

Music & sound design by
I Dewa Putu Berata and Miguel Frascioni

Scenic design byI Dewa Putu Berata
with I Made Moja

Choreography byI Nyoman Catra

DramaturgPaul Walsh

Project Manager.....Sarah Willner

Technical Director & Designer
Matthew Antaky

Assistant Technical DirectorTim Smith

Sound EngineerGregory Kuhn

Administrative DirectorKate Sheehan

ShadowcastersI Wayan Wija

Larry Reed, Ramon Abad, Matthew Antaky,

I Made Moja, I Made Sidia, Tim Smith,

I Made Sukadana, Emiko Saraswati Susilo

Costumes by.....I Dewa Berata,

Emiko Saraswati Susilo, Margaret Hatcher

Musicians.....I Dewa Putu Berata

Miguel Frascioni, I Dewa Ketut Alit,

I Made Subandi, Sarah Willner

Lisa Booth & Deirdre Valente
Lisa Booth Management, Inc.
General Manager, Jim Henson Festival of
Puppet Theater On Tour program

Support for Wayang Listrik/Electric Shadows has been made possible with grants to ShadowLight Productions from Grants for the Arts/Hotel Tax Fund (San Francisco), Jim Henson Foundation, Bernard Osher Foundation, San Francisco Art Commission, Fleishhacker Foundation, and the Inroads Program developed and managed by Arts International, a division of the Institute of International Education. Inroads is made possible through the Internationalizing New Work in the Performing Arts initiative of the Ford Foundation. ShadowLight also acknowledges, with thanks, the generous support of Marcia Lucas, Sam Scripps, and Kate Weisberg.

Running time: 1 hour and thirty minutes without intermission.

OUR STORY

Sages of old looked deep into their minds and saw universe upon universe created, preserved, and destroyed. They called the creator, Brahma; the preserver, Wisnu; and the destroyer, Siva. They counted eons, gazed through light years, investigated thought and form and sacred sounds, and distilled their understanding into stories for the rest of us to experience. Their insights led them to an understanding of simple things: day/night, hot/cold, soft/sharp, pleasure/pain, good/bad. Nothing can exist without its opposite. The trick is to keep things in balance.

One would think that heaven is a place of peace, but as our story begins the universe is askew. War is raging in the heavens between the gods, who have it all, and the former gods (a/k/a demons), who want it back. Both sides are tired of fighting, tired of dying. They go to Wisnu, the Preserver, to present their grievances. Wisnu offers a solution: a

great endeavor which requires both the skill of the gods and the strength of the demons. Together they will churn the Milky Ocean to create the essence of life, the elixir of immortality. They must uproot a great mountain, and convince the King of the Snakes to serve as the rope to spin the mountain.

Both sides are skeptical but become obsessed with this epic test of faith. The gods and the demons speak an ancient and sacred language. We understand their story through the words of servants and clowns (a traditional element in all Wayang performances), who are human beings like us, caught up in events beyond their control. They take sides with one faction or the other, translate, interpret, and try to help.

ABOUT THE PRODUCTION

Wayang Listrik/Electric Shadows is the third of three ShadowLight productions based on Balinese stories and the result of collaborations with Balinese artists. Each piece investigates different sets of ideas.

The first stage of the project began in 1995 when ShadowLight and Gamelan Sekar Jaya joined forces with four Balinese artists to create Sidha Karya, presented in San Francisco. Dancer/actors performed both in front of and behind the screen, flanked by a full Balinese gamelan orchestra. This piece explored the similarities of movement and character between topeng, the Balinese masked dance tradition, and wayang kulit shadow puppet theater.

The second stage took place in 1996 when director Larry Reed, puppeteer I Wayan Wija, composer/set designer I Dewa Berata, and choreographer I Nyoman Catra created Mayadanawa. It was the hit of the Walter Spies Shadow Theater Festival in Ubud, Bali, and has gone on to tour extensively on the island. Mayadanawa was a true village endeavor, involving fifty artists from the central Balinese village of Pengosekan, telling a uniquely Balinese story: how laws of karma came into play in the triumph of the Balinese religion—a blend of Hinduism, Buddhism, and animism—over a vainglorious king.

Wayang Listrik/Electric Shadows is the third stage of this long-range project. It is the fruit of a twenty-year friendship between Larry Reed and I Wayan Wija. Wija has chosen one of the central stories in Hindu mythology as the springboard for his phantasmagoric puppet creations, which he has rarely been able to use in Balinese venues due to their size and virtuosity of manipulation. The story of Tirta Amerta ("the Elixir of Eternal Life"), is a touchstone of Hindu culture, both an evocative creation myth and a story of the gods' coming of age, as they gain immortality and thereby rise above the world of the demons.

