

Lincoln Center Festival

July 13–31, 2016

Lincoln Center Festival lead support is provided by American Express

July 26–31 Gerald W. Lynch Theater at John Jay College

1927

Golem

Director and Writer **Suzanne Andrade**

Film, Animation, and Design **Paul Barritt**

Music **Lillian Henley**

Associate Director and Design **Esme Appleton**

Sound Design **Laurence Owen**

Costumes **Sarah Munro**

Dramaturgy **Ben Francombe**

Animation Associate **Derek Andrade**

Percussion **Will Close**

Producer **Jo Crowley**

Approximate running time: 1 hour and 30 minutes, with no intermission

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

Public support for Festival 2016 is provided by the New York City Department of Cultural Affairs and New York State Council on the Arts.

A 1927 co-production with Salzburg Festival, Théâtre de la Ville Paris, and Young Vic Theatre London

Cast

Julian, Phil Sylocate, PJ, Voice of Pub Landlord, Les Miserables **Will Close**

Annie, Jenny 1, Courting Contraption Girl 1 **Esme Appleton**

Penny, Jenny 2, Her **Lillian Henley**

Joy, Gran, Chef, Ruby, Wife of Les, Courting Contraption Girl 2 **Rose Robinson**

Robert **Shamira Turner**

Voice of Golem **Ben Whitehead**

Additional Voiceover **Suzanne Andrade**

About 1927

Founded in 2005 by director, writer, and performer Suzanne Andrade and animator and illustrator Paul Barritt, 1927 is an award-winning London-based independent performance company specializing in combining performance and live music with animation and film. Central to 1927's vision is the exploration of the relationship between live performer and animation to create dynamic and innovative live performance. 1927's hybrid work combines spoken word, film, music, song, movement, and handmade animation and aims to fuse these disparate elements in a minutely choreographed harmony. Having cut its teeth on the London cabaret scene, 1927 premiered its debut show *Between the Devil and the Deep Blue Sea* at the Edinburgh Festival Fringe in 2007 to audience and critical acclaim, including several awards. 1927 went on to present the show in two sell-out London seasons and toured to venues in every region of the U.K. and across the globe. Along the way, the company steadily developed a following of dedicated supporters, garnered critical acclaim and two New York Drama Desk Award nominations, and in 2008 was awarded the Peter Brook Empty Space Award for Best Ensemble. 1927 premiered its second production *The Animals and Children Took to the Streets* at Sydney Opera House in 2010, followed by its European premiere in London. The show won the 2011 Off West End Award for Best Entertainment and

from 2011 to 2014 was presented over 400 times in 80 venues across 28 countries on 5 continents. 1927 collaborated with the Komische Oper Berlin in 2012 to conceive and create its first opera, an acclaimed reimagining of *The Magic Flute* co-directed by Andrade with animation by Paul Barritt. Following a Berlin premiere in November 2012, the show continues to play in repertoire there, alongside new productions having been mounted at L.A. Opera, Minnesota Opera, Deutsche Oper am Rhein, Finnish National Opera and Teatro Real Madrid. It won two Opera World Awards in 2013; the original Berlin production played at Edinburgh International Festival, Shanghai Grand Theatre, and Guangzhou Opera House, and there are plans for further touring and a new production at the Polish National Opera in Warsaw. 1927 presented *White Morning*, a short film by Paul Barritt at the 2014 London Short Film Festival—where it was nominated as Best U.K. Short—along with the Sundance, Florida, Stanley (Denver), Sofia International Film Festivals. That same year, 1927 collaborated with Ensemble MusikFabrik to premiere *The Crazy Kat Project*, a live-music and animation performance, directed and animated by Paul Barritt, featuring new compositions by Oscar Bettison and David Lang, and music by Harry Patch. 1927 is currently developing a production of Stravinsky's *Petrushka* and Ravel's *L'enfant et les sortilèges* in collaboration with Komische Oper Berlin.

A Conversation with Paul Barritt, Animator and Designer

David Tushingham talked to Paul Barritt about the creative process behind Golem.

David Tushingham: How do you think Gustav Meyrink's novel *Der Golem* reflects its time?

