

**the final installment of a three-part project
by 600 HIGHWAYMEN**



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as of 3/9/2022
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LOGISTICS & PRODUCTION

MECHANICALLY-SPEAKING, WHAT HAPPENS DURING THE SHOW?

In a completely empty space, 12-16 masked audience members/participants use a stack of notecards to create a private performance. Participants begin seated in chairs, which face a low-raised platform (36"x36"x1 ½"). Audience members take turns reading the cards aloud while individually standing on the raised platform. The cards then instruct everyone to create various physical configurations in the room. Some of the instructions require the chairs to move, some happen without any chairs being used. The final ten minutes of the performance occur outside the building (outdoors), where, after making a circle, audience members use the cards to say goodbye to one another.

IMAGES/VIDEO

[This folder](#) contains images that are for production purposes only, not promotion. (Marketing images included later in the guide.)

The video link below is for production purposes and not for distribution.

<https://vimeo.com/656415036>

password: boston

VENUE:

The production requires a completely empty space, free of softgoods, storage, window plugs, etc. If the seating is removable, we may opt to retract or remove seats and/or risers, based on the design of the room. The production requires at least 25' x 35' (7.6 meters x 10.7 meters) of playing space. The venue must be soundproof with no foot traffic or ambient noise. The floor/stage should be free of all spike marks. The path from the lobby or place of check-in to the venue should be clear and simple. If running simultaneous performances, the venues should be separate and sound-proof from one another. Please send photos and ground plan for approval.

AUDIENCE CAPACITY:

Maximum: 16

Minimum: 8

Ideal: 12 to 16

STAFFING

For the performance run, you will need 2-3 staff members to setup the space, manage audience arrivals, and do the reset/changeover. Suggested staffing roles are spelled out in this document. There should be no staff present inside the theater once the performance begins. If the venue requires someone to be present, they must be completely hidden and unheard throughout the experience. If running multiple venues simultaneously, scale staffing accordingly.

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TIMING:

Run time - 60 minutes

Changeover - 15 minutes

Consecutive performances can be safely scheduled 90 minutes apart.

LIGHTING:

There is one lighting look and no internal cues. The space should feel open, inviting, and warm; not precious or holy. There should be no dark spots or shadows. No color/gels. A full stage wash covering the entire deck. In recent theatrical spaces we've utilized work lights complimented by theatrical instruments to add face and body definition. Architectural elements of the room should be highlighted in a simple way. In one venue we used event uplights for this. Again lighting should be warm, so extra care will need to be taken if using LED's to keep things from feeling cold. We will work closely with each venue to determine an appropriate show look.

SOUND / VIDEO:

There are no sound or video needs for the performance. If you would like to monitor performances as they are running, we encourage you to use a live video feed/stream.

PHYSICAL PRODUCTION ELEMENTS:

PROVIDED BY VENUE:

- **16 chairs** – no wheels, no arms, non-folding, non-metal. Light enough to be easily moved, sturdy enough for a large body. Felt may be used on the legs of the chairs to make them easy for audience members to slide.
- **Two coat racks with 20 wooden hangers** – 10 hangers on each rack. Please use sandbags or other weights to keep the coat racks in place.
- **One 6' folding table** – wood, if available.
- **One 3' x 3' x 1½" wood dais** – (to be built; specs below)
- **One 10" x 10" x 1½" mini-wood dais** – (to be built; specs below)
Please send photos of all of the above for approval.
- **Rubber bands**

IN THE US ONLY: PROVIDED BY 600 HIGHWAYMEN:

- **Welcome Cards** – 1 card preset face-up on each chair before the top of show.
- **Show Deck** – approx. 150 cards, set in order (numbers on bottom right of card)
- **Ending Deck** – approx. 20 cards, set in order (letters on bottom right of card)
- **All cards will arrive to you 1-2 weeks before your run.**

