MODERN PRODUCTIONS

NEXT WAVE BOSTON '84

THE BOSTON Phœnix

PRESENT

The Photographer

FAR FROM THE TRUTH

A new version produced by the Brooklyn Academy of Music

This production is a free adaptation of an idea conceived by Rob Malasch and originally produced by the Holland Festival in 1982.

music composed by
Philip Glass

book by
Robert Coe

movement constructed by
David Gordon

directed by
JoAnne Akalaitis

musical director
Michael Riesman

music mix by
Kurt Munkacsi

vocal text for "A Gentleman's Honor" by
David Byrne

sets and costume designs by
Santo Loquasto

lighting designed by
Jennifer Tipton

projections designed by
Wendall K. Harrington
Luminous! Productions, Inc.

film designed and produced by
Ken Kobland

sound design by
Otts Munderloh

casting by
Soble/La Padura

music performed by
The Philip Glass Ensemble

Boston Opera House Sunday March 11, 1984

A BROOKLYN ACADEMY OF MUSIC NEXT WAVE FESTIVAL PRODUCTION

CAST

(In Alphabetical Order)

Mrs. Smith, Flora's friend.....Wanda Bimson
Eadweard, a photographer.....Jonathan Bolt
Flora, Eadweard's wife, Harry's lover.....Cecile Callan
The Eulogist/Prosecutor.....William Duff-Griffin
The Schoolgirl.....Susan Eschelbach*
Harry, a drama critic, Flora's lover.....Nick Flynn
The Circus Woman.....Margaret Hoeffel*
The Messenger.....Keith Marshall*
The Girl Athlete.....Nina Martin*
The Mesmerist.....Lola Pashalinski
The Lecturer/The Woman In Water.....Valda Setterfield*
The Advocate/Defense Attorney.....Rocco Sisto
The Morroccan.....Paul Thompson*
Observers, Mourners, Jurists.....The Company

*Members of the David Gordon/Pick-Up Company

THE PHILIP GLASS ENSEMBLE

Marin Alsop,
violin

Jon Gibson,
flute, soprano saxophone

Martin Goldray,
keyboards

Jack Kripl,
flute, piccolo, soprano saxaphone, baritone saxophone

Dora Ohrenstein
soprano, emulator

Richard Peck
flute, alto saxophone, tenor saxophone

Michael Reisman,
keyboards, bass synthesizer

Dan Dryden,
live sound mix

The Photographer
FAR FROM THE TRUTH

will be performed without an intermission

This production has been made possible by the BAM NEXT WAVE Production and Touring Fund which is supported by the National Endowment for the Arts, the National Endowment for the Humanities, the Rockefeller Foundation, the Howard Gilman Foundation, the Ford Foundation, the Pew Memorial Trust, AT&T, Warner Communications Inc., Willi Wear Ltd., the Dayton Hudson Foundation for B. Dalton Bookseller, Dayton's and Target Stores, the CIGNA Corporation and the BAM NEXT WAVE Producer's Council.

The Brooklyn Academy of Music NEXT WAVE Video Archive for the Contemporary Performing Arts has been established and funded by the Howard Gilman Foundation to document each production of the NEXT WAVE Festival.

THE PHOTOGRAPHER is available on CBS Records #73684

MICHAEL RIESMAN, as a composer, has received a Fulbright Fellowship, a Tanglewood Fellowship, and commissions from the Ford Foundation and the Fromm Music Foundation. He has been Assistant Professor of Music at SUNY-Purchase and Composer-in-Residence at the Marlboro Music Festival. He has a B.S. from the Mannes College of Music and an M.A. and Ph.D. from Harvard University. In addition to writing solo pieces, songs, chamber music, and orchestral works, Mr. Riesman has been active as a composer for film and theater, collaborating with Cindy Lubar (*Everyday Business; Rules of 3*) and Robert Wilson (*Edison*), and is currently composing a dance piece for Lucinda Childs (*Formal Abandon*). Mr. Riesman has given a number of solo performances, and has appeared with the Boston Symphony Chamber Players conducting his own work. He was a musical supervisor and choral director of the recording of Philip Glass' *Einstein on the Beach* and conductor of *Glassworks*, and *Koyaanisqatsi*.

