



DANIEL FISH
KRAMER/FAUCI
FEBRUARY 11-21
WORLD PREMIERE



KRAMER/FAUCI

Conceived and Directed by **Daniel Fish**

Presented by **NYU Skirball**

In association with **The Collapsible Giraffe**
and **OHenry Productions**

Moderator **Greig Sargeant***

Dr. Anthony Fauci **Will Brill***

Larry Kramer **Thomas Jay Ryan***

Naples, Florida | Baton Rouge, Louisiana

Prescott, Arizona | Houston, Texas | Park City, Illinois

San Jose, California | Elizabeth City, North Carolina

Fairfax, Virginia | Tulsa, Oklahoma | Bisbee, Arizona

Lexington Park, Maryland **Jennifer Seastone**

Scenic Design **Jim Findlay, Josh Higgason, Amy Rubin**

Lighting Design **Scott Zielinski**

Sound Design **Tei Blow**

Costume Design **Terese Wadden**

Movement Director **Beth Gill**

Assistant Director **Michael Rogerson**

Assistant Lighting Designer **Yung-Hung Sung**

Produced by **Shannon Sindelar** and **Oliver Roth**

Production Manager **Jonathan Cottle**

Production Stage Manager **Alina Novotny**

Assistant Stage Manager **Rachel Rice**

Kramer/Fauci is presented with permission from C-SPAN.

Kramer text by permission of the Estate of Larry Kramer.

This work was developed with support from Mercury Store
and Marzanne Claiborne.

Special Thanks: Will Schwalbe, David Webster, Daniel
Neale, Amy Huggans, Sam Barickman, David Manella/
Loeb & Loeb LLP, Jeremy Bohmstein, Sam Dallas, Taylor
Williams, Pam Pietro and Lucy Petropoulos in the Tisch
Dance department.

*Appearing through an Agreement between the producers and Actors' Equity
Association, the Union of Professional Actors and Stage Managers in the
United States.

WHO'S WHO

Daniel Fish is a New York-based director who makes work
across the boundaries of theater, film, and opera. His work
includes Rodgers and Hammerstein's *Oklahoma!* (Tony,
Obie and Oliver Awards), Anne Carson's *Elektra* (West
End), *Over and Over*, an opera with music by Ted Hearne
(Komische Oper Berlin) and *White Noise*, inspired by the
novel by Don DeLillo (Ruhrfestspiele Recklingshausen,
NYU Skirball). He is currently developing *Ordinary Day*,
a feature film based on a story by Lauren Groff. He has
made work for the Fisher Center at Bard College, St. Ann's
Warehouse, and the Chocolate Factory among others. He
is the recipient of the Herb Alpert Award in the Arts for the
Theater. www.danielfish.net

Will Brill (Dr. Anthony Fauci) Broadway: *Oklahoma!* (dir.
Daniel Fish), *Stereophonic* (Tony award!), *Act One, You
Can't Take It With You*; Off-Broadway: *Meet The Cartozians*
(2nd Stage), *Our Town, Tribes* (OCC nom) (Barrow Street),
A Case for the Existence of God (Drama Desk nom)
(Signature), *The Counter* (Roundabout), *Uncle Vanya*
(Oh Henry), *Illyria* (Public), *Stereophonic* (Drama Desk
Ensemble Award; Playwrights Horizons); Off-Off-Broadway:
Up Late with Skip Carter (Shelby Co. at The Access), *FGP
LAY MIZ* (Fresh Ground Pepper at Irondale), *Restoration
Comedy* (EPBB), *Ephemeria* (Shelby Co. at The Cove),
Zero Cost House (Pig Iron on Zoom); other media: *Caught
Stealing, Test Pattern, Not Fade Away, Fellow Travelers, The
OA, The Beast in Me, Monster: Ed Gein, The Marvelous Mrs.
Maisel, #Z, King Kelly*. Coming up: *The Whisper Man, Being
Heumann, The Musical, Wonder! A Woman Keeps a Secret!*.
He attended CMU where Tom Ryan also went.

Thomas Jay Ryan (Larry Kramer) With Daniel Fish: *Eternal,
Dollar General, Tom Ryan Thinks He's James Mason....*
Broadway: *Enemy Of The People* (Sam Gold, director),
West Side Story (Ivo van Hove, director), *The Nap* (Daniel
Sullivan, director), *The Crucible* (Ivo van Hove, director), *In
The Next Room Or The Vibrator Play* (Les Waters, director).
Off-Broadway: The original productions of *Deep Blue
Sound, Dance Nation, 10 Out of 12, The Temperamentals,
The Amateurs, Becky Nurse of Salem, Venus*, and several
of Richard Foreman's plays at the Ontological-Hysterical
Theater. Films: feature films with the directors Michel
Gondry, Bertrand Mandico, Muriel Paraboni, Robert
Redford, Mary Lambert, Lynn Hershman-Leeson, Ian Olds,
Drake Daramus, Jay Duplass, Dash Shaw, Onur Tukel, Eric
Laplante, Susie Moon and Hal Hartley (four films including
the title role in the Cannes Festival prize winning *Henry
Fool*).

