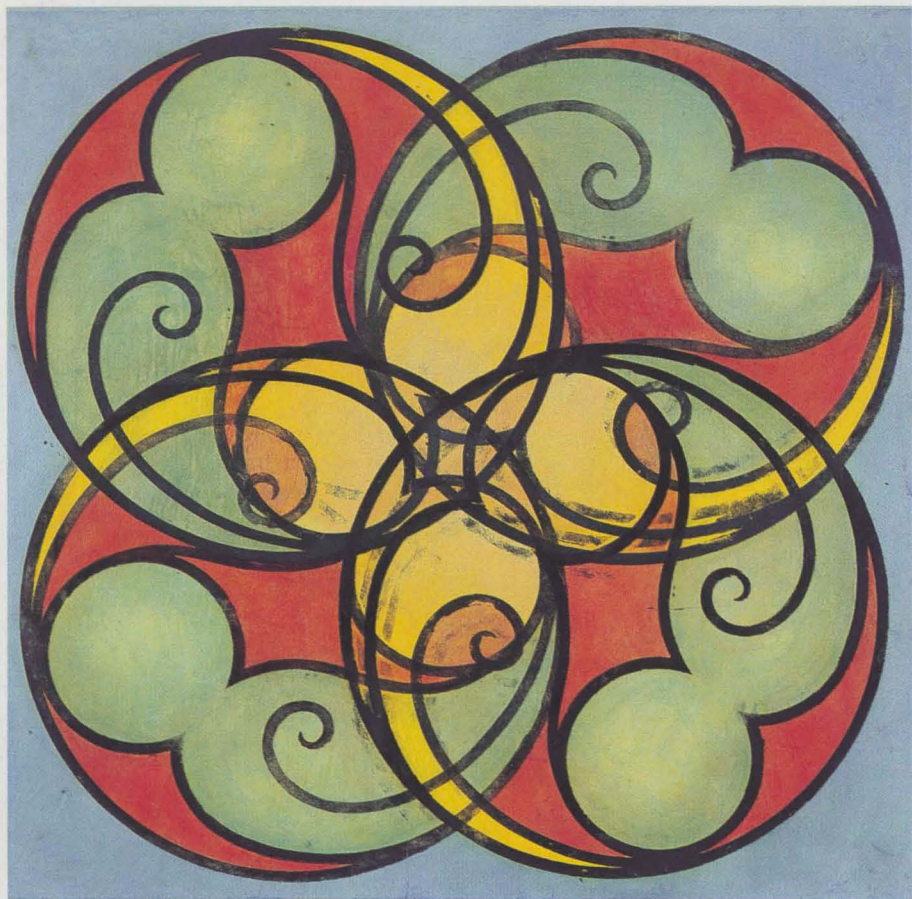


BROOKLYN ACADEMY OF MUSIC



10TH ANNIVERSARY NEXT WAVE FESTIVAL 1992

**EINSTEIN ON THE BEACH**

BROOKLYN ACADEMY OF MUSIC  
Harvey Lichtenstein, *President and Executive Producer*

*presents in the*  
BAM Opera House  
November 19-23; 1992; 7PM

# EINSTEIN ON THE BEACH

An Opera in Four Acts  
*by*

Philip Glass - Robert Wilson

*Choreography by*  
Lucinda Childs

*with*  
Lucinda Childs                      Sheryl Sutton  
Gregory Fulkerson

*Lighting Design*                      *Musical Direction*                      *Sound Design*  
Beverly Emmons/Robert Wilson                      Michael Riesman                      Kurt Munkacsi

*Spoken Text*  
Christopher Knowles/Samuel M. Johnson/Lucinda Childs

*with*  
The Lucinda Childs Dance Company

*Music Performed by the*  
Philip Glass Ensemble

*Design/Direction*                      *Music/Lyrics*  
Robert Wilson                      Philip Glass

*Producer*  
Jedediah Wheeler

*Einstein on the Beach* is a production of Top Shows, Inc.

These performances of *Einstein on the Beach* are dedicated to the memory of Eric Benson, Ethyl Eichelberger, Michel Guy, Samuel M. Johnson and Robert LoBianco, who were an important part of this work.