KURT MUNKACSI , producer, sound engineer, sound designer, master mixer, has worked with The Philip Glass Ensemble for the past twelve years, and he and Mr. Glass have co-produced all of Glass' records. The team of Munkacsi and Glass also produced two solo albums for the art/rock band Polyrock: *Polyrock* and *Changing Hearts* (both for RCA), and a new EP for the art/rock/surf band, The Raybeats. Munkacsi himself produced and recorded the soundtrack to the film *Koyaanisqatsi*, with a score composed by Philip Glass. He has also worked as a recording engineer for Yoko Ono, Don Cherry, Brian Eno, John Lennon, Anthony Braxton, Ornette Coleman, and Mike Oldfield. The versatile Munkacsi and partner Greg Shriver designed the facilities for The Debs International Recording Studio and The Big Apple Recording Studio, both in New York City.

MARIN ALSOP, born in New York City in 1956, received her Master's in Music from the Juilliard School in 1978. She has quickly gained a reputation for her versatile role in New York's musical life. Presently a member of the New York City Ballet Orchestra and the "Y" Chamber Symphony, Ms. Alsop's avid interest in a variety of musical styles led her to form New York's critically acclaimed string swing band, String Fever. The all-woman jazz band is featured on Billy Joel's *Nylon Curtain* and *Innocent Man* albums. In addition to her endeavors as a big band leader, she holds an active interest in conducting and acting, and can be seen in the movie *Ghost Story* and the soap opera *Another World*.

JON GIBSON, composer, performer, and artist, received a B.A. and teacher's credentials in music from San Francisco State University. He studied jazz improvisation, was a founding member of the New Music Ensemble, and worked extensively with Steve Reich and Terry Riley. He has also performed with numerous composers, including Steve Reich, La Monte Young, Christian Wolff, and Frederic Rzewski. He has given many solo and ensemble concerts throughout Europe and North America, and two recordings of his music, *Visitations* and *Two Solo Pieces*, appear on Chatham Square Records. He has received grants from the Creative Artists Public Service program, the National Endowment for the Arts, and the Rockefeller Foundation. Mr. Gibson has collaborated with a number of dancers including Merce Cunningham (*Fractions*) and Lucinda Childs (*Relative Calm*). His current activities include work on an opera with theater director JoAnne Akalaitis, based upon the Charles Darwin book, *Voyage of the Beagle*.

JACK KRIPL, winner of the Geneva International Competition for Music Performers, has toured extensively as a soloist and performer with orchestras and bands all over the world. A recipient of two successive Fulbright Scholarships, he studied saxophone with Marcel Mule and musical style and analysis with Nadia Boulanger. Mr. Kripl, doubling on flute and clarinet, works frequently on Broadway and in New York recording studios. Most recently, he was the lead woodwind player in the original cast of *Barnum*. He is a founding member of the American Saxophone Quartet, dedicated to new music by American composers. Mr. Kripl is widely known as a music contractor for records, network television, and film.

DORA OHRENSTEIN is noted for her performance of new music. She sang in the world premiere of the complete *Songbooks I and II* by John Cage, and has performed pieces by Cage and other contemporary composers throughout Europe. She has toured extensively with the SEM Ensemble under the aegis of the U.S. State Department. Ms. Ohrenstein founded the Canterbury Consort, a chamber ensemble specializing in Baroque and Renaissance music, and has sung opera and oratorio in New York and at the Aspen Music Festival. She has recorded with the Schola Antiqua (*10th Century Liturgical Chants*), Vocal Jazz (*High Clouds*), the SEM Ensemble (*Many, Many Women*), Judy Collins (*Bread and Roses*), and with Polyrock and The Raybeats.

RICHARD E. PECK, JR., saxophonist, composer, and visual artist, came to New York City from Louisiana in 1971. While in the South, he performed with rhythm and blues bands and attended the University of Southwestern Louisiana. Upon arriving in New York, he joined The Philip Glass Ensemble and furthered his studies in music and art at Hunter College. In addition, he has recorded his music with the jazz band, Roux. His visual work has been shown at P.S. 1 and at the Holly Solomon Gallery in New York, and at the Contemporary Art Center in New Orleans.