Greig Sargeant (Moderator) is an actor, associated artist of Target Margin Theater, and company member of Elevator Repair Service. Recent credits include *Trust, Faith & Confidence* by Brian Quirk (Judson Church), *The Autobiography of Malcolm X* (Metropolitan Opera House), *Baldwin and Buckley* at Cambridge, *Measure for Measure*, and *The Sound and the Fury* (Public), *Fondly, Collette Richland*, *Bonnie's Last Flight*, and *The Little Foxes* (New York Theatre Workshop), *The Parable Conference* (BAM), *Please Bury Me/Go Forth* (Baryshnikov Arts Center), *Strictly Dishonorable* (Vineyard Theater), *Uncle Vanya* (HERE), and *Gatz* (REDCAT). International Festivals: Adelaide, Amsterdam, Antwerp, Avignon, Berlin, Lisbon, Spoleto, and Vienna. Film credits include *Help Me Mary* (dir. Annie Tippe) and *The Bad Infinity* (dir. Graham Sack). MFA: West Virginia University.

Jennifer Seastone (Callers) With Daniel Fish: *A (Radically Condensed and Expanded) Supposedly Fun Thing I'll Never Do Again* (Chocolate Factory, Under the Radar, ArtsEmerson, The Walker). With Minor Theater and Julia Jarcho: *Marie It's Time*, *Pathetic*, *Every Angel Is Brutal*, *Grimly Handsome*, *Nomads*, *Dreamless Land*, and *American Treasure* (P13). Other theater credits include *North Atlantic* with The Wooster Group; Lucy Thurber's *Stay* as part of the Hill Town Plays (Rattlestick Theater, dir. Gay Taylor Upchurch); *The Gin Baby* (dir. Daniel Talbott); *Our Planet* (dir. Alec Duffy, Japan Society); and with Thomas Bradshaw: *Purity* (PS122, dir. Yehuda Duenyas), *The Bereaved* (The Flea, dir. Jim Simpson), and *Dawn* (Partial Comfort Productions, dir. May Adrales). She has also worked with Clubbed Thumb, New Georges, The Bushwick Starr, numerous playwrights, choreographers, and visual artists. Selected film work includes Hal Hartley's *The Girl from Monday*, *Meanwhile*, and *Ned Rifle*, as well as several short films. She was a member of Target Margin Theater's Institute (2020) and is the founder of the performance series Catch. Jennifer is also a bespoke furniture maker and sculptor. jenniferseastone.com

Tei Blow (Sound design) Tei's work blends photography, video, and sound, mixing original and found media. As a designer, solo artist and a member of the creative collective Royal Osiris Karaoke Ensemble, he has performed with and designed for Big Dance Theater, David Neumann/Advanced Beginner Group (2015 New York Dance and Performance "Bessie" Award for Outstanding Sound Design for *I Understand Everything Better*, which was also named the Outstanding Production), Mikhail Baryshnikov, Martha Graham Dance Company, Sibyl Kempson, The Laboratory of Dmitry Krymov, and many others. Tei's work has been featured at Soho Rep, Lincoln Center, BAM, The Public Theater, The Joyce Theater, Baryshnikov Arts Center, The Kitchen, MCA Chicago, MFA Boston, Jacob's Pillow Dance, The Shed, Perelman Arts Center, Storm King Art Center, the Wadsworth Atheneum, Abrons Arts Center, The Roundabout, and in theaters worldwide. He is additionally the recipient of a 2024 Foundation for Contemporary Arts Grant to Artists, 2023 Obie Award, 2023 Henry Hewes Award, 2019 Baryshnikov Arts Center Cage/Cunningham Fellowship, a 2015 Creative Capital Award, and the 2016 NYSCA Composer's Grant.

