

Special Thanks

To the entire Late Night Board for their dedication (and patience) in challenging the status quo, Dr. Lurana Donnels O'Malley for her support of student directors, Tracy Robinson, Marty Myers, and all my colleagues who previewed our production.

This play is dedicated to the entire cast and crew of *Nocturnal Wanderer*. Their commitment and passion for this production is obvious in the final product and I feel honored to have spent the entire month with all of these upcoming stars. -Ron

Front of House Staff

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Front of House Information

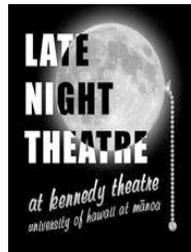
Please silence all pagers, phones and digital watches.

No photography or video recording is permitted.

For large print programs, Assistive Listening Devices, a campus security escort or any other accessibility requests please contact the House Manager or call the Kennedy Theatre Box Office at 956-7655.

Please refrain from eating, drinking, or smoking in the theatre.

Smoking is not permitted within 20 feet of the Kennedy Theatre building.



LATE NIGHT THEATRE

Managing Director: Rikki Jo Hickey

Publicity: Sara Robertson

Graphic Design: Rhiannon McCullough

Secretary: Kristina Tannenbaum

Dance Representative: Stephanie Gumpel

Social Coordinator: Jenn Thomas

Faculty Advisor: Lurana Donnels O'Malley

Next production: EXPOSED Nov 14,15,20,21 here in the Lab



LATE NIGHT
EARLE ERNST LAB THEATRE
2009-2010 SEASON

Experience a nightmare in three short acts by Nobel laureate Gao Xingjian

Nocturnal Wanderer

by Gao Xingjian
translated by Gilbert Fong
directed by Ronald Gilliam

*for mature audiences only

Sept. 12, 18, 19 at 11pm
Sept. 13 at 8pm

tickets available at Earle Ernst Lab Theatre
one hour before show, no late-comer seating.
for more information or disability access
call Kennedy Theatre Box Office 956-7655

\$5 UHM students w/ validated Fall '09 ID \$10 regular, \$8 discount

Cast

Lavour Vernon Addison	...	Thug/Man
Nicholas Atiburcio	...	Sleepwalker/Traveler
Michelle Boudreau	...	Prostitute
Bronzen Hahn	...	Ruffian/Young Man
James Schirmer	...	Tramp/Old Man
Futoshi Terashita	...	Inspector/Masked Man

Crew

Ronald Gilliam	...	Stage Director, Sound Design
Kazumi Hatsumura	...	Stage Manager, Lighting Design
Cast & Crew	...	Set, Costume Design
Christiana Mandina	...	Light Board Operator
Erin Tabali	...	Sound Board Operator

About the Director

Ronald Gilliam is a current doctoral student in Asian Theatre at the University of Hawai'i at Mānoa. He is a 2005 graduate from NYU, with a MA in Performance Studies. Previously, he received a BA in both Theatre Performance and Chinese Language & Culture at Butler University where, in 2002, he had the opportunity to attend the Hong Kong Academy for Performing Arts (HKAPA) and Peking University. At HKAPA, he directed two of Samuel Beckett's plays for television, *Quad* and *Nacht und Träume*. Upon returning to the United States, Ronald directed the midwestern premiere of Gao Xingjian's *Between Life and Death* which received a four-star review by the *NUVO Newsweekly*. In 2004 he co-founded an experimental intercultural theatre company, NoExit, which opened with his direction of *The Sound of a Voice* by David Henry Hwang. His most recent artistic contribution was the NoExit production of *A*, an original dance theatre production loosely based on the Antigone myth, which was performed in Indianapolis (2005) and New York City (2008). (<http://edu.ronaldgilliam.com>)

This play is performed through the arrangement with Georges Borchardt, Inc. for Gao Xingjian.
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About *Nocturnal Wanderer*

The major setting occurs within a dream where the audience is transported into the mind of *Sleepwalker* as he begins a journey of self-discovery. Through this journey the audience experiences the temptation of mankind and discovers the consequences of *Sleepwalker's* actions.

Nocturnal Wanderer was written in 1993 as 夜游神 (ye you shen) and is often considered one of Gao Xingjian's *three liminal plays* (along with *Between Life & Death* and *Dialogue and Rebuttal*). All three explore the existence of mankind while the most unique aspect of these works is their pronoun modification. In *Nocturnal Wanderer* *Sleepwalker* only speaks in first person once as his remaining monologues are presented with the pronoun "you." The notion of changing "I/me" to "you" arises from Gao's experimentation with the tripartition of the actor where s/he exists as the actor, the character, and the actor commenting on the character.

ABOUT THE PLAYWRIGHT

Gao Xingjian is a writer of prose, translator, dramatist, director, critic and artist. Gao grew up during the aftermath of the Japanese invasion, his father was a bank official and his mother an amateur actress who stimulated the young Gao's interest in the theatre and writing. He received his basic education in the schools of the People's Republic and took a degree in French in 1962 at the Department of Foreign Languages in Beijing. During the Cultural Revolution (1966-76) he was sent to a re-education camp and felt it necessary to burn a suitcase full of manuscripts. Not until 1979 could he publish his work and travel abroad, to France and Italy. Several of his experimental and pioneering plays - inspired in part by Brecht, Artaud and Beckett - were produced at the Theatre of Popular Art in Beijing; his theatrical debut with *Signal Alarm* (1982) was a tempestuous success, and the absurd drama which established his reputation *Bus Stop* (1983) was condemned during the campaign against "intellectual pollution"; *Wild Man* (1985) also gave rise to heated domestic polemic and international attention.

In 1986, *The Other Shore* was banned and since then none of his plays have been performed in China. In 1987, he left China and settled down a year later in Paris as a political refugee. After the massacre on the Square of Heavenly Peace in 1989 he left the Chinese Communist Party. After publication of *Fugitives*, which takes place against the background of this massacre, he was declared *persona non grata* by the regime and his works were banned. In the summer of 1982, Gao Xingjian had already started working on his prodigious novel *Soul Mountain*, in which - by means of an odyssey in time and space through the Chinese countryside - he enacts an individual's search for roots, inner peace and liberty.

SOURCE: NOBELPRIZE.ORG