MARTIN GOLDRAY is the pianist for the New Music Consort and appears regularly with the Contemporary Chamber Ensemble. He has also performed with the Group for Contemporary Music, the Orchestra of the Twentieth Century, and on the Guild of Composers series. After receiving the DMA from the Yale School of Music, he was awarded a Fulbright to study with Yvonne Loriod in Paris. He has also been the recipient of Tanglewood and Yale-in-Norfolk Fellowships. He received his BA from Cornell University, where he studied with Malcom Bilson, and his earlier studies were with Carlso Buhler and at the Dalcroze School of Music in New York City.

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ABOUT THE ARTISTS

PHILIP GLASS composes music for opera, film, theater, dance, chorus, and his own ensemble. A graduate of Juilliard, Mr. Glass has received numerous commissions and awards, including a composer-in-residence grant from the Ford Foundation, a Rockefeller Fellowship, and a Fullbright Scholarship, which enabled him to study with Nadia Boulanger in Paris.

His commissions include the opera *Satyagraha* (for the City of Rotterdam, 1980), which premiered in Holland and subsequently was performed at the Brooklyn Academy of Music in 1981 as part of the NEXT WAVE series. A new production of *Satyagraha* was featured in the 1982-83 season of the Stuttgart Opera.

Philip Glass' most celebrated collaboration was with stage director/designer Robert Wilson on the opera *Einstein on the Beach*, which premiered at the Avignon Festival in 1976 and toured throughout Europe, culminating in two sold-out performances at the Metropolitan Opera House. *Akhnaton*, Mr. Glass' third full opera, has been commissioned by the Stuttgart Opera for a world premiere in March 1984.

On October 4, 1982, the film *Koyaanisqatsi*, with a score by Mr. Glass, premiered at Radio City Music Hall as a New York Film Festival selection. His first film score was *North Star: Mark Di Suvero*, and Mr. Glass is the subject of a biographical film by British film-maker Peter Greenaway (*The Draughtsman's Contract*) which will premiere in the fall of 1983 on British television.

Philip Glass is a CBS Masterworks recording artist, the first composer to be offered this contract since Aaron Copland. *Glassworks* was his first Masterworks release. The second recording, *The Photographer*, was released in March 1983. Earlier recorded works include *Music in 12 Parts, Music in Similar Motion*, and *Music with Changing Parts. Einstein on the Beach* and *Dance 1 and 3* will be re-released by CBS Masterworks in 1984.

JOANNE AKALAITIS is a founding member of Mabou Mines and since 1970, has worked both as a director and an actress with the company. Her productions for the company of *Cascando, Dressed Like an Egg, Southern Exposure*, and *Dead End Kids, A History of Nuclear Power*, have all won Obie awards. Her production of *Request Concert* at the Women's Interart Center won a Drama Desk Award in 1981. Ms. Akalaitis received a Guggenheim Fellowship for 1977-78 and a CAPS award for multi-media theater in 1980. She is the recipient of the Rosamund Gilder award for outstanding theater achievement in 1981, and a Rockefeller and NEA grant (1982-83) for a collaboration with Jon Gibson on an opera about Darwin. Currently she is the recipient of a Rockefeller playwriting grant for residency at the Mark Taper Forum in Los Angeles. JoAnne Akalaitis has been working in various capacities in theater most of her life and hopes to continue to do so.

ROBERT COE was born in Hollywood, California, and attended Stanford University. After graduate work in literature at the University of Buffalo he moved to New York City in 1977, where he has written on a range of cultural topics — especially theater, dance, and performance — for the *Village Voice*, the *Soho Weekly News*, the *New York Times*, the *New York Times Magazine*, and numerous other publications. His first book, *Dance in America*, commissioned by the WNET television series, will be published by E.P. Dutton in the fall of 1984. As a performer, he has danced with choreographers Jane Comfort, Bill T. Jones, and Garry Reigenborn, and sung with composers Des McAnuff and Laurie Anderson; as editor and dramaturg for Laurie Anderson's *United States: Parts I-IV*, which premiered at BAM in February 1983, he co-authored a number of monologues and texts to music. *The Photographer/Far From the Truth* is his second work for the theater; an earlier play, *War Babies*, will be developed in workshop at the Mark Taper Theater Lab in Los Angeles later this year.

DAVID GORDON has worked in the dance field for over 20 years. He danced in the companies of James Waring and Yvonne Rainer in the 1960's and made performance works during that period at the Judson Dance Theater. In the early 1970's he performed regularly with the Grand Union. He now makes works for dance companies in the United States and Europe. He is Artistic Director of the Pick Up Co., a performance ensemble which includes about half a dozen of the same people and additional performers as needed for a given project. The Pick Up Co. performs regularly in New York City and has toured in the United States and Europe.