This presentation has been made possible, in part, by grants from Robert W. Wilson, The Fan Fox and Leslie R. Samuels Foundation, The Bohlen Foundation, and The Mary Flagler Cary Charitable Trust.

## THE COMPANY

(in alphabetical order)

- Marion Beckenstein *soprano, rear stenographer (trial/prison) soloist (train, dance 1, night train, dance 2)*
- Lisa Bielawa *soprano, front stenographer (trial/prison), soloist (train, dance 1, night train, dance 2)*
- Susan Blankensop\* *dancer, woman in perpendicular dance (train)*
- Janet Charleston\* *dancer, woman reading (trial, building), prisoner 2 (trial, prison)*
- Lucinda Childs *featured dancer/performer, character (knee plays), diagonal dance (train), witness (trial)*
- María de Lourdes Dávila\* *dancer*
- Gregory Dolbashian *boy on tower (train), judge (trial, trial/prison), boy in elevator (spaceship)*
- Michèle Eaton *soprano, juror with blond wig (trial)*
- Gregory Fulkerson *Einstein*
- Katie Geissinger *mezzo-soprano, Indian (trial), telescope woman (spaceship), soloist (train, dance 1)*
- Margo Gezairlian Grib *mezzo-soprano, woman calculating (building), soloist (train, dance 1)*
- Elsa Higby *mezzo-soprano, woman with shell (train and night train)*
- Michael Ing\* *dancer, Steven Weed (trial/prison), dancer with flashlights (spaceship)*
- Jeffrey Johnson *tenor, man in red shirt calculating (train), soloist (night train)*
- Bruce Jones\* *dancer, man on bench (trial, trial/prison), flying man (spaceship)*
- Janet Kaufman\* *dancer, woman with string (train), rear stenographer (trial), woman on bench (trial/prison), dancer in horizontal elevator (spaceship)*
- Jeff Kensmoe *baritone, guard (trial)*
- John Koch *tenor, foreman (trial), soloist (night train)*
- Eric W. Lamp *tenor, engineer (train)*
- Cathy Lipowicz\* *dancer, front stenographer (trial), woman on bench (trial/prison)*
- Jasper McGruder *Mr. Johnson, judge (trial, trial/prison), bus driver (knee play 5)*
- Geoffrey Nimmer\* *dancer, prisoner 1*
- Kristin Norderval *soprano, woman left in jury (trial/prison), featured soloist (bed), soloist (spaceship)*
- Michele Pogliani\* *dancer, man with string (trial), man with briefcase (trial), Steven Weed (trial/prison)*
- Gregory Purnhagen *baritone, man (night train)*
- Garry Reigenborn\* *dancer, man with string (train), man on bench (trial/prison)*
- Peter Stewart *baritone, man on bench (trial)*
- Sheryl L. Sutton *featured performer, character (knee plays), woman with newspaper (train), lawyer (trial, trial/prison), woman (night train), silhouette dancer (dance 2), woman with flashlights (spaceship)*

\*Members of the Lucinda Childs Dance Company.

## THE PHILIP GLASS ENSEMBLE

- Dan Dryden *live sound mix*
- Jon Gibson *flute, soprano saxophone*
- Martin Goldray *Assistant Musical Director, keyboards*
- Richard E. Peck, Jr. *alto saxophone, flute*
- Michael Riesman *Musical Director, keyboards*
- Andrew Sterman *piccolo, flute, bass clarinet*
- and
- Gregory Fulkerson *Einstein, violin*

As *Einstein on the Beach* is performed without intermission, the audience is invited to leave and re-enter the auditorium quietly, as necessary. The food service in the lobby will remain open during performances.

*Einstein on the Beach* was originally produced by the Byrd Hoffman Foundation in 1976 and was performed at Festival d'Avignon, Avignon, France; Deutsches Schauspielhaus, Hamburg, Germany; Festival d'Automne, Opera Comique, Paris, France; BITEF, Belgrade, Yugoslavia; Venice Biennale, Venice, Italy; La Monnaie, Brussels, Belgium; Rotterdamse Schouwburg, Rotterdam, Holland; and the Metropolitan Opera House, New York City, USA.

In 1984, *Einstein on the Beach* was produced at the Brooklyn Academy of Music, as part of the NEXT WAVE Festival.

