

EMPAC SERIES

Quote Unquote: Experiments in Time-Based Text

Taking an existing text as a starting point, artists explode the concept of script and bring to life works that imbue music, film, theater, dance, interactive sculpture, and talks with the essence of the text. With such varied sources as diaries of polar exploration, science fiction, ancient Roman play fragments, and an essay on shadows, this series focuses on the process of creating performance and art, sparked by a passage of words.

Arrive early before each performance to explore texts, videos, and other materials related to *Quote Unquote* productions in the "Context Space" off of the Main Lobby.

UPCOMING QUOTE UNQUOTE PRODUCTIONS:



Courtesy of the Artist

Dionysia Poor Dog Group

Friday + Saturday, November 11 + 12, 2011, 8^{pm} | Theater

Half-man and half-horse, the wild and badly behaved satyrs were legendary companions of Dionysus, the Greek god of wine and theater. Poor Dog Group brings together ancient satyr drama, imagery, and lore to reinvent the term "satyr play."



Photo by John Landone

Japanther

Friday, December 2, 2011, 8^{pm} | Studio 1 –vGoodman

An analog story of grand scale utilizing performance, live music, and animation, inspired by Walt Whitman's *The Mystic Trumpeter*.

QUOTE UNQUOTE



Photo by Sarah Walker

Friday + Saturday
September 23 + 24
8^{pm}

69°S.
Phantom Limb

CURTIS R. PRIEM EXPERIMENTAL MEDIA AND PERFORMING ARTS CENTER
EMPAC

QUOTE UNQUOTE: Experiments in Time-Based Text

69°S.

"I have no doubt that divine providence guided us... it seemed to me often that we were not alone."
—Sir Ernest Henry Shackleton

Inspired by Sir Ernest Shackleton's harrowing expedition to Antarctica in 1914, Phantom Limb unites puppetry, dance, film, history, and photography with contemporary music to create a stunning vision of the great arctic continent—past, present, and future. Dim light plays across a lunar terrain dotted with icebergs. Shackleton's crew, played by half-life-size puppets, struggles to survive in this vast landscape, putting into stark relief the power of endurance and camaraderie and the price of knowledge. With sound that combines the junkyard dog aesthetic of the band Skeleton Key playing live, a score recorded by the Kronos Quartet, and glacial field recordings, 69°S. mines the inherently bittersweet and complex nature of the Shackleton experience and what the future may hold for this fragile environment.

Following a two-week production residency at EMPAC with the entire cast and crew, these performances are the final workshop showings before the piece officially premieres at The Hopkins Center, Dartmouth College.

Curated by H el ene Lesterlin

CREDITS

Created by Phantom Limb
Directed by Sophie Hunter
Choreography by Andrea Miller
Conceived in collaboration with David Harrington/Kronos Quartet
Developed with Tony Taccone
Composed by Erik Sanko
Set design by Jessica Grindstaff
Puppet design by Erik Sanko
Video design by Shaun Irons & Lauren Petty
Costumes by threeASFOUR
Lighting design by Andrew Hill
Original lighting concept by Andr e Pronk
Assistant to the choreographer Francesca Romo
Choreography consultant Christopher Williams
Recorded performance by Kronos Quartet
String arranger Jacob Garchick
Live performance and additional music by Skeleton Key
Sound design and music treatment by Martin J.A. Lambeek
Kronos engineered and recorded by John Kilgore
Skeleton Key recorded by Andy Green and Bryce Gogin

Contributing sound designers Zachary Layton and Andy Green
Production management by Dave Shelley
Technical direction and lighting supervision by John Finen
Associate production management by Randi Rivera
Collaborating architect Gia Wolff
Expedition photography and cinematography by Tommy Bertelsen
Boatswain Gregory Kozatek
Phantom Limb production assistant Mat Adey
Puppetry consultant Liam Hurley
Dramaturgical development by Christie Evangelisto

Sequence edit and live sound Todd Vos

Produced by Arktype / Thomas O. Kriegsmann in association with Beth Morrison Projects