ON SHADOW THEATER – TRADITIONAL AND ELECTRIC

The traditional Balinese shadow theater, (wayang kulit or "leather shadow puppets"), is a one-man show. The dalang, or shadow-master, improvises stories based on ancient

myths. He is the conductor, director, stage manager, and all the actors of the production. He manipulates scores of carved leather puppets, casting their shadows onto a small screen with the light of a coconut oil flame. Behind him four gamelan musicians take their cues from the action on the screen, filling the night with a wave of sound effects and melodies on bronze metallophones.

Modern projected shadow theater, as it is being developed by Larry Reed and ShadowLight Productions, expands on its traditional roots by adding ideas from the world of cinema: a giant screen, multiple light sources, and cinematic perspective, brought alive by a large cast of actors and puppeteers. The effect is an extraordinary kind of epic theater which combines the power of shadows, the scale of film and the immediacy of live performance. When this new form of shadow theater was performed for Balinese audiences, it became known as Wayang Listrik ("Electric Shadows").

Larry Reed's shadow theater is a vortex of artistic and technological elements intertwined in unusual ways. The narration is dependent on the actors' movements, which are in turn modeled on the puppets, which themselves sometimes look like actors. Musicians improvise with the rhythm of the narration. The lights project this action from various perspectives—sometimes fixed, sometimes hand-held—sweeping through the dark space that is our playing area behind the giant screen.

Modern as well as ancient techniques are used. The centerpiece of the fixed lighting is a xenon lighting system developed by Larry Reed, Matthew Antaky and Tim Smith, used to project clear shadows on the cinema-size screen. High-tech elements such as this are harmonized with techniques emphasizing the skills of the hand still prevalent in Balinese work, arts, and crafts. ShadowLight puppets, sets, costumes, and masks are sometimes carved by hand using pounded steel chisels, sometimes carved by laser. The spontaneous interaction of the musicians accompanying Balinese wayang is supported by the possibilities of live electronics. This combination of technology with traditional theater allows dancers, actors, and artists to participate as shadowcasters.

MUSIC

In Electric Shadows, musical elements are further developed in the same collaborative spirit as earlier Wayang Listrik productions. In the first two of these, Sidha Karya and Mayadanawa, Berata composed solely for the gamelan gong kebyar orchestra, using traditional forms. In Electric Shadows, Berata and Frascioni have created an extended score making use of the modularity common in music for Balinese dramatic forms. Musical sections are cyclic; the ensemble relies on cues from the puppeteer or dancer to signal split-second breaks, stops, starts, plot movement and changes in accordance with each character's mood. The composers have also taken live digital samples from the varied sonic universe of Balinese gamelan instruments to extend the possibilities of live performance.

OTHER ORIGINAL SHADOWLIGHT PRODUCTIONS

Dream Shadows, a modern setting of Javanese dance based on closed eye vision—the images that occur in the dancer's mind as she is falling asleep (performed 1990-1991). The Wild Party, a jazz shadow theater version of the 1920's poem by Joseph March (Performed 1995 - 1996). In Xanadu, a Mongolian fantasy about Khubilai Khan and his wife, Chabui (performed 1993, 1994, 1997). Creation Stories of the Karuk People, a Native American storytelling project (1997-98). Sidha Karya, a US production with Gamelan Sekar Jaya combining Balinese masked dance and shadow theater (1995). Mayadanawa, an Indonesian production with giant shadows with Gamelan Tunas Mekar (1996). In production ñ Dreaming California (1999) a centennial exploration of myth and reality in the Golden state.

BIOGRAPHIES

I Wayan Wija

(Co-Director, shadowcaster) is one of the most popular dalangs (shadowmasters) in Bali, performing almost every night of the year. He comes from the village of Sukawati in south Bali, renowned for its clans of dalangs and musicians specializing in shadow puppet theater. He began studying traditional Balinese wayang with his father, I Gombloh, at age eleven, and has continued to study and perform for the past thirty-five years. He has won numerous awards for his performing abilities in the popular Mahabharata and Ramayana wayang genres. Wija has also pioneered Wayang Tantri, a kind of Aesop's fables of traditional Indonesian stories, for which he created new and fantastic animal puppets, including giant dinosaurs. He has used the Tantri stories to spread an environmental consciousness in Bali. Wija is known for his highly skilled puppet manipulation, vocal quality, and characterization, as well as for his ability to continually surprise audiences with new stories. Wija collaborated with Lee Breuer on MahabarAnta, a part of the Warrior Ant series, and has toured extensively in Europe, India, the US, Canada, Australia, and Asia.

