



REDCAT

The Wooster Group

• **Symphony of Rats**

Theater

October 18-20 & 22-23, 2024 at 8:30 PM

October 19 & 20, 2024 at 3 PM

REDCAT

Roy and Edna Disney CalArts Theater

CALARTS

California Institute of the Arts

We gratefully acknowledge that we operate on the traditional lands of the Tongva, Tataviam, and Chumash people including the Gabrieleño, Fernandeño, and Ventureño; members of the Takic and Chumashan language families; and other Indigenous peoples who made their homes in and around the area we now call Los Angeles. We honor their ancestors past, present, and future, and recognize their continued existence and contributions to our society.

THE WOOSTER GROUP'S *SYMPHONY OF RATS*

Text by Richard Foreman

Directed by Elizabeth LeCompte & Kate Valk

Composed by The Company

**Performers: Niall Cunningham,* Jim Fletcher,
Ari Fliakos, Andrew Maillet, Tavish Miller,
Michaela Murphy, and Guillermo Resto**

Production Designed by Elizabeth LeCompte

Sound Design & Music by Eric Sluyter

Video Designed by Yudam Hyung Seok Jeon

**Lighting Designed by Jennifer Tipton &
Evan Anderson**

Costumes Designed by Antonia Belt

**Tour Lighting: David Sexton &
Evan Anderson (Oct 22 & 23)**

Additional Sound & Video: Andrew Maillet

**Assistant Director & Stage Manager:
Michaela Murphy**

Dramaturg: Matthew Dipple

Technical Director: Tavish Miller

Production Manager: Aaron Amodt

Producer: Cynthia Hedstrom

General Manager: Monika Wunderer

ROY AND EDNA DISNEY CALARTS THEATER

Factotum: Mike Farry

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Facilities Manager: Alexandre Artaud

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REDCAT Crew

Lighting Programmer: Christa Troester

Deck: Jerrel Milan

Wardrobe: Alejandra Aleman

Audio Consultant: Lucio Maramba

Video Consultant: Shara Abrivia

“Door Song,” “Human Feelings Song,” and “Ice Cream Song”: lyrics from Richard Foreman’s *Symphony of Rats*; music by Suzzy Roche; arrangements by The Wooster Group.

Co-commissioned by piece by piece productions. Performances at REDCAT are supported by Hauser & Wirth. Additional support for this tour provided by Fariba Ghaffari and Diane Levine.

Special thanks to Richard Foreman.

Thanks to Rita Ackermann, Antonia Belt, Wendy vanden Heuvel, and Tom Shapiro. And to Allison Chomet, Fales Library, Hai-Ting Chinn, David Glista, Bona Lee, and Joseph Silovsky.

*Appearing through the courtesy of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States.

SCENES

Prelude

Ari's Fever Dream

1st Movement

Vast Silence

Golf

I've Gotten Messages

Door Song

Tyger Tyger Song

Food, aka The Magic Cabinet

He Made Circles

Acid Brain Song

Ghost Ship I

Lawrence

Human Feelings Song

Rat Opera

Tornadoville

Ice Cream Song

Tornadoville Barber

2nd Movement

Ghost Ship II / Alone In My Office

Dancing

You Know What The Man Did To Me? Song

Dancing Was Not My Strong Point

Anonymous Call / Cookies

The End of All Categories

Best Car

Rat Lullaby Song

Please note: Symphony of Rats contains mature content and loud sounds.

Runtime: Approx. 75 minutes, no intermission

ABOUT THIS PRODUCTION

Symphony of Rats was first produced by the Ontological-Hysteric Theater and The Wooster Group at The Performing Garage in 1988, with Richard Foreman directing. In 2021, Elizabeth LeCompte and Kate Valk asked Foreman if the Group could make a new version of the play. He responded, “You can do whatever you want! I hope it’s completely unrecognizable.”

1988 Performers

Ron Vawter

Peyton Smith

Kate Valk

Jeff Webster

James Johnson

David Finkelstein

Richard Foreman

(on video)

2024 Performers

Ari Fliakos

Jim Fletcher

Niall Cunningham

Andrew Maillet

Guillermo Resto

Michaela Murphy

Tavish Miller

Digital Persona Renée

(on video)

ABOUT THE WOOSTER GROUP

The Wooster Group, led by founding member and director Elizabeth LeCompte, is a company of experimental theater and media artists.

