

# **Inventory of the Reza Abdoh Collection of Papers, 1983-1999**

**\*T-Mss 1996-010**

## **Billy Rose Theatre Collection**

**The New York Public Library for the Performing Arts  
New York, New York**

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## Descriptive Summary

<b>Title:</b>	<b>Reza Abdoh Collection of Papers, 1983-1999</b>
<b>Collection ID:</b>	<b>*T-Mss 1996-010</b>
<b>Extent:</b>	<b>2.5 linear feet (6 boxes)</b>
<b>Repository:</b>	<b>Billy Rose Theatre Collection. The New York Public Library for the Performing Arts</b>

## Administrative Information

### Access

Collection is open to the public. Advance notice may be required.

Reza Abdoh scripts may NOT BE COPIED under any circumstances. This prohibition includes photocopying, microfilming (except for preservation), scanning, digitizing, copying by hand or any other form of photo mechanical or electronic reproduction. Further no future performances of Reza Abdoh productions will ever be permitted.

This restriction also applies to the videotapes. No copies and no excerpts are permitted with out express permission from Brenden Doyle.

### Publication Rights

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### Preferred Citation

Reza Abdoh Collection of Papers, \*T-Mss 1996-010, Billy Rose Theatre Collection, The New York Public Library for the Performing Arts.

### Custodial History

The collection was donated to the Billy Rose Theatre Collection by colleagues and friends of Reza Abdoh: Jennifer Boggs, Brenden Doyle, Raul Vincent Enriquez, Tom Fitzpatrick, Juliana Francis, Stephen Francis, Ariel Herrera, Grace Jordan, Adam Leipzig, Daniel Mufson, and Diane White from 1996 through January 2000.

## Biographical Note

Reza Abdoh, avant-garde director, playwright, company leader and poet, was born on February 23, 1963 to Ali Abdoh and Homa Oboodi in Teheran, Iran. At the age of seven, he saw Peter Brook's production of *A Midsummer Night's Dream* in London and was deeply affected by it. Although there is some dispute regarding the biographical facts of his life from 1972-1982, it is known that during this period, he lived in England, where he directed *Peer Gynt* by Henrik Ibsen around 1977.

About 1980, he moved to Los Angeles where he directed numerous plays, including a program called *Three Plays* by Howard Brenton (1983), Shakespeare's *King Lear* (1985), *The Farmyard* by Franz Xavier Kroetz (1985), *The Sound of a Voice* and *As the Crow Flies* by David Henry Hwang (1985).

In addition to directing, by 1986 he began to create his own works such as *A Medea: Requiem for a Boy with a White Toy* and *Rusty Sat on a Hill One Dawn and Watched the Moon Go Down*, both produced in Los Angeles. It was also at this time he created the first in a body of videos: *My Face* and *Oh Thello Sit Still*. Abdoh's theatrical works often included multimedia elements; his works did not rely solely upon the text to convey their meaning.

Reza Abdoh adapted and directed *King Oedipus* by Sophocles and *Eva Peron* by Copi at Theatre Upstairs (Los Angeles, 1987). In 1988, he directed *Peep Show*, a work which he co-authored with Mira-Lani Oglesby. Produced at Los Angeles's Hollywood Highland Hotel, *Peep Show* won *L.A. Weekly's* Production of the Year Award. Continuing his collaboration with Mira-Lani Oglesby, he directed *Minamata* (1989) at the Los Angeles Theatre Center. In 1990, *Father Was a Peculiar Man*, directed by Abdoh and produced by En Garde Arts, was performed in New York City's meat-packing district. That same year saw his creation and direction of *The Hip-Hop Waltz of Eurydice* at the Los Angeles Theatre Center. This work would also be performed at the Festival de Theatre des Ameriques, Montreal (1991), the Sigma Festival, Bordeaux and Mercat des la Flors, Barcelona (1992), and at the Festival d'Automne, Paris (1993). He also directed *Pasos en la Obscuridad*, a work he co-created with Frank Ambriz, at the Los Angeles Festival in 1990.

He wrote and directed *Bogeyman* which the Los Angeles Theatre Center produced in 1991. That same year marked the formation of his Dar A Luz theater company and his receiving the Audrey Skirball-Kenis Theatre Award for Outstanding New Work.

In 1992, Dar A Luz performed his work *The Law of Remains* in the Diplomat Hotel, New York City and in October of that year took the production to the Walker Arts Center's Freight House in Minneapolis. 1992 saw him branch out to other media—he created and directed *The Blind Owl*, a ninety-minute feature film; he also directed Long Beach Opera's production of Verdi's *Simon Boccanegra*. His *Tight Right White* was performed by Dar A Luz in New York City in 1993. From May through July of that same year, he toured with Dar A Luz, which performed *The Law of Remains* in the Springdance Festival, Utrecht; Festival Internacional, Granada; Wiener Festwochen, Vienna; Internationales Tanzfestival, Munich; Theater am Turm, Frankfurt; Sommertheater, Hamburg, and the Festival d'Automne, Paris.

He directed *Quotations from a Ruined City*, which he wrote with his brother, Salar; it was performed by Dar A Luz in New York City in 1994. In 1995, he wrote and directed *A Story of Infamy* (a.k.a. *The History of Infamy*). He was among the first five winners of the Cal Arts/Alpert Award in the Arts.

Reza Abdoh died of AIDS on May 11, 1995 in New York City at the age of 32. In 1996, he was posthumously awarded a “Bessie” Choreographer and Creator Award for Sustained Achievement.