Paul Barritt: All books reflect the time they were written in, it's pretty impossible for them not to. Meyrink was really into Dickens, so whilst *Der Golem* is a kind of mystical, hallucinogenic thriller, it also contains social realist elements. The descriptions of the Jewish ghetto for example were probably fairly true to life, possibly even some of the characters. Also the Marionette men, I think Meyrink used to hang out with characters like that all the time. If there is one part of his book that has ended up in our show, it's that social comment aspect. The rest of it, whilst it was certainly a spring board into the idea of doing the *Golem* myth, we dismissed fairly early on.

DT: Your previous show, *The Animals and Children took to the Streets*, was so successful that you toured with it to a very wide range of countries. Of all the places you visited, which ones made the strongest impression on you and how did these experiences feed into the making of *Golem*?

PB: Some of the places that made the strongest impact on us are L.A. (much of the city backgrounds have been drawn from photos I took of downtown L.A.), Moscow, China, Nigeria. Also Middle England. And of course London. London is always the main source as we live there. I have watched the Olympic village being built literally across the river from my studio. This is undoubtedly one of the most pronounced visions of the corporate future

to be seen in Europe. It was developed from a wonderful wasteland upon which all kinds of life thrived, both human and animal, into a desolate space filled with shopping malls, sports stadia, well-trimmed lawns, visi-vests.

DT: If you had a Golem of your own what are the jobs you would want him/her to do for you?

PB: I already have a Golem, many of them. One of them helps me do all the animation. I even have one that helps me brush my teeth.

DT: In your portrayal of the workplace and of the attractions of Golems as labor-saving devices, work seems to be something best avoided. But I know you all work very hard. How do you explain this contradiction?

PB: This theme has been slightly misread. What we are actually saying in the show is that Golems don't really save labor, they just shift labor into a different position. This position is often more mundane than before and much more managerial in nature. The argument you mention comes from another great Czech play *R.U.R.*, about robots (it claims to be the first work to actually coin the term "robot"). The play suggests that one day mankind will never have to work, left to think and create and better himself. It is used by the corporation to persuade the maker of Golems to sell up. It is both idealistic and unrealistic. It is, however, a stance that unfortunately can underlie the continual progression of the technological sciences. There is a belief that through technology we will build a better world, that there is some kind of Star Trek-esque utopia of technological comfort awaiting us provided that we carry on developing new and improved means in which to make life easier. Our Golem maker is an idealist and is *sold* that ideology.

DT: The show includes a punk band made up of economic underachievers who are so lacking in self-confidence that they cannot declare their love for each other. Are these the characters with whom you identify most?

PB: These characters are representative of a politically impotent generation, in other words our generation and all of those that are growing up behind us. Everyone can see what is wrong with the world. It is not a difficult thing to pick apart the problems with the way industrialized consumer-driven democracy doesn't work. What is difficult is finding a solution: something that generations of people brought up on the sickly sweet heroin of market-driven popular culture are finding impossible ways to comprehend, let alone do anything about. So yes we do identify with them. And what are we doing? Making a massive theater show about the subject that will be viewed by a, relatively speaking, elite class of wealthy consumers...I rest my case.

David Tushingham is dramaturg of the Salzburg Festival.

About the Creative Team and Artists

Suzanne Andrade (Director/Writer) is co-founder and co-artistic director of 1927, for which she has written and directed *Between the Devil and the Deep Blue Sea* (Battersea Arts Centre and tour), *The Animals and Children took to the Streets* (BAC, National Theatre, and on tour), and *Golem* (Salzburg Festival, Young Vic, Théâtre de la Ville Paris, and on tour). Suzanne's opera debut was *The Magic Flute* for the Komische Oper, which she co-conceived and co-directed (Komische Oper Berlin, LA Opera, Deutsche Oper am Rhein, Minnesota Opera). She is currently staging Stravinsky's *Petrushka* and Ravel's

L'enfant et les sortilèges for 2017 premiere. Awards for productions she wrote and directed include Herald Angel, Fringe First, Carol Tambor, Arches Brick, Total Theatre, Off West End, Peter Brook Empty Space, Opera World, and Critics Circle awards. In September 2015 Suzanne was listed in the "Progress 1000," a list of the 1000 most influential people in London, and in 2016 featured in *The Stage 100* list of the most influential people in U.K. theater.