DAIS SPECS

The performance requires two custom-built wood pieces. These pieces can be executed easily and at very little expense. **See appendix for photographs.**

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Main Dais

- 36" x 36" x $\frac{3}{4}$ " pine plywood top, with $\frac{3}{4}$ " pine plywood base (strips)
- Use nails and glue to adhere top and base
- Black gaff Tape "X", as shown. This indicates where audience members stand.
- Two pieces of $\frac{1}{8}$ " wood glued together/affixed for card base (approx 5 $\frac{1}{4}$ " x 2 $\frac{1}{2}$ ")
- Adhere the dais to the stage deck using double-sided gaff tape on the corners

Mini Dais

- 10" x 10" x $\frac{3}{4}$ " pine plywood top with 10" x 10" x $\frac{3}{4}$ " pine plywood base
- Use nails and glue to adhere top and base
- Two pieces of $\frac{1}{8}$ " wood glued together for card base (approx 3" x 2 $\frac{1}{2}$ ")
- Mini Dais will be placed on a stool or table directly outside the door into venue, after show has begun
- Adhere the dais to the stool or table using double-sided gaff tape

WHAT TO SPIKE

It is very important that the seats are in the correct position at the top of the show. After looking at photographs and ground plan, we will determine exact placement of all physical elements.

- **Spike the front row of chairs.** The chair fronts should be 6' from the front of the dais.
- **Spike the back row chairs (row 4).** Depending on chair size, the back of the 4th row will be 17' to 18' from the front of the dais.

RUNNING THE SHOW

You will need 2-3 staff members to run the performance. This includes presetting the space, managing audience check-in, ushering audience members, and changeover into the next show. If you are running multiple venues simultaneously, staffing will need to increase.

PRE-SHOW SETUP

- The front row of chairs are set on their spike marks, 6' from front of main dais.
- Set the chairs. 16 chairs (4 rows of 4 chairs). The chairs should have 16" space between each chair.
- Set 1 Welcome Card on each chair, set with text face up, facing back of chair (see photo below).
- Set the Show Deck bound by a rubber band on the front of the main dais, on the raised piece of wood ("card base"). Make sure that deck is perfectly ordered. Numbers are on the bottom right of each card. The text on the cards should be face-up and facing the black gaff "X" on the main dais (see photo below).



