

RIVER
OF
FUNDAMENT





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River of Fundament

A film by Matthew Barney and
Jonathan Bepler
Produced by Matthew Barney and
Laurenz Foundation

BAM Harvey Theater
Feb 12—16 at 7pm

Approximate running time: five hours and 50 minutes,
including two intermissions

Written and directed by **Matthew Barney**
Music written and directed by **Jonathan Bepler**
Director of photography **Peter Strietmann**
Production design **Matthew D. Ryle**
Edited by **Katharine McQuerrey**
Producer **Mike Bellon**

BAM 2014 Winter/Spring Season sponsor:

Bloomberg

The Steinberg Screen at the BAM Harvey
Theater is made possible by The Harold and
Mimi Steinberg Charitable Trust

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at BAM provided by the Jacques and Natasha
Gelman Foundation, Agnes Gund and Toby
Devan Lewis

River of Fundament is presented worldwide on behalf
of the artists by Manchester International Festival.

This presentation contains adult content.

“I believe in the practice and philosophy of what we have agreed to call magic, in what I must call the evocation of spirits, though I do not know what they are, in the power of creating magical illusions, in the visions of truth in the depths of the mind when the eyes are closed; and I believe...that the borders of our mind are ever shifting, and that many minds can flow into one another, as it were, and create or reveal a single mind, a single energy...and that our memories are part of one great memory, the memory of Nature herself.”

W. B. Yeats

Ideas of Good and Evil

Epigraph to Norman Mailer's *Ancient Evenings*

RIVER OF FUNDAMENT

Set across the American landscape, the film *River of Fundament* is an epic story of regeneration and rebirth. Its multifaceted protagonist is revealed as three manifestations of an automobile in the exterior realm, and aspects of four human characters in the interior. Loosely based on the 1983 Norman Mailer novel *Ancient Evenings*, with an ancient Egyptian

largely set in a careful recreation of Mailer's Brooklyn brownstone apartment, where the late author's wake is underway.

Mailer's protagonist, the nobleman Menenhetet I, uses magic and trickery to become reincarnated three times in the womb of his wife, who then becomes his mother. In



Usermare (Stephen Payne)



Norman I (John Buffalo Mailer)

protagonist who sought reincarnation three times in the hope of achieving immortality, *River of Fundament* borrows its structure from Mailer's text, corresponding to the seven stages the Egyptian soul undergoes in its journey toward new life. Conceived as a nontraditional opera written in collaboration with Jonathan Bepko, the film combines documentary footage of three live acts performed outdoors in Los Angeles, Detroit, and New York with live-action cinema

each attempt, the undead Meni must cross the river of feces to attain new life, with the goal of changing his corporeal status from that of nobleman to pharaoh. In his third and final attempt to transform, Menenhetet III becomes stuck in the womb, failing to reincarnate. In Barney's *River of Fundament*, "Norman" is recast in the role of the protagonist; he endures two rebirths, but fails in the third, in his attempt to attain a higher status among the ancestry of

Great American Letters. The looming spirit of Hemingway haunts Norman as he transitions from one body to the next.

The film unfolds in three parts, each including one of the live acts that follow the narrative of the automobile. Aspects of the protagonist's will and desire for transformation are put into action in the outdoor productions of *REN* (Los Angeles, 2008), *KHU* (Detroit, 2010), and *BA* (New York City, 2013), involving the 1967 Chrysler Imperial from Cremaster 3, a 1979 Pontiac Firebird Trans Am and a 2001 Ford Crown Victoria Police Interceptor. Rivers and thoroughfares dominate the landscape, evoking



the river of feces described in Mailer's novel. From the freeways of Los Angeles' car culture to the River Rouge and Detroit Rivers central to the automotive industry, and finally to New York City's East River—host to a funereal barge ferrying the Mailer apartment—manmade and natural arteries transport the protagonist on his journeys from death to rebirth.

Imagined as a lavish dinner party attended by New York's cultural literati, the wake takes place inside the Mailer apartment as it is ferried down the river. Intercut with scenes from the outdoor live acts, the story of Norman's three-time journey along the river of fundament parallels that of the automobile, and is equally populated by the incestuous



characters belonging to the myth of Osiris. As the story of Norman's lives is recounted to him by an elder pharaoh, Norman's widow and wives contemplate the soul's journey as a series of recitatives, quoting passages from *Ancient Evenings*, as well as from American authors Walt Whitman, Ralph Waldo Emerson, and William S. Burroughs.

Following the world premiere at BAM, *River of Fundament* will make its European premiere at the Bavarian State Opera, Munich, in March 2014 in conjunction with *River of Fundament*, an exhibition of sculpture and drawing at Munich's Haus der Kunst. Following the premiere, the film will tour for two years in proscenium theaters at international



performance festivals. The tour is organized by the Manchester International Festival.

River of Fundament—Synopsis

Act I (one hr. 55 mins.)

In the Brooklyn Heights home of Norman Mailer's family, a wake for the late author is in progress. The Widow of Norman (Joan La Barbara) greets friends and members of the New York City cultural and literary community. Music is performed throughout the house as guests, family, and the (unseen) undead interact. The spirit of Norman I (John Buffalo Mailer) emerges from the River of Feces, the mystical channel beneath the family brownstone through which the undead must pass. Norman I ascends the stairwell and enters his own wake. He is greeted by his Ka spirits (Matthew Barney and Aimee Mullins) who welcome him and accompany him through his visit.

In a flashback to a ritual held at a Chrysler dealership in Los Angeles, the spirit of Norman I is evoked in the form of a damaged 1967 Chrysler Imperial. A drum and bugle corps-led musical procession accompanies the Imperial to its final resting place in a showroom in the depths of the dealership.

Back at the wake in Brooklyn, Norman I, unable to communicate directly with his widow, makes the acquaintance of the reigning Pharaoh, Ptah-nem-hotep (Paul Giamatti), who envies Norman's earlier experiences in the court of the great Pharaoh Usermare (Stephen Payne). The two men exchange commonalities, including their mutual reliance on sorcery (they confess to one another that both use human feces as a means to accumulate knowledge and power) and Ptah-Nem-Hotep reveals to Norman I that he believes himself to be a weak Pharaoh. Norman I greets Hathfertiti (Mady G. Coakley) who has served him as a medium for his rebirth. He follows her into the bedroom and she leads him to a portal back to the River of Feces where his resurrection can take place.

—INTERMISSION (20 mins.)—

Act II (one hr. 40 mins.)

Norman II (Milford Graves) is born in the River of Feces in the basement of the brownstone. He emerges as an older, shamanistic sorcerer in his prime. Hathfertiti (Maggie Gyllenhaal), now an adult, welcomes Norman II into the house. In the parlor, the wake continues but the mood has turned darker; the guests are thinning out and the



Osiris: James Lee Byars (Matthew Barney)

Synopsis

energy is more inebriant, less formal.

In a flashback to a ritual held in the industrial district in Detroit, the spirit of Norman II is visualized as a gold 1979 Pontiac Firebird Trans Am. The myth of Isis and Osiris is reenacted by the Ka spirits of Norman in the double roles of Isis and Osiris (Aimee Mullins and Matthew Barney). Set (Eugene Perry and Herbert Perry) takes control of Osiris, locking him into the Trans Am and driving him to his first death in the Detroit River.

As the wake continues to slip into darkness, Nephthys (Jennie Knaggs) and Set, mythologically connected as estranged partners, carry out their domestic conflict. Drunken singers tell the story of the Egyptian Gods. In Detroit, a police investigation led by Isis and her sister Nephthys recovers the automotive body of Osiris from the River Rouge. The sisters resurrect Osiris' sexual organ and Isis becomes pregnant. Set is enraged and seizes the Chrysler Imperial body of Osiris, cutting the car into 14 pieces, leading to a second death. Imprisoned in the back of a Crown Victoria, Isis watches helplessly as the dismembered Imperial is fed into a massive furnace. The gates of the furnace open and the molten body of Osiris is resurrected as a massive iron Djed pillar.

—INTERMISSION (20 mins.)—

Act III (one hr. 36 mins.)

The 1979 Trans Am resurfaces in an industrial canal in New York City. In the back seat Isis delivers Osiris' son Horus, who emerges as a young falcon.

At the Mailer House, the great Pharaoh Usermare returns to a nearly empty wake, void of guests. He is met by Hathferti, who reveals that she is his daughter. Usermare is disappointed that Hathferti has spent her life enabling Norman, a mortal, in his quest for everlasting life. Hathferti rejects her father, defending her belief in magic and her dedication to Norman's mysticism. Norman II has taken rest in the River of Feces; knowing he must soon transform into a

new body, he prepares to return to Hathferti.

At a nearby taxi garage in Queens, New York, the spirit of Norman III is embodied as a 2001 Ford Crown Victoria Police Interceptor. In the service station, parts of the Crown Victoria are gilded in preparation for the coronation of a new king.

In a flashback to a ritual at a drydock at the Brooklyn Navy Yard, Horus (Brennan Hall) and Set vie for the crown. The drydock is filled with exuberant young Brooklynites and the arena is set for an epic bout. Simultaneous battles ensue at the taxi garage between two mechanics, and between the garage manager and her lover. Back at the Mailer house, Usermare holds court as Horus and Set are judged by the Council of the Gods; both Horus and Set feel that they have won the fight. As the verdict draws near, Isis intervenes, enabling her son to take the crown.

Hathferti (Ellen Burstyn) has grown older, having since sent Norman II through the portal towards his resurrection. She is now nearing the end of her life. Usermare pleads with Hathferti to abandon Norman and embrace her royal inheritance before she passes. Hathferti again rejects Usermare, declaring her allegiance to the energy of the earth and the pursuit of magic. Hathferti returns to the bedroom and falls into a deep and final sleep. Usermare, destroyed by his daughter's rejection, commits a spiritual suicide, severing his ties to his family and to his past.

In the upper floors of the Mailer House, Norman III (Chief Dave Beautiful Bald Eagle) has emerged. Without Hathferti he is lost. After a brief term, he attempts to reenter the portal, where he becomes trapped, ending the lineage of Norman. Without their charge, the Ka spirits of Norman return to the River of Feces.

Act III comes to a close in Idaho's Sawtooth Mountain Range, in the depths of Redfish Lake, near the cabin of Ernest Hemingway, where the sockeye salmon make their annual journey from the Pacific Ocean in search of their natal spawning grounds.