Larry Reed

(Co-Director, Shadowmaster), Artistic Director of ShadowLight Productions, has worked in shadow theater for over three decades, beginning on a small scale as one of the first American performers of Balinese shadow theater (wayang kulit). He was the first American to be invited to perform traditional wayang at the National Shadow Theater Festival in Jakarta, Indonesia in 1988. Reed has pioneered the development of modern projected shadow theater, using cinematic shadow techniques, special lighting devices, and blending actors and puppets onstage in his original ShadowLight productions. Larry Reed has also designed shadows for the Santa Fe Opera's co-production of Gluck's Orfeo (1989) and the American Conservatory Theater's The Tempest. (1996). His productions of both Wayang Bali and In Xanadu were awarded the UNIMA-USA Citations for Excellence.

Wayang Listrik/Electric Shadows is the second of Reed's productions to be hosted by the Jim Henson Foundation's International Festival of Puppet Theater.

I Dewa Putu Berata

(Composer, Scenic Designer, Musician) was born into a family of painters and musicians in Pengosekan, Bali. Since leading his village gamelan to victory in the island-wide gamelan competition of 1987, he has distinguished himself as one of Bali's finest musicians. He graduated with high honors from STSI Bali (National Academy of the Arts) during which time he participated in concert tours to Japan, Spain, and the US. In 1995 he spent nine months as Guest Artistic Director of the San Francisco Bay area ensemble Gamelan Sekar Jaya. During this time he collaborated with ShadowLight and Gamelan Sekar Jaya on Sidha Karya, the first ShadowLight large-screen production based on a Balinese story. Then, in 1996, he directed, produced, composed and designed the second ShadowLight collaboration, Mayadanawa, commissioned by the Walter Spies Festival in Bali. In 1997 Berata was invited to join the APPEX workshops in Los Angeles, working with diverse performance artists from Asia and the United States. In the spring of 1998 Berata directed and designed the Ramayana Project at the University of Hawaii. He has taught workshops at Yale University and UC Berkeley, and is a founding member of Sanggar Cudamani Performing Arts.

Ramon Marcel Abad

(Shadowcaster) was born in a small house on a big island in the Philippines, yet grew up near the cornfields and factories of Ohio. Five years ago he fell in love with puppetry and has been a puppeteer, masked dancer, and set designer for many ShadowLight productions. He manipulated both shadow and bunraku puppets for Theater of Yugen's Blood Wine, Blood Wedding. He is a member of the Tongue in a Mood Filipino American sketch comedy troupe. Abad teaches workshops in shadow puppetry and theater for at-risk youth.

I Dewa Ketut Alit

(Musician) has absorbed and embodied his family's expertise in Balinese music, dance, drama, and painting, along with his brother I Dewa Berata. Already a well-known dance composer, Alit's 1998 award-winning composition written for his graduation from the Indonesian National Performing Arts Academy explored the tonalities of the ancient gong luang ensemble in modern, multi-modal contexts. Alit has toured throughout Asia, and is currently the musical director of Sanggar Cudamani Performing Arts in his hometown of Pengosekan, Bali.

Matthew Antaky

(Technical Director & Designer, Shadowcaster) is currently the Lighting and Scenic Designer with La Tania Flamenco Dance Company and Stephen Pelton Dance Theater. He spent three years as lighting director and visual collaborator with Lines Contemporary Ballet, and four years as lighting designer with Dziga Vertov Performance Group. He has also designed for The Joe Goode Performance Group, The Gary

Palmer Dance Co., the Della Davidson Dance Co., the New Pickle Circus, and for Theater of Yugen's Blood Wine, Blood Wedding, a flamenco-kabuki collaboration. In 1993 he became a founding member of ShadowLight Productions, helping to pioneer shadowcasting techniques.

Andrew Bourgeois

(Sound Engineer) was born in the cornfields of Iowa, yet is now based in New York city at Hear No Evil live sound production company. A graduate of the Institute of Audio Research in New York city, Bourgeois has recorded everything from hip-hop to country music in the studio, and engineers live concerts at such venues as the Texaco Jazz Festival, Celebrate Brooklyn, and the Bang On A Can Festival. He is the resident sound engineer at the St. Anne's Performing Arts Center in Brooklyn Heights.