In May 1980, David Gordon's work was included in the *Dance in America* broadcast *Beyond the Mainstream*. He is one of seven artists featured in Michael Blackwood's film *Making Dances*. In the spring of 1982, David Gordon began his own experiments in the video field, by making, in collaboration with videographer Dennis Diamond, a new work entitled *T.V. Reel*. This work incorporated the use of video, projected on advent screens, within the context of live performance. In the summer of 1982, Mr. Gordon further pursued his interest in video by co-directing and co-editing a half-hour video tape entitled *10 Minute T.V.* with Edward Steinberg. In the spring of 1983, he worked in collaboration with producer Kathryn Esher and Twin Cities Public Television to create a 30-minute program including dancers from the Pick Up Co. and the New Dance Ensemble (Minneapolis, Minnesota), entitled *Limited Partnership*. The program is scheduled for airing in autumn 1983.

SANTO LOQUASTO has been acclaimed for his designs for productions on and off Broadway, including *Bent, The Cherry Orchard, American Buffalo, That Championship Season, A Comedy of Errors, The King of Hearts*, and *The Suicide*. He has received Tony, Drama Desk, Joseph Maharam, Obie, and Outer Critics Circle awards. As a designer for dance he has worked for American Ballet Theatre, the Joffrey, and New York City Ballet. Mr. Loquasto's film work includes costume designs for Woody Allen's *Stardust Memories* and *A Midsummer Night's Sex Comedy*. He is a graduate of King's College and Yale Drama School. He recently designed the New York Shakespeare Festival production of *Richard III*, starring Kevin Kline, and was the set consultant for *Orgasmo Adulto Escapes from the Zoo*, starring Estelle Parsons, at the Public Theatre.

JENNIFER TIPTON (Lighting Designer) is well known to dance and theater audiences alike. She has lit works in the repertories of most major dance companies, including dances choreographed by Jerome Robbins, Mikhail Baryshnikov, Paul Taylor, and Twyla Tharp, among many others. Her work in the theater has won her a Joseph Jefferson Award in Chicago, a Drama Desk Award, an Obie, and a Tony. In 1982 she was honored by Brandeis University, receiving their Creative Arts Award Medal in Dance. She teaches lighting in the School of Drama at Yale.

WENDALL K. HARRINGTON has created projections for several Broadway shows, most notably *They're Playing Our Song* and *My One and Only*. In addition to her theatrical work, she and her company, Luminous! Productions, Inc., produce multi-media projects for industrial clients. Recenlty, Ms. Harrington and her company created a four minute, nine projector show entitled *Multi-Image Murders*, which won the 1983 Association for Multi-Image Crystal Apple and International Gold Award.

OTTS MUNDERLOH (sound designer) has designed sound for *The 1940's Radio Hour, Harold and Maude, I Remember Mama, Ballroom, Ain't Misbehavin', A Day in Hollywood/A Night in the Ukraine, Swing, Barnum, The Moony Shapiro Songbook, Little Shop of Horrors, Sophisticated Ladies, Dreamgirls*, and *My One and Only*.

THE CAST

WANDA BIMSON (Mrs. Smith) appeared on Broadway as Elizabeth in *A Matter of Gravity* with Katharine Hepburn. Most recently she was seen in Richard Foreman's *Egyptology* at the Public Theater and last summer as Ragotin/The Spectre in his production of *Don Juan* in Central Park. She has performed throughout the country in such theaters as the Guthrie in Minneapolis, Actor's Theatre of Louisville, Syracuse Stage, Buffalo's Studio Arena, and the Indiana Repertory Theatre. She is a graduate of the London Academy of Music and Dramatic Art.

JONATHAN BOLT (Eadweard) was standby for both Frank Langella and Bob Gunton in Peter Nichol's *Passion* on Broadway. Recent Off-Broadway appearances were in *Black Angel, The Great, Great Grandson of Jedediah Kohler*, and the Dramatists Guild's *Young Playwrights Festival* at Circle Rep; CSC's *Oedipus Cycle* and *Woyzeck*, La Mama's anniversary production of Lanford Wilson's *Rimers of Eldritch* directed by the author. He made his New York debut as Eugene in *Look Homeward Angel* and has since worked extensively at resident theaters and in television. In addition, he is an O'Neill playwright, the author of two musicals for young audiences, and a company playwright at Circle Rep.