Choreography copyright © 1984  
Lucinda Childs

*Einstein on the Beach*  
© 1976 Duvvagen Music Publishers, Inc.  
All Rights Reserved.

Libretto of *Einstein on the Beach*  
© 1976, 1984 by Robert Wilson.  
Used by permission of Robert Wilson and the Byrd Hoffman Foundation, Inc. Contributions to libretto by Lucinda Childs, Samuel M. Johnson and Christopher Knowles.

*Einstein on the Beach* is available on CBS  
Masterworks (38875).

### CREDITS

Scenery constructed by Broggi Brothers, Milan, Italy; Scenery refurbished by Mystic Scenic Studio, Inc.; Lighting Equipment provided by Production Arts Lighting, Inc.; Sound Equipment provided by Promix; Freight Transport provided by J.K. Transport, Inc.; Converse Chuck Taylor All-Stars provided by Converse Inc.; Electronic Props provided by Dexter McNeil; Custom Dyed Soft Foods provided by I. Weiss; Cycle Converters provided by SBP.

General Press Representation: The Zeisler Group, Judith Keenan, Ellen Zeisler

Gregory Fulkerson appears through special arrangement with TRM Management.

### *Einstein on the Beach* 1992 Tour Schedule

July 24-25.....*Previews* McCarter Theater,  
Princeton USA  
August 19-22 .....Die Oper Am Theaterplatz,  
Frankfurt, Germany  
Sept. 17-20 ..Melbourne International Festival,  
Melbourne, Australia  
Sept. 29-Oct. 3 .....Gran Teatro Del Liceu,  
Barcelona, Spain  
Oct. 7-10.....Teatro Madrid,  
Madrid, Spain  
Oct. 18-25 .....Art Sphere,  
Tokyo, Japan  
Nov. 19-23 .....Brooklyn Academy of Music,  
Brooklyn, USA  
Dec. 11-21.....MC/93 Bobigny,  
Bobigny, France

### EINSTEIN ON THE BEACH Production Staff

*Restaged by*.....Charles Otte

*Assistant Director* .....Mitchell S. Levine

*Production Manager* .....Kristina Kinet

*Technical Director* .....Marc Warren

*Production Stage Manager* ..Ruth E. Sternberg

*Lighting Supervisor* .....Katy Orrick

*Stage Manager* .....Lisa Buxbaum

*Head Sound Engineer* .....Dan Dryden

*Head Electrician* .....Rolf Lee

*Head Carpenter* .....Peter Robertson

*Prop Master* .....Joe Giordano

*Assistant Electrician*.....Andrew Sather

*Flyman* .....Elliot Bertoni

*Wardrobe Supervisor* .....Dean Nichols

*Wig and Make-up* .....Jenny-King Turko

*Monitor Mixer* .....Peter Flint

*Sound Assistant* .....Zachary Glass

*Electrician*.....C. Townsend Olcott II

*Carpenter*.....Jeff Neugebauer

*Assistant Lighting Supervisor*..Helen A. McCullagh

*Assistant Stage Manager*.....William Knapp

*Assistant to the Choreographer*..Garry Reigenborn

*Set Supervisor*.....John Michael Deegan

*Assistant Costume Designer* .....Mary Myers

*Staging Assistant*.....Garry Reigenborn

*Casting Consultant* .....Vince Liebhart

*Choral Contractor* .....Jacqueline Pierce

*General Manager* .....Linda Greenberg

*Company Manager*.....Laura Aswad

Robert Wilson wishes to express his thanks to the World Sponsors who support his work through contributions to the Byrd Hoffman Foundation: Anonymous, Pierre Bergé, Ethel de Croisset, Betty Freeman, Yves Saint Laurent and Robert W. Wilson.

Special thanks to Dennis Redmond, John Howell, Dennis Diamond, William B. Lockwood and the staff at the McCarter Theater, Jim Grant, Annie Liebowitz, Tom Caravaglia, Beatriz Schiller, Johan Elbers, Gary Schuster, Jeanne Golan, Peter West, Buddy Dikman, Harold Orenstein and Ann Christin Rommen.