LINES WIND PIPE WITH STEEL, OR: HOW THE MUSIC IS BUILT

Arias of boiling blood bookend the Twin striding on steel mill scabs, cables and girders, trilling: *Down the septic river, the logs did roll*, to the tune of dinner horns, a Gabriel's horn, which will never come. Sawing across unpolished surfaces, this homely tune is buoyed by sweet forgetfulness, a brother Casavant organ, that's pushed to swell, pulled for mixture and principle, for Great Unison Solo. Aware of another, a shadow, some glow, the Twin thumbs a vertical cable and ears remote rusty trombones in the Horse Hoof Gum Factory's cellar, where viola and tambourine jingles are Midwestern assembly line soldered together, ground-level, to sing loops and cuts and chords without middle, ending before the jangled duration can begin. Near Hog Island, the ABCs of axes are absorbed, the four-four Baroque skinning chants, Cro-Magnon. As a passing Tug's awkward chord soils the day but cheers the far-off night with electric fanfare, the Twin croaks up a muddy tone, then another, deeper, and wet sledge drudges up into the range of pleasure before the cutting up of the manifold. *You see where this is going, we see where this wants to go, always turning to answer, a fanfare once called.* To the excitement of brasses, horn and river reeds soaked with saliva and bile

bend to anglers' bubbling, lines anchored with frontal lobes, and mouthpieces exhale past crime and suburban gates, trampolines and 18 holes. *They forgot to investigate what happened, but it will not be let go.* At the mill, nearer, furnaces press out upon the walls while workers wearing dust masks, small organs, heat metal to melting, breathe in chords for the pour. Oxygen jets increase the heat, injected air pressure lights up the system and gravity's reckless sonata, nearer, extends into the hollow, vibrating everything touched at a pitch below hearing, beyond the perception of those long since outworn. This rugged sound pressure continues, deeper, into the rebar termite tomb of steel shavings, progressing on piano wires, infiltrating the rusty coke oven frames above to make them sing a last passage before crumbling into the dust of ancient burial mounds. Lumbering on girders, the Twin lingers on a serpentine ghost trail, on the shit river; farts into his bugle. The air chokes on the putrid skyline and the Twin bolt anchors a reinforced cord, ears the tree trunk reed in his belly, eyes an overhead wrecking ball-made xylophone. Quivering, the Twin's mouth opens, and infinite surface, boiling blood, pours forth—then the logs begin to roll.

—Jonathan Bepler and Shane Anderson

Cast

Wake Guests	DAVID AMRAM, IRAN BARKLEY, SUZANNE BERTISH, DICK CAVETT, STEVE DALACHINSKI, CLARISSA DALRYMPLE, MARTI DOMINATION, JEFFREY EUGENIDES, TOMMY GALLAGHER, GAIL GERBER, FRAN LEBOWITZ, CINQUÉ LEE, LARRY HOLMES, DETECTIVE BILL MAJESKI, JONAS MEKAS, ADRIANNA NICOLE, DE'QUAN PURDY, SALMAN RUSHDIE, LUC SANTE, LAWRENCE SCHILLER, RICHARD STRATTON, JAMES TOBACK, MR. TWINKLE, ALICE WEINER, LAWRENCE WEINER
The Wake Ensemble	Sopranos: KJERSTI KVELI, GELSEY BELL, MEGAN SCHUBERT Harp: ZEENA PARKINS; Ukulele: MICK BARR; Trumpet: AXEL DÖRNER; Trombone: ART BARON; Organ: DR. LONNIE SMITH; Percussion: JEFF BERMAN; Strings: FLUX QUARTET (TOM CHIU, CONRAD HARRIS, MAX MANDEL, FELIX FAN)
Grill Cook	PAOLO HENRI D. PAGUNTALAN
Assistants to Ptah-Nem-Hotep	KAT DELPH, RACHEL WOLSKI
Teenage Beatboxer	RYAN ROBINSON
Queens and Eunuchs	PETER BADALAMENTI, ELEANOR BAUER, EKATERINA SKNARINA, BOBBI STARR, DANNY WYLDE
Mystic River Singers	KENNY MERRICK, LAUREN MERRICK, CHAD BENEDICT, CRAIG MERRICK, TYSON MERRICK, CHRIS NEWELL, WAYAHSTI RICHARDSON
The Council of Hemingways	KEVIN McGUIRE, RICHARD FAULK, GREG PURSINO, MIKE WILSON
Kidsroom Ensemble	ARTIE CARPENTER, OCEAN ELIZABETH CURRIER, LUCA LODEWICK, THEO LODEWICK, SAM NIVOLA, SYDNEY SWIHART, MORGAN SWIHART, ALEXA SWINTON
Step Team	LINDA DIXON, TASHA EVANS, SADARA HUNT, SHAMANIA LAURENCE, JASMINE RAMOS, VERONICA RIVERA, SABRIE RODRIGUEZ, DANIELLE ROSARIO, MARILYN R. SOLIS
Bartender	DAVID GRIMM
Prep Cook	FRANCISCO PAEZ
Fry Cook	HECTOR TECAXCO
Khepera	MOUSE
Hunter	ED MULICK

Cast

Norman III	CHIEF DAVE BEAUTIFUL BALD EAGLE
Norman II	MILFORD GRAVES
Norman I	JOHN BUFFALO MAILER
Hathfertiti	ELLEN BURSTYN
Hathfertiti	MAGGIE GYLLENHAAL
Hathfertiti	MADYN G. COAKLEY
Ptah-Nem-Hotep	PAUL GIAMATTI
The Widow of Norman	JOAN LA BARBARA
The Ka of Norman / Isis	AIMEE MULLINS
The Ka of Norman / Osiris: James Lee Byars	MATTHEW BARNEY
Usermare	STEPHEN PAYNE
Nephthys	JENNIE KNAGGS
Set	HERBERT PERRY and EUGENE PERRY
Horus	BRENNAN HALL
Lieutenant Worden	SHARA WORDEN
Eulogist	ELAINE STRITCH
Ranchera Singer	LILA DOWNS
Priest / REN Manager	JERRY GILES
Head Chef / Day Labor Boss	LUIS ALVAREZ Y ALVAREZ
Singing Wake Guests	SIDSEL ENDRESSEN, PHIL MINTON, DEBORAH HARRY
Slam Poet	GEORGE STONEFISH
R&B Singer	TERRELL HOWARD
The Ka of the Ka of Norman	MICHAELA DENNIS
Honeyball	MILICA NIKCEVIC
Blues Singer	BELITA WOODS
Garage Manager	BOBBI STARR
Garage Manager's Lover	TAYLOR STARR
Fighting Mechanics	MAGNO GAMA, PABLO SILVA

Cast

ADDITIONAL WAKE

GUESTS
Val Aiyoola
Salvatore Bumbico
David Byrd
Kari Sioux Gordon
Princess Harris
Suzanne Lipinsky
Dolores McDougal
Tina Moore
C. G. Reeves
Gabrielle Ryan
Carol Sims
David Stern
Kristen Sultana
T. Boomer Tibbs
Harry Timothee
Bill Weeden

REN

RANCHERA SINGER
Lila Downs

REN SALES MANAGER
Jerry Giles

DAY LABOR BOSS
Luis Alvarez y Alvarez

KHEPERA
Moose

THE KA OF NORMAN
Aimee Mullins

REN SALES
EXECUTIVE SINGERS
Carolyn Barnes
Ernesto Briones
Lateefah Devoe

Allan Louis
Sean Smith
Richard Tanner
Richard Yearwood

DAY LABORERS
Jose G. Arealvos
Jose Manuel Arealvos
Kevin Alvaregan
Christian Alvarado
Bryan Amendariz
Amador Barrios
Billy Bernal
Jose Rolando Bravo
Joshua Brown
Eric Cartegena
Joshua Carvajal
Luis Cervantes
Jose Cervantes I
Jose Cervantes II
Lorenzo Chavira
Giuseppe DiMaggio
Christopher Escobar
Ernesto Escobar
Jose A. Fonseca
Rolando Fonseca
Artemio Garcia
Pepito Garcia
Angel Olivares Garcia
Joel Gonzalez
Ernesto Gutierrez
Emilio Hernandez
Freddy Jose Hernandez
Jose Anthony Hernandez
Jossue Luna
Henry Maciel
Edward Maldonado
Daniel Mora Jr.
Daniel Mora Sr.
Michael Olivares
Luis Perez
Mario Placencia
Isabel Ramirez
Oscar Ramos
Rogelio Ramos
Justino Abel Rivas

Marcos Rosas
Jaime Sanchez Jr.
Miguel Fonseca Ureno
Eric Velasquez

REN SERVICE
DEPARTMENT TEAM
Jade Archuleta-Gans
Kanoa Baysa
Michael Branning
Julee Hightower Ryle
Matthew D. Ryle
Dwayne Wilson

REN KEY BOOTH
ATTENDANT
Kat Strietmann

REN DRUM CORPS
Daniel Wahl (Captain)
Corey Blee
Sarayah Bourenane
Phillip Camacho
Roque A. Castaneda
Caleb Gasteiger
Brian Horan
Matt King
Phillip W. Kruse
Melissa McGoldrick
Eddy Mendoza
Jose A. Mendoza
Jason Merett
Jason Morton
Amador Padilla
Tyler Randall
Matthew Regua
Jessie Schultz
Matt Tepas
Ramis Urribarri
Greg Valenzuela
Jonathan Zuniga

REN BUGLE CORPS
Daniel Wahl (Captain)
Clara Adame
Ezekiel Ah Sue
Sean Billings
John Christianson
Michael John Daigean
Elliot Deutsch
Jonathan E. Goldman
Richard C. Harris
Jeff Helens
James Hovorka
James Hsu
Vance Hu
Uma Kedharnath
Kurt Kilgus
Steven Lagosh
Travis Martin
Ben McIntosh
John Nunley
Brian Owen
Christopher Powell
Jason Thor
Natalie Salvatierra
Andrew Lewis Stewart
Steven Wade
Steve White
Steven Zuniga

FLAG GIRL
Alex Gariano

MARIACHI DIVAS DE
CINDY SHEA
Catherine Baeza
Lorraine Fusago
Suzanne M. Garcia
Norma Herrera
Ariana Mejia
Diana McConnell
Maya Martinez
Martha Ramirez
Diana Reyes
Melinda Salcido

KHU

ISIS
Aimee Mullins

NEPHTHYS
Jennie Knaggs

SET
Eugene Perry
Herbert Perry

OSIRIS: JAMES LEE BYARS
Matthew Barney

OFFICERS
Krista Evans-Wiseman
Don Becks

GUARD
Thomas Taylor

BLUES SINGER
Belita Woods

THE KHU SOPRANOS
Seycon Nadia Chea
Natalie Cochran
Leah Deraney
Yana Lavovna
Jill Opal Oliver
Margaret Cassetto
Tamara Whitty
Shara Worden

ASSEMBLY LINE
WORKERS
Mike Branning
Mildred Cross
Kat Delph
Eric Hubel
Ralph Jones
Shawn Newell
Garrett Papow
Harry Schnur
Dennis Spors
Mike Tyson
Ralph Valdez
Rachel Wolski

CRIME SCENE
INVESTIGATORS
Ryan Myers
Bethany Waldon

CSI CAMERA OPERATOR
Bryan Papierski

TOW BOAT OPERATORS
Jason Elliot
Travis Ferguson
Jake Meinke
Mike Schwartz

BARGE WORKERS
Josh Bemelen
Giles Rosbury
Bill Strietmann
Chris Vollmer
Randy Voss

TORCH CUTTERS
Felipe Asevedo
Jacobo Lopez

JAMES LEE BYARS
Jamie Easter
Nate Young
Gus Kunesch
Kate Kunesch
Nick Coccione

VULTURE
Benson

DOG
Cowboy Bob Beane

BREATHWORKERS,
LONSTRINGS AND SKIP
PERCUSSION
Jon Brumit
Clem Fortuna
Eric Hubel
Daniel Jenatsch
Djeto Juncaj
Brett Lee
Charlie McCutcheon
Thollem McDonas
Marko Novachoff
Frank Pahl
Joel Peterson
Kurt Prisbe
Jay Rowe
Doug Shimmin
Chris Turner

METALIN PLAYERS OF
DETROIT
Adam Asinayyan
Patrick Behnke
Teresa Cirihal
Samantha Cooper
Karen Danke
Ian Emerson
Henrik Karapetyan
James Kujawski
Erin Little
Chris Morelli
Diana Nucera
Michael Rais
Melissa Roberts
Candice Smith
Scott Stefanek
Ben Temkow
Bethany Widmer

PERCUSSION ENSEMBLE
Ian Ding
Joe Gramley
Jacob Nissly
Nicholas Papador
Jonathan Ovalle

KHU SAXOPHONE
ENSEMBLE
Tracy Chesher
William J. Conn, Jr.
John Cummins
Noa Even
Jim Fusik
Jim Holden
Tim Holmes
David Hughes
Joshua James
Sheldon Johnson
Justin Jozwiak
Keith Kaminsky
Elissa Kana
Eric Ronmark
Eric Schweizer

KHU TROMBONE CHOIR
Bugs Beddow
Dave Busch
Matt Davidson
Chris Grabowski
John Kachnowski
Bruce Sole
Laura Sullivan
Susana Woloson

BA

HORUS
Brennan Hall

SET
Herbert Perry

GARAGE MANAGER
Bobbi Starr

MANAGER'S LOVER
Taylor Starr

FIGHTING MECHANICS

Pablo Silva
Magno Gama

AUTOWORKERS
Jefferson Bare
Wilfredo Roldan
Craig Machado
Stephen Mack
Stuart Wright
Jade Archuleta-Gans

PLATERS
Karren Karagulian
Bill Johnson

HORUS' TRAINER
Byron Michael Howard

SET'S TRAINER
Tico Flores-Kyle

HORUS' MANAGER
Maurice Johnson

SET'S MANAGER
Arnold A. Sidney, Jr.