chairs set 6' from front of dais



welcome card placed on each chair,
text facing back of chair

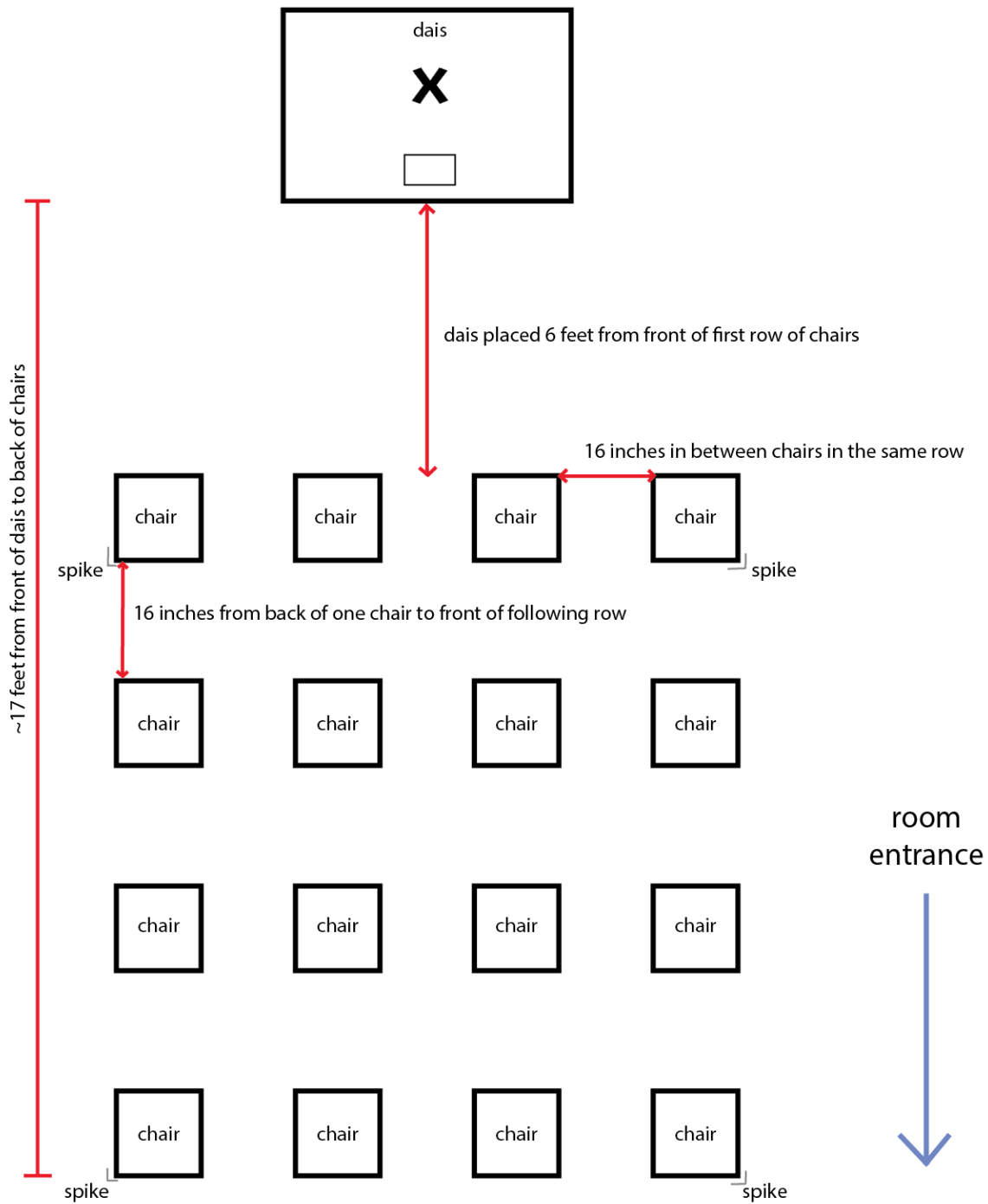


main deck set on main dais, text facing
X, deck of cards double checked.
**Note this does not show a rubber band
on the deck. Please be sure to keep
them bound when setting the deck at
top of show.

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RUNNING THE SHOW

@ 15 MINUTES PRIOR TO GO, OPEN THE HOUSE:

Usher should:

- Have the venue door open with a doorstop or weight.
- Welcome audience members into the performance space.
- Instruct audience members to use the coat racks and table for their belongings.
- Once they've placed their coats and belongings, direct each audience member to a specific row of chairs to sit (ex: "please sit in the second row"). Start seating from the front so that any empty chairs are struck from the back.
- Remind audience members no food or drink and to keep masks on at all times during the performance. The performance is written for masked audience members.
- Note: there is no need to instruct audience members to silence their cell phone. This happens in the first few moments of the performance (on the show cards)

@ 2 MINUTES (OR TBD) PAST PERFORMANCE START TIME:

Usher should:

- Strike any chairs from the back that are not filled. Striking those chairs can be business as usual; it doesn't need to happen delicately or rushed. They should be moved away from the playing space.
- Close the door with the knowledge that this is a cue moment that the audience is waiting for. The usher leaving the space should be purposeful in this closing to ensure that it is perceived by the audience.
- There is absolutely no late seating.

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RUNNING THE SHOW

DURING PERFORMANCE:

- check and set the Ending Deck
- @ 30 mins after start-of-show, place the Ending Dais and Deck on a stool approximately 5' outside the door to the venue, so an audience members can easily come and retrieve it (**see images below**)
- Reset the previous show's deck so that it can be used again.
- Double check the next show's deck to be sure cards are in exact order.

