



THE WOOSTER GROUP
***THE ROOM* by Harold Pinter**

FEBRUARY 4-6, 2016 8:30 PM

FEBRUARY 7, 2016 3:00 PM

FEBRUARY 9-13, 2016 8:30 PM

FEBRUARY 14, 2016 3:00 PM

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CaLARTS

The author fixes the text in his own time, the director in his staging inscribes it in his, and in the inscription reveals history to us.

—Paul Schmidt, from the introduction to *Meyerhold At Work* (1980).

THE WOOSTER GROUP

THE ROOM by Harold Pinter

THE ROOM is Harold Pinter’s first play. It was written in 1957 in Torquay, England.

With Ari Fliakos, Philip Moore, Scott Renderer, Suzzy Roche, and Kate Valk

Director: Elizabeth LeCompte
Lighting: Jennifer Tipton with Ryan Seelig
Original Music Tracks: Omar Zubair
Sound: Max Bernstein, Eric Sluyter
Sound Assistant/Technical Fellow: Gareth Hobbs
Sound Consultant: Bobby McElver
Video and Projections: Robert Wuss, Max Bernstein
Assistant Director and Costume Supervisor: Enver Chakartash
Stage Manager: Erin Mullin
Production Manager: Bona Lee
Producer: Cynthia Hedstrom
General Manager: Pamela Reichen

Thanks to Jamie Poskin (assistant director), Emily Rea (production manager) and Bill Kennedy (technical director) who worked on the development of this piece.
Special thanks to Teresa Hartmann.

WHO’S WHO IN THE CAST

Rose.....Kate Valk
Bert Hudd.....Scott Renderer
Mr. Kidd.....Ari Fliakos
Mrs. Sands.....Suzzy Roche
Mr. Sands.....Ari Fliakos
Riley.....Philip Moore
Stage Directions.....Ari Fliakos

Running time: approximately 50 minutes

ABOUT THE WOOSTER GROUP

Founded in 1975, The Wooster Group has made more than 40 works for theater, dance, film, and video. These works include *Rumstick Road* (1977), *Nayatt School* (1978), *Hula* (1981), *L.S.D. (...Just the High Points...)* (1984), *Frank Dell's the Temptation of St. Antony* (1988), *Brace Up!* (1991), *The Emperor Jones* (1993), *Dances With TV and Mic* (1998), *House/Lights* (1999), *To You, The Birdie!* (*Phèdre*) (2002), *Hamlet* (2007), the 360° video installation *There Is Still Time.. Brother* (2007), the opera *La Didone* (2009), *Vieux Carré* (2011), and *Cry, Trojans! (Troilus & Cressida)* (2014), all directed by Elizabeth LeCompte; and *Early Shaker Spirituals: A Record Album Interpretation* (2014), directed by Kate Valk. Based at The Performing Garage at 33 Wooster Street in lower Manhattan, the company regularly tours worldwide, including North and South America, Europe, Asia, and Australia. The Performing Garage is part of the Grand Street Artists Co-op, a 1960s project of the Fluxus art movement.

Watch the Group's online DAILIES on its website. See rehearsal clips, interviews, mini-documentaries and experimental short films by the Group's resident filmmaker Zbigniew Bzymek. Check out past Wooster Group work selected by Clay Hapaz in the "from the archives" series. Watch guest filmmaker Juliet Lashinsky's series "The Archivist." Or see the Group from Elizabeth LeCompte's POV in her GoPro videos. New DAILIES are posted throughout the week at www.thewoostergroup.org.

THE ROOM is presented by special arrangement with Samuel French, Inc.

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FOUNDING MEMBERS

Elizabeth LeCompte and Spalding Gray with Ron Vawter, Jim Clayburgh, Willem Dafoe, Kate Valk, Peyton Smith

CURRENT COMPANY

Zbigniew Bzymek, Enver Chakartash, Mike Farry, Ari Fliakos, Clay Hapaz, Cynthia Hedstrom, Gareth Hobbs, Elizabeth LeCompte, Bona Lee, Erin Mullin, Pamela Reichen, Scott Shepherd, Eric Sluyter, Kate Valk, Robert Wuss

CURRENT ASSOCIATES

Geoff Abbas, Ruud van den Akker, Max Bernstein, Eric Berryman, Matthew Brown, Delphine Courtillot, Jim Dawson, Dennis Dermody, Eric Dyer, Jim Fletcher, Teresa Hartmann, Tim Hurley, Modesto Flako Jimenez, Folkert de Jong, Bill Kennedy, Ken Kobland, Koosil-ja, Juliet Lashinsky-Revene, Young Jean Lee, Frances McDormand, Bobby McElver, Bebe Miller, Greg Mehrten, Philip Moore, Bruce Odland, Jamie Poskin, Naomi Raddatz, Emily Rea, Scott Renderer, Suzzy Roche, Kaneza Schaal, Matt Schloss, Andrew Schneider, Sheena See, Ryan Seelig, Casey Spooner, Maura Tierney, Jennifer Tipton, Ariana Smart Truman, Omar Zubair