I Nyoman Catra

(Choreographer) is a senior dance faculty member at STSI Bali (Indonesian National Performing Arts Academy). He received his MA in theater from Emerson College in 1993, and is well known throughout Bali and around the world for topeng (masked dance) and kecak (monkey chant) performance, especially of comic roles. Catra continues to be one of Bali's foremost cultural ambassadors to the world. From 1989-1992 he was a coordinator of Festival of Indonesia, which brought twelve of Indonesia's most prominent performing arts troupes on major tours of the United States. He managed, choreographed, and performed in Indonesian presentations at Expo 86 in Vancouver, Expo 92 in Seville, and Expo 88 in Brisbane. Catra also took part in the International Clownery Festival and Conference in Philadelphia, 1991. He has been a consultant and jury member for the annual Bali Arts Festival for over twenty years. Catra co-directed and performed in ShadowLight's Sidha Karya and Mayadanawa.

Miguel Frasconi

(Composer, Musician) has been active as a composer and performer of new exploratory world music for more than twenty years. He has worked with many of new music's most respected innovators, including John Cage, Jon Hassell, Trichy Sankaran, and James Tenney. From 1977-86 he was a founding member of The Glass Orchestra, the internationally acclaimed ensemble featuring all glass instruments. Over the last few years he has been composer and music director for many cutting-edge performances, including ShadowLight's In Xanadu, Sten Rudstrom's multimedia extravaganza Theater of Cruelty, and Remy Charlip's musical Harlequin performed by six hundred children. He has created over two dozen dance scores and recently received a 1997 Isadora Duncan Dance Award for his work with Alonzo King's Lines Contemporary Ballet. Frasconi also performs regularly with the Paul Dresher Ensemble as well as his own Galapagos Orchestra. Earlier this year he traveled to Dharamsala, India, where he performed with the Tibetan songwriter Techung in a concert for the Dalai Lama.

I Made Moja

(Sets, Masks, & Costumes Artist, Shadowcaster) is a prominent Balinese artist with a background in the traditional ink and watercolor painting style of his village of Batuan. His paintings have been shown throughout Indonesia, Europe, the US, and Asia, and his work is featured in books such as *The Music of Bali*, *Bali: The Ultimate Island*, and *Birds of Bali*. In 1984, Moja represented Bali in the Southeast Asian Youth Artists' Conference in Malaysia, as well as in the Biennale exhibition of Indonesia's most respected young artists in Jakarta.

I Made Sidia

(Shadowcaster) carries on his family's tradition of combining puppetry, music, theater, carving, and the plastic arts to create new theater for performance, social, and ritual contexts. Sidia is a teacher of puppet theater at the Indonesian National Academy of Performing Arts in Bali, and is also in great local and international demand as a dancer and actor. He was a major collaborator in the 1994 Visible Religions multimedia shadowplay and in 1996 joined the APPEX collaborative workshops in Los Angeles, working with a wide variety of artists from Asia and the United States.

Tim Lee Smith

(Assistant Technical Director, Shadowcaster) is a visual artist and printmaker, designing and creating artwork for the Real Dragon Prison Project, the Central Committee for Conscientious Objectors, the American Friends Service Committee, among others. He has worked as set designer for the San Francisco Mime Troupe, SF Shakespeare Festival, Yerba Buena Center for the Arts, and New College of California. Smith helped develop the unique ShadowLight lighting technology.

I Made Subandi

(Musician) compositions for gong kebyar ensembles are in demand across the island by gamelan orchestras competing in the annual Bali Arts Festival. Subandi is a multi-instrumentalist, accompanying shadowmaster I Wayan Wija in Bali and on tours to Australia and Japan. Recently he accompanied the Ramayana dance drama in secular and religious festivals in India. Subandi is a graduate of the Indonesian National Performing Arts Academy, and has taught for the last four years at the Indonesian National High School for the Performing Arts in Bali.

I Made Sukadana

(Shadowcaster) is from the south Balinese village of Pejeng and graduated from the Indonesian National Performing Arts Academy in 1997 with a degree in puppet theater. He was a featured shadowcaster in Mayadanawa, a ShadowLight collaboration created in Pengosekan village, Bali, for the 1996 Walter Spies Festival. Currently a member of Sanggar Cudamani Performing Arts, Sukadana has experimented combining Balinese puppetry with the Wayang Golek tradition of West Java.

