

FAUSTUS/ELAINE  
MEPHISTOPHELES/OLGA  
BOY/NICK  
DOG/JOHNNY  
CHRISTINE/NADJA  
SUSIE/ELLIE  
HOLLY/JENNY  
MR. VIPER

Kate Valk  
Suzzy Roche  
Roy Faudree  
Ari Fliakos  
Tanya Selvaratnam  
Helen Eve Pickett  
Sheena See  
John Collins

DIRECTOR Elizabeth LeCompte  
SOUND James <J.J.> Johnson  
SET John Collins  
VIDEO Jim Findlay  
LIGHT Philip Bussmann  
COSTUMES Jennifer Tipton  
MUSIC Elizabeth Jenyon  
Hans Peter Kuhn  
ASSISTANT TO THE DIRECTOR/  
STAGE MANAGER Clay Hapaz

MASTER ELECTRICIAN Jeff Sugg  
TECHNICAL DIRECTOR Guy Larkin  
ASSISTANT SOUND OPERATORS Lance Dann  
Mark Huang  
John Lurie  
ADDITIONAL VIDEO MATERIAL Christopher Kondek  
POWERBOOK SOUND IMPROV Tanya Selvaratnam  
DRAMATURG Kate Valk  
VIDEO ASSISTANT/WARDROBE Tara Webb  
PRODUCTION ASSISTANT Lori Chodos

# HOUSE/LIGHTS

CHOREOGRAPHY The Wooster Group  
*Special Dance* (to <Young Frankenstein>) choreographed by Trisha Brown  
*Act II* <Lucille Ball> *Ballet* choreographed by Helen Eve Pickett  
TEXT *Doctor Faustus Lights the Lights* by Gertrude Stein, 1939  
Use of this material is made possible by the Estate of Gertrude Stein  
ADDITIONAL TEXT <Olga's House of Shame>, a film by Joseph Mawra, 1964

Peyton Smith performed the part of Olga/Mephistopheles during the work-in-progress performances of *House/Lights*.  
Karen Lashinsky was part of the *House/Lights* company during its development.

Special thanks to Georg Bugiel, Scott Gillette, Ellen Hofmann and Ruud van den Akker who were part of the company during the making of *House/Lights*. And to Diane Madden and Jim Dawson.

Men's suits and other wardrobe items courtesy of PRADA.

*House/Lights* is 75 minutes in 3 acts.

FROM  
'OLGA'S HOUSE  
OF SHAME'  
DOCTOR FAUSTUS  
LIGHTS THE LIGHTS

ACT I

SCENE 1 • Faust standing at the door of his room, with his arms up at the door lintel looking out, behind him a blaze of electric light..

*(During this time the electric lights come and go.)*

Olga and her brother Nick run a jewel smuggling organization. Elaine, one of their couriers, has double-crossed them. Elaine has been held captive and tortured by Olga. Elaine runs away but is recaptured.

Nick and Olga interrogate Elaine to get information. When Elaine complies, Olga offers her a better position in the organization.

SCENE 2 • I am I and my name is Marguerite Ida and Helena Annabel, and then oh then I could yes I could I could begin to cry but why why could I begin to cry...  
*(In the distance there is daylight and near to there is none.)*

And so she disappears.

SCENE 3 • Doctor Faustus the dog and the boy all sleeping, the dog dreaming says thickly  
Thank you, thank you...  
*(The electric lights glow softly and Marguerite Ida and Helena Annabel comes in.)*

Curtain

Elaine accepts.

When Olga wants to relax she asks one of her girls to dance.

Olga tortures Nadja by tying her to a tree, and leaves her there for as long as a day at a time.

ACT II

The curtain at the corner raises and there she is...

*(A very grand ballet of lights.)*

Curtain

Olga relaxes on her bed.

ACT III

SCENE 1 • Faustus in his chair, the dog and the boy, the electric lights are right but the room is dark...  
*(They all sleep in the dark with the electric light all bright...)*

SCENE 2 • The scene as before...

*(... the light is so bright there is no moon tonight...)*

Curtain

Olga disciplines Nadja and then hands over the reins to Elaine.

# FROM PLAYS AN ESSAY BY GERTRUDE STEIN

I found out a fundamental thing about plays. The thing I found out about plays was too a combination and not a contradiction and it was something that makes one think endlessly about plays.

That something is this.

The thing that is fundamental about plays is that the scene as depicted on the stage is more often than not one might say it is almost always in syncopated time in relation to the emotion of anybody in the audience.

What this says is this.

Your sensation as one in the audience in relation to the play played before you your sensation I say your emotion concerning that play is always either behind or ahead of the play at which you are looking and to which you are listening. So your emotion as a member of the audience is never going on at the same time as the action of the play.

This thing the fact that your emotional time as an audience is not the same as the emotional time of the play is what makes one endlessly troubled about a play, because not only is there a thing to know as to why this is so but also there is a thing to know why perhaps it does not need to be so.

FILMED AT THE PERFORMING GARAGE, NYC IN SPRING 1999

DIRECTED BY ELIZABETH LECOMPTE  
DIRECTOR OF PHOTOGRAPHY: KEN KOBLAND  
EDITOR: KIMBERLY HASSETT  
AUDIO MIX: GEOFF ABBASS  
PRODUCED BY THE WOOSTER GROUP

[WWW.THEWOOSTERGROUP.ORG](http://WWW.THEWOOSTERGROUP.ORG)