Since 1975, the Group has created more than 40 theater works and 22 media pieces. Productions include: *Rumstick Road* (1977), the dance *For the Good Times* (1982), *L.S.D. (...Just the High Points...)* (1984), *Brace Up!* (1991), *The Hairy Ape* (1996), *House/Lights* (1999), *To You, the Birdie! (Phèdre)* (2002), *Hamlet* (2006), the opera *La Didone* (2008), *Vieux Carré* (2009), *The Room* (2015), *The Town Hall Affair* (2017), *A Pink Chair (In Place of a Fake Antique)* (2018), and *The Mother* (2021), all directed by LeCompte.

Media pieces include: *White Homeland Commando* (1992), *Wrong Guys* (1997), the 360° video installation, *There Is Still Time . . . Brother*

(2007), and the *Dailies* (2010-2020), an online series of short original and archival videos.

Associate director Kate Valk directed *Early Shaker Spirituals: A Record Album Interpretation* (2014), *The B-Side: Negro Folklore from Texas State Prisons* (2017) and *Get Your Ass in the Water and Swim Like Me* (2024), the latter two being collaborations with Eric Berryman.

The Group has been included in numerous museum and gallery shows, among them three Whitney Biennials, “The Body Electric” at the Walker Art Center, and an exhibition devoted to the Group’s work at carriage trade in 2019-20.

LeCompte has received the Dorothy and Lillian Gish Prize, a John D. and Catherine T. MacArthur Foundation fellowship, the Chevalier des Artes

et des Lettres, and an inaugural Doris Duke Performing Artist award. She has received honorary doctorates from the New School and California Institute of the Arts.

Based at The Performing Garage in the SoHo neighborhood of New York City, the Group was founded by Elizabeth LeCompte, Spalding Gray, Ron Vawter, Jim Clayburgh, Willem Dafoe, Kate Valk, and Peyton Smith. To learn more, visit thewoostergroup.org.

Current Company and Associates

Aaron Amodt, Evan Anderson, Alexandre Artaud, Antonia Belt, Eric Berryman, Hai-Ting Chinn, Niall Cunningham, Maya Davis, Dennis Dermody, Matthew Dipple, Amir ElSaffar, Mike Farry, Jim Fletcher, Ari Fliakos, David Glista, Clay Hapaz, Cynthia Hedstrom, Jonathan Hull, Bruce Jackson, Yudam Hyung Seok Jeon, Marika Kent,

Ken Kobland, Elizabeth LeCompte, Bona Lee, Andrew Maillet, Frances McDormand, Tavish Miller, Erin Mullin, Michaela Murphy, Guillermo Resto, Suzzy Roche, Kaneza Schaal, David Sexton, Scott Shepherd, Joseph Silovsky, Eric Sluyter, Phillip Edward Spradley, Maura Tierney, Jennifer Tipton, Ariana Smart Truman, Kate Valk, Monika Wunderer, Jharis Yokley, Omar Zubair

Directors Circle

Antonia & David Belt, Paul Cassidy & Vernon Evenson, Christine Larsen & Vincent Dopulos, Alan Mark & Jeffrey Fraenkel, Frances McDormand, Robyn Mewshaw, Catherine Orentreich (the Orentreich Family Foundation), Tom Shapiro, Wendy vanden Heuvel

Development of this piece is supported by the New York State Council on the Arts with the support of the Office of the Governor and the

New York State Legislature; the New York City Department of Cultural Affairs, in partnership with the City Council; and the National Endowment for the Arts.

UPCOMING AT REDCAT

Kite, Interspecifics

The Body is the Interface

November 2

A double bill of performances that bring together machine learning technologies and Indigenous cosmologies. For *Wičháŋpi Wóihanbleya* (*Dreamlike Star*), Oglala Lakǎóta artist Kite (Music, BFA '14) performs with a custom computer that translates her body movements into experimental sounds and video. Mexico City-based collective Interspecifics' *Meta Sincronía 1.0* is a live sonic and visual composition with a feedback processor that follows rhythms the human heart.

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