## Scope and Content Note

The Reza Abdoh collection consists of biographical materials, ephemera, clippings, scripts, and photographs relating to his theater and film projects, both produced and unproduced. There are also papers relating to Dar A Luz, the theater company he formed in 1991.

The biographical materials include transcripts of interviews with Reza Abdoh, but consist mostly of transcripts of interviews conducted by Daniel Mufson with Abdoh's brother, Salar, and close friends and associates during the 1990s. Mufson's Master's thesis for the Yale School of Drama is also included, along with unpublished essays, general articles on Reza Abdoh, and a chronology of his life and work.

Productions form the largest part of the collection. The Reza Abdoh Collection shows the progression of his work from 1983 to 1995 and offers insight into the development of these works through evolving versions of scripts, handwritten notes and miscellaneous materials from various people involved with these works. His works between 1991 through 1995 are especially well-documented, particularly the European tour of 1993, which includes copies of ground plans, light and sound design material and other production ephemera. There are also a number of materials, including a script, relating to *The Blind Owl*, a ninety-minute feature film he directed in 1992.

Correspondence is minimal and does not include any personal letters to or from Reza Abdoh. Since all collection materials were donated by Reza Abdoh's associates, relatively few items were directly generated by Abdoh himself. However, there are some notes for the text of *A Story of Infamy* (his last work) which appear to be in his own hand, and an annotated script for another unproduced work, *The Saga of Faust Part I - Degree Zero: The Birth of Mephisto*. There is also an annotated script for *Tight Right White*, as well as handwritten corrections (which also appear to be his) made to the project proposal for this work. A draft of a letter to Des McAnuff contains some of his jottings and drawings; there are also the beginnings of a note on the back of *A Story of Infamy* correspondence. Of his unproduced works, *A Story of Infamy* is best documented. It appears to have been scheduled for performance in Europe in May and June of 1995 but then cancelled, due to Abdoh's death in May of that same year. Of particular interest is a written statement by Salar Abdoh regarding *A Story of Infamy* made in memory of his brother.

## Organization

The collection is organized into 4 series and 22 sub-series. They are:

- Series I: Biographical Information
- Series II: Dar A Luz Company Papers
- Series III: Productions
- Sub-series 1 - *As the Crow Flies; The Sound of a Voice*
  - Sub-series 2 - *The Blind Owl (Motion picture)*
  - Sub-series 3 - *Bogeyman*
  - Sub-series 4 - *Eva Peron; King Oedipus*
  - Sub-series 5 - *The Farmyard*
  - Sub-series 6 - *Father Was a Peculiar Man*
  - Sub-series 7 - *Heads; Christie in Love; The Saliva Milkshake*
  - Sub-series 8 - *The Hip-Hop Waltz of Eurydice*
  - Sub-series 9 - *King Lear*
  - Sub-series 10 - *The Law of Remains*
  - Sub-series 11 - *A Medea: Requiem for a Boy with a White Toy*
  - Sub-series 12 - *Minamata*
  - Sub-series 13 - *Pasos en la Oscuridad (a.k.a. Pisadas en La Oscuridad)*
  - Sub-series 14 - *Peep Show*
  - Sub-series 15 - *Quotations from a Ruined City*
  - Sub-series 16 - *Rusty Sat on a Hill One Dawn and Watched the Moon Go Down*
  - Sub-series 17 - *Simon Boccanegra (Opera)*
  - Sub-series 18 - *Tight Right White*
- Series IV: Other Projects
- Sub-series 1 - *Leaden Tears*
  - Sub-series 2 - *The Saga of Faust Part I - Degree Zero: The Birth of Mephisto*
  - Sub-series 3 - *Shahnameh*
  - Sub-series 4 - *A Story of Infamy*

## Series Descriptions

### **Series I : Biographical Information [1988-1999] [1 box]**

This series contains 12 interview transcripts: a 1994 TV/Radio interview with Daniel Mufson which incorporates an earlier interview between Reza Abdoh and Richard Stayton in Los Angeles, and eight additional interviews conducted in the 1990s by Daniel Mufson with Reza Abdoh's brother, Salar, and with close friends and associates: Tony Charles, Tom Fitzpatrick (known as Tom "Fitz"), Juliana Francis, Meg Kruszewska, Dokhi Mirmirani, Tom Pearl, and Ken Roht. Daniel Mufson's Master's thesis for the Yale School of Drama, "Places Ripped Open Again and Again: Sex, Identity and Death in the Recent Works of Reza Abdoh" (Spring 1995) is also included. There are also transcripts of interviews between Reza Abdoh and John Bell (1994), Josette Feral (ca. 1995), and Howard Ross Patlis (1992; Epilogue 1995). The remaining materials are several general, published articles about Abdoh, an unpublished essay by Charles Marowitz, and a chronology of his life. Of particular interest is a draft of a letter (ca. 1986) to Des McAnuff at the La Jolla Playhouse, mostly handwritten by Tom Fitzpatrick, but containing handwritten notes and drawings by Reza Abdoh.

### **Series II: Dar A Luz Company Papers [1991-1993] [1 folder]**

This series contains the company's by-laws, certificate of incorporation, tax exemption certification, and independent contractor's form. There are also items relating to the company's European tour (April 28-June 20 and July 11-July 20, 1993), such as the letter of agreement between Dar A Luz and Ariel Herrera, the company's touring schedule, and photocopies of Ariel Herrera's passport and travelers checks.