*Worldwide Management for this production of Einstein on the Beach, Philip Glass and the Philip Glass Ensemble:*

INTERNATIONAL  
PRODUCTION  
ASSOCIATES, INC.  
584 Broadway, Suite #1008  
New York, NY 10012  
Tel: 212-925-2100  
Fax: 212-925-2426  
Contact: Jedediah Wheeler,  
Linda Greenberg, Laura Aswad

*Exclusive Representation of Robert Wilson:*

BYRD HOFFMAN  
FOUNDATION, INC.  
131 Varick Street  
Room #908  
New York, NY 10013  
Tel: 212-620-0220  
Fax: 212-627-0129  
Contact: Dennis Redmond

*Exclusive Representation of the Lucinda Childs Dance Company:*

CONTACT: Lauren Barnes at  
541 Broadway  
New York, NY 10012  
Tel and Fax: 212-254-2824  
Domestic Representation:  
Glenn Lomaro at Schofer/  
Gold/Lomaro  
Tel: 212-877-0740  
Fax: 212-874-1020

---

## BIOGRAPHIES

**PHILIP GLASS** (*composer*). Born in Baltimore on January 31, 1937, Philip Glass discovered music in his father's radio repair shop. In addition to servicing radios, Ben Glass carried a line of records and, when certain ones sold poorly, he would take them home and play them for his three children, trying to discover why they didn't appeal to customers. These happened to be recordings of the great chamber works, and the future composer rapidly became familiar with Beethoven quartets, Schubert sonatas, Shostakovich symphonies and other music then considered "offbeat." It was not until he was in his upper teens that Glass began to encounter more "standard" classics.

Glass began the violin at six and became serious about music when he took up the flute at eight. But by the time he was 15, he had become frustrated with the limited flute repertoire as well as with musical life in post-war Baltimore. During his second year in high school, he applied for admission to the University of Chicago, passed and, with his parents' encouragement, moved to Chicago where he supported himself with part-time jobs waiting tables and loading airplanes at airports. He majored in mathematics and philosophy, and in off hours practiced piano and concentrated on such composers as Ives and Webern.

At 19, Glass graduated from the University of Chicago and, determined to become a composer, moved on to New York and the Juilliard School. By then he had abandoned the 12-tone techniques he had been using in Chicago and preferred American composers like Aaron Copland and William Schuman.

By the time he was 23, Glass had studied with Vincent Persichetti, Darius Milhaud and William Bergsma. He had rejected serialism and preferred such maverick composers as Harry Partch, Ives, Moondog, Henry Cowell and Virgil Thomson, but he still had not found his own voice. Still searching, he moved to Paris and two years of intensive study under Nadia Boulanger.

In Paris, he was hired by a filmmaker to transcribe the Indian music of Ravi Shankar in notation readable by French musicians and, in the process, discovered the techniques of Indian music. Glass promptly renounced his previous music and, after researching music in North Africa, India and the Himalayas, returned to New York and began applying Eastern techniques to his own work.

By 1974, he had composed a large collection of new music, much of it for use by the theater company Mabou Mines (Glass was one of the co-founders of that company), and most of it

composed for his own performing group, the Philip Glass Ensemble. This period culminated in *Music in 12 Parts*, a 3-hour summation of Glass' new music, and reached its apogee in 1976 with the Philip Glass/Robert Wilson opera *Einstein on the Beach*, the 4 1/2-hour epic now seen as a landmark in 20th-century music-theater.

Glass' output since *Einstein* has ranged from opera (*Satyagraha*, *Akhnaten*, *The Making of the Representative for Planet 8*, *The Fall of the House of Usher*, *The Juniper Tree*) to film (*Koyaanisqatsi*, *Mishima*, *The Thin Blue Line*, *Powaqqatsi*) to dance (*A Descent into the Maelstrom* and *In the Upper Room*), and such unclassifiable theater pieces as *The Photographer* and *1000 Airplanes on the Roof*, and numerous recordings. Among his recently completed works are *Itaipu*, a large-scale work for chorus and orchestra, commissioned by the Atlanta Symphony, and *Hydrogen Jukebox*, an opera with poetry by Allen Ginsberg, which received its world premiere at Spoleto U.S.A. His current projects include *Orphee*, a chamber opera based on the film by Jean Cocteau, *The Voyage*, commissioned by the Metropolitan Opera for its 1992 season, and *White Raven*, a collaboration with Robert Wilson.

