

THE DEPARTMENT OF AMERICAN STUDIES
AND THE AMERICAN CORNER PRESENT

JOHN GUARE'S
**WOMAN AT A THRESHOLD,
BECKONING**

PLACE:
COFFEE ROOM
(3RD FLOOR)

DATES:
THURSDAY, MAY 15TH
FRIDAY, MAY 16TH

19.30



WOMAN AT A THRESHOLD, BECKONING

Performed by the Coffee Room Amateur Players
Department of American Studies

**Dates: Thursday, May 15
Friday, May 16
Time: 19.30
Place: Coffee Room, 3rd floor**

Characters

Joan 1
Joan 2
Joan 3

Assistant District Attorney 1
Assistant District Attorney 2

Translator 1
Translator 2

Arab Woman

Judge

Juror 1/Vendor
Juror 2
Juror 3
Foreman of the Jury/
Guard/Detective/
Person in Line

Stage Manager
Programs
Prompter

Lights

Director

Actors

Janina Desnica
Edith Kreutner
Marie-Therese Schostal

Ariane Schalk
Benjamin Kremmel

Katja Volgger
Susanne Bargetz

Vanessa Schrader

Carina Lesky

Michael Maurer
Bettina Rahm
Christina Sturn
Katrin Seilinger

Georgia Hinterleitner

Bert Walser

Linda Quehenberger-Dobbs

About the Author

The American dramatist John Guare was born in New York City on February 5, 1938. He first debuted off-off-Broadway in 1964 with *To Wally Pantoni, We Leave a Credenza*. He made a name for himself as one of the initiators of the new theatre in America, frequently dealing with themes such as family relationships and people seeking to escape from their daily lives, and he often employs devices such as asides, monologues, songs and slapstick, as well as pantomime to make darkly comic attacks on American values. His highly satirical plays are the antithesis of "kitchen sink" naturalism, with the comic situations sometimes veering into violence. In his own words, Guare tries to expand the boundaries of theater "because [...] the chaotic state of the world demands it."



His highly praised Obie and Tony Award-winning *House of the Blue Leaves* (1971) put him in the front ranks of American dramatists.

Other works by Guare include *Two Gentlemen of Verona* (1971), *Rich and Famous* (1974), *The Landscape of the Body* (1977), *Bosoms and Neglect* (1979), and *Six Degrees of Separation* (1990).

Woman at a Threshold, Beckoning

This universal but surreal courtroom drama, which was originally performed as a part of *Brave New World*, the commemoration of the first anniversary of 9/11 at Town Hall in New York, is a provocative attempt to spiritually understand and come to peace with the atrocities experienced on that day. The narrator Joan recounts her time as a juror on the grand jury: one day the monotony of testimonies and indictments is interrupted when an Arab woman suspected of terrorist ties suddenly appears to testify before the grand jury. Soon the question of whether or not she really is a terrorist pales in the face of even greater questions—the search for God and the wish to give meaning to life.

The dancers are spinning around their own hearts
because God is there in their hearts.
They lose all connection with the earth
and with this heaviness called gravity,
And they become torches
which burn with a great fire.

Monsieur Ibrahim and the Flowers of the Koran