### **Series III: Productions [1983-1995] [4.5 boxes]**

This series consists of materials relating to produced works created and/or directed by Reza Abdoh, including works with co-authors Mira-Lani Oglesby, Frank Ambriz, and Salar Abdoh. It contains works for theater, one feature film, *The Blind Owl* (1992) and one opera, *Simon Boccanegra* (1992). The materials include scripts, text development materials, production notes, reviews and clippings, (a number of which are in foreign languages) a small amount of correspondence relating to productions, project proposals, programs and photographs. There are also set, lighting, sound and property design materials. Other ephemera include contact sheets, publicity materials, rehearsal schedules, itineraries, festival booklets, and information kits for festival participants. *Bogeyman*, *The Hip-Hop Waltz of Eurydice*, *The Law of Remains*, *Quotations from a Ruined City*, and *Tight Right White* are the best-documented productions.

**Sub-series 1 - *As the Crow Flies; The Sound of a Human Voice* by David Henry Hwang [1986] [1 folder]**

Produced by Diane White, directed by Reza Abdoh, set, lighting and costumes by Timian Alsaker, sound design by Jon Gottlieb, musical direction by Carl Stone. Opened February 16, 1986 at the Los Angeles Theatre Center. Papers include a program, clippings and 5 black and white photographs.

**Sub-series 2 - *The Blind Owl* (Motion picture) by Reza Abdoh [ca. 1991] [3 folders]**

Starring Dar A Luz Performance Works, produced by Adam Soch, co-produced by Adrian Velicescu and Crocker Coulson, Tainbreaker Films; directed by Reza Abdoh, director of photography, Adrian Velicescu, art director, Sergio Onaga, costumes by Alix Hester. Papers include an undated screenplay (86 pages), a 1991 screenplay (41 pages), a shooting schedule including a note to Reza Abdoh from W. Galen Wade (11/9/1991), a project proposal, and two promotional booklets containing reviews and press on Reza Abdoh's work, a director's statement, and color photocopies of stills from the film.

**Sub-series 3 - *Bogeyman* by Reza Abdoh [1991] [5 folders]**

Produced by Diane White, directed by Reza Abdoh, sets by Timian Alsaker, lighting by Rand Ryan, costumes by Marianna Elliott, sound by Raul Vincent Enriquez and W. Galen Wade, video by Adam Soch and choreography by Ken Roht. Opened at the Los Angeles Theatre Center, August 29, 1991 and ran through October 13<sup>th</sup>. Papers include Tom Fitzpatrick's rehearsal script, a script dated "9/19/91," a program, flyer, handbill, technical notes to the sound designers, clippings, 67 color rehearsal snapshots, a rehearsal schedule, contact sheets, and copies of accident reports filed by Tom Fitzpatrick involving the cast. There is also a script for a workshop of the play done in New York City on 9<sup>th</sup> Avenue and 42<sup>nd</sup> Street, June 1991. Included are script development materials such as dialogue from the film *Wall Street* hand transcribed by Tom "Fitz" (Fitzpatrick), a photocopy of the acting version of the play *High Priest of California* by Charles Willeford, and first drafts of what became *Bogeyman*, including some handwritten by Tom Fitzpatrick.

**Sub-series 4 - *Eva Peron* by Copi; *King Oedipus* by Sophocles [1987] [1 folder]**

Produced by Marta Holen, directed by Reza Abdoh; assistant director, Susan Sitnek, set sculpture by Joella March, lighting by Bill O'Shaughnessy, original music by Jim Berenholtz, and costumes by D. Chambers. Opened at Theatre Upstairs, Hollywood, California and ran for 18 performances. Papers include a program, a publicity postcard, a stenographer's pad which served as the reservations book, and clippings.

**Sub-series 5 - *The Farmyard* by Franz Xavier Kroetz [1985] [1 folder]**

Produced by Echoe Bones, in association with Irv Goodnoff, directed and designed by Reza Abdoh. Opened August 1985 and played through September 7, 1985. Papers include 2 sheets of reviews and 3 black and white photographs.

**Sub-series 6 - *Father Was a Peculiar Man* by Reza Abdoh and Mira-Lani Oglesby [1990] [1 folder]**

Produced by Anne Hamburger, presented by En Garde Arts, directed by Reza Abdoh, sets by Kyle Chepulis, lighting by Brian Aldous, costumes by Claudia Brown, choreography by Maggie Rush and Ken Roht, original music and sound design by Eric Liljestrang. Opened June 29, 1991 and ran through July 21, 1991 on Ninth Avenue and Little West 12<sup>th</sup> Street in New York City's meat-packing district. Papers include a program and clippings.

**Sub-series 7 - *Heads; Christie in Love; The Saliva Milkshake* by Howard Brenton [1983] [1 folder]**

Directed by Reza Abdoh, sets by Clemi Boubli and lights by Joe Morrissey. Opened at the Fifth Estate Theatre June 1983. Papers consist of one review by Robert Koehler in the *Los Angeles Times*, 6/17/1983.

**Sub-series 8 - *The Hip-Hop Waltz of Eurydice* by Reza Abdoh [1990-1993] [5 folders]**

Produced by Diane White, directed by Reza Abdoh, sets and costumes by Timian Alsaker, lighting by Rand Ryan, sound by Erik Blank and Raul Vincent Enriquez, (for subsequent productions in Montreal, Bordeaux and Barcelona, Raul Vincent Enriquez alone designed the sound), video by Adam Soch. Opened at the Los Angeles Theatre Center December 13, 1990; at the Festival de Theatre des Ameriques, Montreal May 30, 1991 and played through June 2, 1991; at the Sigma Festival, Bordeaux November 10, 1992 for 5 performances; at the Mercat de les Flores, Barcelona November 19, 1992 and played through November 22, 1992; at the Festival D'Automne a Paris November 23, 1993 and played through November 28, 1993.