Photos of Two different Mini/Ending Dais set ups outside the venue with Ending Deck:



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RUNNING THE SHOW

CHANGEOVER:

- Pick up the cards strewn about the floor inside the performance space and at the departure location. Put them in a box so they can be sorted / reset to be used for another performance. Be careful with the cards. Pick them up without damaging the edges.
- Spot check floor for dirt and debris. Audience members lay down during the show, so a sweep may be necessary.
- Set the 16 chairs and welcome cards. Make sure the front and back row are on their spike marks and that all chairs are evenly placed.
- Place a prepped, double-checked Show Deck on the main dais.
- [Here](#) is a high-speed 2 minute video that shows the changeover process
- Please send a rehearsal report to Sami (sami@600highwaymen.org). A template for your use can be found here: [REHEARSAL REPORT TEMPLATE](#)

ADDITIONAL INFO ON THE CARDS

GENERAL

- All cards can be reused during the run.
- We will ship extra decks to be pulled from when/if a card is damaged over the course of the run.
- If located outside of the United States, we will discuss printing specifications as it may be better to print locally rather than ship.
- Please keep the shipping box so that you can send cards back to us after the run.

HOW TO SET THE MAIN DECK

- Set the deck in numerical order using the number at the bottom of each card.
- Replace any damaged, dirty cards from the backup decks we will send you.
- Bind the deck with a rubber band after ensuring that it is in the proper order.

HOW TO SET THE ENDING DECK

- The Ending Deck is labeled with letters (not numbers) in the bottom right hand corner. Double check to make sure that all ending cards are present and set in alphabetical order. Card A should be face up on top of the Ending Dais.
- Set the deck on the Ending Dais, just outside of the entrance to the theater. This should be set after the performance begins, not before.
- Approximately 45 minutes into the performance, one person will leave the theater collect this Ending Deck, and bring it back into the theater. A few minutes after that, the entire audience will leave together. The final 10-15 minutes of the performance will take place outside the venue.

COLLECTING THE ENDING CARDS

- One staff member should be monitoring the ending from far away (they should not be noticed or visible to any of the audience members).
- The last audience member will leave the ending cards on the ground and then depart. The staff member can collect these cards after this has happened, but they should wait until the audience has fully departed before doing so.

TICKETING / WEBSITE

please send all promotional materials including website pages, social posts, etc. to Line Producer, Sami Pyne at sami@600highwaymen.org for approval before publishing. Plan to send these materials at least 48 hours before deadlines to ensure that proper approvals can be issued

SHOW DESCRIPTION AND CREDITING

A THOUSAND WAYS (Part Three): An Assembly
by 600 HIGHWAYMEN

Obie Award-winning [600 HIGHWAYMEN](#) present A Thousand Ways (Part Three): An Assembly, a timely and intimate return to togetherness. *A Thousand Ways: An Assembly* brings together an audience of twelve strangers to construct a unique and intimate theatrical event. Using a shared script, an evocative story of perseverance comes into focus, tracing how we consider one another individually and collectively after so much time apart.

A Thousand Ways: An Assembly is the final experience of the Obie Award-winning 600 Highwaymen's triptych of encounters between strangers. Each installment of the series plumbs the essence of performance, bringing people together in the creation of a moving live experience. The work explores the line between strangeness and kinship, distance and proximity, and how the most intimate assembly can become profoundly radical.