Emiko Saraswati Susilo

(Shadowcaster) received her MA in SE Asian Studies in 1998 from the University of Hawaii. She has studied Indonesian dance for the past eleven years, most significantly with Balinese artists I Wayan Dibia and Ni Made Wiratini, and Javanese artists Sasmita Mardawa and Hardja Susilo. Susilo has taught at the Boulder Summer Dance Festival, the University of Hawaii, and with the Bay area's Gamelan Sekar Jaya. A founding member of Sanggar Cudamani Performing Arts in Bali, she was also assistant director of the 1998 Ramayana Project at University of Hawaii.

Paul Walsh

(Dramaturg) is dramaturg and director of humanities at the American Conservatory Theater in San Francisco. He has extensive experience as a dramaturg, translator and adaptor, including eight years with the Minneapolis-based Theatre de la Jeune Lune, where he served as dramaturg and co-author on such award-winning projects as *Children of Paradise: Sharing a Dream*, *Germinal*, *Don Juan Giovanni*, and *The Hunchback of Notre Dame*. In addition, Walsh has worked on projects at the Guthrie Theater, Hidden Theater, Undermain Theater, Kitchen Dog Theater, and Moving Target Theater. Over the last ten years his critical writings have appeared in many significant theater publications.

Sarah Willner

(Project Manager, Musician) is a musician, dancer, and technical director with the San Francisco Bay area's Balinese performing arts ensemble, Gamelan Sekar Jaya. As a violist, she is known for performance of original works by Bay area composers. She has been company manager for the US tours of Indonesian ensembles, such as Sardono Dance Theater's *Passage Through the Gong* and Festival of Indonesia's *Cak/Legong*. Willner is a veteran of ShadowLight's *In Xanadu*, and recently joined the company's traditional Wayang Bali as a gender musician.

Jim Henson Festival of Puppet Theater. Launched in 1992 by the Jim Henson Foundation, the Festival is a biennial, award-winning event. With more than 250 performances in New York City and across the country, the Festival presents the foremost puppet companies from around the world to American audiences from coast to coast. It has received a Drama Desk Award, an Obie for theatrical achievement, and provided the catalyst for puppetry to become America's fastest-growing live performing art form. The 1998 Festival in NYC (Sept 9-28) hosted 26 different productions in 13 venues and also featured a film series at the Guggenheim Museum, a Late Night Cabaret at P.S. 122, visual arts exhibits, and symposia.

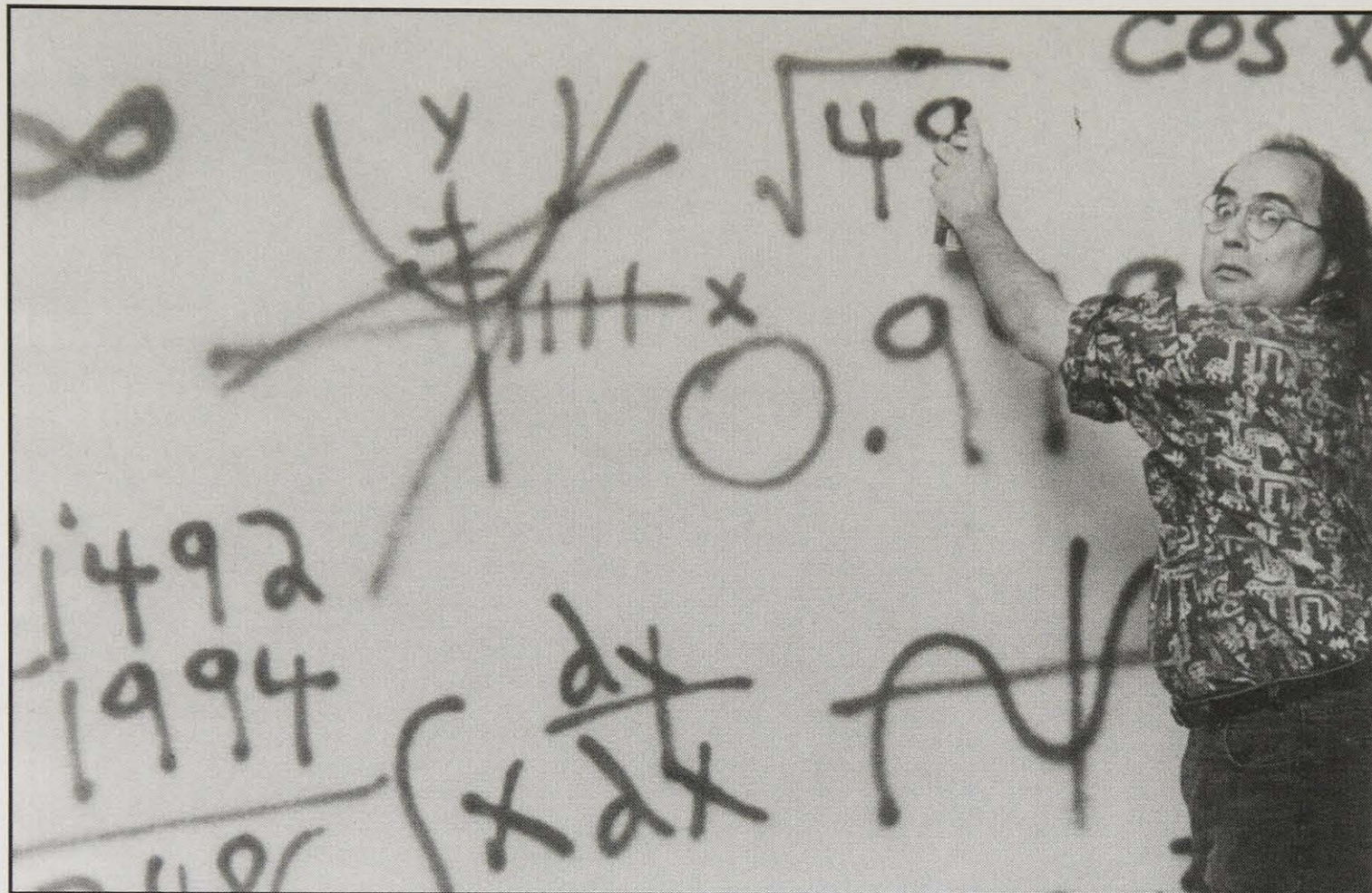
Under the General Management of Lisa Booth Management, Inc. (NYC), since 1994 the Festival's On Tour Program has offered a flexible, comprehensive strategy for presenting some of these artists to audiences nationwide. From September 3 - October 24, 1998, nineteen communities in 15 states plus the District of Columbia will host more than 65 performances of six different Festival productions.