Papers include a flyer, press kit and booklet for the Los Angeles Theatre Center production, a festival brochure and technical schedule for the Montreal production, a program for the Bordeaux production, a festival brochure for the Barcelona production. For both the Bordeaux and Barcelona productions, there are sound system designs by Raul Vincent Enriquez. For the Paris production, there is a festival packet containing a program, a festival booklet, and a supplement to *Le Monde* relating to the festival, as well as an audio diagram by Raul Vincent Enriquez. There is also a general outline of the play dated 10/15/90 and a folder of clippings for all productions.



**Sub-series 9 - *King Lear* by William Shakespeare [1985] [1 folder]**

Produced by Ron Frank, directed by Reza Abdoh, sets by Mark Hudson, lighting by Bronislawa Sklowdowska, costumes by France Holland. Opened at the Gangway Performance Center, January 17, 1985. Papers include 1 sheet of clippings and 1 black and white cast photograph.

**Sub-series 10 - *The Law of Remains* by Reza Abdoh [1991-1993] [16 folders]**

Performed by Dar A Luz, produced by Diane White, directed by Reza Abdoh, sets by Sonia Balassanian (Timian Alsaker for Paris), lighting by Rand Ryan (Timian Alsaker for Paris), costumes by Liz Widulski (Alix Hester also listed for Granada and Vienna), sound by Raul Vincent Enriquez (Eric Blank also listed for Paris), video by Adam Soch.

Opened at the Hotel Diplomat, New York City, February 15, 1992 and played through March 14, 1992; at the Walker Arts Center Freight House, Minneapolis, October 21, 1992 and played through October 25, 1992; at the Springdance, Utrecht, Holland, April 29, 1993 and played through May 8, 1993; at the XI Festival Internacional Teatro Granada, Spain, May 8, 1993 and played through May 18, 1993; at the Wiener Festwochen 1993, Vienna, May 24, 1993 and played through May 28, 1993; at the Dance '93 festival, Munich, June 3, 1993 and played through June 6, 1993; at the Theater Am Turm, Frankfurt, June 11 through June 13, 1993 and June 15 through 19, 1993; at the Internationales Sommer Theater Festival, Hamburg '93, July 16, 1993 and played July 19, 1993.

Papers include 3 scripts: 1 marked "Sabrina" (135 pages), 1 titled "Section I: Shot With a Diamond" (142 pages), Ariel Herrera's script which includes sound cues, rehearsal schedules, (probably for the New York City production), a rough draft for a contract and other production notes; for the New York City production, there is a program, postcard, poster, flyer, and 4 opening night "good luck" notes to Ariel Herrera. For the Minneapolis production, the papers include a program, a Walker Arts Center brochure, and a sheet of directions to the Freight House.

For the Utrecht production, papers include a program, 3 festival brochures, 5 sheets of general and festival information for festival participants. For the Granada production, the papers include a program, a festival brochure, 3 sheets of general and festival information for festival participants, and a festival name tag for Ariel Herrera.

For the Vienna production, the papers include a program, a festival booklet, a program for the entire festival, and a cover sheet for "Previews and Reviews."

For the Munich production, the papers include a festival postcard, 2 festival booklets, and a packet containing 2 information sheets and a booklet on Munich. For the Frankfurt production, the papers include a festival booklet

(oversized), a folder with a contact sheet of Theater Am Turm (TAT) personnel, and a festival name tag for Ariel Herrera. For the Hamburg production, the papers include a festival schedule, a festival business card marked "Reza Abdoh & comp.," and 1 sheet for information on Hamburg details signed "Rupert" (probably Skinner).

For the Paris production, the papers include a festival packet which includes a program, a festival booklet, a *Le Monde* supplement relating to the festival, and 8 sheets of general and festival information. There is also a single sheet of information signed "Tom" (probably Pearl) for company members on accommodations.

For the Spring/Summer European tour, the papers include a contact sheet and Ariel Herrera's travel insurance papers. There are also sound cue sheets, choreographic notes, blocking notes and text development materials not related to any specific production and 2 folders of clippings.

**Sub-series 11 - *A Medea: Requiem for a Boy with a White Toy* by Reza Abdoh [1986] [1 folder]**

Produced by Marta Holen, Edward Gerard and Pat Strong, directed and designed by Reza Abdoh, lighting by Jim Okumura, costumes by Anisa Boudjakdji, masks by Marc-Olivier Gerard. Opened at the L.A. Experimentalltheatr [sic] July 11, 1986 and played through August 3, 1986. The papers include Tom Fitzpatrick's text containing handwritten sections and annotations, a contact sheet, 3 flyers, including 1 for *Memories to a Medea* (a play based on Abdoh's work) by Karen Yeghiazarian, and an acting edition of Robinson Jeffers's *Medea*, and clippings.

**Sub-series 12 - *Minamata* by Reza Abdoh and Mira-Lani Oglesby [1989] [2 folders]**

Produced by Diane White, directed by Reza Abdoh, sets and costumes by Timian Alsaker, lighting by Timian Alsaker and Douglas D. Smith, sound by Jon Gottlieb, projections by Bradford Fowler and Douglas D. Smith. Opened at the Los Angeles Theatre Center April 14, 1989 for 44 performances. The papers include Tom Fitzpatrick's script, which includes rehearsal and performance schedules, vocal warm-ups and song lyrics, a program, Los Angeles Theatre Center Fall-Winter schedule, 1988-1989, 5 black and white production photographs, and clippings.

