ESCAPED ALONE
AN AUDIO PLAY

STREAMING ONLINE
OCT | NOV
19 | 15

WRITTEN BY
CARYL CHURCHILL

DIRECTED BY
LORETTA GRECO
from the desk of
Sonia Fernandez

Welcome to our Escaped Alone audio play.

We are thrilled to be able to share this audio play with you. In this time of frightening uncertainty, we hope that you enjoy the linguistic virtuosity, dry humor and prescient genius that is Caryl Churchill. Over six decades after her first stage play, Churchill continues to explore and explode dramatic form, offering fresh perspectives and capturing the playful and complex rhythms of life. We are pleased to rectify the oversight of Magic having never produced Churchill's work until now. Her limitless imagination and daring innovation puts her right at home in the Magic family.

Escaped Alone was meant to be our final production of the 2019-20 season, which alongside many other theatre seasons across the country was prematurely cut short. When we originally planned the season, we had no idea how timely this play would feel in the present moment. Escaped Alone is a play that Churchill premiered at the Royal Court Theatre in early 2016. And yet, Churchill’s language seems to be ripped from our current anxieties, and tilted through the lens of her fresh and audacious humor.

This production was also intended to mark the end of our intrepid leader of 12 years, Loretta Greco’s, tenure. I am so glad we are able to honor her work and that of the artistic team through this audio play. Many thanks to our indomitable cast who withstood several postponements and delayed their plans to make this happen. A very special thanks to Jake Rodriguez, who originally signed on as our sound designer, with no way of knowing what an integral role he would play in manifesting this piece solely through the world of sound.

Churchill’s epigraph to the play “I only am escaped alone to tell thee” comes from the Book of Job and evokes a solitary journey of survival. We heard this play out loud in Magic’s lounge in the summer of 2018. Amongst our listeners were a 20-year-old apprentice and a 70-year old board member. All of us laughed out loud and were deeply moved by the reading. Though the play offers a dark foreboding, the feeling of the play is that of resilience, optimism and comfort in each other. It offers us a necessary reminder of our extraordinary human ability to persevere and find joy and song even in the midst of catastrophe.

While we haven’t been able to hold live productions, we have been developing and implementing our Anti-racism action plan in response to the gift of the We See You, White American Theatre and Living Document. This production is at times upsetting, absurd and apocalyptic, the feeling of the play is that of resilience, optimism and comfort in each other.

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We affirm the Ohlone presence and revere their past, current and future generations.

Sonia Fernandez
Interim Artistic Director
Caryll Churchill, Playwright

(he/her) was born on 31 December 1938 in London and grew up in the Lake District and in Montreal. She was educated at Lady Margaret Hall, Oxford. Downstairs, her first play written while she was still at university, was first staged in 1958 and won an award at the Sunday Times National Union of Students Drama Festival.

Caryl Churchill’s plays include: Traps, or a Chair, Far Away, A Number, Drunk Forest, The Skriker, Blue Heart, This is Buckinghamshire, Cloud 9, Top Girls, Owners, and Traps, Light Shining in Drama Festival.

and won an award at the Sunday Times National Union of Students Drama Festival. Churchill, who was also a playwright, was known for her innovative and cutting-edge work. She directed the world premieres of Alfa Fool for Love. She developed and directed the critically acclaimed Mountain, and directed the National Tour of Rashomon in Kansas. Her play Last Party at the Garden of Allah, or Lesbians in Pre-Codollywood was to have had this Just prior to the event at the Playwrights Lab. Deep gratitude to Loretta, Anna, Julie, and most of all Caryll Churchill for the gift of this play.