Jonathan Cottle (Production Manager) is a New York City based artist who creates and facilitates live performance. jonathancottle.com

Jim Findlay (Scenic Design) works as a designer, performance maker, director, and producer. He is a Creative Capital Artist and MacDowell Fellow. Recent designs: video and stage for *Over and Over/Vorbei Nicht Vorbei* for Komische Oper Berlin, interactive video for Graham Reynolds Mountain tour, and *Mary Motorhead/Trade* by Emma O'Halloran for Irish National Opera. Original performance works as director include *Electric Lucifer*, *Vine of the Dead*, *Dream of the Red Chamber*, *Botanica* and the direction and design of *Soundlines* by George Lewis and David Lang's *Whisper Opera* at Skirball. Collaborators include Bang on a Can, Mallory Catlett, Daniel Fish, Aaron Landsman, David Lang, Michael Gordon, Ridge Theater, Ralph Lemon, the Wooster Group, Radiohole, Stew and Heidi Rodewald and Julia Wolfe. Recognition includes two Obie Awards, two Bessies, Lortel and Hewes Awards. Residencies: Baryshnikov Arts Center, UCross and Mount Tremper Arts. He is a founder of Collapsible Giraffe, a founder and partner artist at the Collapsible Hole and Producer and Director of Operations at St. Ann's Warehouse.

Beth Gill (Movement Director) is an award-winning choreographer working in dance, theater and fashion and based in New York City since 2005. Her own multidisciplinary works are captivating, cinematic timescapes, the product of long-term collaborations with celebrated artists. Gill is the proud recipient of the Herb Alpert, Doris Duke Impact, Foundation for Contemporary Art, and two "Bessie" awards. She has toured nationally and internationally and been honored with (among others): Guggenheim Fellowship, NEFA's National Dance Project grant, Princeton's Hodder Fellowship, and Lower Manhattan Cultural Council's Extended Life Artist in Residence.

Josh Higgason (Scenic Design) is a video, lighting, scenic, and interactive media designer. He recently designed augmented reality and projections for *Parsifal* at Bayreuther Festspiele. Recent projection designs: *Omar* (LAO, SFO, BLO, Spoleto); *Émigré* (NY Phil); and Michael R. Jackson's *White Girl In Danger* (Second Stage NYC). Additional designs: Sufjan Stevens, Zvidance, Radiolab, Ira Glass, Daniel Fish, Lucinda Childs, Big Dance Theater, Jay Scheib, Windmill Factory, and Christine Jones' Theatre for One. Designs have appeared at BAM, La Scala, Volksoper Wien, Carnegie Hall, TED, SXSW, and MassMoCA. He is a Professor of the Practice at MIT.

Alina Novotny (Production Stage Manager) is a NYC based stage manager originally from the Bay Area. Off-Broadway: *The Other Americans* (Public), *Here There Are Blueberries* (Tectonic Theater Project), *Transgression* (HERE). Recent regional: *3 Summers of Lincoln* (La Jolla Playhouse), *Murder On The Orient Express* (The Old Globe). Alina has also worked with a variety of dance and aerial arts companies including Malashock Dance, Flyaway Productions, and Zaccho Dance Theater. MFA: UC San Diego.

Rachel Rice (Assistant Stage Manager) is a stage manager, artisan, and musician primarily working in theatre, opera, and immersive formats in NYC. Recent work includes *MANON!* (Heartbeat Opera), *La Passion de Simone* (The New School), *Vanessa* (Williamstown Theatre Festival), *Sleep No More* (Punchdrunk), *Mike Maus in Fantasmich!* (The Brick), *And Then We Were No More* (LaMama), *The Ghost of John McCain* (Soho Playhouse). Under the Radar's 2026 Festival Symposium, Chashama's 30th Annual Gala, and *Queen of Hearts* (Company XIV). Recent film credits include *The Kardashians*, *Sam Smith — To Be Free*, *Model/Actriz* at Cherry Lane Theatre, Netflix's *Taylor V. Serrano III*, *Amber Mark—Let Me Love You*, and Google x Jeep - NFL Sao Paulo. Rachel is a classically trained cellist and received her performance degree from the Eastman School of Music. Recent credits include Kara Arena's recent EP, *Whose Face Is On Your Heart* and Girl Love's *Bad Animal*. She is thrilled to be joining the incredibly talented company of *Kramer/Fauci* for her first production at NYU Skirball. IG: @rachelricecello

Michael Rogerson (Assistant Director) is a director and producer of theatre and film, and the artistic director of Silencio Projects. With Silencio, he's directed and/or produced the US premiere of Simon Longman's *Gundog* (co-produced by CultureLab LIC), the Midwest premiere of Christopher Chen's *Home Invasion*, the Midwest premiere of Marius von Mayenburg's *The Dog, The Night, And The Knife* (in partnership with Fulton Street Collective), and a basement-rock-show version of Enda Walsh's *Disco Pigs*. His short film *All The Way Down, This Time* played at Queens International Film Festival and won best short at Queer Fear Film Festival. He recently assisted Les Waters on *Grief Camp* at Atlantic Theater Company, and is currently producing Eddie Sánchez's upcoming feature documentary *MEXICANAMERICAN*, which received a grant from the Ford Foundation's JustFilms. He graduated from Northwestern University.