PERFORMERS

Kira Blazek
Sabrina D'Angelo
Takemi Kitamura
Rowan Magee
Aaron Mattocks
Carlton Ward

69°S. is a co-production of Grand Theatre Groningen/Noorderzon Performing Arts Festival and Noord Nederlands Toneem (NNT) and co-commissioned by Hopkins Center, Dartmouth College; Arts Centre of Melbourne, Australia and Victoria College of the Arts; ArtsEmerson: The World on Stage, Boston, MA; and EMPAC / Experimental Media and Performing Arts Center, Rensselaer Polytechnic Institute, Troy, NY.

Additional residency development provided by Mass MoCA and Brooklyn Academy of Music.

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Selection of photo and images by Frank Hurley, 1914–16. Courtesy of Royal Geographic Society.

Shortwave radio sampling courtesy of "The Conet Project" (1998, Irdial-Discs).



SPECIAL THANKS

We are forever indebted to the many contributors and friends who have made this production possible. Support for this journey has come from many paths and we give heartfelt thanks to H el ene Lesterlin, Laura Perfetti and the entire team at EMPAC, Margaret Lawrence, Chris Caiazza, Vanessa Pigrum, Joe Melillo, Philip Yenawine, Cheryl Henson, Mark Yeoman, Christine Sciulli, Raz Mesinai, Andrew Murdock, Steven D'Arbenzio, Soyun Wong, Jackie Lavin, Anetta Urmey, Alison Bosch, Rebecca Yurek, Selin Maner, Fatima Durkee, Celeste Carballo, Casandra Jenkins, Dale Fitzgerald, Gilly McInnes, Margriet van der Wal and the team at The Grand Theatre Groningen, Jan Fedinger, Peter Wilson and the students of V.C.A. Melbourne, Peter West, Cara Sucher, Eric Pohlman, Sue Killam, Salvor Projects, Andrea Lauer, Dana and Mel Toomey, Shanta Thake, Gigi Kriegsmann, Alexandra Rosenberg, Hannah J Barth, Mike and Antonia Kontos, Stephanie Draves, Neil Lewis, Honey Goodenough, Tribeca Hardware, Scott Shackleton, Elise Knudson, Aaron Mattocks, Eikazu Nakamura, Brandin Steffensen, Adam Weinert, Kirsten Parker, Ariel Craft, Marcie Grambeau, Jenni Bowman, Scott Stevensen, Hailey Desjardins, Miguel Frascioni, Hahn Rowe, Brian Rady, Cerise Lim Jacobs, Tim and Carol Cole, Jane Gullong, Gregg Gordon, Gia Forakis for directorial collaboration and script development, and Ralph Dandrea.

PROGRAM NOTE

69 S. is the latitude at which Ernest Shackleton's ship, Endurance, sank during his Antarctic expedition in 1914. In many respects this would have been considered a failed endeavor, but historically this journey resonates as a triumph of spirit, camaraderie, and leadership.

In stark contrast to his contemporaries and competitors, he made a crucial choice at the moment of crisis (69 S.) to abort his expedition to be the first to cross the continent and chose instead to save the lives of his men.

It is this detail that drew us to the story.

Not only have we been inspired by this heroic tale over the past four years, but it has also introduced us to the continent of Antarctica in all of its power and fragility. We started to wonder what is an equivalent to 69 S. now. Is it climate change, is it poverty, is it conflict? We are interested in how we as a community or as individuals decide to deal with crisis when confronted by it. Do we continue on our path toward our planned destination or do we take a new accounting of the circumstance that we have found ourselves in and reassess how to proceed for the collective good?

Where will we be 600,000 years from now, what will remain, what will be lost, what will be left to discover?

epa.gov/climatechange/

–Phantom Limb

CREATIVE PROCESS

EMPAC's *Quote Unquote* series focuses on artists who create performance and art, sparked by a passage of words. This existing text can be part of a larger research process, as it was here, with Phantom Limb's creation of 69 S.