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ANDREW BOYCE
SET / COSTUME DESIGNER
Set / Costume Designer (he/him) is a multi-disciplinary designer working on a variety of projects ranging from theater, opera, and live events, to film and commercial spaces. Most recently at Magic: In Old Age, Fool For Love; This Golden State; Buried Child. Andrew has NYC credits with: Lincoln Center Theater; New York Theatrer Workshop, Roundabout Thea-ter Company, Atlantic Theater Com-pany, Primary Stages, etc. Regional credits with: Actors Theatre of Louis-ville, American Conservatory The-ater, Baltimore Center Stage, Berke-ley Rep, Cal Shakes, Center Theater Group, The Goodman, Huntington, Long Wharf, Oregon Shakespeare Festival, Milwaukee Rep, Portland Center Stage, Westport Playhouse, and Yale Rep, among many others. Assistant Professor of Design @ Northwestern University. www.andrewboycedesign.com

CHRIS LUNDAHL
LIGHTING DESIGNER
Lighting Designer (he/him) is a Lighting Designer based in the San Francisco Bay Area. Recent Lighting Design credits include: Don’t Eat The Mangos (Magic Theatre), Mother of the Maid (Marin Theatre Company), Rhinoceros (American Conservatory Theater), Mama Mia (Berkeley Playhouse), The Daughters (San Francisco Playhouse), Bright Star (Palo Alto Players), Kings (Shotgun Players), The Gentleman Caller (New Conservatory Theatre) and Transfers (Crowdfired Theatre).
Other credits include: La Serva Padrona, Savitri, The Bear (Merola Opera), Rock of Ages, The Little Mermaid, Titanic, The Musical (Rocky Mountain Repertory Theatre). Lundahlsigns.com

JASON STAMBERGER
COMPOSER
Composer (he/him) is a composer, performer, and teacher born in the Appalachian foothills of southern Ohio. He has composed and performed music for Magic Theater (Buried Child, Annapurna), American Conservatory Theater (Top Girls, Sweet), Shotgun Players (Care of Trees), and Theatre of Yugen (The Cycle Plays). Jason has toured extensively throughout the US, Europe, and Japan with Crack:WAR, Le Flange du Mal, and Neung Phak, and has collaborated with members of Can, Negativland, and Caroliner. He currently resides in Oakland, CA and teaches second grade and art in the Tenderloin District of San Francisco.

JESSICA BERMAN
MUSICAL COACH
She/her) is a dialect, voice, and text coach. She teaches at UC Berkeley and the American Conser- vatory Theatre (A.C.T.). With Magic Theatre she has coached: In Old Age, The Eva Trilogy, The Baltimore Waltz, Sojourner, and runbyrun. Other recent dialect and vocal coaching credits include: Harry Potter and the Cursed Child, (The Curran, SF Company), School Girls (San Francisco African Mean Girls Play, Becky Nurse of Salem, The Good Book, Paradise Square: A New Musical, Angels in America, and What the Constitution Means to Me (Berkeley Rep), An American in Paris (leg of North American Tour), Macbeth, A Midsummer Night’s Dream, The War of the Ros-es, and Fences (Cal Shakes), and The Who and the What, The Wickhams, Oslo, and Miss Bennet: Christmas at Pember-ley (Marin Theatre Company). In addition to her work in the theatre, Jessica works with business professionals and private individ-uals on communication, presence, and presentation skills. She holds an M.A. from the Royal Birmingham Conservatoire, and an M.F.A. from the Royal Central School of Speech and Drama.

TONI REMBE ROCK
SEASON PRODUCER
Toni Rembe grew up in Seattle, and did her undergraduate work at the University of Washington and the University of Geneva in Switzerland. After receiving a law degree from the University of Washington and a master’s degree in taxation at New York University School of Law, she joined the law firm of Chadbourne & Parke in New York. In 1964 she returned to the West Coast and joined the law firm of Pillsbury Winthrop Shaw Pittman (formerly Pillsbury, Madison & Sutro), specializing in international and tax law, and served for many years as the managing partner of the firm’s tax practice. She also served as a member of Pillsbury’s governing executive committee. Now, a retired partner at the Pillsbury firm, she is President of the van Loben Sels/Rembe Rock Foundation, a private foundation focusing in the area of community service. As the founder and President of the Rembe Rock Foundation, she is particularly interested in programs that offer help to organizations that work to enrich the lives of those in their communities, particularly theaters. Her President, Buffettington Clay Miller, has attended Magic Theatre productions for a number of years and appreciates the abiding artistic directors, set designers, and all to bring plays to life on the stage and engage their audiences. She has in the past served on the Boards of Directors of several theaters, an art museum, and several educational institutions, utilizing her business skills in financial management, strategic planning, and business development.