Oliver Roth (Producer) is a Tony and Olivier Award-winning producer and the founder of OHenry Productions. Known for his focus on intimate, emotionally resonant storytelling, he has produced work across Broadway, Off-Broadway, and the West End. Producing credits include Broadway: *Sunset Blvd.*, *Merrily We Roll Along*, *Parade*, *The Inheritance* (Tony Awards); *Romeo + Juliet*, *An Enemy of the People*, *A Doll's House*, *The Sign in Sidney Brustein's Window*, *Slave Play*, *Burn This*, *Sea Wall/A Life* (Tony noms); *Good Night*, and *Good Luck*; *Derren Brown: Secret*; *All In: Comedy About Love*; *Lempicka*. Off-Broadway: *Uncle Vanya* (Drama Desk nom); *Pre-Existing Condition*; *This Beautiful Future*; *Little Shop of Horrors* (Drama Desk Award); *Angry Alan*; *Hold On To Me Darling*; *Danny and the Deep Blue Sea*. London: *Sunset Blvd.*, *The Inheritance* (Olivier Awards); *Clarkston*; *All My Sons*; *A Streetcar Named Desire*; *A Little Life*; *People, Places and Things*; *Herding Cats*. Upcoming: *Tru*, *Every Brilliant Thing*, *The Fear of 13*. ohenryproductions.com

Amy Rubin (Scenic Design) is a designer of environments for theater, opera, and dance. Past collaborations with Daniel Fish include *Most Happy* (Williamstown Festival)

and *Acquanetta* (Prototype Festival, BARD). Other designs include *Down in the Valley* (Detroit Opera), *Macbeth* (Boston Lyric Opera), *The Barbarians* (La MaMa), *Romeo & Juliet* (American Repertory Theater), *Highway 1* (LA Opera), *Omar* (LA Opera, San Francisco Opera, Spoleto), *Orpheus Descending* (Theater for a New Audience), *Lucy* (Audible Theatre), *Snowy Day* (Houston Grand Opera), *Aging Magician* (New Victory Theatre), *Octet* (Signature Theater), *Cyrano* with music by The National (The New Group); *Thom Pain (based on nothing)* (Signature Theater); *Gloria: A Life* (Daryl Roth Theatre); *Miles for Mary* (Playwrights Horizons).

Shannon Sindelar (Producer) is a director and producer based in NYC. She's the current producing director for the Obie Award-winning company The Builders Association and managing producer for the composer-driven non-profit Experiments in Opera. Recent producing includes Heartbeat Opera's *Vanessa* (Williamstown Theatre Festival) and Theater in Quarantine's *Phantom of the Opera* (Skirball). She was managing and programming director for Richard Foreman's Ontological-Hysteric Theater, where the organization's Incubator program garnered an Obie award and grant under her direction. She is an adjunct professor at Barnard College and an affiliated artist with New Georges. She serves on the advisory board for the Edward F. Albee Foundation and is board president of the performance ensemble Object Collection. MFA: Carnegie Mellon (John Wells Directing Fellow).

Terese Wadden (Costume Design) is a Hudson Valley based costume designer. Recent credits include *Die Zauberflöte* (Shepard School of Music), *Vanessa* (Williamstown Theatre Festival), and *Giulio Cesare* (Hudson Hall). She designed costumes for Kate Soper's opera *The Hunt* (Miller Theatre), *Candide* (Opera de Lyon), *Most Happy* (Williamstown Theatre Festival), *Così fan Tutte* (Santa Fe Opera), the Tony Award Winning production of *Oklahoma!* (Broadway, West End, Touring, and St. Ann's Warehouse), *Peter Pan* (Bard Summerscape), and Michael Gordon's *Acquanetta* (Bard Summerscape and Prototype Festival). Her work has been seen at the Canadian Opera Company, Glimmerglass Festival, Tanglewood, Lyric Opera of Chicago, Chicago Opera Theater, New York City Opera, Opera Colorado, Central City Opera, Portland Opera, Baryshnikov Arts Center, the Mark Taper Forum, Brooklyn Academy of Music, and National Sawdust. She was awarded a Rome Prize from the American Academy in Rome in 2020-2021.