Paul Barritt (Animation/Film/Design) is co-founder and co-artistic director of 1927, for which he has co-created, animated and designed *Between the Devil and the Deep Blue Sea* (BAC and on tour), *The Animals and Children took to the Streets* (BAC, National Theatre, and on tour), and *Golem* (Salzburg Festival, Young Vic, Théâtre de la Ville Paris, and on tour). Paul's opera debut was *The Magic Flute* for the Komische Oper, which he co-conceived and animated (Komische Oper, L.A. Opera, Deutsche Oper am Rhein, Minnesota Opera). He also directed and animated *The Crazy Kat Project* (Ensemble MusikFabrik, Germany), and his short film *White Morning* was presented at the London Short Film Festival—where it was nominated as Best U.K. Short—along with the Sundance, Florida, Stanley (Denver), Sofia International Film festivals. His short film *Shed* and artwork have been exhibited in the U.K. and internationally. Paul is currently co-creating, animating, and designing Stravinsky's *Petrushka* and Ravel's *L'enfant et les sortilèges* for 2017 premiere. His awards for productions he co-created, animated, and designed include Herald Angel, Fringe First, Carol Tambor, Arches Brick, Total Theatre, Off West End, Peter Brook Empty Space, and Opera World awards and he was recently jointly awarded the 2015 Critics Circle Award for Design for *Golem*. In September 2015 Paul was listed in the "Progress 1000," a list of the 1,000 most

influential people in London, and in 2016 featured in "The Stage 100" list of the most influential people in U.K. theater. Paul also lectures in animation and illustration at Middlesex University.

Esme Appleton (Associate Director/ Designer, Annie/Jenny 1/Courting Contraption Girl) studied theater at Bretton Hall, Central School of Speech and Drama (London), and Mxat School of Theater (Moscow). A longtime collaborator of Suzanne Andrade, she performed at the West Yorkshire Playhouse and in other shows before joining 1927, where she helped develop, create, co-design, and perform in *Between the Devil and the Deep Blue Sea* (BAC and on tour) and *The Animals and Children took to the Streets* (BAC, National Theatre and on tour). Awards for 1927 productions she helped create include Herald Angel, Fringe First, Carol Tambor, Arches Brick, Total Theatre, Off West End, Peter Brook Empty Space, Opera World, and Critics Circle awards.

Lillian Henley (Composer) is an associate artist of 1927. Lillian works as a composer, silent film pianist, and actor. Her performances include (theater) *Between the Devil and the Deep Blue Sea* (1927), *The Animals and Children took to the Streets* (1927), *The Wedding* (Pushkin Club/The New Factory of the Eccentric Actor), *Chaplin's Music Hall* (Cinema Museum), *A Christmas Carol* (Globe Players), *Hefty in 24/7* (Live Theatre), *Briefs* and *Five Kinds of Silence* (Live Theatre Academy), and (voiceover) radio presenter, *Tony & Mike* (Laura Mugridge & Tom Frankland); soprano vocalist, *Still Score* (Tom Adams); and (film) *Madlib* (Cerebellum Works) and *The Projectionists* (Cinema Obscura). As a silent film pianist, Lillian plays at the Kennington Bioscope at the Cinema Museum with Cyrus Gabrysch and John Sweeney. Her silent film performances

have included The British Silent Film Festival (2013/2014), The In House Film Festival, London (2014), Fashion in Film Festival (Barbican, 2010), and *Laurel & Hardy Double Bill* (Hoxton Hall). Lillian was a masterclass participant at the Le Gionate de Muto, Italy (2013) improvising for silent film, led by Neil Brand, Stephen Horne, and John Sweeney. Her work as a composer outside of 1927 includes (theater) *Pride and Prejudice* (Regents Park Open Air Theatre) and *I'll Keep Waiting on the Pavement for the Ice Cream Van to Come* (Old Salt Theatre, Camden Peoples Theatre); (short film) *How Trees Grow* (Tom Stokes), *Dreaming of Dames* and *Frog Brackit* (Derek Andrade), and *Make More Noise! Suffragettes in Silent Film* (British Film Institute Commission and Release in 2015). Lillian is currently producing an album of music from *Golem* and is developing her solo album 298. For more information, visit LillianHenley.com.

Jo Crowley (Producer) studied combined arts (Theater, Dance, English) at the University of York. Her 1927 productions include *Between the Devil and the Deep Blue Sea*, *The Animals and Children took to the Streets*, and *Golem*. Her productions have won multiple awards, including Herald Angels, Fringe Firsts, Total Theatre, Off West End, Time Out Live, Empty Space, Critics Circle, Edinburgh Comedy, and Barry awards. She has been responsible for producing and managing all of 1927's work since its 2007 debut. She also produces and manages the work of artist Kazuko Hohki, is co-director of the Total Theatre Awards, presented annually at the Edinburgh Festival Fringe, and mentors and advises numerous U.K. artists and emerging producers. In 2015 Jo was short-listed for the 2015 Arts Foundation "Arts Producer" Award and *The Hospital Club's* "100 Most Creative & Innovative people in the U.K."

