



The Last Days of the Old Wild Boy

World Premiere

Written and Directed by Rinde Eckert

Presented by the Theater Department

Thursday–Saturday
November 15–17, 2012
CFA Theater

Center for the Arts
Wesleyan University
Middletown, Connecticut

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The use of audio or video recording devices or photography is strictly prohibited during the performance. Please turn off all phones, alarms and laptops.

In case of emergency, please note that exits are located on each side of the seating area and in the front and back of the theater

The CFA Theater is equipped with assistive listening systems. Free listening devices are available at the box office in the lobby.

The Last Days of the Old Wild Boy is commissioned by the Center for the Arts, and is made possible by the Creative Campus Initiative and leadership support from The Andrew W. Mellon Foundation.
Co-sponsored by Wesleyan University's Music Department and the Ethics in Society Project.

ABOUT THE PLAY

An inaugural recipient of a Doris Duke Performing Artist Award (2012), Rinde Eckert has built a dynamic theatrical logic that is fiercely interdisciplinary. The Grammy Award-winning musician, writer, composer, librettist, and director developed *The Last Days of the Old Wild Boy* during a two-year residency at Wesleyan. The Theater Department and Center for the Arts staff first met with Eckert in November of 2010. In this meeting, he discussed the idea of writing a play about “otherness.” In the spring of 2011, Eckert was invited by the Theater Department to create a work over the course of 2012 that would result in a Department production in the fall of 2012, devised by Eckert, faculty and visiting designers, and theater students.

Funds for the two year residency were provided by the Center for the Arts Creative Campus Initiative, funded by The Andrew W. Mellon Foundation. One of the Initiative's primary goals is to support generative artists in theater, music and dance (including faculty artists and visiting artists) who work with scholars and materials in both arts and non-arts disciplines to advance the artists' research and extend the arts into campus curricular and co-curricular life.

Over the course of the two years, Eckert was in regular conversation with Kari Weil, University Professor of Letters at Wesleyan who has published widely on theories and representations of animal otherness (*Thinking Animals: Why Animal Studies Now*, 2012). He conducted a module in Weil's Spring 2012 course, *Thinking Animals: An Introduction to Animal Studies*. In addition, he discussed his ideas extensively with John Kirn, Chair of Wesleyan's Neuroscience and Behavior Program. He also presented a Music Department Colloquium and met with other faculty members across the campus.

During the Summer of 2012, Eckert was awarded a Creative Residency by Wesleyan's Institute for Curatorial Practice in Performance (ICPP). He spent a week working on the piece in the Bessie Schönberg Dance Studio; discussing his creative process with ICPP students and students at the Center for Creative Youth; working with music collaborator Ned Rothenberg; and meeting with scenic designer Marcela Oteiza to prepare for the fall rehearsal period.

Thank you for joining us for the world premiere of *The Last Days of the Old Wild Boy*.

NOTES

I've been thinking about nature and culture. I've been considering wolves. I've been interested in our self-descriptions, the line we draw between ourselves and the rest of everything. We are storytellers. We tell stories around the fire, protected by it, warmed by it, and if we get too distracted, burned by it. But the fire as I see it has another danger. In separating us from the natural, fireless world, the animal world, we may begin to make it, the dark, the locus of our fears or reduce the world outside the circle of firelight to a resource for more fuel for the fire or more food for the storyteller. When we narrow our field of vision like that, we become a very dangerous animal. We start making up stories about the dominion of man over nature. Thusly reduced, the world may be mined, scarred, burned, torn up, blown up, poisoned, deforested, and warmed to our hearts content. "It is, after all," we think, "there for our pleasure, is it not."

Barry Lopez, in his wonderful book *Of Wolves and Men* (1977) tells of his talks with wolf hunters, all of whom, at the end of their lives, felt isolated and lonely. They had come to the realization that they had more in common with the wolves they killed than they did with the ranchers who hired them to kill those wolves. They had rid the country of the very animal that gave them a sense of coherence, belonging.

Jorge Luis Borges, the great Argentine writer once said, "We can only define something when we know nothing about it." Our attempts to "know" the wolf have to fail because the wolf is not a noun, it is an event, an unfolding event. And further, I submit, we don't want to "know" it. We want (as the Native American once recognized) to be it. That is, we want the same sense of poise and clarity that gives the wolf its grace and bearing, its beautiful eyes, and the soul that makes them shine. We want the wolf to teach us how to live.

We are considering very large questions here through the eyes of an old wild boy. We are, of course, all of us, this old wild boy

— Rinde Eckert

CAST

Sivan Battat
Solomon Billinkoff
Mikhail Firer
Audrey Kiely
Matthew Krakaur
Jiovani Robles
Alma Sanchez-Eppler
Christine Treuholt
Rinde Eckert