LARRY GOLDFARB
SEASON PRODUCER
Larry is a Boston native. He was educated at Northeastern University and Brown University Graduate School. He relocated to the Bay Area from Providence, Rhode Island in 1966. He worked for Stanford Research Institute and DiGiorgio in San Francisco. He worked for Netflix, nVidia, and Vmware. A man of many projects ranging from theater, opera, and design to software, he has enjoyed the intensity and freedom of the arts world.

KATHRYN KERSEY
SEASON PRODUCER
Kathryn is Chair of the Magic Theatre Board of Trustees. Her love of the arts began as a child in Toronto, going to Stratford Festivals and later to the symphony, opera, ballet and of course, theatre in Toronto. She was thrilled to discover the bold new plays at the Magic Theatre and feels privileged to be able to gain greater insight into how the Magic nourishes playwrights, the development of plays and how they are brought to life on the stage and engage their audiences. She has in the past served on the Boards of Directors of several theaters, an art museum, and several educational institutions, utilizing her business skills in financial management, strategic planning, and business development.
A NOTE FROM DIRECTOR, LORETTA GRECO

One sure way to beat Covid blues is to come together to make something.

With the pandemic ebbing and flowing and fires raging, we came together for eight days in August on zoom and in person for another two: outside, masked, tested, distanced and with enough disinfectant for an army — for two recording days. Smoke and wind drove us to the edge of Fort Mason — all to work on a play which wondrously explores intimacies, dreams, terror, isolation, and community. Written four years ago by one of the world’s most potent, dazzling and prescient writers, alive today, the incomparable Caryl Churchill’s Escaped Alone unfolds as three old friends and a wandering neighbor come together in a backyard for some tea.

The play is both capacious and taut; personal and universal. It requires the company to excavate all that is underneath and around its explosive language, history and relationships so that each may live fully and seamlessly in its precise, shared stream of consciousness—between visitations from a searing, not too distant future. The play is somehow a wondrous balm.

While too much of our country seems to regard accomplished women with distrust and disdain and females over 50 as downright invisible, it is utterly revolutionary to have a play written for four women, let alone four women in their 70’s!!! For me, it was a much needed and rare treat to be in the company of these extraordinary, piercingly intelligent, compassionate and hilarious women of a certain age. Of course, we had intended a very different process and had naturally wanted to share with you the abundance of LIFE teeming within the piece— as a live experience. Nonetheless, the play has been quietly gestating inside of each of us and as we can’t all safely commune together with you yet, we’ve tried to conjure something different, perhaps even more intimate and of our time, (now is where I should suggest you listen to this through a pair of headphones if you can). Of course, I also want to share that every damn brilliant discovery Julia, Annie, Elizabeth, and Anne have contributed to Caryl’s play was then deftly sprinkled with Jake Rodriguez’s keen insight, kindness, emotional intelligence and playfulness as sound engineer, editor, designer, composer and musician extraordinaire.

I realize an apocalyptic fairy tale for our times may not sound like the prescribed tonic du jour, but I hope you will trust — and give this breathtaking piece of writing, featuring this sublime quartet of women, an opportunity to surprise and joyfully transport you.

Urging you to Vote (and to enlist everyone in your personal universe to)—and SOON.

Wishing you good health.

Sending you love.

Loretta
PLACE:
Sally’s backyard.

Several unmatched chairs. Maybe one’s a kitchen chair.

TIME:
Summer Afternoon.

A number of afternoons but the action is continuous.

“I’m walking down the street and there’s a door in the fence open and inside are three women I’ve seen before.”
The following individuals have generously provided for Magic Theatre's estate plans:
C. Edwin Baker, Martha Heasley Cox, Bob Lemon, Mike Mellor, Mary Moffatt, Julia Sommer, Bert Steinberg, Alan Stewart, Toni K. Weingarten, Nancy Baker, Ph.D and Ms. Cathy Hauer.

For more of Jake's work, visit soundcrack.net

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