HORUS' BODYGUARDS
Andre Maurice Irving
Roy James Wilson

SET'S BODYGUARDS
Steven Carl Fallis
Ramon Aleman

PAINTER
Kanoa Baysa

ENTOURAGE MUSICIANS
Danielle De Picciotto
Rebecca Gafney
Josh Henderson
Adriel Williams
Alex Hacke
Mick Barr
Eric Hubel
Greg McMullen

MUSICAL CROWD
LEADERS
Megan Schubert
Algis Kizys
Geoff Gersh
Sarah Small
Randy Gibson
Peter Scisiofi
Gelsy Bell
Daisy Press

DSNY WORKERS
Ladun Thompson
Trent Miller
Jonathan Dewberry
Douglas Stirling
Matthew Streeter
Reginald Wilson
Kevin Lipps
Adam Cowell
Femi Olagoke
Majda Puaca
Dean Morris

Guidonian Hand:
William Lang, Sebastian
Vera, Mark Broschinsky,
James Rogers

FALCON
Rain

BASENJI
Bingo

Crew

Director of Photography	PETER STRIETMANN
Production Design	MATTHEW D. RYLE
Editor	KATHARINE McQUERREY
Producer	MIKE BELLON
Additional Dialogue Written and Adapted by	DAVID GRIMM
Assistant Director	SARAH GYLLENSTIERNA
Co-Producer	BLAKE ASHMAN-KIPERVASER
Live Performance Dramaturgy	TONY GERBER
Production Design Team	KANOA BAYSA, JADE ARCHULETA-GANS, MICHAEL BRANNING, MIKE KOLLER
Special Make-Up Effects	KEITH EDMIER and JOSH TURI
Special Make-Up Effects: REN	GABE BARTALOS
KHU Foundry Design and Operation	CASEY WESTBROOK
Lighting Design	CHRIS WINGET
Sound Design	DAVID PATERSON
Visual Effects Supervisor	MAURICIO BAIOCCHI
Post Production Supervisor	CHRISTOPHER SEGUINE

CINEMATOGRAPHY Peter Strietmann John Chater Wolfgang Held Claudia Raschke-Robinson	BEST BOY GRIP Aaron Brown	Schneider, Elsa Canedo, Mordechai Alwow, Christine Herbeck	REPETITEUR AND SCORE PREPARATION Will Gardner	ALLIGATOR HANDLER Urbantarzan
ADDITIONAL CINEMATOGRAPHY Ryan Samul Ahmet Sesigürlü Christopher Seguine	GENERATOR OPERATOR Joe Chiofalo Brendan Perrault	COSTUME DESIGN BY Anna Maria Diaz-Balart	MUSIC ASSISTANT Margaret Fitzpatrick	IBIS WRANGLER Glenn Grisco
TECHNICAL DIRECTOR Christopher Seguine	TECHNO CRANE OPERATORS Craig Striano Sebastian Almeida	WARDROBE SUPERVISOR Yasmin Reshamwala	KEY PRODUCTION ASSISTANT Darryl Prevost	TECHNO CRANE PROVIDED BY Monster Remotes
FIRST ASSISTANT CAMERA Laura Nespolo Caitlin Strom Rebecca Arndt	PRODUCTION SUPERVISOR Jennifer Kern	WARDROBE ASSISTANTS Nelly Zagury, Kate Loftus O'Brien, Helen Anstis, Samantha Bates, Michelle Walquist, Kate Weigel, Elery Bakker	PRODUCTION ASSISTANTS Daniel Lugo, Stephan Prevost, Kyle Parsons, Owen O'Leary, Aurora Aspen, Kate Lawrenson, Parker Jessup, Tingting Wei, Marko Markovic, Gabriel Resmini, Jordan Boxer, Eli Holstein	HELICOPTER Al Cerullo, HoverViews
ADDITIONAL FIRST ASSISTANT CAMERA Jesse Redding Fleming Corey Gegner Linda Kallerus Rob Koch Oliver Lanzenberg George Tur	PRODUCTION OFFICE COORDINATORS Dave Shelley Jordan Rathus	LITTLE QUEENS COSTUMES Three as Four	CAMERA PA Kyle Parsons	LEGAL Stout, Thomas & Johnson
SOUND MIXER Stuart C. Deutsch, C.A.S.	SECOND ASSISTANT DIRECTOR Melinda Ziyadat	KA OF NORMAN'S COSTUMES Narciso Rodriguez Linda LaBelle	CRAFT SERVICE PA Jon Konkol	ACCOUNTANT Edward Greenberg, CPA
PLAYBACK OPERATOR Antonio Arroyo	SCRIPT SUPERVISOR Zorinah Juan	PROPMASTER / LEAD MAN Gregg Bellon	BODY DOUBLES Jefferson Bare, Richie Calhoun, Blanche Cauvin, Mike Landry, Danny Onio, De'Quan Purdy, Ekatarina Sknarina	PRODUCTION INSURANCE Ellen Ross for Wells Fargo Insurance Services
ADDITIONAL PLAYBACK OPERATOR John D'Aquino	ART DEPARTMENT Nicholas Broujos, Kasey Conlon, Adam Cowell, Tyler McPhee, Josh Reiman, David Smith, Heimir Swerisson, Chris Wawrinofsky, Stuart Wright	PROPMASTER Lauren Nikrooz	STUNT DOUBLE Samuel Elias	WITH THANKS TO Ross Simonini Hilton Als Ari Marcopoulos Jack Lane Nicholas Williams Arden Gill John Gill Julina Tatlock Peter Kurland Courtney Kivowitz Fred Hayes Lou Lunte Caroline Clawson Beth VanGelder Michael Mailer & Maggie Mailer Idaho Dept. of Fish and Game Nature Conservancy
BOOM OPERATOR Kelly Neese	GRAPHIC DESIGN Keith Riley	SPECIAL FX ASSISTANTS Greg Pikulski, Brian Spears	STILL PHOTOGRAPHY David Regen Ari Marcopoulos Keith Riley	CASTING BY Susan Shopmaker
SECOND BOOM OPERATOR Jonathan Jackson	KEY HAIR AND MAKE-UP Thorsten Weiss	CASTING BY Susan Shopmaker	TAXIDERMY Frank Zitz	STEP TEAM CHOREOGRAPHY Markus Knight
MUSIC RECORDED BY Michael Cheever	WIG MAKER J. Jared Janas	ASSISTANT TO PRODUCER Katherine Bel	MUSIC ADMINISTRATION Andrew Kramp	MUSIC PRODUCTION SUPERVISOR Rachel Maio
RECORDING ASSISTANTS Jeffrey Neuberger Gracie Terzian	WIG STYLIST Elias Aguirre	MUSIC ADMINISTRATION Andrew Kramp	MUSIC ADMINISTRATION Andrew Kramp	MUSIC ADMINISTRATION Andrew Kramp
KEY GRIP Chris Hayes	MAKE-UP ASSISTANTS Jen Myles, Imane Fiocchi Mykel Renner, Sandra	MUSIC ADMINISTRATION Andrew Kramp	MUSIC ADMINISTRATION Andrew Kramp	MUSIC ADMINISTRATION Andrew Kramp