CECILE CALLAN (Flora) has worked both regionally and in New York having played such roles as Raina in *Arms and the Man*, Sasha in *Ivanov*, Nora in *A Doll's House*, Katherine in *The Taming of the Shrew*, and Hermia in *A Midsummer Night's Dream*. Her television credits include *Ryan's Hope* and *One Life to Live*, she has made guest appearances on *Nurse, Baker's Dozen*, and the CBS Movie of the Week *The Royal Romance of Charles and Diana*, and she can be seen in many TV commercials. Cecile is a native New Yorker.

WILLIAM DUFF-GRIFFIN (Eulogist) has appeared with the New York Shakespeare Festival in Richard Foreman's *Egyptology, Sorrows of Stephen, Don Juan* in Central Park, and *The Cherry Orchard* at Lincoln Center; at La Mama, the Andrei Serban/Elizabeth Swados pieces (*As You Like It, Good Woman of Setzuan, The Trilogy of Greek Plays*), and over twenty presentations of plays by Tom Eyen; also, Baltimore's Center Stage, the Williamstown Theatre Festival, the Philadelphia Drama Guild; on television: *The Elephant Man* (ABC) and the recent movie-of-the-week *Sessions* (NBC).

SUSAN ESCHELBACH (The Schoolgirl) is a graduate of the Effort/Shape Certification Program (New York, 1978) and the Dance Department of U.C.L.A. (spring 1976). She has been peforming with the David Gordon/Pick-Up Co. since the fall of 1978. Besides performing with the Pick-Up Co. on tour, Susan has taught "Ensemble Partnering" in collaboration with Margaret Hoeffel and Nina Martin. She has also performed with Marta Renzi, Charles Moulton, and Karole Armitage. She studies ballet in New York with Diana Byer and Janet Panetta.

NICK FLYNN (Harry) is from the West Coast and has worked in San Francisco, Portland, and most recently, Seattle, where he is Artistic Director of the Pioneer Square Theater. His work on new plays includes work with Thomas Babe, Len Jenkin, and John Ford Noonan, among others. The BAM production of *The Photographer/Far From the Truth* was his New York debut.

MARGARET HOEFFEL (The Circus Woman) has lived in New York City for ten years. For half of that time she has been a member of the David Gordon/Pick-Up Co. She studies ballet with Diana Byer.

KEITH MARSHALL (The Messenger) is from Palo Alto, California and graduated with a B.A. in Dance from U.C.L.A. After graduation he toured the U.S. with the Margalit Oved Dance Theatre and Dance/L.A. Moving to New York in the spring of '79, he joined the Pick-Up Co. in the fall of that year. He has also danced with Ruby Shang, Mitchell Rose, Charles Moulton, and Mark Taylor.

NINA MARTIN (The Girl Athlete) has been performing in New York since 1976 with independent dance makers and with Mary Overlie, Judy Padow, and Steve Paxton in "Beyond the Mainstream." Nina has worked with David Gordon since January '82 and is presently on the faculty of New York University, Experimental Theatre Wing. Most recently Ms. Martin's work has been presented in Holland at the International Festival for Modern Dance and at Dancspace as part of the Contact Improvisation retrospective. Her new work was presented in January '84 at P.S. 122, New York City.

LOLA PASHALINSKI (The Mesmerist) last appeared in Richard Foreman's *Egyptology* at the Public Theater. Her extensive credits include: work with Robert Wilson and Lee Breuer, who directed her in his production of *The Tempest* at the Delacorte; a one-woman show *Cold, Lazy and Elaine*, by Stephen Holt at Theater for a New City; *Starburn*, by Rosalyn Drexler; *Juno and the Paycock* at the Pittsburgh Public Theater. In her thirteen years with Charles Ludlam's Ridiculous Theatrical Company, she received two Obies for her performance in *Corn* and *Der Ring Gott Farblonjet*. She will be seen next in Ronald Tavel's *Success and Succession*.

VALDA SETTERFIELD (The Lecturer). Great Britain: pantomime, Ballet Rambert. Italy: "Buona Notte, Bettina" — revue. U.S.A. (stage, film, dance): Frank O'Hara, Kenneth Koch, Diane di Prima, Brian de Palma, James Waring, Kathrine Litz, Yvonne Rainer, Grand Union, Merce Cunningham, David Gordon.