[The New York Times](#) called A Thousand Ways, "Splendid. Funny and sweet and unexpectedly moving" (Part One: A Phone Call) and "a work of inquisitive humanity and profound gentleness, which over the course of an hour buffs away the armor that lets us proceed through our days brusque, numb, and antagonistic." (Part Two: An Encounter)

About 600 HIGHWAYMEN

600 Highwaymen (Abigail Browde and Michael Silverstone), "standard bearers of contemporary theater-making" (Le Monde), who have "quietly been shaking up American theatre since 2009" (The Guardian), have been making live art that, through a variety of radical approaches, illuminates the inherent poignancy of people coming together. Their productions exist at the intersection of theater, dance, contemporary performance, and civic encounter. Their work has been seen at Centre Pompidou (Paris), The Public Theater, La Jolla Playhouse, Walker Art Center, Chicago's Museum of Contemporary Art, Philadelphia's Kimmel Center, Dublin Theatre Festival, Onassis Cultural Centre (Greece), Bristol Old Vic (UK), Salzburg Festival and Theaterspektakel (Switzerland). They are recipients of Switzerland's ZKB Patronize Prize, and their work has been nominated for two Bessie Awards, a Drama League Award, and

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Austria's Nestroy Prize. In 2016, Abigail and Michael were named artist fellows by the New York Foundation for the Arts and are currently Associate Artists of IN SITU, the European platform for artistic creation in public space.

A Thousand Ways

by 600 HIGHWAYMEN

Written & created by Abigail Browde & Michael Silverstone

Executive Producer: Thomas O. Kriegsmann / Arktype

Dramaturg & Project Design: Andrew Kircher

Line Producer: Sami Pyne

This production was commissioned by The Arts Center at NYU Abu Dhabi, Stanford Live at Stanford University, The Public Theater, and Festival Theaterformen. Part Three: An Assembly was developed through a residency partnership with the University of Colorado, Colorado Springs. Original support for the production was provided by The Pew Center for Arts & Heritage, Philadelphia.

ACCESSIBILITY

This experience is enacted by you and the other audience members. The instructions for the performance are written on a stack of 4"x5" notecards, and audience members read what is written on them. The cards are written in English, and in a 15-point typeface in black and blue ink on a white background.

You do not need to have attended Parts One and Two to attend Part Three.

Run time is 60 minutes.

Age Restriction is 16 years and older.

Limit of 2 tickets / order.

No late seating.

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ADDITIONAL PROMO / MARKETING LANGUAGE

Below is additional language, presented in an assorted fashion. Feel free to use any of the additional language below. Send all promotional materials including website pages, social posts, etc. to Line Producer, Sami Pyne at sami@600highwaymen.org for approval before publishing.

- From one of the world's most acclaimed theater companies, a performance in three parts about communion, distance, and reconnection.
- Obie Award-winning theatermakers, 600 HIGHWAYMEN, known for exhilarating performances that challenge the very definition of theater, have created a quietly radical response to this new world with **A Thousand Ways**. Taking place over several months, each distinct installment presents a new chance at making contact with a stranger. It is a chance at being heard, a brave moment to show up. This is an invitation. Will you attend?
- The third and final installment of the triptych is a revival of collective assembly. A performance enacted entirely by the attending audience, this is an invitation to feel what it's like to experience common space again, and how to come together in a new way.
- A public convening made up of you and every stranger from this project's journey. All of us who have previously met across distance come together for a final collective experience.

- **TAGLINE OPTIONS**

»Analog tools for coexistence
»A project for strangers
»A map for finding one another through distance
»We are closer than we think
»We might be closer than we think

- **FULL TRIPTYCH SHORT BLURBS:**

A triptych of encounters between strangers. Guided by a score of instructions, questions, prompts, and physical directives, people who have never met build a series of performances for one another. A Thousand Ways explores the line between strangeness and kinship, distance and proximity, and how the most intimate assembly can become profoundly radical.

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MARKETING RESOURCES

PHOTOS/ILLUSTRATIONS

Primary promotional photos credit: Maria Baranova (@photo_by_baranova)

These are our primary promotional images for the full triptych.