Crew

REN	GRIPS Douglas Blagg, Marshall Valentine, Walter Royle, Alex Klabukov, Pat Christman, Jacob W. Smith, Fred Davis, Rodolfo Covurabius, Mike Carter, Brad McElroy	SHREDDER OPERATOR Ed Valone	CAMERA ASSISTANTS Dave Brush, Shawn Cragin, Nick Curdy, Meghan Donnelly, Michael Dzialowski, Shawn Fialalone, Jesse Redding Fleming, Trevor Rios, John Singoffer, Jeff Solano, Kat Strietmann, Cliff Trudeau, John Waterman, Albert Strietmann	Vaughn Randall Josh Reiman Jono Retallick John Rizzo Kevin Shunn Julie Ward Casey Westbrook Matt Wicker
CO-DIRECTED Matthew Barney Jonathan Bepler	MUSIC RECORDIST AND ASSISTANT TO COMPOSER Daniel Tiege	GENERAL CONTRACTOR Rick Balthazar Victor Jasny	GAFFERS Sean Kelly, Eric Rubner	IRON FURNACE CHARGE CREW Jose Chavez Karen Donnellan Layton Ehmkc Natalie Estep Phillip Evans Christopher Fachini David Flaughner Tobias Flores Kyle Forgia Robert Gorowicz Sean Hagens Zak Helenske Jason Kimes Brittany Kinard Francesca Lalanne-Jeune Kieran Martin Kevin McCoy Aaron McNally Shane Morgan Jennifer Mosier Stacey Rathert Jono Retallick Mary Catherine Richardson Danielle Robinson William Tiege Peter Turner Christopher Wells Rachel Wolski
CINEMATOGRAPHY Peter Strietmann	LEAD AUDIO Roswell Jones	LOCATIONS FACILITY MANAGERS Bob Boyd, Dave Hernandez	GRIPS Erik Hill, John Lawson, Arron Mohr, Max Rubner	ART DEPARTMENT Eric Bonwit, James Frede Dane Johnson, Jack Wilmarth, Mike Taub, Javier Rodriguez, Jeff Hassay, Jenny Nichols, Joel Kyack, Jennifer Loh, Tanya Brodsky, Brad Hudson, Fatima Manallil, Joseph Imhauser, Justin Waugh, Pete Ortel
ASSOCIATE PRODUCER Starr Sutherland	LOCATION AUDIO Russel White, Percy Urgena, John Klein	INTERNS NEW YORK Jessica Coffrin, Theo Mercier, Kevin Stahl	STUNT COORDINATION Jim Gill, REEL FX	ATLANTIC WEST EFFECTS CREW Design/Sculpture: Gabe Bartalos Life casting: Jeff Small Mold makers: Jim O'Jala, Chris Dooly Office manager: Robert Coddington
PRODUCTION COORDINATION Luis Alvarez y Alvarez Nicole Ganas	LIVE VISUAL EFFECTS Reel EFX, Inc.	INTERNS LOS ANGELES Drew Baldwin, Natasha Case, Nikki Caster, James Cone, Richard Corral, Mirren Gordon-Crozier, Sarah Lehrer-Graiwer, Jesse Aron Green, Max Kuo, Jennifer Lahotski, Manny Lopez, Kira Lum, Samantha Lee Mahoney, Richie Manuel, Alexandra Outerbridge, Josh Patterson, Colin Sieburgh, Chrystal Tezuka, Jackson Trugman, Amy Wong	STUNT CREW Eric Baxter, Bryan Foley Tristan Verstaeten	BAND SQUAD USHERS Nikki Caster, Sarah Lehrer-Graiwer, Mike Taub, Dax Henderson, Drew Baldwin, Collin Sieburgh, Kira Lum
PRODUCTION DESIGN TEAM Jade Archuleta-Gans Kanoa Baysa Mike Branning Julee Hightower Ryle Dwayne Wilson	STILL PHOTOGRAPHY Chris Winget Cathy Opie Kelly Thomas Ivanno Grasso	ART DEPARTMENT Eric Bonwit, James Frede Dane Johnson, Jack Wilmarth, Mike Taub, Javier Rodriguez, Jeff Hassay, Jenny Nichols, Joel Kyack, Jennifer Loh, Tanya Brodsky, Brad Hudson, Fatima Manallil, Joseph Imhauser, Justin Waugh, Pete Ortel	SOUND SUPERVISOR Jeffrey M. Jones, C.A.S.	GRAPHIC DESIGN Keith Riley
SPECIAL FX AND MAKE-UP Gabe Bartalos, Atlantic West Effects	ART DEPARTMENT Eric Bonwit, James Frede Dane Johnson, Jack Wilmarth, Mike Taub, Javier Rodriguez, Jeff Hassay, Jenny Nichols, Joel Kyack, Jennifer Loh, Tanya Brodsky, Brad Hudson, Fatima Manallil, Joseph Imhauser, Justin Waugh, Pete Ortel	EQUIPMENT RENTALS Abel Cine Tech US Audio & Lighting	SOUND CREW Jamie Scarpuzza, C.A.S., Michael Amman, Ron Ayers, Pat Beanie Greg Burns, Jeff Chaffin, Mike Fariss, Joe Furby, Ray Goodman, Mark Gougou, Danny Ray Huffman, Burr Huntington, Erik Hurdle, Al Hurshman, Al Jacques, John Jacques, Kiowa Jones, Travis LaGuire Quinn, Nick Mott, Justin Saylor, Tim Kennedy,	HAIR AND MAKE-UP Geoffrey Rodriguez for GRBP, Inc.
COSTUME STYLIST Lise Marker	ART DEPARTMENT Eric Bonwit, James Frede Dane Johnson, Jack Wilmarth, Mike Taub, Javier Rodriguez, Jeff Hassay, Jenny Nichols, Joel Kyack, Jennifer Loh, Tanya Brodsky, Brad Hudson, Fatima Manallil, Joseph Imhauser, Justin Waugh, Pete Ortel	COSTUME RENTAL Palace Costume Rentals	CONDUCTOR Jonathan Bepler	MAKE-UP PROVIDED BY M.A.C.
PRODUCTION SUPPORT Regen Projects	ATLANTIC WEST EFFECTS CREW Design/Sculpture: Gabe Bartalos Life casting: Jeff Small Mold makers: Jim O'Jala, Chris Dooly Office manager: Robert Coddington	CATERING City Kitchen	ASSISTANT CONDUCTOR Daniel Sutton	M.A.C. MAKE-UP ASSISTANTS Tiffany Johnson Genoa Norris
SECOND CAMERA OPERATOR Stephen Buckingham	ATLANTIC WEST EFFECTS CREW Design/Sculpture: Gabe Bartalos Life casting: Jeff Small Mold makers: Jim O'Jala, Chris Dooly Office manager: Robert Coddington	WITH THANKS TO Stiers RV Center The City of Santa Fe Springs, CA Bill Tayek of Downey Sign & Lighting Remo Drums Lisa Love Björk Gudmundsdottir Neville Wakefield Zach Baron Mindy DeBlaise	MUSIC PRODUCTION SUPERVISOR Andrew Kramp	GRAPHIC DESIGN Keith Riley
FIRST CAMERA ASSISTANT Terry Chu	ATLANTIC WEST EFFECTS CREW Design/Sculpture: Gabe Bartalos Life casting: Jeff Small Mold makers: Jim O'Jala, Chris Dooly Office manager: Robert Coddington	CO-DIRECTED Matthew Barney Jonathan Bepler	CONDUCTOR Jonathan Bepler	HAIR AND MAKE-UP Geoffrey Rodriguez for GRBP, Inc.
SECOND CAMERA ASSISTANT Petri Stepanek	ATLANTIC WEST EFFECTS CREW Design/Sculpture: Gabe Bartalos Life casting: Jeff Small Mold makers: Jim O'Jala, Chris Dooly Office manager: Robert Coddington	ASSOCIATE PRODUCER Christos Moisides	ASSISTANT CONDUCTOR Daniel Sutton	MAKE-UP PROVIDED BY M.A.C.
ADDITIONAL CAMERAS Brian Pratt for Pacific Coast Productions Doug Froebe John Chater Christopher Seguine	ATLANTIC WEST EFFECTS CREW Design/Sculpture: Gabe Bartalos Life casting: Jeff Small Mold makers: Jim O'Jala, Chris Dooly Office manager: Robert Coddington	CINEMATOGRAPHY Peter Strietmann John Chater	ADDITIONAL SOUND RECORDING Matthew Israel	M.A.C. MAKE-UP ASSISTANTS Tiffany Johnson Genoa Norris
ADDITIONAL CAMERA ASSISTANTS Jesse Redding Fleming Seanna Carroll	ATLANTIC WEST EFFECTS CREW Design/Sculpture: Gabe Bartalos Life casting: Jeff Small Mold makers: Jim O'Jala, Chris Dooly Office manager: Robert Coddington	CAMERA OPERATORS Anthony Garth Ivan George Kevin Hewitt Mark Karavites, S.O.C. Peter Klein Barry Meier Christos Moisides Bryan Papierski Christopher Seguine	STAGE MANAGERS Dave Shelley, Brett Finley	GRAPHIC DESIGN Keith Riley
TECHNICAL DIRECTOR Christopher Seguine	ATLANTIC WEST EFFECTS CREW Design/Sculpture: Gabe Bartalos Life casting: Jeff Small Mold makers: Jim O'Jala, Chris Dooly Office manager: Robert Coddington	HELICOPTER CAMERA OPERATORS Anthony Garth, Lon Stratton	STAGE MANAGEMENT TEAM Lauren Ayles, Bob Bonnell, Joel Hale, John Lawsom	HAIR AND MAKE-UP Cheri Bertoncin Andrea Deshanu Crystal Palmer Renata Stojcevski
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GAFFER Jon Guerra Hollywood Heard	ATLANTIC WEST EFFECTS CREW Design/Sculpture: Gabe Bartalos Life casting: Jeff Small Mold makers: Jim O'Jala, Chris Dooly Office manager: Robert Coddington	TECHNICAL DIRECTOR Christopher Seguine	IRON FURNACE OPERATORS Brad Allen Todd Chapman Jason Cole Christopher Fachini David Flaughner Tobias Flores Robert Gorowicz Kate Hobby Jason Kimes Elizabeth Kronfield Ryan Lamfers Aaron McCaffery Caleb Plattner	GRAPHIC DESIGN Keith Riley
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Crew

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Jon-Paul Kubala
Tim Carpenter

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HEAVY EQUIPMENT OPERATOR

Dennis Szulborski

TOWER MASTER RIGGER / STUNT COORDINATOR

Nick Coccione

TOWER ASSISTANT RIGGER

Drew Derkaz

CONSTRUCTION

James Hood

CRANE OPERATORS

Mark Palmer, Mark Woods

MAGNET CRANE OPERATOR

Julio Perez

DUMP TRUCK DRIVER

Hazen Knox

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CASTING

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SPECIAL THANKS TO:

Barbara Gladstone, Rosalie Benitez, Gladstone Gallery and Becky Hart for their organizational support, Bjork and Isadora, Nati, Willa, Jolie and Jimmy

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Gabriel Cyr

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Jedediah Smith
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Compositors
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Senior Producer
Kathryn Bodle

CREATIVE TECHNOLOGIST

Brandon Smith
CG Artists
Scott Frankel, Peter Rubin,
Jin Yong Kim

Music

ACT I

River Prelude
Hammond Organ: Dr. Lonnie Smith;
Pump Organ and Suonas: Jonathan Bepler

Nothing But Worms / So Will My Member Be
Wake Sopranos; KHU Sopranos; KHU Saxophones
and Percussion; Breath Workers; The Wake Ensemble;
Colostomy Bag

Eulogy for Norman: "Many lights appeared"
Eulogist: Elaine Stritch; The Wake Ensemble
(text: *Ancient Evenings*, Norman Mailer)

The Widow's Song: "Those are not the words"
Widow: Joan La Barbara; Wake Sopranos;
The Wake Ensemble
(text: "A Song of the Rolling Earth," Walt Whitman)

Line in Nature
Harp Solo: Zeena Parkins; Organ: Dr. Lonnie Smith;
The Wake Ensemble (text: "Uriel," Ralph Emerson)

REN Chrysler Gala: Approaches, Prologue and Procession
REN Drum Corps; REN Bugle Corps

Crudos Pensamientos y Fuerzas Feroces
Vocal: Lila Downs; Band: Mariachi Divas
(text: *Ancient Evenings*, N. Mailer translated by Juan Kruz
Diaz de Garaio Esnaola)

The Secret Name: "Cold fires wash"
Pump Organ: Dr. Lonnie Smith; Soprano: Shara Worden;
Harp: Zeena Parkins; Ukulele: Mick Barr;
Vocals: Lila Downs; The Wake Ensemble
(text: *Ancient Evenings*, N. Mailer)

Chorus: "All is lost..."
REN Sales Executive Singers; REN Marimbas
(text: *Ancient Evenings*, N. Mailer)

The Tongue of the Pig
Tenor Saxophone: James Carter; Organ: Dr. Lonnie Smith;
Vocals: Phil Minton; Sidsel Endresen;
Paulo Henri D. Paguntalan; Wake Sopranos; Drums:
Jeffrey Berman; The Wake Ensemble
(text: *The Western Lands*, William S. Burroughs)

Throne Room Arioso
Tenor: Paul Giamatti; Vocals: Phil Minton;
Sidsel Endresen; Viola: Max Mandel;
Wet Horns: Axel Dörner; Art Baron
(text: *Ancient Evenings*, N. Mailer; David Grimm)

REN: "Thirst is in the rivers of the body"
Vocal arrangement: Lila Downs; Mariachi Divas;
REN Drum Corps; REN Bugle Corps
(text: *Ancient Evenings*, N. Mailer translated by Juan Kruz
Diaz de Garaio Esnaola)

Ballad of the Bullfighter
Vocals: Madyn Coakley; Additional Vocals: Jennie Knaggs;
Milica Nikcevic; Shara Worden; Child Ukulele: Sam
Novola; Accordion: Zeena Parkins; Djouras and Baglamas:
Jonathan Bepler; The Wake Ensemble; Kidsroom
Ensemble; Bass Baritone: Eugene Perry
Song by Jonathan Bepler and Jennie Knaggs
(text: David Grimm, Matthew Barney, Jonathan Bepler)