**ROBERT WILSON** (*director*). According to *Opera News* (1990), Robert Wilson "represents not only a vital American sensibility but one of the supreme theatrical imaginations of our time." For twenty years Wilson has been at the forefront of innovation in international theater, opera and design. As the creator of more than a hundred artistic works in various media, Wilson has achieved widespread international acclaim and has come to occupy a singular position in 20th-century culture.

In June 1971, following the Paris debut of Robert Wilson's *Deafman Gance*, Louis Aragon wrote in *Les Lettres Francaises* that "I have never seen anything more beautiful in the world." Hailed as a "revolution of the plastic arts one sees only once or twice in a generation," *Deafman Gance* was the product of several years of intense creative activity in late 1960's New York. During this time, Wilson led numerous workshops and impromptu performances in his SoHo loft with the Byrd Hoffman School of Byrds. Following *Deafman Gance*, Wilson presented a number of distinctive works, including the seven-day play *KA MOUNTAIN and GUARDENIA Terrace* in Shiraz, Iran in 1972; *The Life and Times of*

*Joseph Stalin*, a twelve-hour silent opera performed in 1973 in New York and throughout Europe and South America; *A Letter for Queen Victoria* on Broadway in 1975; and, in 1976, his landmark opera with composer Philip Glass, *Einstein on the Beach*.

After *Einstein on the Beach*, Wilson began to work increasingly in large state-supported European theatres. Perhaps the best examples of this type of work are the two seminal productions that he created with the permanent company of the Schaubuhne Theatre in Berlin: *Death Destruction & Detroit* (1979) and *Death Destruction & Detroit II* (1987). In the early 1980's, Wilson worked on what still stands as his most ambitious project to date, the multi-national epic, *the CIVIL warS: a tree is best measured when it is down*, an opera (created in collaboration with an international group of artists) that was intended for inclusion in the 1984 Olympic Arts Festival in Los Angeles. Although the epic was never seen in its entirety, individual parts of the opera have been produced in the United States, Europe and Japan.

Since 1985, Wilson has broadened his artistic vision to include opera and adaptations of other playwrights' works. He has staged and designed many classical operas at such houses as La Scala in Milan, the Opera Bastille in Paris, the Zurich Opera, the Hamburg Opera, the Lyric Opera of Chicago and the Houston Grand Opera. In the past year alone he has directed and designed productions of *Parsifal*, *The Magic Flute*, and *Lohengrin*. In addition, he has adapted Duras' *Malady of Death* and Gertrude Stein's *Doctor Faustus Lights the Lights*. Wilson is currently working on a variety of projects that include *White Raven*, his most recent opera with Philip Glass; a new musical collaboration with Tom Waits, based on the Alice in Wonderland stories; and a revival of *Einstein on the Beach* that will tour to Asia, Europe, Australia, and North and South America.

A recipient of two Rockefeller and two Guggenheim fellowships, Wilson has received numerous awards for excellence, including the 1990 German Theater Critics Award for Best Production of the Year for *The Black Rider*. His works have been repeatedly selected as "Best Production of the Year" by German, Italian and French theater critics. He has been named a Lion of the Performing Arts by the New York Public Library, received an Institute Honor from The American Institute of

Architects in New York, an honorary doctorate from the Pratt Institute in Brooklyn, an American Theatre Wing Design Award for Noteworthy Unusual Effects, a Bessie Award, An Obie Award for Direction, and a Drama Desk Award for Direction. In 1986, Wilson was the sole nominee for the Pulitzer Prize in Drama for *the CIVIL warS*.

While known for creating some of the most highly acclaimed theatrical works of the day, Wilson's work is firmly rooted in the fine arts. His drawings, paintings and sculpture have been seen around the world in hundreds of solo and group exhibitions. In February 1991 they were collected for a retrospective exhibition at the Boston Museum of Fine Arts, "Robert Wilson's Vision," which toured to the Houston Contemporary Art Museum and to the San Francisco Museum of Modern Art. In November 1991, the Centre Georges Pompidou in Paris presented a major exhibition of his furniture/sculpture work. His drawings, prints, videos and sculpture, held in private collections and museums throughout the world, are represented by the Paula Cooper Gallery in New York and by the Fred Jahn Gallery in Munich.