PRODUCTION STAFF

Director	Rinde Eckert
Head of Production	John Carr
Scenic Designer and Prop Master	Marcela Oteiza
Costume and Puppet Designer	Christian Milik
Assistant Technical Director	Robert Russo
Lighting Designer	Jiyoun Chang
Master Carpenter	Charlie Carroll
Master Electrician	Suzanne Sadler
Costume Shop Manager	Christian Milik
Assistant Director	Claire Whitehouse
Stage Manager	Amanda Hayley Sonnenschein
Assistant Stage Manager	Jenna Robbins
Musical Director	Ben Zucker
Dramaturge	Natalie Sacks
Light Board Operator	Tawni Stoop
Sound Board Operator	Anika Amin
Dressers	Cecilia Cereijido-Bloche, Zoe Thrasher
Running Crew	Aime Arroyo-Ramirez, Iris Chipendo, Colin Deicke
Props Assistants	Maddy Oswald, Emily Hunt
Set Assistant	Alma Sanchez-Eppler
Poster and Program Design	John Elmore

THEATER DEPARTMENT FACULTY AND STAFF

Chair, Associate Professor	Yuri Kordonsky
Professors	John Carr, Ronald Jenkins
Associate Professor	Cláudia Tatinge Nascimento
Adjunct Associate Professor	Marcela Oteíza
Assistant Professor	Rashida Shaw
Resident Artist in Theater & Dance.....	Leslie Weinberg
Visiting Assistant Professor	Anne Swedberg
Assistant Technical Directors.....	Charlie Carroll
	Suzanne Sadler
Costume Shop Manager.....	Christian Milik
Administrative Assistant	Kristin McQueeney

Office Staff

Liza Goodstein

Costume Shop Staff

Melissa Arroyo, Serena Berry, Jessica Jordan, Jaimie Nguyen, Grace Nix,
Bianca Treto

Technical Staff

Aime Arroyo-Ramirez, Sivan Battat, Matthew Catron, Vanessa Chen, Brendan Coakley, Luis Corporan, Alexandra de la Cruz, Rebecca Fredrick, Cicily Gruber, Lily Haje, Rachel Leicher, Noah Masur, Nicholas Murphy, Kathryn O'Brien, Nicholas Orvis, Brandi Poore, Natalia Powers-Riggs, Elizabeth Roche, Hanako Rodriguez, Khari Slaughter, Madeleine Stern

THEA 105: Production Lab

Aime Arroyo-Ramirez, Cecilia Cerejido-Bloche, Iris Chipendo, Miranda Haymon, Hanako Rodriguez, Colin Deicke, Cicily Gruber, Derrick Holman, Victoria McGee, Eleanor Rudolph, Diego Seligman, Zoe Thrasher

CENTER FOR THE ARTS STAFF

Director	Pamela Tatge
Business Manager.....	Alecia Goldfarb
Associate Director for Programming and Events	Barbara Ally
Assistant Director for Programming and Events.....	Hanna Oravec
Box Office Manager	Kyle Beaudette
Associate Director for Facilities and	
Technical Operations	Mark Gawlak
Assistant Technical Director/Sound	
and Video Specialist	Robert Russo
Assistant Technical Director/Scenery Specialist	Charlie Carroll
Assistant Technical Director/Lighting Specialist	Suzanne M. Sadler
Art Director	John Elmore
Program Manager	Erinn Roos-Brown
Press and Marketing Manager	Andrew Chatfield

Event Staff

House Managers.....	Meiyi Cheng David Shimomura
Ushers	Matt Amylon Chris Caines Miles Cornwall Anthia Diaz John Fong Haley Friedler Angel Guo Sinead Keough Marianna Ilagan Max McCready Zander Parkinson Tanaya Srin Giselle Torres

UPCOMING THEATER DEPARTMENT EVENTS

Senior Thesis Production by Nicholas Orvis: *The Tempest* by Shakespeare

Thursday, December 6 through Saturday, December 8, 2012 at 9pm

Patricelli '92 Theater

FREE! (Tickets required*)

Outside the Box Theater Series: Lee Breuer's *Glass Guignol*

Connecticut Premiere

Saturday, February, 16, 2013 at 8pm

CFA Theater

\$25 general public; \$20 senior citizens, Wesleyan faculty & staff,
non-Wesleyan students; \$6 Wesleyan students

Senior Thesis Production by Emily Hunt: *The Kindness of Strangers*

Thursday, February 28 through Saturday, March 2, 2013 at 8pm

Patricelli '92 Theater

FREE! (Tickets required*)

Puppetsweat Theater

Tragical Mirth: A History of the Atlantic Ocean

Friday, March 1, 2013 at 8pm

Saturday, March 2, 2013 at 2pm & 8pm

CFA Hall

\$8 general public; \$5 senior citizens, Wesleyan faculty & staff,
non-Wesleyan students; \$4 Wesleyan students

Senior Thesis Production by Lily Haje: *Fire and Bone*

Thursday, March 28 through Saturday, March 30, 2013 at 7pm & 9pm

329 Mount Vernon Street, Middletown

FREE! (Tickets required*)

Senior Thesis Production by Tessa Young: *Super Frog Saves Tokyo*

Thursday, April 4 through Saturday, April 6, 2013 at 9pm

CFA Courtyard

FREE!

***Peony Pavilion* by Tang Xianzu**

Theater Department Production Adapted and Directed by Jeffrey Sichel

Thursday, April 25 & Friday, April 26, 2013 at 8pm

Saturday, April 27, 2013 at 2pm & 8pm

CFA Theater

\$8 general public; \$5 senior citizens, Wesleyan faculty & staff,
non-Wesleyan students; \$4 Wesleyan students

*For free ticketed events, tickets will be made available on the day of each performance at the box office.