ADVISORY BOARD

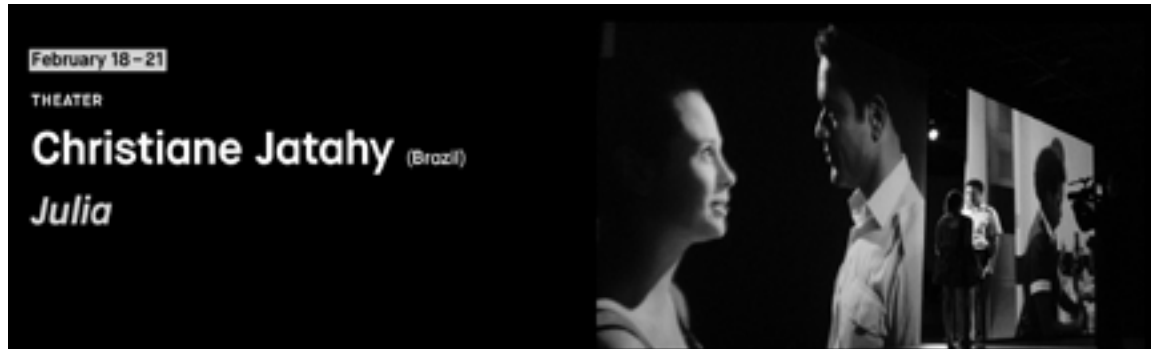
George Ahl, Bernard Dikman, Marilyn Donini, Laurie Hawkinson, Joan Jonas, Sean & Mary Kelly, Karen Lashinsky, Catherine Orentreich, Ann Philbin, Keith Pugliese, Bruce Rayvid, Peter Sellars, Tanya Selvaratnam, Willard Taylor, Henry Threadgill, Maura Tierney, Michael Tracy, Erica Weissman, Jaime Wolf

Performances at REDCAT are funded in part with generous support from members of The Wooster Group Host Committee: Harriett F. Gold, Diane Levine and Robert Wass, Fariba Ghaffari, Alexander Westerman and David Gleason, Abby Sher.

The tour of The Room is generously supported by the National Endowment for the Arts.



UPCOMING PERFORMANCES AT REDCAT



Internationally praised Brazilian author and director Christiane Jatahy expertly negotiates the boundaries between cinema and theater while exploring the reality of Brazil's current society in her award winning work *Julia*, an adaptation of the classic August Strindberg work *Miss Julie*. With a contemporary lens, Jatahy integrates film technique on stage, to break down boundaries between past and present, actor and character, and reality and fiction to create unusual encounters between actor and audience. In Portuguese with English surtitles.



The audacious, vigorous, and highly inventive Brazilian dance ensemble Companhia Urbana de Dança is renowned for burning up the stage in an irresistible explosion of breakneck bravado, exuberant, high-speed energy, and powerhouse athleticism. Choreographer Sonia Destri Lie and the performers deconstruct the thrilling kinetics of Rio de Janeiro street dance, seamlessly fusing together hip-hop, samba, capoeira, and contemporary forms. Their signature work *ID: Entidades*, inspired by the life stories of the company dancers, pulses with raw adrenaline to a high-voltage score by Brazilian composer Rodrigo Marçal. They also explore the joyful influence of pop culture and sizzling social dance in the critically-praised *Na Pista*, which prompted *The New York Times* to write that the company "is so wonderful that it seems miraculous."



Chile's imaginative TeatroCinema ensemble uses 2D and 3D projection effects to create a theatrical environment rich with the grit and imagery of a dark graphic novel, to tell a violent story that destroys the boundaries between domination and submission. Based on the French novel by Régis Jauffret, *Historia de Amor* is the unflinching portrait of an English teacher who abducts a young woman and turns her into his victim, concubine and mother. TeatroCinema uses striking imagery to fuse virtual and physical worlds, painting a stark, black and white landscape where impulses of humanity are made visible. The visual language of TeatroCinema uses digital backgrounds and compositions, 2D and 3D video footage, and animation, merged with the traditional elements of staging, creating the sensation that the audience is able to instantaneously travel in space and time. In Spanish with English surtitles.



Choreographed by pioneering and multi-award-winning choreographer Steve Paxton, and performed by exquisite Slovenian dancer Jurij Konjar, *Bound* is re-staged and re-imagined by Paxton, who first premiered it in 1982. A stellar example of his 40 years of research into the fiction of cultured dance and the 'truth' of improvisation, Paxton has created a performance composed of isolated vignettes, combined with eclectic music and images that are not immediately logical. But like numbers in a column that begin to add up to something larger as they accumulate, these seemingly unchoreographed dance "remarks" soon resonate poetic thoughts. Paxton describes it as "like a chance meeting with a slightly drunken man in a quiet bar where a conversation begins and gradually a disjointed story emerges, of a life lived, one moment after another, but now remembered as fragments of a journey."

For more information visit redcat.org

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