Helen Mugridge (Production Technical Manager) has worked on such shows as *Monkey Bars*, Chris Goode & Company (Edinburgh Fringe, Unicorn and U.K. tour), *Mass Observation*, Inspector Sands (Almeida), *Cooking Ghosts*, Beady Eye (Camden People's Theatre & U.K. Tour), *Penumbra*, Indefinite Articles (The Roundhouse and Norwich Puppet Theatre), *BYO*, Thickskin (Research and development), *2401 Objects*, Analogue (National Theatre Studio and European development, Edinburgh 2011, and national and European tour), *The Adventures of Wound Man and Shirley*, Chris Goode (Edinburgh 2011), *Total Football*, Ridiculusmus (Barbican Pit, Belfast Festival and Autumn 2012 tour), *Beachy Head*, Analogue (National and European Tour), and *Everything Must Go*, Beady Eye/Kristin Fredrickson (National and European Tour).

Chris Prosho (Sound Technician), before collaborating with 1927, worked as a sound technician in the northeast of England, mixing everything from death metal bands to orchestras. He also spent several years recording location sound for film and television. He has worked regularly onstage, and for TV and radio with Northern Stage, BBC, Newcastle Tyne Theatre, and Channel 4. He has worked with artists such as Thurston Moore (Sonic Youth), Jonathan Richman (The Modern Lovers), Gruff Rhys (Super Furry Animals), Maceo Parker (James Brown, Parliament Funkadelic), Mumford and Sons, The Subways, Field Music, David Rotheray (The Beautiful South), Martin Bramah (The Fall), Thomas Truax, Träd, Gräs & Stenar, Dent May (Animal Collective), Beth Jeans Houghton, Lanterns On The Lake, Treetop Flyers, and The Baghdaddies.

Will Close (Julian, Phil Sylocate, PJ, Voice of Pub Landlord, Les Miserables; Percussion) is an actor and musician who

trained at the University of Illinois and Mountview Academy of Theatre Arts. Recent credits include Telemachus in Teatro Vivo's *The Odyssey* (director: Sophie Austin) at The Albany, Deptford; Benvolio in *Romeo and Juliet* (director: Asia Osborne); Dr. Seward in *Dracula* (director: Harry Williams); and the European premiere of *Good People* by David Lindsay-Abaire (director: Michael Howcroft) in Frankfurt. Will is a writer and performer in the London-based sketch comedy quartet Mixed Doubles (alongside fellow cast member Rose Robinson), which has performed at the Edinburgh and Adelaide Festival and appeared on *Sketchorama* (BBC Radio 4), *Sketchorama Extra* (BBC Radio 4 Extra), and the BBC Radio 4 *Pick of The Week* program. They were named finalists in the Foster's Best New Sketch Act 2013 and were winners of a Dave Comedy Award for their viral "Modern Conversation." Will wrote and performs the percussion score of *Golem*, his first collaboration with 1927.

Rose Robinson (Joy, Gran, Chef, Ruby, Wife of Les, Courting Contraption Girl 2) trained at Mountview Academy of Theatre Arts. Her credits include *Josh* (BBC Three), *Living the Dream* (BBC Radio 4), *NewsRevue* (Canal Café Theatre), Sir Peter Hall's *Love's Labour's Lost* (Rose Theatre, Kingston), *Service* (Arcola Theatre), *The Ministry of Fear*, (Theatre Alibi), *The Exeter Blitz Project* (Bike Shed Theatre), and *Improbable* (Leicester Square Theatre). Rose is a performer/writer with sketch comedy quartet Mixed Doubles with fellow cast member Will Close. The group has performed at the Adelaide and Edinburgh Fringe Festivals and was featured on BBC Radio 4's *Pick of the Week*. They appeared on *Sketchorama* (BBC Radio 4) and *Sketchorama Extra* (BBC Radio 4 Extra), were named Finalists in the Foster's Best New Sketch Act 2013, and won a Dave Comedy Award for their online viral sketch

Modern Conversation. *Golem* is Rose's first collaboration with 1927.

