PITT REP’S 2006-07 ‘GLOBAL CROSSINGS’ SEASON CELEBRATING INTERNATIONAL THEATRE OPENS WITH GAO XINGIAN’S NOCTURNAL WANDERER

PITTSBURGH PREMIER RUNS OCTOBER 5 – 15, 2006

In Nobel Laureate (2000) Gao Xingian’s haunting tale the Nocturnal Wanderer, what is seen and unseen feeds a dreamlike mystery. A man (the nocturnal wanderer) walking the streets of urban China in the middle of the night is confronted by a prostitute, a homeless man, and a thief. When the prostitute is found murdered, the blame shifts to him.

In the fervid internal monologues of the play, the wanderer wrestles with his feelings, his responses to outside forces. He can find no peace within our violent world, even walking alone in the middle of the night.

“Nocturnal Wanderer is not a story, but a dream. It is a dream about restlessness, isolation, brutality, and blame,” director Paul “Spike” Wilson explains. “Simple in plot but powerful in meaning, Xingian’s play encourages human detachment from violence as an acceptable reality, as a regularity in life. Once that detachment is achieved, a dream state, in which reality fluctuates, becomes a power exploratory tool. As perceptions shift, we can see the mechanisms, the source, the root of human violence, and come a step closer to ending it.”

Wilson was attracted to Xingian’s searing work because of its strong connection to Zen Buddhism and its unabashed exploration of the nature of violence. “This is a play that presents something inescapable,” Wilson notes, “in a way in which we have no choice but to respond on a personal level. You are not audience, but eyewitness, perhaps corroborator, of a human state.”

The play will run October 5-15 in the Studio Theatre, Basement (B-72) of the Cathedral of Learning, University of Pittsburgh, Oakland. Tickets are $19 each. Tickets for seniors, groups, Pitt Alumni Association members, as well as Pitt faculty and staff are $15. Student tickets are $10 for any show. Pitt’s flexible season pass, the Encore! Card, is on sale for $40 for four admissions and $120 for eight admissions. The pass is good for Pitt Rep admissions for any show on any date.

For information, please call 412.624.PLAY (7529) or visit www.pitt.edu/~play.

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About the Director:

Wilson is a doctoral student in Theatre and Performance Studies at Pitt. He received his BA in Theatre and Classical Languages in 2000 from Butler University, where he directed Vesuvius, Clear Glass Marbles, and Oedipus at Colonus. In 2004 he received his MA in Theatre from Miami University of Ohio, where he directed The Conduct of Life, Beautiful Yet Absent, and Two. Wilson is the artistic director of the KSD Workshop, a summer theatre company in Kokomo, Indiana. He has directed over 35 productions for the troupe, including Word Dance, Stay Carl Stay, Taming of the Shrew, (longing) from Nine Sides of the Earth, and The Complete Works of William Shakespeare (Abridged). Wilson is also co-founder of Project Rainbow, a coalition of artists and psychologists, which recently published its first work on drama therapy. At Pitt, he has directed A Woman Alone and Placebo.

About the 2006-2007 Season:

The University of Pittsburgh Repertory Theatre’s 2006-07 season will transport audiences around the globe through the imaginative, witty, and truthful observations of international playwrights including China’s Nobel Laureate Gao Xingian and Britain’s Caryl Churchill. The “Global Crossings” season will take audiences on an adventure through the world of international drama; whether solving a mystery or laughing at the foibles of love and marriage, audience members will find no shortage of food for thought in these four dynamic theatre offerings.

“One of the hallmarks of the University of Pittsburgh is its great strength in international studies,” declares Attilio “Buck” Favorini, Chair of the Department of Theatre Arts. “Our Pitt Repertory Theatre season will dovetail with that strength as we partner with the University Center for International Studies (UCIS) to provide a diverse and dynamic theatre-going experience.”

“All four areas of Pitt’s emphasis in international studies are showcased in our season,” offers Favorini, “allowing vibrant works from Latin America, Western Europe, Eastern Europe, and Far East Asia to take center stage.”

Audiences of the “Global Crossings” season will also be treated to a tour of the Department of Theatre Arts’ performances spaces, as the plays will be produced in the Henry Heymann and Charity Randall Theatres in the landmark Stephen Foster Memorial, as well as the intimate Studio Theatre at the Cathedral of Learning, Forbes and Bigelow on Pitt’s Oakland campus.

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