The Seed of Set / Honeyball incantation
Vocals: Deborah Harry; Mezzo Soprano: Milica Nikcevic,
Kid's Drums: Jonathan Bepler
(text: *Ancient Evenings*, N. Mailer)

Norman's Fall: River of Feces
Recorders: Artie Carpenter; Suonas: Jonathan Bepler;
Chimes: Kidsroom Ensemble; Strings: Flux Quartet
with Whistles composed and performed by David Amram

ACT II

KHU Overture and Aria: "Bring me this..."
Soprano: Belita Woods; Metalin Players of Detroit
(text: *The Book of Going Forth by Day*)

KHU: "Quietly get up..."
Bass-Baritone: Eugene Perry;
Drips and Wet Organ: Jonathan Bepler
(text: *The Death of James Lee Byars*, James Lee Byars)

KHU: River Rouge
Soprano: Belita Woods; Metalin Players of Detroit;
KHU Trombone Choir
(text: *The Book of Going Forth by Day*)

KHU: Crime Scene Response / Recovery of Osiris
"Osiris come..." and "Isis is faint..." vocal arrangements:
Jennie Knaggs; The KHU Sopranos; with vocal solos
by Shara Worden; Tamara Whitty; Yana Lavovna; Leah
Deraney; KHU Saxophone and Percussion Ensemble;
Metalin Players of Detroit
(text: *The Book of Going Forth by Day*)

KHU: Four Cylinder Spell / Seed of Set
Vocals and Percussion: Milford Graves; Isis Soliloquy:
Aimee Mullins; "Seed of Set" vocal: Jennie Knaggs; radios
and gurgle vocals: KHU Sopranos;
KHU Saxophone and Percussion Ensemble; Metalin
Players of Detroit. (text: *Ancient Evenings*, N. Mailer)

The Smallest Sprout Shows
Vocals: Maggie Gyllenhaal; Chimes: Sydney Swihart
(text: "A Child said, What is the grass?," Walt Whitman)

Corrosion: "Death snips proud men"
Vocals: Phil Minton; Trumpet: Axel Dörner;
Wall Percussion: Milford Graves;
Beatboxer: Ryan Robinson; The Wake Ensemble;
Steam treatment by Jonathan Bepler
(text: "Death Snips Proud Men," Carl Sandburg)

River of Fundament
Slam Poet: George Stonefish; R&B Singer: Terrell Howard;
Soprano: Shara Worden; Vocals: De'Quan Purdy; Marti
Domination; Adrianna Nicole; Wake Sopranos; Beatboxer:
Ryan Robinson; Bent circuit toys: Kidsroom Ensemble
and Jonathan Bepler; Hammond Organ: Dr. Lonnie
Smith; Harp: Zeena Parkins
(text: Matthew Barney)

Banjo Lament
Vocals and Banjo: Jennie Knaggs

KHU: Chrysler Ensemble: "I killed this fuck once"
Bass-Baritones: Eugene Perry and Herbert Perry;
Soprano: Jennie Knaggs; The KHU Sopranos; Metalin
Players of Detroit; KHU Sax Ensemble; Breath Workers

Music

KHU: Cutting Song: "14 pieces"
Bass-Baritones: Eugene Perry and Herbert Perry;
The KHU Sopranos; KHU Saxophone and Percussion
Ensemble; Metalin Players of Detroit;
Isis vocals: Aimee Mullins

KHU: Casting Pit Resurrection
Longstrings and Skip Percussion players; KHU Saxophone
and Percussion Ensemble; Metalin Players of Detroit;
Bass-Baritones: Eugene Perry and Herbert Perry; The
KHU Sopranos; Solo Vocals: Jaime Easter; Hovering of
the KHU vocals and arrangement by Jennie Knaggs (text:
Ancient Evenings, N. Mailer)

KHU Epilogue
Vocals: Belita Woods; Djed Cymbals: Jonathan Bepler
(text: *Ancient Evenings*, N. Mailer)

ACT III

Recitative and Trio: "The resurrection of filth" /

"Go deep into the rot"

Soprano I: Maggie Gyllenhaal; Soprano II: Bobbi Starr;
Bass: Stephen Payne; Body instrument: Danny Wyld; The
Wake Ensemble
(text: "Ideas of Good and Evil," W.B. Yeats; *Ancient
Evenings*, N. Mailer)

Hathfertit's Aria: "I'm for it"

Soprano: Maggie Gyllenhaal; Strings: Flux Quartet;
The Wake Sopranos
(text: "To Think of Time," Walt Whitman)

BA: Brooklyn Navy Drydock
Entourage Musicians; New York Crowd;
Crowd vocal leaders

BA: The Battle of Horus and Set
Drum performance by Milford Graves

BA: The Hearing of Horus and Set
Countertenor: Brennan Hall; Bass-Baritone: Herbert
Perry; Strings: Flux Quartet
(text: *Ancient Evenings*, N. Mailer; David Grimm)

BA: The Judgment of Horus and Set
Kenny Merrick Mystic River Singers; Solo Jurist: Lauren
Merrick; Countertenor: Brennan Hall; The Council of
Hemingways; Strings: Flux Quartet; Vocals: Bobbi Starr
(text: *The Book of Going Forth by Day*; *Ancient Evenings*,
N. Mailer)

Throneroom SouSaxophone
Bass Saxophone: James Carter
Coronation and Aria
Countertenor: Brennan Hall; Sanitation Horns and
Trombones: Guidonian Hand; Horn: Bobbi Starr
(text: *Ancient Evenings*, N. Mailer)

Norman of the Sharp Silver Sword
Step Team; Frame Drums; and Bells: Milford Graves; Step
dance Brennan Hall (text: "Hymn to Ogun")

Step Gauntlet
Countertenor: Brennan Hall; Bass-Baritone: Herbert
Perry; Tenor: Kevin McGuire; The Council of Hemingways;
Mystic River Singers

I Am an Acme of Things Accomplished /
I Bequeath Myself
Vocals: Ellen Burstyn; Strings: Flux Quartet; Chimes:
Sydney Swihart (text: "Song of Myself," Walt Whitman)

Siksil Wibilikan na Silwowiokca
(Crude Thoughts and Fierce Forces)
Vocal arrangement: Chief Dave Beautiful Bald Eagle
(text: *Ancient Evenings*, N. Mailer translated to Lakota by
Chief Dave Beautiful Bald Eagle)

Widow's Lament: "Life I reckon you are the leavings of
many deaths..."
Vocal composed and performed by: Joan La Barbara
(text: "Song of Myself," Walt Whitman)

I Ascend From the Moon
Soprano: Megan Schubert; Violin: Tom Chiu
(text: "Song of Myself," Walt Whitman)

Mother of All Lands
Soprano: Shara Worden; Cello Solo: Felix Fan
(text: adaptation of "Song of Myself," Walt Whitman)

Ka of Ka Song: "Tenderly will I use you..."
Hand Drum and Vocals: Michaela Dennis
(text: "A Child said, What is the Grass?," Walt Whitman)

I Bequeath Myself to the Dirt
Vocals: Shara Worden; Strings: Flux Quartet;
Song by Jonathan Bepler and Shara Worden
(text: "Song of Myself," Walt Whitman)

Epilogue
Metalin Players of Detroit; The KHU Sopranos;
Soprano solo: Shara Worden

All excerpts from *Ancient Evenings* © 1983 Norman Mailer Estate

Richard Prince, *No Milk or Butter Since My Cow Left Home*, 2007—08, reproduced with the permission of the artist.
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River of Fundament, 2014
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Houdini, James Lee Byars, Osiris. One born in Detroit. Another died there. One born in Cairo. Two died there. The purity of coincidence is no coincidence. But a happy one. Where two or three are gathered together in my name, there am I in the midst of them (Matthew 18:20).

“Strange as it may appear, I have found that the more spectacular the fastening to the eyes of the audience, the less difficult the escape really proves to be” (Houdini). So why, when a magician does the actual magic, is it always out of sight? Always out of sight, but never out of mind—magic being purely mental.

James Lee Byars, in a golden suit, lay quietly down, in a golden room. And vanished. Absence makes the heart grow fonder. When he quietly got up, his body had been replaced by a pentagram of crystal-clear crystals. The conspicuousness of its absence makes the heart grow out of sight.

The metaphoricality of Detroit is its tragedy and triumph. The Middle East in the Midwest. Umar Farouk Abdulmutallab. The body as a concealed weapon. No special effects. A matter of life or death. Certain death, then life. Right? Motown Magic. Except there are no magicians on the radio—magic being purely visual.

Even though you never see the rabbit morph into the dove, the body into crystals, the transformations are still experienced at the optical level, and not as smell or taste or sound. In Pasolini's *The Gospel According to St. Matthew*, the miracles are straightforwardly represented . . . by being unrepresented. Neo-magic-realism. Mid-shot: a few loaves and fishes. Close-up: Jesus, intense. Long-shot: lots of loaves and fishes. Houdini might have been speaking of His close-up when he wrote: Concentration constitutes a powerful magnet that enralls an audience spontaneously.

Metamorphosis as metaphor. And the other way round. It is by neither telling nor showing that Pasolini works his magic: the other way round. But the magic only works if you already know what you're not getting to see. Maybe it was all a dream? It's the fact of its invisibility that makes magic miraculous.

The river as means of escape. It throws them off the scent. *Night of the Hunter*. Huck and Jim rafting down to Cairo. The Confidence-Man tells

of a group (including the reader) that embarks on a fantastic voyage. Accompanying us on our magical mystery tour will be a mysterious stranger, who will put his fellow passengers through a series of psychic tests. Our trust will be taken to pieces by installment, and only restored to some. After all, it's not a real test if everyone passes. Taking a Living Man to Pieces and Restoring Him by Installment might be a



Isis and Osiris raising the Djed Pillar, the Great Temple of Abydos (1294—1279 BC)

good title for a life of “the single most important Egyptian deity,” our friend Mr. Osiris.

Osiris rules the land of the dead, the western regions behind which the sun sets, yet the details of his life are so sketchy and contradictory, so scattered across a vast array of sources, that it's difficult to discern a single, coherent narrative. . . . He is locked in a casket by brother Set, and thrown into the Nile, whereupon He drowneth. Subsequently resuscitated by sister Isis, He is dismembered by brother Set, who scatters the 14 body parts across the sacred lands of Egypt. Sister does gather the fragments together, except for His privates. Those a crocodile ate (some say a fish). She resourcefully fashions a substitute from some wood, to make love to Him, whom she then preserves for all time by turning Him into the world's first and still most famous mummy. Without a body, there was no afterlife.

"The sine qua non of their funerary practice (and consequently, the center of our perspective on them) remains the persistence of individual identity. In this insistence on the ground of being lies the absolute basis of reality for the Egyptians. And in this they are our fathers and our mothers in the West."

—Tom Hare, *ReMembering Osiris*

The idea of a coherent identity persisting beyond bodily death developed into the notion of selfhood, of individuality, of something more or less corresponding to the soul—a spiritual property, integral to a single person and retaining that person's particular characteristics, not just throughout the life, but also surviving physical death. The bound linens of the mummification process lay directly behind the invention of the straitjacket. In the introduction to *Il Mistero di Osiris*, one of Houdini's unrealized film scripts, he wrote, "Nothing in the world becomes lost." Resistance to closure by ritualizing processes of containment and escape.