Scott Zielinski (Lighting Design) has created designs for hundreds of productions of theater, dance, and opera throughout the world. His designs in the U.S. include the Broadway productions of *Floyd Collins* (Tony Award nomination), *Redwood*, *Oklahoma!* and *Topdog/Underdog* as well as numerous other productions in New York and at most of the regional theaters in the United States. Scott's extensive work internationally includes productions in Adelaide, Amsterdam, Avignon, Beijing, Berlin, Bregenz, Edinburgh, Fukuoka, Gennevilliers, Hamburg, Hong Kong, Istanbul, Linz, Ljubljana, London, Lyon, Melbourne, Orleans, Oslo, Ottawa, Paris, Prague, Rennes, Reykjavik, Rotterdam,

Rouen, St. Gallen, Seoul, Singapore, Shanghai, Shizuoka, Stockholm, Stuttgart, Sydney, Taipei, Tokyo, Toronto, Vancouver, Vienna, Vilnius, and Zurich. scottzielinski.com

Yung-Hung Sung (Assistant Lighting Design) New York based lighting and scenic designer originally from Kaohsiung, Taiwan. His work has appeared at major venues in Taiwan and festivals/events worldwide, including National Theater of Taiwan, National Taichung Theater, and Weiwuying; the Edinburgh Festival Fringe (UK), Proyeector Festival (Spain), Beijing Dance Festival, Shanghai International Arts Festival (China), Migration Matters Festival (UK), ChangMu Festival (Korea), and Avignon Off (France). His lighting design work, *Panta Rhei*, was nominated for Emerging Lighting Design at World Stage Design 2017, and *Ten Lines of Poetry to NK* won Bronze in 2022. He holds an MFA in Design from Yale School of Drama (DGSD) and has received multiple scholarships and Taiwan's Government Scholarship for Study Abroad. He believes scenography exists only when it helps tell a story better. yhslightingdesign.com @yhsung.design

Collapsible Giraffe has been creating, presenting and producing performance works in NYC and beyond for over 30 years. The Giraffe co-founded Collapsible Hole, the seminal venue for new experimental work in Williamsburg in 2000. The current iteration of the Hole continues at Westbeth in the West Village: thehole.site

Actors' Equity Association ("Equity"), founded in 1913, is the U.S. labor union that represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. Equity is governed by its own members through an elected Council, representing principal actors, chorus actors and stage managers living in three regions: Eastern, Central and Western. Members at large participate in Equity's governance through a system of regional Boards and Committees. Equity has 28 designated liaison areas, metropolitan areas with a concentration of more than 100 members. #EquityWorks



NOTES ON KRAMER/FAUCI

On November 30 1993, Dr. Anthony Fauci and Larry Kramer participated in a live call-in program on C-SPAN. *Kramer/Fauci's* text is drawn entirely from the telecast's transcript.

Larry Kramer (1935-2020) was an author, activist, and playwright who famously gave voice to the outrage and grief that inspired a generation of gay men and lesbians to fight for their lives. He co-founded Gay Men's Health Crisis and then, in 1987, gave a galvanizing speech that led to the founding of ACT-UP (AIDS Coalition to Unleash Power). With his calls for direct action protests, he helped make AIDS a national issue and forever changed public health policy. Born in Bridgeport, Connecticut, Larry grew up in Washington D.C, lived in London for ten years, and then moved to New York City. A graduate of Yale, he was also awarded an honorary Doctorate of Humane Letters by the university. His most famous play, *The Normal Heart* (1985), was revived on Broadway in 2011 and won three Tony Awards, and has had some 600 productions all over the world. His HBO film adaptation of the play won an Emmy in 2014. His companion play, *The Destiny Of Me*, premiered in New York City in 1992 to great critical acclaim. He also helped to write and produce the film *Here We Go Round The Mulberry Bush* before producing and writing the screenplay adaptation of D.H. Lawrence's *Women In Love* (1969); the film was nominated for four Academy Awards, including best adapted screenplay. His novel entitled *The American People* was published in two volumes, in 2015 and 2020. Larry's novel *Faggots* has been in print continuously since its publication in 1978 and has become one of the best-selling novels of all time about gay life. In 2015, HBO released a documentary by Jean Carlomusto about Larry's life, writing, and political activism called *Larry Kramer: In Love And Anger*, which was officially selected for the 2015 Sundance Film Festival. Larry lived in New York City with his husband, David Webster.

Anthony S. Fauci, M.D. has served as a Distinguished University Professor at Georgetown University School of Medicine and McCourt School of Public Policy since 2023. He also is a Distinguished Senior Scholar at the O'Neill Institute for National and Global Health Law at Georgetown. Previously, Dr. Fauci directed the National Institute of Allergy and Infectious Diseases at the National Institutes of Health from 1984 to 2022. In that role, Dr. Fauci was a key advisor to seven presidents on global HIV/AIDS issues, and on preparedness against emerging infectious disease threats. He also served as the Chief Medical Advisor to President Joe Biden. Dr. Fauci was one of the principal architects of the President's Emergency Plan for AIDS Relief (PEPFAR), which has helped save more than 25 million lives throughout the developing world. Dr. Fauci is a member of the National Academy of Sciences, the National Academy of Medicine, the American Academy of Arts and Sciences, and many other professional societies. He has received numerous awards including the Presidential Medal of Freedom, the National Medal of Science, and the Mary Woodard Lasker Award for Public Service. He has been awarded 63 honorary doctoral degrees from universities in the United States and throughout the world, and is the author,

coauthor, or editor of more than 1,400 scientific publications. Dr. Fauci also authored the autobiographical *On Call: A Doctor's Journey in Public Service* which reached #1 on the New York Times Bestseller List in 2024.