**Sub-series 13 - *Pasos en la Oscuridad (a.k.a. Pisadas en la Oscuridad)* by Reza Abdoh and Frank Ambriz [1990] [1 folder]**

Written and performed in Spanish, directed by Reza Abdoh. Opened at the Los Angeles Festival September 6, 1990. The papers include a festival booklet, 2 black and white rehearsal photographs, 1 color still from the video, and clippings.

**Sub-series 14 - *Peep Show* by Reza Abdoh and Mira-Lani Oglesby [1988]  
[1 folder]**

Produced by Marta Holen, directed by Reza Abdoh, videos by Reza Abdoh and Bill O'Shaughnessy, visual artist, Steve Oglesby. Opened at the Hollywood Highland Hotel, Hollywood, California April 16, 1988 and played through April 24, 1988. The papers include a part of Tom Fitzpatrick's script (the Dr. Scott and Hamlet scene), which includes handwritten notes and sketches, a transcript of a Paul Harvey newscast (that was played on television sets at the end of the show), 4 black and white photographs, and clippings.

**Sub-series 15 - *Quotations from a Ruined City* by Reza Abdoh and Salar Abdoh  
[1993-1994] [9 folders]**

Performed by Dar A Luz, produced by the Los Angeles Festival in association with Dar A Luz (Diane White, producer for Dar A Luz), directed by Reza Abdoh, lighting design by Jennifer L. Boggs, costume design by Eddie Bledsoe and Gene Barnhart, sound design by Raul Vincent Enriquez and [W.] Galen Wade, film and projection design by Tal Yarden, choreography by Ken Roht and Reza Abdoh; for New York and subsequent productions, Adam Soch listed as video designer.

Opened as a work-in-progress at the Los Angeles Festival, September 10, 1993 and played through September 19, 1993; at 448 West 16<sup>th</sup> Street, New York City, February 24, 1994 and played through March 5, 1993 or April 10, 1993; at the Festival Grec, Mercat des Flors, Barcelona, July 27, 1994 and played through July 29, 1994; at Internationales Sommer Theater Festival, Hamburg, Germany August 3, 1994 and played through August 5, 1994; at Sommerszene 94, Salzburg, Austria; at the Arhus Festuge, September 3, 1994 and played through September 6, 1994; at the Hebbel-Theater, Berlin, Germany October 7, 1994 and played through October 10, 1994; at Culturgest, Lisbon October 21, 1994 and played through October 23, 1994.

For the Los Angeles production, the papers include a program, a drawing and a blueprint of a section for the set, and a photocopy of set pieces. For the New York production, the papers include a program, postcard, poster, contact sheet, 4 typed prop lists, 1 handwritten prop note (on envelope), 26 handwritten index cards listing props, a "to do" list for props dated 2/17/94, typed letter also dated 2/17/94 from the company manager, Susan Ottaviano, to Carroll Musical Instrument Rental regarding drum rentals, a freelance agreement (unsigned) dated 2/3/94 between Dar A Luz and Grace Jordan, 12 color Polaroid shots of props, and lighting instrument schedules and diagrams.

For the European tour, the papers consist of a brochure on the touring production, programs for the Festival Grec, Mercat des Flores, Barcelona, Internationales Sommertheater Festival Hamburg, and for the Culturgest, Lisbon, festival booklets for Sommerszene 94, Arhus Festuge, and for the Hebbel-Theater. There is also a festival postcard for the Arhus Festuge. There are also

light plots, instrument, master-dimmer, hookup and channel schedules. There are 5 scripts: 1 dated 6/16/94, 1 marked "Reza's Text," 1 with stage manager's notes, 1 marked "New York Section 1/26/94," and 1 German translation.

There are ground plans and sound cue sheets not related to any specific production, clippings, and an article by John Bell, "Love and Death in the Hyper Zone: Reza Abdoh's *Quotations From a Ruined City*."

**Sub-series 16 - *Rusty Sat on a Hill One Dawn and Watched the Moon Go Down* by Reza Abdoh with additional text material by Suraya Nobel, Meg Kruszezwska, and Salar Abdoh [1986] [1 folder]**

Produced by Marta Holen (only Associate Producer listed), directed and designed by Reza Abdoh, lighting by J. Kent Inasy, costumes by Sona Chelebian, sound design by Bill O'Shaughnessy, original music by Fredric Myrow, photographic images by Ron Frank. Opened at Stages Theater, Hollywood, California December 6, 1986 and played through January 18, 1987. Papers include a flyer, handwritten scene lists by Susan Sitnek (Stage Manager), and clippings.

**Sub-series 17 - *Simon Boccanegra (Opera)* by Giuseppe Verdi [1992] [1 folder]**

Produced by the Long Beach Opera, California, directed by Reza Abdoh, conducted by Steven Sloane, designed by Y.Z. Kami, lighting design by Rand Ryan. Opened at the Terrace Theater, March 22, 1992 for 2 performances. Papers include a program, a brochure, and clippings.