Wayang Listrik/Electric Shadows is touring to 12 cities during this period – Medford (OR), San Francisco, New York City, Swarthmore and Pittsburgh (PA), Newark (NJ), Burlington (VT), Hanover (NH), Washington (DC), Providence (RI), Wellesley (MA), and Los Angeles. For additional information, call the 1998 ON TOUR HOTLINE Tel 212 439-7529 x TOUR (8687) or send an e-mail message to foundation@henson.com.

Jim Henson Foundation's International Festival of Puppet Theater
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San Francisco, CA 94114
Tel 415 648-4461
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THE MATHEMATICS OF CHANGE

Written and performed by Josh Kornbluth
in collaboration with John Bellucci.

Saturday, October 17
8 PM
Sunday, October 18
2 PM
Harris Theater

BIOGRAPHY

Josh Kornbluth

While Josh was growing up in New York City, his father, a high school teacher, came home from getting fired from work and instead of venting frustration, he recited the day's tragedy in a form of humorous story. Hearing his father speak about losing his job or going out on a date with an unexpected transvestite was Kornbluth's first introduction to the oral tradition of storytelling.

After graduating from Princeton, Josh worked both in Chicago and Boston as a journalist but he never felt committed to do anything until he began performing. He began as a host for a variety show called "The Urban Happiness Hour" and then to perform with a political revue called "The Gramm-Rudman Act." Josh then tried doing stand-up several times at open-mike comedy clubs but was uncomfortable with the venues. Witnessing a performance by Spalding Gray marked the turning point for him.

In 1987, he moved to San Francisco and continued to work stand-up until he developed his first autobiographical performance piece "Josh Kornbluth's Daily World." In the piece, Kornbluth explores the Marxist thread of a father-son relationship. After "Daily World"

Josh went on to write and perform four more autobiographical monologues:

"Moisture Seekers", a piece loosely based on his first sexual experience; "Haiku Tunnel" is about a temp job as a male secretary in a large office; "Red Diaper Baby" where Josh traces his Communist upbringing, his trouble with the ideology and how that fractured his relationship with his father; and "The Mathematics of Change" a piece that encapsulates his first semester at Princeton as a math major doomed for failure in more ways than one.

Josh was a featured artist in the 1996 HBO Aspen Comedy Festival. He has also written a film script based on his monologue "Haiku Tunnel" in which he will play himself. His film credits include "Searching for Bobby Fischer" and Francis Ford Coppola's "Jack" starring Robin Williams.

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