ACT UP (AIDS Coalition to Unleash Power): Political action group founded in NYC in 1987 in response to the AIDS crisis. The group's formation was triggered by a speech Larry Kramer made at the Lesbian and Gay Community Center in Manhattan, during which he proposed the formation of a group devoted to direct action - two days later, approximately 300 people met to form ACT UP.

National Task Force on AIDS Drug Development: Panel formed by the Clinton Administration to identify obstacles that were delaying new HIV treatments from reaching patients. It consisted of leaders from government, pharmaceutical industry, academia, and activist groups. It had no statutory power to enforce changes in law or regulation, it could only make recommendations and proposals.

Ryan White CARE Act: Enacted in 1990, the largest federally funded program in the United States for people living with HIV/AIDS. The act is named in honor of Ryan White, an Indiana teenager who contracted HIV through a tainted blood transfusion.

Ronald Reagan: 40th president of the United States, served from 1981 to 1989.

George H.W. Bush: 41st president of the United States, served from 1989 to 1993.

Bill Clinton: 42nd president of the United States, served from 1993 to 2001.

Donna Shalala: Served as the US Secretary for Health and Human Services under Bill Clinton, from 1993-2001. Shalala's background was in political science and education, not medicine or public health.

Harold Varmus: Nobel Prize-winning cancer researcher, and the director of the National Institutes of Health from 1993-1999. He was an internationally recognized authority on retroviruses, the viruses that cause AIDS, and in 1986 he chaired the subcommittee of the International Committee on the Taxonomy of Viruses that gave the AIDS virus its name, HIV.

David Kessler: The commissioner of the Food and Drug Administration (FDA) from 1990 until 1997. In 1992, in response to the AIDS crisis, he helped establish the FDA Accelerated Approval Program, which reduced the time needed to approve or reject new drugs.

John Dingell: Democratic congressman from Michigan - he served from 1955 until 2015, and holds the record as the longest-serving member of Congress in American history. From 1991 to 1995, Dingell's staff investigated allegations that the NIH had fraudulently claimed to have discovered the AIDS virus.

Ted Kennedy: Democratic senator from Massachusetts - he served from 1962 until 2009. He played a major role in passing the Ryan White AIDS Care Act. He authored the

NIH Revitalization Act of 1993, which created an Office of AIDS Research whose director would disburse all AIDS-related funding to the institutes.

Al D'Amato: Republican senator from New York. He served from 1981 until 1999.

Daniel Patrick Moynihan: Democratic senator from New York - he served from 1977 until 2001. He was the chair of the Senate Finance Committee from 1993 to 1995, during which he strongly opposed Bill Clinton's proposal to expand health care coverage.

John Sununu: The White House chief of staff under President George H.W. Bush from 1989 to 1991.

Gary Bauer: Served in the Reagan administration as the Undersecretary of Education and the Chief Domestic Policy Advisor. Notably, during that time he fought against including a representative of the gay community on the President's Commission on the HIV Epidemic, saying that it would give homosexuality a "stamp of acceptability."

David Baltimore: Nobel Prize winning biologist, and an early spokesperson and advocate for AIDS research.

Sam Broder: The director of the National Cancer Institute (NCI) from 1989 until 1995, and the co-developer of zidovudine (AZT), didanosine (ddl), and zalcitabine (ddC), which were the first effective drugs licensed for the treatment of AIDS.

Interleukin-2 (IL-2): IL-2 is a naturally occurring protein that is produced by a specific type of white blood cell. IL-2 can be manufactured into a product called aldesleukin, a drug used to boost the immune system to fight cancer cells. It was tested as a possible treatment for HIV/AIDS, but ultimately large studies showed that it had no significant clinical benefit in reducing HIV-related diseases.

AZT: An antiretroviral medication used to prevent and treat HIV/AIDS. It was approved in the United States in 1987 and was the first treatment for HIV.

Burroughs Wellcome: The pharmaceutical company that developed AZT as a treatment for HIV. Once AZT was approved for sale, Burroughs Wellcome priced the drug at \$10,000 a year, making it one of the most expensive drug treatments in history.