If it's magic, why can't it be everlasting? The life and many deaths of Osiris, the multiple near-death experiences of Harry Houdini, *The Death of James Lee Byars*: they have in common an understanding that everything that quietly lies down may quietly get up. Consider this life-death cycle as a way of thinking about the creative imagination, feeding myth, magic, art. And, the other way round. Everything that rises must converge: the rhythms of the seasons and the tides; comic, tragic, comic; more, less, more. The momentariness of the human predicament is where the cyclical is most noticeably, most sadly, not going to spin. Perhaps it is through the futility of our immortal longings that we call on Osiris and Houdini to magic the linearity of our life-spans into a wheel of eternal return.

Lady Lazarus claimed that Dying is an art, like everything else, I do it exceptionally well. I do it so it feels like hell. I do it so it feels real. I guess you could say I've a call.

In *Religion and the Decline of Magic*, Keith Thomas wrote that magic is dominant only when a community's sense of control over its environment is weak. To make magic dominant may be why Houdini went out of his way to weaken the environment immediately surrounding his own physical self—with the

aid of straitjackets, blindfolds, cages, graves, shackles, vices, immersion cabinets, prison cells, ropes, gallows, clamps, chains, caskets, and not least the mind-forg'd manacles of his audience.

The illusions, that the weakness of the magician's environment was anything other than under His control, did not, at least at first, interfere with His ability to make His audience believe in His and their vulnerability. And the allusions, that the instruments of restraint evoked—to madness, criminality, crucifixion, imprisonment, disease, enslavement, torture—may have, at least at first, distracted attention from the contrivance of it all. With one bound our hero was free. Nightly. But over time, the audience's familiarity with the methods of escapology, perhaps combined with the rise of cinema, ensured that his audience's willingness to suspend disbelief, in the orchestrated theatricality of his act, steadily diminished. By the time Houdini arrived in Detroit in the fall of 1906, box-office sales had declined to such an extent that something drastic was called for.

What was called for was something less staged. Something more. More than mere suggestions of the loss of liberty. What was called for was the *je ne sais quoi* of reality. Which is why it was in Detroit that he made his first and still most famous leap into the void, a leap that introduced the very real possibility of the magician's actual death, as the perfect end to a perfect evening. And so he leapt, handcuffed and in a casket (accounts vary dramatically) into the icy (frozen?) river, and was wrongly (prematurely by 20 years) pronounced dead upon surfacing, eight minutes later. The attraction of the audience to this outcome might be attributed to what Yeats called the fascination of what's difficult. Alternate explanation: Munchausen Syndrome by Proxy. Kill him, cries the audience. No, replies the sadist. "He could not change his act and so he died theatrically," Houdini wrote of a one-time rival. But other than upping the ante, Houdini changed nothing significant in his act over a career that spanned two centuries and ages, ancient and modern.

James Lee Byars, shortly before his departure for Cairo, gave his own last performance in front of the Ancient Egyptian Pyramid at the Louvre. The gold leaf floating away had something of the vaudeville about it. "The characterization of tragedy is very like that of comedy in reverse" (Northrop Frye). And the other way 'round and

OSIRIS IN DETROIT

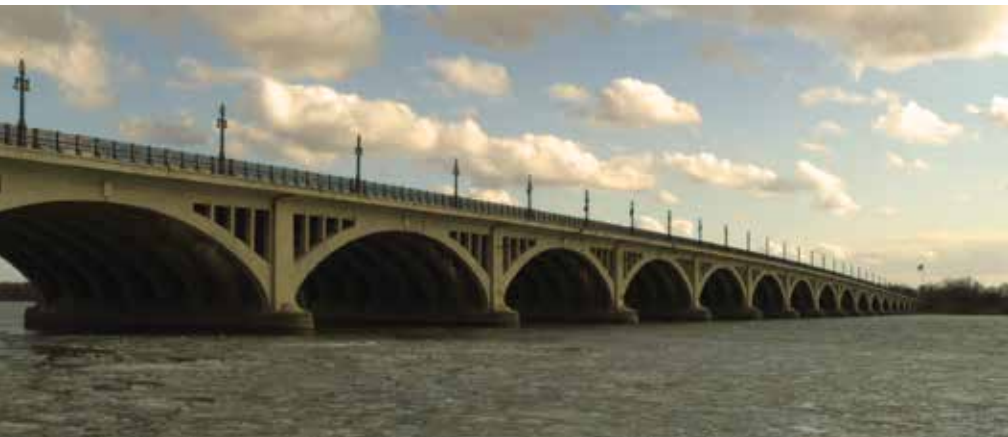
moving for that very reason. What he seemed to be trying to hide was that there was anything to hide. "The spiritual intelligence, or spirit, of a man was called KHU, and it seems to have taken form as a shining, luminous, intangible shape of the body," said E.A. Wallis Budge in *Egyptian Ideas of a Future Life*. (Coincidentally, Houdini's very last performance happened in Detroit.)

It's easy enough to do it in a cell. It's easy enough to do it and stay put. It's the theatrical comeback in broad day to the same place, the

to the network of tunnels and secret chambers beneath the Great Pyramids, which Houdini once used as an escape route, as he relates in *Under the Pyramids*.

Osiris would have to agree with this that Houdini wrote: "Mystery attracts mystery." He had been inspired to become a magician, in one version of events, after seeing a magic act called Palingenesia, or Taking a Living Man to Pieces and Restoring Him by Installment.

In order to escape from the restraining order



Belle Isle Bridge, Detroit River. Photo: David Regen

same face, the same brute amused shout: "A miracle!" that knocks me out.

Henceforth, cheating death (constraint as opportunity) was to become the mainstay of the magic. Stravinsky said, "My freedom will be so much the greater and more meaningful the more narrowly I limit my field of action and the more I surround myself with obstacles. Whatever diminishes constraint diminishes strength. The more constraints one imposes, the more one frees oneself of the claims that shackle the spirits."

So many contradictory accounts of his jump from the Belle Isle Bridge. Where to begin? Perhaps with the fact that Houdini was himself the source of most of those accounts, along with most of the many other contradictory accounts of his whole life and death. As per his instructions, the wizard was buried in the casket from his vaudeville days. The salt mines that extend beneath the Detroit River contain an unbelievably vast and complex transport system. 'Twas once compared

of a certain kind of truth, he would resort to contortion, thus generating new truths: the inside-out, upside-down truth of myth. Adam Phillips suggests: "Above all, [Houdini] shows us, the audience wants to know that it can't see: wants to thrill to its own ignorance."

Hmmn. Houdini often performed in public free of charge, both to generate publicity and for the benefit of those unable to afford a ticket because they happened to come from the same sort of weakened environment of poverty and persecution that Houdini himself had escaped from. Always, and only, escaping. His Detroit jump was one of those non-paying stunts.

Perhaps what the audience wanted to know was not that it couldn't see (which is not something an audience would want to know). And perhaps what that audience wanted to thrill to was not its own ignorance (which is hardly something those living in a weakened environment would be likely to thrill to). Perhaps what that audience was hoping to experience, even if only on

this one occasion, was precisely a divergence between seeing and believing, between destiny and free will, between supposed facts and each individual's own interpretation of them. Dominance of the invisible, the impossible, the only dreamed of.

No square, not even a square one, is a circle, not even a magic one. So why risk one's life only to end up back at square one, with nothing changed? Because everything had. Because to turn full circle is not ever to return to square one. It's revolutionary.

The sensation of having returned to a previous state with nothing visibly changed heightens the impression of paranormalcy, and the sense that what we have just witnessed has been something so radical, it will ever remain beyond the capacity of our senses to absorb. Throughout his career Houdini—myth-maker/buster—emphasized that his performance had nothing to do with magic, nothing to do with the supernatural. He was fond of this rhetorical device, often introducing a perfunctory disclaimer at the start of a show, along the lines of: My tale is too fantastically strange for you to accept as fact, so for the purposes of an easy life, let me start by saying that “What I saw—or thought I saw—certainly did not take place” (*Under the Pyramids*). And thus the audience would start to wonder what parts of the illusion were real, what parts of the tale were fact. Harold Bloom suggested, of *Ancient Evenings*, that maybe only the craziest parts were true.

In ancient Egyptian culture, death stood in relationship to life as sculpture and hieroglyphics stood in relationship to the phenomenon it un-presented; that is to say, neither as interchangeable nor opposed, but as an analogue of the other.

With Osiris, as with James Lee Byars, as with Houdini, the facts and fiction get mixed up. But it's for reasons of desire and through the function of myth, and not because there are no facts, only interpretations—the Nietzsche aphorism that launched a thousand and one ships of relativism. There is a revealing tension between the two different kinds of claims the proposition tries to make: about the world—there are no facts—and about the proposition's own status in the world—this is a fact. For the first claim to be true, the second claim must be false. And the other way 'round. Or both are false. For both

claims to be true, this can only be at different levels of determination, the difference between those levels demonstrating, pace FN, that there are indeed not only interpretations, but also facts—as proven by the claims the proposition is itself making. Why did he express as fact something that so shamelessly refuted itself? Perhaps because a deeper, more complex truth could, through blatant self-refutation, out itself.

The triumph of interpretation over facts is escapism, at its purest and simplest. Maybe this is why the people watching a magic act are called an audience, rather than viewers or spectators. Cognitive dissonance between heard word and seen image. There is a charge for the eyeing of my scars, there is a charge for the hearing of my heart—it really goes. And there is a charge, a very large charge for a word or a touch or a bit of blood or a piece of my hair or my clothes.

Asked how he, an atomic physicist, could possibly believe that the horseshoe nailed above his laboratory would bring him luck, Niels Bohr replied, “I don't actually believe it has brought me luck. But the person that gave it said that it would work, regardless of whether I believed in it or not.” Fission as fusion. And the other way 'round.

Nothing in the world ever becomes lost. Is there death after life after death? Why, yes: the passage through one civilization, person, work of art into another. “I have stretched ropes from steeple to steeple; garlands from window to window; golden chains from star to star, and I dance” (Rimbaud).

Death as overkill—turning every life within a life into a fragment, into a stage, into if not life, then,

THE END. To be Continued. And, and then he woke up.

For further reading:

Nearly Dying for a Living, Harry Houdini

Osiris: Death and Afterlife of a God, Bojana Mojsov

The Quest for Corvo: An Experiment in Biography,

A. J. A. Symons

American Hieroglyphics: The Symbol of the Egyptian

Hieroglyphics in the American Renaissance, John Irwin

Henry Ford and the Jews: The Mass Production of

Hate, Neil Baldwin

The Riddle of Resurrection: “Dying and Rising Gods” in

the Ancient Near East, Trygve Mettinger

The Handicap Principle, Amotz Zahavi



MATTHEW BARNEY

was born in 1967 in San Francisco and lives and works in New York. He has received numerous awards, including the Aperto prize at the 1993 Venice Biennale; the Hugo Boss award in 1996; the 2007

Kaiser Ring Award in Goslar, Germany; and the 2011 Golden Gate Persistence of Vision Award, 54th San Francisco International Film Festival. Barney has been included in exhibitions such as *Documenta IX* in Kassel, Germany; the 1993 and 1995 *Whitney Biennial*; and the 1993 and 2003 *Venice Biennale*. His solo exhibition, *The Cremaster Cycle*, organized by the Solomon R. Guggenheim Museum, New York, traveled to the Museum Ludwig, Cologne and the Musée d' Art Moderne de la Ville de Paris (2002—03). A retrospective of the *Drawing Restraint* series organized by the 21st c Museum for Contemporary Art, Kanazawa, Japan, traveled to Leeum Samsung Museum of Art, Seoul; San Francisco Museum of Modern Art; Serpentine Gallery, London; and Kunsthalle Vienna (2005—08). Other recent exhibitions include *Matthew Barney* at the Fondazione Merz, Torino (2008—09), and *Matthew Barney: Prayer Sheet with the Wound and the Nail* at Schaulager Basel, Switzerland (2010). Barney's 2013 exhibition, *Subliming Vessel: The Drawings of Matthew Barney*, was held at the Morgan Library and Museum, New York, and traveled to the Bibliothèque Nationale de France, Paris. *Matthew Barney: River of Fundament* will open in March of this year at Haus der Kunst in Munich, Germany.