**LUCINDA CHILDS** (*choreographer*) began her career as choreographer and performer in 1963 as an original member of the Judson Dance Theatre in New York. After forming her own dance company in 1973, Ms. Childs collaborated with Robert Wilson and Philip Glass on the opera *Einstein on the Beach*, participating as performer and choreographer. In the fall of 1976, *Einstein on the Beach* toured in Europe and was presented at the Metropolitan Opera in New York. Ms. Childs was awarded a Village Voice Obie Award in 1977 for her performance in the opera and also co-starred with Robert Wilson in his two-act play, *I Was Sitting On My Patio This Guy Appeared I Thought I Was Hallucinating*, which toured the United States and Europe in 1977-78. In 1984, Ms. Childs choreographed the two *Field Dances* for the revival of *Einstein on the Beach* at the Brooklyn Academy of Music, and recreated her original role as solo performer. Ms. Childs and her company were also featured on PBS' "Great Performances" in the documentary *Einstein on the Beach: The Changing Image of Opera*, which was broadcast in 1985.

Since 1979 Ms. Childs has collaborated with a number of composers and designers on a series of full-length productions. The first of these

was *Dance* choreographed in 1979 with music by Philip Glass and a film-decor by Sol LeWitt. Ms. Childs was awarded a Guggenheim Fellowship in support of this project. *Available Light* was commissioned by the Museum of Contemporary Art in Los Angeles in 1983, with music composed by John Adams and the set designed by architect Frank Gehry.

Ms. Childs has received numerous commissions from major ballet companies since 1981. These include the Paris Opera Ballet, the Pacific Northwest Ballet, the Berlin Opera Ballet, and the Lyon Opera Ballet. Her most recent work for the Rambert Dance Company, titled *Four Elements*, with music by Gavin Bryars and decor by Jennifer Bartlett, was filmed for BBC television in 1990.

In October of 1991, Ms. Childs' Dance Company was presented in the Festival d'Automne, at the Theatre de la Ville in Paris, featuring her most recent work, *Rhythm Plus*, with music by Gyorgy Ligeti and Luc Ferrari. The company's future projects include a twentieth anniversary season in 1993 featuring a new work with music composed by Roger Reynolds for which the company received a Meet The Composer grant.

Since 1980, Ms. Childs has appeared as an actress for both film and stage productions in the United States and Europe. Her most recent appearance in a work directed by Robert Wilson was in *Quartet*, by Heiner Muller, which was presented at the American Repertory Theater in Cambridge, Massachusetts in 1988.

**SHERYL SUTTON** (*featured performer*) has worked with Robert Wilson over a longer period than any of his collaborators; their association extends from *Deafman Glance* in 1970 to the A.R.T./Alley Theater-Houston production of *When We Dead Awaken* in 1991, with eighteen stage and video productions in between. Their major collaborations include the original 1976 staging and 1984 revival of *Einstein on the Beach*, the 1983 Rotterdam segment of *the CIVIL warS*, and the original 1987 staging of *Alceste* for the Stuttgart State Opera along with that work's 1990 revival for the Lyric Opera of Chicago. In 1988, Ms. Sutton created the role of "Bessie Smith" in Wilson's jazz opera *Cosmopolitan Greetings* for the Hamburg Staatsoper. She was featured later that year in Wilson's restaging of *Le Martyre de Saint Sebastien* for the Paris Opera Ballet, which was also performed at the Metropolitan

Opera in New York. As a soloist, Sheryl Sutton has toured extensively throughout the U.S. and Europe in dance/theater performances. She played the title role in the now legendary Squat Theater production *Mr. Dead and Mrs. Free*. Ms. Sutton has had both directing and choreography experience, staging the N.Y. production of *Butler's Lives of the Saints* as well as numerous original works as guest choreographer for the Tanz/Forum of the Cologne Opera in West Germany. A resident of Cologne, Ms. Sutton recently inaugurated an entirely new phase of her career as "Ethel Waters" and "Eubie Blake" in the Alley Theater production of *American Vaudeville*.