In its extensive Stephansson Collection, Dartmouth College's Rauner Special Collection Library holds Thomas Orde-Lees' diary from the Endurance expedition. Jessica Grindstaff and Erik Sanko visited Rauner during a 2009 residency and explored the Stephansson Collection, taking notes and images from the diary.

Visit the Context Space just off the lobby to check out excerpts from the diary published in *Elephant Island and Beyond: The Life and Diaries of Thomas Orde-Lees* by John Thomson. Additional texts, videos, and other materials related to 69 S. and other *Quote Unquote* productions also can be found in the "Context Space" off of the Main Lobby.

For an in-depth look at the creative process behind 69 S.:
<http://www.dartmouth.edu/~phantomlimb/>
(Created by The Hopkins Center, Dartmouth College)

ENDURANCE EXPEDITION TIMELINE

1914

AUGUST 1

The *Endurance* sets sail from London, England

OCTOBER 26

With the final crew in place, the *Endurance* leaves Buenos Aires, Argentina for South Georgia

DECEMBER 5

The *Endurance* departs Grytviken whaling station, South Georgia (the last time the crew would touch land for 497 days)

DECEMBER 7

The *Endurance* enters the Antarctic pack ice

DECEMBER 30

The *Endurance* crosses the Antarctic Circle

1915

JANUARY 10

First sighting of the Antarctic continent (Coats Land)

JANUARY 18

The *Endurance* becomes trapped in the pack ice

FEBRUARY 24

Shackleton orders a halt to ship routine

MAY 1

The sun vanishes for the season, not to reappear for four months

OCTOBER 24

At 5pm Shackleton gives the order to abandon the *Endurance*

NOVEMBER 21

The *Endurance* sinks at 69°S.

1916

MARCH 30

On Shackleton's orders, the crew shoots the remaining dogs (of which there were originally 69) and eats the younger ones

APRIL 7

Elephant Island appears on the horizon

APRIL 9

The crew launches three lifeboats – the *James Caird*, the *Dudley Docker*, and the *Stancomb Wills* for Elephant Island

APRIL 16

After seven grueling days at sea, the lifeboats land safely on Elephant Island

APRIL 24

Shackleton and five crewmembers depart for South Georgia in the *James Caird*

MAY 10

The *James Caird* miraculously arrives on the uninhabited south coast of South Georgia after 17 days in stormy seas

MAY 20

Shackleton, Worsley, and Crean reach Stromness whaling station after a non-stop 36-hour trek over glacier-clad mountains thousands of feet high

AUGUST 25

After three failed attempts, Shackleton, Worsley, and Crean finally get through the pack ice with the *Yelcho*, a small steamer on loan from the Chilean authorities, on a course set for Elephant Island

AUGUST 30

Shackleton arrives on the *Yelcho* and all 22 men are rescued, 22 months after setting out from South Georgia

CREATIVE & PRODUCTION TEAM BIOS

New York City-based **Phantom Limb Company** is critically acclaimed for its innovation and invention using traditional theatrical forms such as marionette puppetry. Co-founded in 2007 by installation artist, painter, and set designer Jessica Grindstaff and composer and puppet maker Erik Sanko, Phantom Limb has been lauded for its unconventional approach to this venerable format. Phantom Limb includes a large rotating cast of friends, collaborators, artists, and puppeteers. In their short career, Phantom Limb has produced *The Fortune Teller*, *Dear Mme.*, *The Devil You Know* with Ping Chong, Lemony Snicket's *The Composer Is Dead* with Berkeley Repertory Theatre, and *69°S*. with the Kronos Quartet. Future productions include *Tesla*, an opera directed by Jim Jarmusch with composer Phil Kline, an installation-based *Peer Gynt* in the forests of Norway, a kite opera, and *For Whom the Bell Tolls*, a citywide church bell string quartet installation. www.phantomlimbcompany.com.