**Sub-series 18 - *Tight Right White* by Reza Abdoh [1993-1994] [7 folders]**

Performed by Dar A Luz, produced by Diane White, directed by Reza Abdoh, set design by Michael Casselli, lighting design by Rand Ryan, costume design by Alix Hester (Hillary Moore for European tour), sound design by Raul Vincent Enriquez, film by Greta Snider (Tal Yarden for European tour), video by Adam Hoch, choreography by Felix Fibich, Nelson Vasquez, Flo Vinger, masques by Joseph Cardona.

Opened at 440 Lafayette Street, New York City March 11, 1993 and played through April 17, 1993; at the Festival Americain "Exit," Maison des Arts de Creteil, May 4, 1994 for 4 performances; at the Kunsten Festival des Arts, Brussels, Belgium May 27, 1994 for 4 performances.

Papers include 4 scripts: 1 marked "Reza's script" dated 2/17/93, 1 marked "Tour Version" dated 2/17/93, 1 indicated as the New York City version of script dated 2/17/93, 1 marked "European Tour Version" dated 4/16/94. For the New York City production, there are flyers and color photocopies of production photographs. For the European tour, there are lighting diagrams and for the Festival Americain, Creteil, France, a festival brochure and program, as well as a copy of a "good luck" telegram to Reza Abdoh from Jacques Toubon, French

Cultural Minister. For the Kunsten Festival des Arts, Brussels, Belgium, there is a program and a festival booklet.

Not related to any specific production, there is a project proposal (1992) and photocopies of the proposal with corrections probably made by Reza Abdoh, ground plans, sound cue sheets, a photocopy of an artist's layout for "Let's Get It On--The Politics of Black Performance," and clippings.

**Series IV: Other Projects [ca.1980s-1995] [8 folders]**

This series contains materials relating to unproduced works by Reza Abdoh, including works with co-authors. Scripts, project proposals, text development notes, budgets, some project-related correspondence, floor plans, elevations, a costume book and copies of sketches by Eddie Bledsoe, and one festival booklet for Wiener Festwochen, Vienna (May-June 1995). *A Story of Infamy* is the best-documented of these works and was in production planning at the time of Abdoh's death.

**Sub-series 1 - *Leaden Tears* by Reza Abdoh [ca. 1993] [1 folder]**

Papers consist of a project proposal for the multi-media work which had a tentative opening date of March 1994. The proposal includes a budget press and media coverage of Abdoh and his work and a list of Dar A Luz Board members.

**Sub-series 2 - *The Saga of Faust: Part I Degree Zero: The Birth of Mephisto* by Reza Abdoh [ca. 1980s] [1 folder]**

Papers consist of a script (66 pages) and 8 additional sections of text with what appears to be annotations in Abdoh's own handwriting.

**Sub-series 3 - *Shahnameh* by Reza Abdoh [ca. 1993] [1 folder]**

Papers consist of a script (151pages) with unidentified annotations and a letter from Ken Ellis, Los Angeles Festival regarding possible production sites for this work, including photocopies of photos of the sites.

**Sub-series 4 - *A Story of Infamy* by Reza Abdoh and Salar Abdoh [ca.1994-1995, some undated] [5 folders]**

Papers consist of a typed script, handwritten text notes (probably Reza Abdoh's), correspondence regarding the European tour, with a handwritten (probably by Reza Abdoh) draft of a note on the back of a sheet of correspondence, a production budget, a production schedule, a costume book with photocopies of sketches, including fabric swatches. There are additional black and white copies of costumes sketches by Eddie Bledsoe, floor plans and elevations, and a festival booklet for the Wiener Festwochen, Vienna, Austria May 5-June 11, 1995. There is a project proposal titled *A History of Infamy* which is marked "Revised 9/94." The proposal includes a budget, chronologies of Reza Abdoh and Dar A Luz professional credits, and a listing of press for Reza Abdoh. The papers also include a statement in memory of his brother written by Salar Abdoh which was read at a memorial service for Reza Abdoh.

## Container Listing

### Series I: Biographical Information

- Box 1, folder 1 Interview with Reza Abdoh, March 15, 1992 / Howard Ross Patlis  
Box 1, folder 2 To reach divinity through the act of performance : an interview with Reza Abdoh, 1994 / John Bell  
Box 1, folder 3 TV/Radio interview with Reza Abdoh, 1994 / Daniel Mufson  
Box 1, folder 4 Ultimately, theatre is not about theory, 1995 / Josette Feral  
Box 1, folder 5 Interview with Ken Roht, May 2, 1998 / Daniel Mufson  
Box 1, folder 6 Interview with Salar Abdoh, June 11, 1998 / Daniel Mufson  
Box 1, folder 7 Interview with Salar Abdoh, June 19, 1998 / Daniel Mufson  
Box 1, folder 8 Interview with Tony Torn, Tom Pearl and Juliana Francis, December 16, 1998 / Daniel Mufson  
Box 1, folder 9 Interview with Dokhi Mirmirani, March 18, 1999 / Daniel Mufson  
Box 1, folder 10 Interview with Tony Charles / Daniel Mufson  
Box 1, folder 11 Interview with Tom Fitzpatrick / Daniel Mufson  
Box 1, folder 12 Interview with Meg Kruszewska / Daniel Mufson  
Box 1, folder 13 Places ripped open again and again : sex, identity, and death in the recent works of Reza Abdoh, 1995 / Daniel Mufson  
Box 1, folder 14 Chronology, 1988 / Reza Abdoh

### Series II: Dar A Luz Company Papers

- Box 1, folder 15 Company papers, 1991 / dar a luz (New York, N.Y.)