Bristol Myers: A pharmaceutical company involved in developing ddl (didanosine), which became the second antiretroviral drug approved for AIDS treatment.

Merck Protease Inhibitor: A drug, also known as indanavir sulfate (Crixivan), synthesized by the Merck Pharmaceutical Company in 1992. The drug set a new standard for the treatment of HIV/AIDS, changing the nature of the disease from a terminal illness to a somewhat manageable one.

44.1 million (37.6 million-53.4 million) people have died from AIDS-related illnesses since the start of the epidemic.

DIG DEEPER: KRAMER/FAUCI

NYU Skirball's Prep Schools are online study guides that deepen engagement with each performance. For *Kramer/Fauci*, we brought together curated readings, interviews, and contextual materials that illuminate the historical, artistic, and civic questions at the heart of the work. Scan the QR code to explore the ideas behind the production.



SCAN FOR "KRAMER/FAUCI" PREP SCHOOL

NYU SKIRBALL

NYU Skirball is a leading center for contemporary performance and ideas, where world-class artistry, intellectual inquiry, and civic engagement converge. Presenting bold theater, innovative dance, adventurous music, and timely conversations, Skirball serves as a vital platform for artists who expand the boundaries of form and meaning, and for audiences eager to engage work of depth, rigor, and relevance. Each season reflects a commitment to artistic excellence, risk-taking, and cultural impact.

Beyond the stage, Skirball advances a distinctive model of engagement that connects performance to scholarship and public discourse. Through curated study guides, artist and faculty dialogues, archival projects, post-performance conversations, and symposia, we foster sustained encounters with the work, inviting audiences to deepen understanding, ask difficult questions, and participate in the life of ideas. Skirball's programs are designed not only to present exceptional art, but to cultivate insight, dialogue, and lasting resonance.

NYU SKIRBALL FUNDING

NYU Skirball's programs are made possible in part with support from the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature; and the Howard Gilman Foundation; Dance Reflections by Van Cleef & Arpels; Culture Ireland; The Shubert Foundation; Collins Building Services; General Delegation of the Government of Flanders to the USA; Goethe Institut New York with support from the Foreign Office of the Federal Republic of Germany; Norwegian Ministry of Foreign Affairs; Gladys Kriebel Delmas Foundation; Fan Fox & Leslie R. Samuels Foundation; New England Foundation for the Arts; Harkness Foundation for Dance; and Marta Heflin Foundation; as well as our valued donors through memberships, commissioning, and Allies for Arts Access Fund support.



WANT TO HANG OUT WITH US?

We're not powered by ticket sales. Nor by NYU's largess. We're powered by troublemakers like you. Members keep the lights on, the borders open, and the stage wild. Without you, it's just an empty room.

Here's *just some* of what you get for fueling our fire:

- Insider invites to parties and artist encounters you can brag about for weeks.
- Cheaper tickets so you can see more.
- Early access to our shows before the masses catch on.

Members are our power supply. Please join us today.

FRIEND • \$75 (Fully tax-deductible)

- Up to 20% off one ticket per show
- Advance notice of upcoming events
- Exclusive pre-sale tickets
- Subscription to NYU Skirball's e-newsletter
- Member offers at local Greenwich Village restaurants and shops

SIDEKICK • \$125 (\$110 tax-deductible)

All of the benefits Friends receive plus:

- Up to 20% off two tickets per show
- Complimentary NYU Skirball tote bag
- Complimentary ticket exchanges
- VIP seating for select NYU Skirball humanities events

COMRADE • \$250 (\$235 tax-deductible)

All of the benefits Sidekicks receive, plus:

- Up to 20% off four tickets per show
- Waived ticketing fees (savings of up to \$6 per ticket)
- Exclusive access and invitations to meet artists
- Invitations to private dress rehearsals

BESTIE • \$500 (\$470 tax-deductible)

All of the benefits Comrades receive, plus:

- Complimentary drink at the Lobby Café
- Invitations to opening night parties
- Private backstage tour

BOSOM BUDDY • \$1000 (\$955 tax-deductible)

All of the benefits Besties receive, plus:

- Two complimentary drinks at the Lobby Café per Skirball Presents production
- Two passes to all Skirball humanities event receptions
- Enhanced pre-sale, prior to Member pre-sale
- Dedicated patron line for personalized customer service

SOUL MATE • \$2500 (\$2455 tax-deductible)

All of the benefits Bosom Buddies receive, plus:

- Four passes to all NYU Skirball humanities event receptions
- Ability to secure premium house seats



SCAN TO **BECOME A MEMBER.**

NEXT @ NYU SKIRBALL

Jan Martens: The Dog Days Are Over 2.0

February 25–26 • Belgium • North American Premiere
Belgian choreographer Jan Martens brings his explosive *The Dog Days Are Over 2.0* to NYU Skirball. Eight dancers endure a relentless cycle of jumps, with no music, no relief, driving the body to its limits. Stripped to raw physical intensity, the work exposes the beauty and brutality of repetition.