**MICHAEL RIESMAN** (*music director, bass synthesizer, keyboards*) is a composer, conductor, and keyboardist whose activities encompass a broad spectrum of music. He has been a member of the Philip Glass Ensemble since 1974, and is currently the Musical Director. Mr. Riesman has served as Composer in Residence at both the Marlboro Music Festival and the Tanglewood Festival. His works have been performed by such artists as Peter Serkin, Murray Perahia, the Saint Paul Chamber Orchestra, and the Boston Symphony Chamber Players. Mr. Riesman has released a solo album entitled *Formal Abandon*. A new album of original solo piano pieces, *Everyday Business*, is due to be released soon. In addition to concert works, Mr. Riesman has composed a number of pieces for theater, dance and film. In the theater, he collaborated with Robert Wilson on *Edison* (which played in New York, Paris and Milan). *Formal Abandon* originated as a commission from dancer/choreographer Lucinda Childs. Another dance work, *The City*, which utilizes break dancers, was commissioned by the Spoleto Festival and performed widely. Mr. Riesman's film projects include the feature films *Enormous Changes at the Last Minute* and *Pleasantville* (which has been shown several times on PBS). Mr. Riesman also composed original scores for films by Christian Blackwood, including the celebrated *Signed: Lino Brocka*. Mr. Riesman has been associated with the Philip Glass opera *Einstein on the Beach* since the work's inception in 1976. He was the Musical Director of the 1984 revival at the Brooklyn Academy of Music, and was also the conductor of many Philip Glass recordings, including *Einstein on the Beach*, *Glassworks*, *The Photographer*, *Koyaanisqatsi*, *Mishima*, *Songs From Liquid Days*, *Dance Pieces*, *Powaqqatsi*, *The Thin Blue Line*, 1000

*Airplanes on the Roof*, *Music in 12 Parts*, *Passages*, and the soundtracks for the films *A Brief History of Time* and *Candyman*. Mr. Riesman has also conducted and performed on albums by Paul Simon (*Hearts and Bones*), Scott Johnson (*Patty Hearst*), Mike Oldfield (*Platinum*), Ray Manzarek (*Carmina Burana*), and other popular artists. Mr. Riesman is also a record producer. He is currently co-producing Philip Glass' instrumental version of David Bowie's *Low*.

**GREGORY FULKERSON** (*Einstein, violin*) was the first soloist to have won the International American Music Competition (1980) for Violin, sponsored by the Rockefeller Foundation and Carnegie Hall. With the Philadelphia Orchestra under Riccardo Muti, he gave the world premiere performances of Richard Wernick's *Concerto for Violin and Orchestra*, written especially for him, at Carnegie Hall and the Philadelphia Academy of Music. Mr. Fulkerson recently recorded the complete Ives sonatas with pianist Robert Shannon (Bridge Records), which has been acknowledged as the definitive recorded performance of this repertoire. In addition to the Philadelphia Orchestra, Mr. Fulkerson has performed as a soloist with the Grant Park, Cincinnati, Milwaukee, North Carolina, Albany, Louisville and American Symphony Orchestras. His solo recital appearances have taken him across the United States and to London, Paris, Rome, Brussels, and throughout Germany. Trained at the Juilliard School and Oberlin College by Paul Kling, David Cerone, Ivan Galamian and Dorothy DeLay, Mr. Fulkerson is a member of the artist faculty of the Oberlin Conservatory.

**JASPER McGRUDER** (*Mr. Johnson*). New York performances include *A Tempest* by Aime Cesaire at Ubu Repertory Co., *Let Me Live* by Oyamo at the Working Theatre, and *Greeks* by Suzan-Lori Parks at The Manhattan Theatre Club. Performances at La Mama include *Choices* directed by Nancy Gabor, *The Cotton Club Gala* directed by Ellen Stewart and *The Caucasian Chalk Circle* directed by Fritz Benewitz of the National Theatre Weimar. Jasper also performed at the Hangar Theatre in *I'm Not Rappaport* directed by Robert Moss and *Toys in the Attic* directed by David Esbjornson. Jasper has worked with the Scottish Youth Theatre in Glasgow and is on the roster of Affiliate Artists and also plays harmonica in *The Blues Duo*. Film work includes a role in *Malcolm X* directed by Spike Lee.