JONATHAN BEPLER was born in Philadelphia, and was self-taught on many instruments by the time he attended Bennington College in 1982. Bepler studied composition with Louis Calabro, improvisation with Bill Dixon, percussion with Milford Graves, and performance studies with artists and choreographers including Lisa Nelson and Min Tanaka. His interest in collaboration and interdisciplinary work continued in New York City, his work often involving the co-mingling of many seemingly disparate elements, a love of chaos, and a thirst for

reconciliation. Bepler has collaborated with choreographers including John Jasperse, Sasha Waltz, Jennifer Lacey, and Wally Cardona. A multi-instrumentalist, he has led ensembles of both improvised and pre-composed music and has appeared often in New York and in Europe. His concert music includes a commission for the Ensemble Modern, the Glenn Branca Ensemble, and the Basel Synfonietta. A collaboration with artist Ann-Sofi Sidén, featuring actors, architecture, and technicians and of the Royal Dramatic Theatre of Sweden, was shown in Stockholm and Berlin. Bepler's work with Barney has spanned nearly 20 years and has included some seven films and nine performances. He lives and works in Berlin.



NORMAN MAILER

(1923—2007)

was an American novelist, journalist, essayist, playwright, screenwriter, and film director who is considered to have been an innovator of New Journalism, a form of creative nonfiction that wove autobiography, real events, and political commentary into unconventional novels. During his 60-year career, Mailer wrote more than 40 books, winning the Pulitzer Prize for non-fiction and the National Book Award in 1968 for *The Armies of the Night*. Mailer received a second Pulitzer Prize for fiction in 1980 for *The Executioner's Song*, which served as the inspiration for Matthew Barney's 1999 film *Cremaster 2*, in which Mailer portrayed Harry Houdini. In 2005 he was awarded the National Book Medal for Distinguished Contribution to American Letters. Mailer worked on *Ancient Evenings* from 1972–1983, spending more time writing this book than any other. Set in Egypt between 1290–1100 BC and chronicling the lives of its protagonist Menenhetet I, *Ancient Evenings* was declared



"an ambitious and daring work of fiction," by one critic, though it received generally negative reviews at the time it was published. As Harold Bloom wrote in the *New York Review of Books*: "Mailer's is too formidable a case of an authentic literary drive to be dismissed, and dismissal is certainly not my intention. *Ancient Evenings* is on the road of excess, and what Karl Kraus said of the theories of Freud may hold for the speculations of Mailer also—it may be that only the craziest parts are true. Mailer probably is aware that his Egyptian obsessions are in the main tradition of American literature, carrying on from much of the imagery of the major writers of the American renaissance."

CAST

CHIEF DAVE BEAUTIFUL BALD EAGLE

(Norman III) was born in 1919, a member of the Lakota tribe in South Dakota. He has appeared in movies with the likes of Errol Flynn and has danced with Marilyn Monroe. He is known for his roles in *Skins* (2002), *Imprint* (2007) and *Lakota Woman: Siege at Wounded Knee* (1994). He once traveled with Casey Tibbs' Wild West Show and is one of the best-known participants each year at the annual Days of '76 Parade in Deadwood. Among his proudest accomplishments is having served his country in the United States Army in WWII, in which he survived a German raid. After the death of his first wife, Dave Bald Eagle pursued race-car driving, skydiving, semi-pro baseball, and entered pro rodeo, riding bareback broncs and bulls. About 17 years ago, at a meeting in Puerto Rico, he was made First Chief of the United Indigenous Nations, a society of chiefs from various reservations.

ELLEN BURSTYN (Hathfertiti), born in Detroit in 1932, left home at the age of 18 to work as a model and moved to New York in the 1950s where she began working in television and in minor film roles. Burstyn received her first Academy Award for Best Supporting Actress for her work in *The Last Picture Show* (1971), after which she moved from supporting to leading film and stage roles. Burstyn received a second Academy Award nomination for her lead performance in *The Exorcist* (1973), and won the Academy Award for Best Actress the following year for her work in Martin Scorsese's

Alice Doesn't Live Here Anymore. In 1975, she won the Tony Award for her lead performance in the Broadway production of *Same Time, Next Year*, and received a Golden Globe Award and a fourth Academy Award nomination for her performance in the 1978 film version of the play. Burstyn has worked consistently in film, television, and theater since, receiving multiple awards and nominations along the way, including seven additional Golden Globe Award nominations, five Emmy Award nominations (two wins), and two more Academy Award for Best Actress nominations for her performances in the films *Resurrection* (1980) and *Requiem for a Dream* (2000). In 2012 Burstyn appeared in the television miniseries *Political Animals*, with Sigourney Weaver and Carla Gugino, and received an Emmy Award for her role the following year. Burstyn's recent work includes in films such as *Main Street* (2010) and *Another Happy Day* (2011).

MADYN G. COAKLEY (Hathfertiti) is a California native currently living in Virginia. She is a 13-year-old pursuing acting and singing. Coakley began her professional career at age nine when cast in a national television commercial. She has since performed in television and stage roles in pursuit of her theatrical dreams. Coakley's portrayal of Hathfertiti marks her film debut.

LILA DOWNS (Ranchera Singer), a Mexican-American singer and songwriter, is one of the most innovative proponents of Mesoamerican music on both sides of the border. By drawing on a pan-Latin palette of music as well as African root, American folk, jazz, blues, and rock, Downs has won accolades and a devoted following of world music fans. Known for her smoky voice and magnetic performances, she has created a unique body of work that defies categorization. In addition to earning a Latin Grammy in 2005 for Best Folk Album (*Una Sangre*), Downs has headlined venues all over the world, and appeared at major festivals and events including the World Festival of Sacred Music—appearing with such luminaries as the Dalai Lama—and at WOMAD, Live Earth, and the Academy Awards. Downs' music and performances have been included in several films such as *Frida*, *Tortilla Soup*, *Real Women Have Curves*, *The Three Burials of Melquiades Estrada*, and Carlos Saura's *Fados*.

PAUL GIAMATTI (Ptah-nem-hotep) was born in 1967 in New Haven, CT. Giamatti began his career as a supporting actor in several films produced during the 1990s including *Private Parts* (1967), *The Truman Show* (1988), *Saving Private Ryan* (1998), *The Negotiator* (1998), and *Man on the Moon* (1999), before earning lead roles in several projects in the 2000s such as *American Splendor* (2003), *Sideways* (2004), *Cinderella Man* (2005), *The Illusionist* (2006), *John Adams* (2008), *Cold Souls* (2009), *Barney's Version* (2010), and *Win Win* (2011). Giamatti returned to his alma mater in 2013, to play Shakespeare's *Hamlet* at the Yale University Theater. That year Giamatti was also cast as Harold Levinson in the Christmas special of television series *Downton Abbey*. He will play villain The Rhino in *The Amazing Spider-Man 2*, to be released in 2014. Giamatti received 26 awards between 2001 and 2008, including Emmy and Golden Globe awards.

MILFORD GRAVES (Norman II) was born in 1941 in Queens, New York. He is an American jazz drummer and percussionist, most noteworthy for his early avant-garde contributions in the early 1960s with Paul Bley and the New York Art Quartet. He is considered to be a free jazz pioneer, liberating the percussion from its timekeeping role. Graves has worked as a sideman and session musician with a variety of established jazz musicians throughout his career, including Don Pullen, Eddie Gomez, Andrew Cyrille, Rashied Ali, Kenny Clarke, Don Moye, Philly Joe Jones, John Zorn, and Albert Ayler. He is also invested in research in the field of healing through music. Over the past 42 years he has performed in numerous music events, and given countless lectures and workshops on herbology, acupuncture, and nutrition, as well as body movement and martial arts. Graves is presently the director of the International Center for Medicinal and Scientific Studies, co-director of the Institute of Percussive Studies, and recently a professor of music/music healing at Bennington College in Vermont (1973 to 2012). He was awarded a Guggenheim Fellowship in music composition in 2000 and a proclamation from New York City in 2005 for his research on the relationship between heart sounds and music.

MAGGIE GYLLENHAAL (Hathfertiti), born in New York City in 1977. She made her debut in her father Stephen Gyllenhaal's film *Waterland* (1992) and emerged as a star in *Secretary* (2002). Soon after graduation from the Royal Academy of Dramatic Arts in London, Gyllenhaal appeared in supporting roles in *Cecil B. DeMented* (2000) and *Donnie Darko* (2001). Gyllenhaal has since appeared in an eclectic range of films, including *Sherrybaby* (2006), for which she was nominated for a Golden Globe; *Trust the Man* (2006); and numerous large budget films including *World Trade Center* (2006) and *The Dark Knight* (2008). She was nominated for an Academy Award for Best Supporting Actress for her role in *Crazy Heart* (2009). Gyllenhaal has also appeared in such theatrical plays as *Closer* (2000), *Homebody/Kabul* (BAM, 2004), as well as in television productions like *Strip Search* (2004). In the 2012 film *Won't Back Down*, she plays a parent involved in a takeover of her child's school; she recently appeared as a secret service agent in the action-thriller *White House Down* (2013). Gyllenhaal is actively engaged in issues concerning human rights, civil liberty, anti-poverty, and parent trigger causes.

BRENNAN HALL (Horus), an American countertenor based in New York City, has made his professional debut singing as a soloist with the American Bach Soloist, under the direction of Jeffrey Thomas. Hall was heralded by the *San Francisco Classical Voice* for his "...silky vocal production and suave presentation... and admirable musical intelligence." He has performed the title role in Philip Glass' *Akhmaten* with the Indianapolis Opera Company and the Jacobs School of Music. He also sang the roles of Willie in *Small Box*, a new one-act opera by Bruce L. Pearson and Herman Whitfield III, and the Sorceress in Purcell's *Dido and Aeneas*. He has appeared in scenes as Sesto (*Giulio Cesare*), Orfeo (*Orfeo ed Euridice*), and Malcome (*La donna del Lago*). Hall's concert work as a soloist includes Bach's Mass in B Minor, Haydn's *Lord Nelson Mass*, Handel's *Messiah* and *Judas Maccabaeus*. He is a frequent soloist for the Bloomington Bach Cantata Project and the Bloomington Early Music Festival.