Erik Sanko (co-creator, composer, and puppet design) is best known as a fixture of the New York City downtown music scene, having recorded and toured with John Cale, Yoko Ono, Gavin Friday, Jim Carroll, and James Chance and the Contortions, among others, as well as being a 16-year veteran of the Lounge Lizards and his own band, Skeleton Key. In 2006, his first complete puppet play, *The Fortune Teller*, debuted at the HERE Arts Center in New York City. The Kronos Quartet commissioned Sanko to create *Dear Mme.*, an original music composition and marionette play for the 25th anniversary of the Next Wave Festival at the Brooklyn Academy of Music. He composed and performed music for Ulrike Quade's *The Wall*, and in 2007 formed Phantom Limb with Jessica Grindstaff, under which all of their subsequent projects have been created. With Phantom Limb, Sanko scored and designed marionettes for Ping Chong's *The Devil You Know* and designed marionettes for the Lemony Snicket production, *The Composer Is Dead* at the Berkeley Repertory Theatre in December 2010. For 2013-2014, he will be collaborating with Phil Kline and Jim Jarmusch on an opera about Nikola Tesla. Grindstaff and Sanko are presently working on an adaptation of *Peer Gynt* and developing a citywide sound installation for string quartet and church bells and a marionette play with kites. Sanko has received grants from the Jim Henson Foundation, the Jerome Foundation, the Lower Manhattan Cultural Council, the National Science Foundation and the New York State Composer's Grant, as well as the MAP Fund. He holds a BFA from Cooper Union and has been a closet puppet maker since childhood.

Jessica Grindstaff (co-creator and set design) is a New York City-based artist who, since the 1990s, has been known as a creator of haunting, meticulously constructed music box dioramas and paintings in wax and chalkboard, as well as a jewelry line/ongoing performance piece of prize ribbons and medals. In 2006, Grindstaff began to explore a range of additional media, completing the case artwork for the National Book Award nominee, *Only Revolutions*, by Mark Z. Danielewski; serving as art director for *The Fortune Teller*; working as a contributing artist to Ulrike Quade's *The Wall* at MASS MoCA and in the Netherlands; and designing sets for three additional productions; the Kronos Quartet collaboration, *Dear Mme.*, the Danish premiere of Andrew Bovell's play, *Speaking in Tongues*, and Ping Chong's *The Devil You Know*. In 2008, she created a post-Chernobyl stage concept and design for *Flesh and Blood & Fish and Fowl*, with Geoff Sobelle (rainpan and Pig Iron) and Charlotte Ford. In 2010, she production designed Lemony Snicket's *The Composer Is Dead* at Berkeley Repertory Theatre and began a collaboration on an opera about Serbian scientist Nikola Tesla, composed by Phil Kline and directed by film maker Jim Jarmusch. *69°S*. has brought her to a teaching residency in Melbourne, Australia, a research residency with original expedition journals

at Dartmouth College, multiple residencies at Brooklyn Academy of Music, to Antarctica and to the Netherlands for the final montage. Grindstaff is co-founder and art director of Phantom Limb. She is a recipient of the National Science Foundation Antarctic Artist and Writers grant and a 2010 MAP Fund recipient. www.jessicagrindstaff.com.

Sophie Hunter (director) is a British director currently working in New York. She studied at Oxford University and Jacques Lecoq, Paris, and has devised and directed theater, opera, and performance pieces in Europe, the Middle East, and the US. She was selected to be the 2011 British artist-in-residence at Location One in Soho. Most recently, she adapted and directed a new version of Henrik Ibsen's *Ghosts* and created an installation/performance of Benjamin Britten's *The Rape of Lucretia*. Other credits include: *Enron* (associate director – Royal Court, West End, Broadway) and *The Terrific Electric* (Barbican), for which she was awarded the Oxford Samuel Beckett Theatre Trust Award for new voices in experimental theater. With her company she has devised and performed in international touring productions of *Silverland* (Arcola, Brits Off Broadway, NYC), *Hamlet* (Al Bustan Festival, Beirut), *Volpone* (Avignon Festival), and *Ubu Roi* (BAC). Forthcoming projects are a full-scale production of Benjamin Britten's *The Rape of Lucretia* (New York), *The Magic Flute* (East Africa tour), a multimedia performance based on the poetry of Sappho in collaboration with writer Maureen Duffy, and *Peer Gynt* with Phantom Limb (Norway). Sophie is also a member of performance collective The Militia Canteen.