Anne Teresa De Keersmaeker: Exit Above

March 5–7 • Belgium • North American Premiere
Anne Teresa De Keersmaeker returns to NYU Skirball with *Exit Above*, a bold meditation on movement, rhythm, and musicality. Set to a driving score inspired by the roots of rock and roll, the work transforms walking into hypnotic dance. Signature precision meets raw momentum as past and present fuse in this exhilarating masterwork from one of contemporary dance's most influential voices.

Robyn Orlin: We wear our wheels with pride

March 13–14 • South Africa • North American Premiere
Robyn Orlin's *We wear our wheels with pride* honors the rickshaw drivers of South Africa's past, celebrating resilience, artistry, and defiance. Performed by Moving into Dance Mophatong, the work blends dance, song, and theatrical spectacle, drawing on cultural memory and contemporary expression. With powerful vocals by Anelisa Stuurman and music by Yogin Sullaphen, this vibrant piece pulses with rhythm, history, and pride.

Milo Rau & Édouard Louis: The Interrogation

March 26–28 • Belgium/France • North American Premiere
A stark collaboration between Milo Rau and Édouard Louis, *The Interrogation* merges personal testimony with political critique. Through a minimalist monologue, Louis revisits violence, class shame, and queer identity in contemporary France. Memory becomes reckoning as the work interrogates the social and theatrical structures that shape whose stories are heard—and how.

Milo Rau & Servane Dècle: The Pelicot Trial

March 29 • France/Switzerland • North American Premiere
"Shame must change sides." Inspired by Gisèle Pelicot's decision to make her trial public, *The Pelicot Trial* revisits testimony from the Mazan rape case that shocked France and ignited global debate. Created by Servane Dècle and Milo Rau with legal and feminist collaborators, this urgent evening of readings confronts not only one crime, but the broader systems of violence and patriarchy. Performed at Judson Memorial Church.



SCAN TO **PURCHASE TICKETS.**

STAFF

Director **Jay Wegman**

Senior Supervisor, Lighting and Sound **Emily Anderson**

Ticket Operation Specialist **Cliff Billings**

Engagement Director **J de Leon, PhD**

Theater Technician **Brian Emens**

Company Manager **Taylor Elizabeth Everts**

Theater Technician **George Faya**

Theater Technician **Angie Golightly**

Operations Manager **Jenny Liao**

Marketing Manager **Clare Lockhart**

Box Office Manager **Craig Melzer**

Front of House Supervisor **Jordan Peters**

Development Director **Kimberly Olstad Piegaro**

Production Manager **Alberto Ruiz**

Administrative Coordinator **Zakiya Rowe**

Finance & Administration Manager

Caroline Grace Steudle

Operations Director **Ian Tabatchnick**

External Affairs Associate **Sabrina Yvellez**

Press Representative **Blake Zidell & Associates**

Graphic Design **Chris Guerrero, Guerrero Design**

Administrative Staff

Angelique Banks, Mauricio Castillo, Kayla Nielsen

Box Office Staff

Owen Boyce, Hayden Daley, Gabi Gruber, Akshara Gunda, Mario Herrera, Katherine Harb, Holly Kane, Margot Krauss, Callum Lane, Suubi Laurent, Isabel Lesser, Genevieve McKenzie, Xavi Nohara, Julia Poll, Marvelyn Ramirez, Alina Reitz, Leana Rutt, Dylan Rose Smith, Kelvin Torto

Front of House Staff

Kai Aida, Michael Alexander, Henry Amato, Christopher Bertrand, Lee Bowser, Jasmine Brassfield, Alexandra Calvo, Daniela Diaz-Mendoza, Mei Van Eskridge, Oscar (Wensizhe) Fan, Eric Garcia, Bryce Gastelum, Gabriel Gray, Prisha Gupta, Olivia Haney, Lily Hess, Melina Huneau, Olivia Kaufman, Shayan Khayambashi, Skye Knight, Samuel Langshteyn, Priscilla Lins, Karina Martinez, Jayla Matthews, Keshav Nair, Natalia Nikitin, Sophie Ostrove, Maria Victoria Palheiro, Matthew Palmer, Sidaarth Ramabhotla, Prianka Ramalingam, Wendy Romero, Ted Sterns, Annabelle Tang, May Xu



NYU Skirball

566 LaGuardia Place

at Washington Square South

New York City 10012

NYUSkirball.org • 212.998.4941