Primary Part Three specific photos, full credit: Photos by West Smith at On the Boards, Seattle / @1800westsmith

Supplemental Part Three photos, full credit: "A Thousand Ways: An Assembly," the Institute of Contemporary Art/Boston. Photo by Liza Voll Photography.

Supplemental illustrations credit: Cass Sachs-Michaels (@ok.cass)

These illustrations were created specifically for Part Three: An Assembly, and are ideal for social media.

LINKS

web: 600highwaymen.org

project: 600highwaymen.org/a-thousand-ways

facebook: facebook.com/600highwaymen

twitter: @600HWM

A Thousand Ways instagram: @athousand.ways

Artist instagram: @600highwaymen

hashtags: #athousandways #600hwm #600highwaymen #findyourways

Photographer credit: @photo_by_baranova (Maria Baranova)

Illustration credit: @ok.cass (Cass Sachs-Michaels)

GENERAL PRESS QUOTES

"Just when you thought you might be getting a little cynical about the theater...think about 600 HIGHWAYMEN." – The New Yorker

"The standard-bearers of contemporary theater-making" – Le Monde

"Simple but sublime...the show alerts us to the awesome strangeness, and the utter ordinariness, too, of being alive in the here and now." – The New York Times

"This is theater for lean times ... experimental performance built to preserve and nurture a humane seed of communal cohesion for such time in the not-so-distant future when it will be most needed" - MCA Magazine

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PRESS QUOTES for A THOUSAND WAYS

"An almost surreal blending of performance and reality ... "An Assembly" gives unparalleled space to consider other human beings in a typically unyieldingly fast-paced world." - [Seattle Times](#) on Part Three

"A work of inquisitive humanity and profound gentleness" - [New York Times](#) on Part Two (NYT Critic's Pick)

"An Encounter" left me in an altered state, keenly aware of these many people around me whom I did not know, and who seemed so alive with possibility, complexity, depth." - [New York Times](#) on Part Two (NYT Critic's Pick)

"This piece uses tools of theater — text, storytelling, the agreement to gather at an appointed time to have a collective experience — to achieve goals of theater, foremost the stoking of empathy and compassion. How extraordinarily "An Encounter" does this struck me only afterward." - [New York Times](#) on Part Two (NYT Critic's Pick)

"A Thousand Ways" quenches a pandemic-specific thirst: fresh intimacy with unfamiliar faces and voices. It demonstrates that, if we can sharpen our attention, there's no such thing as small talk." - [Seattle Times](#) on Part Two

"[A Thousand Ways] ... takes a simple premise and turns it into magic." - [New Yorker](#) on Part One

"Represents truly adventurous, assumption-busting thinking about what theater is and what it can be." - [SF Chronicle](#) on Part One

"Achieves more goals of theater — telling stories, triggering imagination, nurturing empathy, fostering connection — than nearly any other show I have experienced since pre-pandemic days." - *The New York Times* ([full feature article here](#))

"This exchange didn't feel intrusive. Yes, we were responding to anonymous prompts, but we were looking, respectfully and diffidently, at a fellow human being...And isn't that, I reflected while driving home, the ultimate purpose of theater?"
- [LA Times](#) on Part Two

"A Thousand Ways" suggests that might not be a bad way to get to know people in this divisive and isolated time. What if we were able to get to know people before we discover things about them that might seem to disqualify them from our friendship? ... Maybe it's not about getting to know who they are. Maybe it's about getting to know who we are when we meet them."
- [Star Tribune](#) on Part Two

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“**** An expressive gesture of hope” - *The Irish Times*

“**** A genuinely moving experience.” - *The Stage*

“An encounter and an exchange after months of nothing. We’re asked to be there, and we show up, and we stay. Think of it as practice for when we return to the world, shaggy and blinking.” – *Minnpost.com*

“This is necessary practice in intimacy, in a world where intimacy itself seems to harder and harder to find.” – *Indyweek*