ROCCO SISTO (The Advocate/Defense Attorney) has just completed filming the character Lacey in the motion picture *Scream for Help*, directed by Michael Winner. He was recently seen in the Shakespeare & Co. (Lenox, MA) production of *The Comedy of Errors* in the role of Dromio of Syracuse, in Prospect Park's Free Shakespeare this past summer. He is a member of Shakespeare & Co. and has performed in their productions of *The Tempest* in the role of Trinculo, *Romeo and Juliet* in the role of Frair Lawrence, and in *Twelfth Night* in the role of Malvolio, among others. His regional credits include the roles of Sganarelle in *The Flying Doctor*, Sherlock Holmes and Tilden in *Buried Child* at the Virginia Stage Company, Don Carlos in *A Flea in Her Ear* at the Penn. Stage Co., and Duperret in *Marat/Sade* at the Whole Theatre Co. He has also worked at the Center Stage in Baltimore and the Geva Theatre in Rochester, NY. Mr. Sisto was last seen at The Public as Osric in *Hamlet* directed by Mr. Papp. He holds a M.F.A. from NYU School of the Arts.

PAUL THOMPSON (The Morroccan) has worked with David Gordon since November of 1980. In 1973, while a teenager, he performed with Mabou Mines in *The Saint and the Football Player*. In between, he has performed in the works of Mel Wong, Elaine Summers, Daryl Chin, Grigorio Rosenbloom, Victoria Marks, Susan Dibble, and Monica Levy. Mr. Thompson has a B.F.A. from SUNY at Purchase, where he received the President's Award for his dance/theater productions of *Faust* and *Moby Dick*. His choreography has been performed at La Mama ETC, Alice Tully Hall, The Open Eye, The Yard, The Third Street Music School, and as part of Clark Center's New Choreographers' Concert. Two of his monologues were published in *Benzene Magazine*. He currently teaches for The Lincoln Center Institute.

THE PHILIP GLASS ENSEMBLE has performed music by Mr. Glass for more than ten years. Comprised of outstanding musicians and composers in their own right, the Ensemble is the only group in the world devoted exclusively to Mr. Glass' music. The Ensemble's repertory includes *Music in Similar Motion, Music in Twelve Parts, Einstein on the Beach, Dance, Glassworks*, and *The Photographer*. The group has performed in many of the world's most prestigious halls, including Carnegie Hall and the Dorothy Chandler Pavillion (Los Angeles).

THE PHOTOGRAPHER ON TOUR

For the Brooklyn Academy of Music

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Production Credits

Stage Director	Valeria Wasilewski
Set Design by	Reagan Cook
Based upon the original design of Santo Loquasto	
Lighting Design by	Stephen Strawbridge
Based upon the original design of Jennifer Tipton	
Special Effects Design	Esquire Jauchem & Gregory Meeh
Production Manager	Robert Brenner
Company Manager	Paulette Licitra
Stage Manager	Joanne McEntire
Master Carpenter	Karl Stiegelbauer
Master Electrician	James D'Adamo
Wardrobe Supervisor	Walli Potts
Sound Operator	Lucas Corrubia
Projectionist	Peter Buchin
Assistant Stage Manager	Laurie F. Stone
Assistant Stage Manager	Donna Brueger
Electrician	Jack Gelbart
Hair/Make Up	Karol Coeyman
Dresser	Lil Henderson

Scenery Constructed by Variety Scenic Studios
Audiovisual Staging and Equipment by Comart Aniforms, Inc.
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Modern Production Credits

Producers	David Archer Carolann Biederman
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Graphic Designer	Paul Souza

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NEXT WAVE FESTIVAL/BOSTON is planned to bring you the most exciting collaborations of music, dance, theatre, and the visual arts by leading contemporary artists — and we need your support. Ticket prices *do not* cover the costs of these programs. Make a tax-deductible contribution tonight in the lobby to insure the future of the NEXT WAVE! Checks should be payable to Gestural Theatre Ltd.

UPCOMING: April 19 — TRISHA BROWN DANCE CO.
April 25 — LAURIE ANDERSON/NEW WORKS with Musicians and Projections.

Please join our mailing list and get ticket information in the lobby.