### Series III: Productions

#### Sub-Series 1 - *As the Crow Flies; The Sound of a Voice*

- Box 2, folder 1 As the crow flies, February 16, 1986 / David Henry Hwang

#### Sub-Series 2 - *The Blind Owl (Motion picture)*

- Box 2, folder 2 The blind owl (Screenplay) / Reza Abdoh  
Box 2, folder 3 The blind owl (Screenplay), 1991 / Reza Abdoh – excerpts from the screenplay; includes shooting schedule and a letter  
Box 2, folder 4 The blind owl (Motion picture), 1991 / Reza Abdoh – promotional booklets

### **Sub-Series 3 - *Bogeyman***

- Box 2, folder 5 Bogeyman, June 1991 / Reza Abdoh – script and text development materials for the New York City Workshop production
- Box 2, folder 6 Bogeyman, September 19, 1991 / Reza Abdoh – script for L. A. Theatre Center production
- Box 2, folder 7 Bogeyman, July 1991 / Reza Abdoh – Tom Fitzpatrick’s rehearsal script
- Box 2, folder 8 Bogeyman, August 28, 1991 / Reza Abdoh – program, publicity material, tech notes, accident reports, and clippings for L. A. Theatre Center production
- Box 2, folder 9 Bogeyman rehearsal photographs, August 1991

### **Sub-Series 4 - *Eva Peron; King Oedipus***

- Box 2, folder 10 Eva Peron, July 10, 1987 / Copi

### **Sub-Series 5 - *The Farmyard***

- Box 3, folder 1 The farmyard, August 1985 / Franz Xaver Kroetz

### **Sub-Series 6 - *Father was a Peculiar Man***

- Box 3, folder 2 Father was a peculiar man, June 29, 1990 / Reza Abdoh

### **Sub-Series 7 - *Heads; Christie in Love; The Saliva Milkshake***

- Box 3, folder 3 Heads, June 1983 / Howard Brenton

### **Sub-Series 8 - *The Hip-Hop Waltz of Eurydice***

- Box 3, folder 4 The hip-hop waltz of Eurydice, October 15, 1990 / Reza Abdoh – outline and script excerpt
- Box 3, folder 5 The hip-hop waltz of Eurydice, December 13, 1990 / Reza Abdoh – publicity materials and photocopied booklet from L. A. Theatre Center production
- Box 3, folder 6 The hip-hop waltz of Eurydice, May 1991 / Reza Abdoh – program and production materials for Montreal, Bordeaux and Barcelona productions
- Box 3, folder 7 The hip-hop waltz of Eurydice, November 1993 / Reza Abdoh – production materials includes festival kit and sound plot for Festival D’automne a Paris
- Box 3, folder 8 The hip-hop waltz of Eurydice, September 1990 / Reza Abdoh – clippings

### **Sub-Series 9 - *King Lear***

Box 3, folder 9 King Lear, January 17, 1985 / William Shakespeare

### **Sub-Series 10 - *The Law of Remains***

Box 3, folder 10 The law of remains / Reza Abdoh – script marked “Sabrina,” 135 pages  
Box 3, folder 11 The law of remains / Reza Abdoh – script marked “Section I: Shot with a Diamond,” 142 pages  
Box 3, folder 12 The law of remains, 1991 / Reza Abdoh – Ariel Herrera’s script; includes sound cues, rehearsal schedule and rough draft of contract  
Box 3, folder 13 The law of remains, February 15, 1992 / Reza Abdoh – production materials for Hotel Diplomat, New York City production  
Box 3, folder 14 The law of remains, October 21, 1992 / Reza Abdoh – program, brochure, map and schedule for Walker Arts Center Freight House, Minneapolis production  
Box 3, folder 15 The law of remains, April 29, 1993 / Reza Abdoh – program, festival brochure, booklet and descriptive materials for Springdance festival, Utrecht, Holland production  
Box 3, folder 16 The law of remains, May 8, 1993 / Reza Abdoh – program, festival booklet and general information for XI Festival Internacional de Teatro de Granada (FIT), Spain  
Box 3, folder 17 The law of remains, May 24, 1993 / Reza Abdoh – program, festival booklets and publicity item for Wiener Festwochen, Vienna, Austria production  
Box 4, folder 1 The law of remains, June 3, 1993 / Reza Abdoh – brochure, booklets, postcard and information kit for Dance ’93 festival, Munich, Germany production  
Box 4, folder 2 The law of remains, June 1993 / Reza Abdoh – festival booklet and information for Theater Am Turm, Frankfurt, Germany production  
Box 4, folder 3 The law of remains, July 16, 1993 / Reza Abdoh – brochure and information for Internationales Sommer Theater Festival, Hamburg ’93 production  
Box 4, folder 4 The law of remains, 1993 / Reza Abdoh – contact sheet and Ariel Herrera’s travel insurance papers for Spring/Summer European tour  
Box 4, folder 5 The law of remains, December 1, 1993 / Reza Abdoh – information sheet on Paris and kit for Festival D’automne a Paris  
Box 4, folder 6 The law of remains / Reza Abdoh – production notes and text development materials  
Box 4, folder 7-8 The law of remains, September 12, 1991 / Reza Abdoh – clippings

### **Sub-Series 11 - *A Medea: Requiem for a Boy with a White Toy***

Box 4, folder 9 A Medea : requiem for a boy with a white white toy, July 11, 1986 / Reza Abdoh



### **Sub-Series 12 - *Minamata***

- Box 4, folder 10            Minamata, April 14, 1989 / Reza Abdoh – script (Tom Fitzpatrick’s copy), including rehearsal and performance schedules, vocal warmups, and song lyrics
- Box 4, folder 11            Minamata, April 14, 1989 / Reza Abdoh – program, flyer, clippings, and photographs for L. A. Theatre Center production