[On A THOUSAND WAYS \(An Encounter\)](#) - essay by curator Simon Dove

APPENDIX - A

DAIS IMAGES

MAIN DAIS

Top of dais (with X in gaff tape and the small “card base”, affixed to the top):



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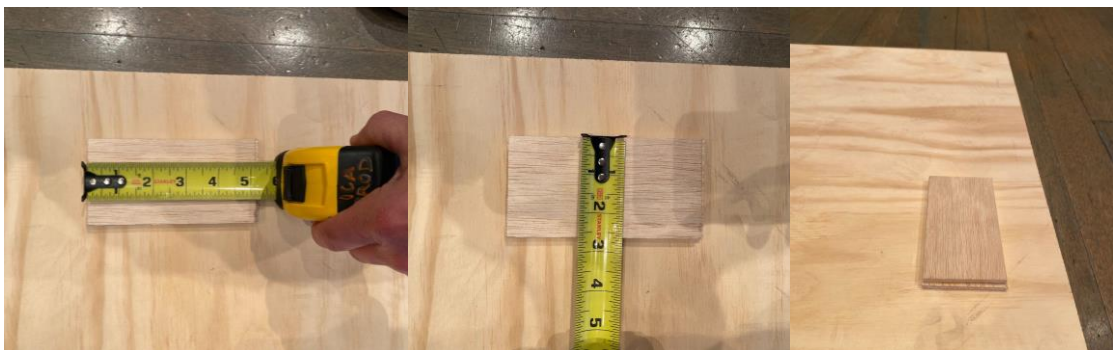
Underside of Main Dais, showing the $\frac{3}{4}$ " pine strips along the perimeter (underside only):



Main Dais side view (upside down) - the $\frac{3}{4}$ " pine strips on the underside (total height 1 $\frac{1}{2}$ "):



Detail of the "card base" on the Main Dais:



MINI DAIS IMAGES:

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Mini Dais - top view with attached card base:
(dimensions of Mini Dais: 10" x 10" x 1 ½")



Mini Dais set in place for end of show

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APPENDIX - B

EMAIL MESSAGE #1 | Close to time of purchase

Hello (X)

Thank you for purchasing a ticket for ***A THOUSAND WAYS (Part Three): An Assembly***, created by Obie Award-winning theater company 600 HIGHWAYMEN, on **EVENT DATE at EVENT TIME**.

Please arrive 5–10 minutes prior to the performance; due to the intimate, unique nature of the experience, we cannot accommodate late arrivals. You'll check in at **LOCATION**

All patrons must wear a mask during their entire visit at the **(Venue/Presenter)**. If you don't bring one, one will be provided when you arrive. All **(Venue/Presenter)** staff members will also be wearing masks. (ADD IN ANY ADDITIONAL LANGUAGE ABOUT VACCINATION REQUIREMENTS.)

Until then!

(Venue/Presenter) & 600 Highwaymen

Accessibility (or this can be listed on the website)

This experience is enacted by you and the other attending audience members. The instructions for the performance are written on a stack of 4"x5" notecards, and audience members read what is written on them. The cards are written in English in a 15-point typeface in black and blue on a light gray background.

You do not need to have attended Parts 1 and 2 to attend Part 3.

Run time is 60 minutes.

Please call us at **XX** or email **XX** if you have any questions or would like more information.

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EMAIL MESSAGE #2 | One week before performance

Hello (X)

We are looking forward to having you for **A THOUSAND WAYS (Part Three): An Assembly**.

A reminder that you have a ticket for the performance on (insert date and time) at (space name) at (venue).

For your safety and the safety of the other patrons and staff, **please wear a mask to the performance**. If you do not wear one, we will provide one for you.

The performance will start promptly at (insert time).

Due to the intimate, unique nature of the experience, we cannot accommodate late arrivals.

Until then!

(Venue/Presenter) & 600 HIGHWAYMEN

For any questions, please contact us at (insert presenter contact info)

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