Shamira Turner (Robert) is an actor, writer, and musician based in London. She trained at the University of Kent and University of California San Diego, and in courses at RADA and the New York Film Academy. She is a founding member and associate artist of the award-winning Little Bulb Theatre, and has developed and toured the following shows with the company: *Orpheus*, *Operation Greenfield*, *Crocoshmia*, *The Marvelous and Unlikely Fete of Little Upper Downing*, *Sporadical*, *Goose Party*, and *Squally Shows*; which have garnered Fringe First, Arches Brick, Total Theatre and Herald Angel awards. Recent collaborations include Compagnie L'Immédiat as an actor/musician (*La Machinajouer*, *Le Cabaret Calamiteux*); Joseph O'Farrell of The Suitcase Royale (*Street Kitchen*, *Ten-Minute Dance Parties*); and assistant director to Gomito Theatre (*A Toymaker's Christmas*). *Golem* is Shamira's first collaboration with 1927.

Golem Production Staff

Projection Screen Design **James Lewis**

Set Builders **Joe Marchant and West Yorkshire Playhouse**

Costume Construction **Sarah Munro**

Costume Assistant **Martha Copeland**

Production Manager **Helen Mugridge**

Sound Technician **Chris Prosho**

John Jay College of Criminal Justice of The City University of New York and the Gerald W. Lynch Theater

John Jay College, an international leader in educating for justice, offers a rich liberal arts and professional studies curriculum to upwards of 15,000 undergraduate and graduate students from more than 135 nations. In teaching, scholarship and research, the College approaches justice as an applied art and science in service to

society and as an ongoing conversation about fundamental human desires for fairness, equality and the rule of law. For more information, visit jjay.cuny.edu.

Since opening its doors in 1988, the Gerald W. Lynch Theater has been an invaluable cultural resource for John Jay College and the larger New York City community. The Theater is dedicated to the creation and presentation of performing arts programming of all disciplines with a special focus on how the artistic imagination can shed light on the many perceptions of justice in our society. The Theater is also a member of CUNY Stages, a consortium of 16 performing arts center located on CUNY campuses across New York City.

The Theater has hosted events of Lincoln Center Festival since its first season in 1996, as well as New York City Opera, Great Performers at Lincoln Center, Metropolitan Opera Guild, and Alvin Ailey American Dance Theater/Ailey II. The Theater has also been the site of many television and film specials including A&E's *Live by Request*, Comedy Central's *Premium Blend*, *Robert Klein in Concert*, and VH1's *Soundtrack Live*. For more information, and to view a schedule of events, please visit jjay.cuny.edu/theater.

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Lincoln Center Festival, now in its 21st season, has received worldwide attention for presenting some of the broadest and most original performing arts programs in Lincoln Center's history. The festival has presented 1422 performances of opera, music, dance, theater, and interdisciplinary forms by internationally acclaimed artists from more than 50 countries. To date, the festival has commissioned 43 new works and offered 143 world, U.S., and New York premieres. It places particular emphasis on showcasing contemporary artistic viewpoints and multidisciplinary works that challenge the boundaries of traditional performance. For more information, visit LincolnCenterFestival.org.

Lincoln Center for the Performing Arts serves three primary roles: presenter of artistic programming, national leader in arts and education and community engagement, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 16 series, festivals, and programs including American Songbook, Avery Fisher Career Grants and Artist program, David Rubenstein Atrium programming,

Great Performers, Legends at Lincoln Center: The Performing Arts Hall of Fame, Lincoln Center at the Movies, Lincoln Center Emerging Artist Awards, Lincoln Center Festival, Lincoln Center Out of Doors, Lincoln Center Vera List Art Project, Midsummer Night Swing, Mostly Mozart Festival, White Light Festival, the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS, and Lincoln Center Education, which is celebrating 40 years enriching the lives of students, educators, and lifelong learners. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations: The Chamber Music Society of Lincoln Center, The Film Society of Lincoln Center, Jazz at Lincoln Center, The Juilliard School, Lincoln Center Theater, The Metropolitan Opera, New York City Ballet, New York Philharmonic, The New York Public Library for the Performing Arts, the School of American Ballet, and Lincoln Center for the Performing Arts. For more information, visit LincolnCenter.org.

Acknowledgements

Sound Equipment **Production Resource Group**