JENNIE KNAGGS (Nephtys) is a singer-songwriter and multi-instrumentalist based in Detroit. She has performed extensively on the streets and stages of Europe and the US performing a wide range of musical styles, from folk to opera. Previous projects include Swedish political street theater troupe, Skramselhika; pop Americana with a cappella quartet Invisible Hands; several traditional country groups; and New Wave operas with the Atlantian Initiative based in Berlin and the Burning Man Opera based in San Francisco. Knaggs studied performing arts and community development at Antioch College with a focus on art, music, and theater as tools for social change. Within this program she studied the culture and traditional music of the Appalachian region. She is the 2000 Hollerin' Champion of Wise County, VA and Letcher County, KY. Current projects include Lac La Belle, a trio performing various styles of Americana, including old-time cowboy yodeling and western swing, alongside original tunes influenced by the traditional American song canon. Knaggs is guitarist, vocalist, and songwriter for the rock band I, Crime whose EP *Get the Knife* and single "Dove Skin Gloves" was released by Woodbridge Records. She also performs as a back up vocalist and percussionist in the Detroit-based 10-piece Nigerian pop group, Odu Afrobeat Orchestra, led by Adebayo Adegbenro, a former bandmate to Fela Kuti. Knaggs recently completed a month long artist residency program at the Art Monastery in Labro, Italy, performing and teaching traditional American folk music. She can currently be found at her bi-monthly residency singing solo at D'Mongo's Speakeasy in downtown Detroit.

JOAN LA BARBARA (The Widow of Norman), born in 1947 in Philadelphia, is a vocalist, composer, performer, and sound artist associated with contemporary music. She is a former student of Helen Boatwright, and has worked with her husband Morton Subotnick since 1979, as well with other contemporary composers such as John Cage, Robert Ashley, Morton Feldman, Philip Glass, Larry Austin, Peter Gordon, and the choreographer Merce Cunningham. She composed the music for the *Sesame Street* animated segment "Signing Alphabet." La Barbara has collaborated with artists including Lita Albuquerque, Matthew Barney, Cathey Billian, Melody Sumner Carnahan, Judy Chicago,

Ed Emshwiller, Kenneth Goldsmith, Peter Gordon, Christian Marclay, Bruce Nauman, Steina, Woody Vasulka, and Lawrence Weiner. In the early part of her career, she performed and recorded with Steve Reich, Philip Glass, and jazz artists Jim Hall, Hubert Laws, Enrico Rava, and arranger Don Sebesky, developing her own unique vocal and instrumental sound. In 2008, La Barbara was awarded the American Music Center's Letter of Distinction for significant contributions to the field of contemporary American music. She has created works for multiple voices, chamber ensembles, music theater, orchestra and interactive technology. La Barbara is composing a new opera reflecting on the artistic process and sounds within the mind.

JOHN BUFFALO MAILER (Norman I) was born in Brooklyn and is the youngest child of the late Norman Mailer. A graduate of Wesleyan University, he has written several screenplays and is a freelance journalist. In 2006 he co-wrote with his father *The Big Empty* (Nation Books). In Oliver Stone's *Wall Street 2: Money Never Sleeps*, he plays the supporting character Robby Mancins, an options trader. He is a member of the Dramatists' Guild, Actor's Equity Association, SAG, and The Actors Studio. Mailer has lectured at the University of Notre Dame, Wesleyan, the University of Athens, Syracuse University, the New York Society for Ethical Culture, the Dorothy Chandler Pavilion in Los Angeles, Long Island University, and has appeared on *Hannity and Combs*, *Air America*, *Democracy Now*, WNYC, CSPAN's *Book TV*, and *thebigthink.com*. Mailer's writing has appeared in *Playboy*, *New York Magazine*, *Provincetown Arts*, *Lid*, *Stop Smiling*, *Corriera della Sera*, *The Norman Mailer Review*, *ESPN Books*, and *The American Conservative*. In 2002, Mailer was selected as one of *People* magazine's sexiest men alive. Mailer's recent work can be seen on screen in the new film *Hello Herman* (2013) directed by Michelle Danner.

AIMEE MULLINS (The Ka of Norman and Isis) is an actress, public speaker, model, and athlete based in New York City. Her film debut was a starring role as the Entered Novitiate in Matthew Barney's 2002 film *Cremaster 3*. As an athlete, Mullins was a member of the Georgetown University Division I Track and Field Team and subsequently a member of the US team for the

1996 Atlanta Olympic Games. That year she set world records for the 100 meter dash and the long jump, and won two gold medals in the Paralympics. She is an inductee in the US Track and Field Hall of Fame and a National Collegiate Athletic Association Hall of Fame Honoree. Her foray into modeling includes a 1999 collaboration with the late Alexander McQueen. Mullins is also a world-renowned public speaker engaged in topics such as innovative thinking, body image and identity, and inclusive design. In addition to her professional career, she sits on numerous boards and served as president of the Women's Sports Foundation from 2007—09. Mullins has been the recipient of awards including the Women of Distinction Award from the National Association of Women in Education in 1997, Doctor of Humane Letters Honorary PhD from St. John Fisher College in 2000, and the Gold Medal from the Italian Republic in 2009. Mullins wrote and directed the short film *Cut Out* in 2008. Acting credits include *Marvelous* (Siofra Campbell), *World Trade Center* (Oliver Stone), *Quid Pro Quo* (Carlos Brooks), *Agatha Christie: Poirot* on A&E, and Jennifer Elster's *In the Woods* (2010).

STEPHEN PAYNE (Usermare) is an actor who has appeared in *Rent* (2005), *Detachment* (2011), and *Compliance* (2012). He made his Broadway debut in *August: Osage County* and was recently in *White Woman Street* (Irish Rep). Payne's theater work includes Tina Landau's *A Midsummer Night's Dream*; Ola Mafaalani's *A Clockwork Orange* and *Wings of Desire*; Shanley's *Sailor's Song*; *Bus Stop*, dir. Joe Hardy; *Boy Gets Girl*; *Bukowski From Beyond*; *South of No North, Fool for Love*; *Hatful of Rain*; and *Night Dance*. Payne's first film and TV accomplishments include *Shoot First and Pray You Live*, *Cake Eaters*, *Suburban Girls*, *Hell's Kitchen*, *Law & Order*, *The Sopranos*, and *Third Watch*. He appears in the 2013 film *Inside Lewyn Davis*.

EUGENE PERRY (Set) has captured critical and popular acclaim on both sides of the Atlantic. Recent engagements include the title role in Hans Werner Henze's *El Cimarrón* at the Greenwich Music Festival; the world premiere of Anthony Davis' *Waconda's Dream* at Opera Omaha; Wagner's *Ring Cycle* at the Opera Theater of Pittsburgh and Long Beach Opera;

and the world premiere of Philip Glass' *Waiting for the Barbarians*, a production for Erfurt Opera in Germany that was also performed with Amsterdam Opera, the Barbican in London, and the Austin Lyric Opera. Perry has toured throughout Europe as Porgy in Barkhymer's production of *Porgy and Bess*, and also performed the role with the Cape Town Opera, South Africa. Other engagements include: a world premiere of Davis' *Amistad* with the Lyric Opera of Chicago; a world premiere of Glass' *Galileo Galileo* in Chicago and London; world premieres of Glass' *Sound of a Voice* and *Orphée* at the American Repertory Theater in Cambridge, MA; and the world premiere of Glass' *The Penal Colony* in Seattle. Perry also performed *Don Giovanni* with the Atlanta Opera; the Peter Sellars production *Seraphin* by composer Wolfgang Rihm with Stuttgart Opera; Escamillo in Bizet's *Carmen* with Dayton, Durham, and Mobile Operas; and *Il Trovatore* with Opera Memphis. He performed in a new work by Amy Beach, *Cabildo*, as part of the Great Performers Series at Alice Tully Hall. Perry has performed numerous productions at the New York City Opera including Weisgall's *Esther*, the American premiere of Janáček's *From the House of the Dead*, *Turandot*, *Madama Butterfly*, *Streetscene*, *La Bohème*, and *I Pagliacci*, telecast on PBS.

HERBERT PERRY (Set) is an internationally acclaimed artist who has appeared in major roles with leading opera companies throughout the world. With the Metropolitan Opera, Perry has performed the title roles in *Le Nozze di Figaro*, *Leporello*, and *Don Giovanni*, and the role of Colline in *La Bohème*. He has performed with the Lyric Opera of Chicago in the roles of Giorgio/Walton in Bellini's *I Puritani*; with the New York City Opera in the roles of Timur in *Turandot* and the title role in *Le Nozze di Figaro*. He performed Mephistopheles in Gounod's *Faust* with the Edmonton Opera, and Don Alfonso in *Così fan tutte* at the Vancouver Opera. With Opera Theater of Pittsburgh, he sang the title role in Bartok's *Bluebeard's Castle*, and the role of Stephan Kumalo in Kurt Weill's *Lost in the Stars* at Virginia's Art Festival. He also sang the roles of Fafner and Hunding in Wagner's *Das Rheingold/Die Walküre* at Long Beach Opera. He made his Lincoln Center Festival debut as Vasco de Gama in Philip Glass' *White Raven*, directed by Robert Wilson;

and performed with the Tokyo Philharmonic and in Amsterdam for VARA Radio in John Adams' *El Niño*. He has appeared with Opera de Nice in the title role of *Le Nozze di Figaro*; and as Nick Shadow in Stravinsky's *The Rake's Progress* at Opera Montpellier, Staatstheater Stuttgart, Teatro Real in Madrid, Teatro Massimo Bellini in Catania, and the Salzburg Festival in Austria. His performance in Kurt Weill's *Seven Deadly Sins* at Opera de Lyon is available on DVD. He appeared on public television as Leporello in Peter Sellars' *Don Giovanni*; also available on DVD, *Live from Vienna*. He is currently singing with the Paris Opera.

ELAINE STRITCH (Eugelist), an octogenarian Broadway legend, has appeared in numerous stage plays and musicals, feature films, and many television programs. Born in Detroit in 1925, she prepared for the stage at the Dramatic Workshop of the New School and made her debut in 1944. She made it to Broadway two years later and has since become the toast of both Broadway and London's West End, collecting a number of trophies on both continents over the years for such award-winning turns as *Bus Stop*, *Sail Away*, *A Delicate Balance*, *Show Boat*, and *Company*. She performed in *Endgame* at BAM in 2008. She won an Emmy Award in 1993 for her guest role on *Law & Order*, and another in 2004 for the television documentary of her one-woman show. From 2007 to 2013, she played the recurring role of Jack Donaghy's mother Colleen on NBC's

30 Rock, a role that won her a third Emmy in 2008. Most recently, the documentary *Elaine Stritch: Shoot Me* (2013) follows the 89-year-old Stritch as she dominates the stage in her one woman cabaret act and offers an inside look at her life.

SHARA WORDEN (Lieutenant Worden) received her degree in opera from the University of North Texas. After moving to New York, she began studying composition with composer/performer Padma Newsome (Clogs, The National). During this time she composed music for several off-Broadway theater productions. In 2004, she assembled a band, My Brightest Diamond, and released *Bring Me the Workhorse* (2006), *A Thousand Shark's Teeth* (2008), and *All Things Will Unwind* (2011) on Asthmatic Kitty Records. Worden recently composed an opera that was co-produced by Hamburg International Summer Festival and deSingel International Arts Campus. She has also received commissions from yMusic, Brooklyn Youth Chorus, Young New Yorkers' Chorus, Brooklyn Rider, and MusicNOW Festival. Composers, songwriters, and filmmakers have sought out Worden's distinctive voice, including David Lang, Sarah Kirkland Snider, Sufjan Stevens, and The Decemberists, David Byrne, and Fatboy Slim. In 2012, Worden was the recipient of the Kresge Artist Fellowship in the performing arts.