### **Sub-Series 13 - *Pasos en la Oscuridad***

- Box 4, folder 12            Pasos en la oscuridad, September 6, 1990 / Reza Abdoh

### **Sub-Series 14 - *Peep Show***

- Box 4, folder 13            Peep show, April 16, 1988 / Reza Abdoh

### **Sub-Series 15 - *Quotations from a Ruined City***

- Box 5, folder 1            Quotations from a ruined city, June 16, 1994 / Reza Abdoh – scripts: 1 dated 6/16/1994, 1 marked “Reza’s text” [undated]
- Box 5, folder 2            Quotations from a ruined city, January 26, 1994 / Reza Abdoh – scripts: 1 with stage manager’s notes [undated], 1 marked “New York Section 1/26/1994,” 1 German translation [undated]
- Box 5, folder 3            Quotations from a ruined city, August 19, 1993 / Reza Abdoh – program, ground plans and technical drawing for Los Angeles Festival production
- Box 5, folder 4            Quotations from a ruined city, February 24, 1994 / Reza Abdoh – program, publicity material, production materials, photographs of props for New York City production
- Box 5, folder 5            Quotations from a ruined city, February 24, 1994 / Reza Abdoh – lighting notes and information for New York City production
- Box 5, folder 6            Quotations from a ruined city, July 1994 / Reza Abdoh – programs, festival booklets, light plot and notes for European tour [7-10/1994]
- Box 5, folder 7            Quotations from a ruined city / Reza Abdoh – ground plan and sound cue sheets
- Box 5, folder 8            Quotations from a ruined city, 1994 / Reza Abdoh – article by John Bell, “Love and Death in the Hyper Zone: Reza Abdoh’s *Quotations from a Ruined City*”
- Box 5, folder 9            Quotations from a ruined city, September 1993 / Reza Abdoh – clippings

**Sub-Series 16 - *Rusty Sat on a Hill One Dawn and Watched the Moon Go Down***

Box 5, folder 10 Rusty sat on a hill one dawn and watched the moon go down, December 6, 1986 / Reza Abdoh

**Sub-Series 17 - *Simon Boccanegra (Opera)***

Box 5, folder 11 Simon Boccanegra (Opera), March 22, 1992 / Giuseppe Verdi

**Sub-Series 18 - *Tight Right White***

Box 5, folder 12 Tight right white, February 17, 1993 / Reza Abdoh – script marked “Reza’s script”

Box 5, folder 13 Tight right white, February 17, 1993 / Reza Abdoh – script marked “Tour Version”

Box 5, folder 14 Tight right white, March 11, 1993 / Reza Abdoh – script marked “New York City version of script [2/17/1993], flyers and color photocopies of photographs for New York City production

Box 6, folder 1 Tight right white, April 16, 1994 / Reza Abdoh – script marked “European Tour Version,” 71 pages

Box 6, folder 2 Tight right white, May 1994 / Reza Abdoh – flyer, festival calendar and letter for Maison des Arts de Creteil, Festival Americain, Exit; program and festival booklet for Kunsten Festival des Arts, Brussels, Belgium; lighting diagram for European tour

Box 6, folder 3 Tight right white, 1992 / Reza Abdoh – project proposal, ground plans, sound cue sheets, and artists’ layout for “Lets Get It On—The Politics of Black Performance” [1992-1995]

Box 6, folder 4 Tight right white, March 1993 / Reza Abdoh – clippings

**Series IV: Other Projects**

**Sub-Series 1 - *Leaden Tears***

Box 6, folder 5 Leaden tears project, 1993 / Reza Abdoh

**Sub-Series 2 - *The Saga of Faust Part I - Degree Zero: The Birth of Mephisto***

Box 6, folder 6 The saga of Faust: part I – degree zero: the birth of Mephisto, 1980 / Reza Abdoh

### **Sub-Series 3 - *Shahnameh***

Box 6, folder 7      *Shahnameh*, 1993 / Reza Abdoh

### **Sub-Series 4 - *A Story of Infamy***

Box 6, folder 8      A story of infamy, September 1994 / Reza Abdoh – project proposal

Box 6, folder 9      A story of infamy, 1994 / Reza Abdoh – text and notes for Wiener  
Festwochen

Box 6, folder 10     A story of infamy, 1994 / Reza Abdoh – production materials for Wiener  
Festwochen

Box 6, folder 11     A story of infamy, 1995 / Reza Abdoh – costume book

Box 6, folder 12     A story of infamy / Reza Abdoh – floor plans, elevations and costume  
sketches

### **Separated Materials**

#### **1) Theatre on Film and Tape (TOFT) Archive**

A collection of 23 videotapes documenting a number of Reza Abdoh's productions.

#### **2) Rodgers and Hammerstein Archives of Recorded Sound**

13 sound recordings

#### **3) \*T- Cabinet**

##### **a) Three-dimensional figure**

Black fabric-covered doll-like figure, probably from *The Law of Remains*

##### **b) Laminated plaque**

From L' Association quebecoise des critiques de theatre for *The Hip-Hop Waltz of Eurydice*, Los Angeles Theatre Center, Best Foreign Production for the 1990-1991 season. (11 x 14 inches)

#### **4) B File Photographs**

*The Hip-Hop Waltz of Eurydice* Los Angeles Theatre Center production photographs (4)