Andrea Miller (choreography) began her training in Utah, followed by the Humphrey-Weidman technique in Connecticut, and received her BFA in dance from The Juilliard School in 2004. Upon graduating, Miller joined Ohad Naharin's Ensemble Batsheva in Israel. Miller has performed as a guest dancer with Cedar Lake, Limon Dance Company, and the Buglisi Dance Theatre. In 2006, Miller established Gallim Dance, a NYC-based contemporary dance company that supports the creation and performance of her choreography. She was awarded a 2009 Princess Grace Award and was selected as one of *Dance Magazine's* 2009 "25 to Watch." Her work has been presented throughout the US, Canada, and Europe. In addition, she is the associate choreographer with Noord Nederlandse Dans. Miller is the recipient of a 2010 Princess Grace Foundation–USA Works in Progress Residency. Recent commissions include Dance Theater Workshop (January 2011), Ballet Bern, Ballet Hispanico, and The Juilliard School, among others. She has taught movement and created works for dancers and actors at The Juilliard School, SUNY Purchase, The Ailey School, Sarah Lawrence, Wesleyan, SUNY Brockport, and Stella Adler.

Tony Taccone (directorial development) is artistic director of Berkeley Repertory Theatre, where he has staged more than 35 shows—including world premieres by Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, H. Quincy Long, Itamar Moses, and Lemony Snicket. Taccone took two shows from Berkeley Rep to Broadway: Sarah Jones' *Bridge & Tunnel*, which won a Tony Award for its star, and Carrie Fisher's *Wishful Drinking*, which set box office records in Berkeley before enjoying a six-city national tour. He commissioned Tony Kushner's legendary *Angels in America*, co-directed its world premiere at the Mark Taper Forum, and has collaborated with Kushner on seven projects, including *Brundibár* and *Tiny Kushner*. Two of Taccone's recent shows transferred to London: *Continental Divide* played the Barbican in 2004, and *Tiny Kushner* played the Tricycle Theatre last fall. His many regional credits include Actors Theatre of Louisville, Arena Stage, the Eureka Theatre, the Guthrie Theater, the Huntington Theatre Company, Oregon Shakespeare Festival, the Public Theater, Seattle Repertory Theatre, and Yale Repertory Theatre. Known as a director, he recently turned to

playwriting, and two of his scripts are premiering this year: *Ghost Light in Ashland* and *Rita Moreno: Life Without Makeup* in Berkeley.

Shaun Irons and **Lauren Petty** (video design) are Brooklyn-based media artists who make multiple-screen installations, single-channel works, documentaries, and video scores for live performance. Their work has been exhibited in diverse locations in New York and internationally, and was recently seen at the Abrons Arts Center and The Chocolate Factory in NYC, the Center for Contemporary Arts, Santa Fe, and the Governors Island Art Fair. Currently, they are beginning a new installation and performance work called *Keep Your Electric Eye On Me*, which is being developed through the HERE artist-in-residence program (NYC). Irons and Petty have received numerous awards in support of their work, including two NYFA fellowships, grants from the NEA, NYSCA, the Jerome Foundation, the Greenwall Foundation, the Experimental TV Center, and the Asian Cultural Council, as well as residency fellowships from the MacDowell Colony, Yaddo, and the Tokyo Wonder Site. Their video design work has been seen at venues such as St. Ann's Warehouse, the Public Theater, HERE Arts Center, PS 122, the Pompidou Center Paris, the Holland Dance Festival, and the Venice Biennale. www.automaticrelease.org.

threeASFOUR (costume design) is a fashion design collective based in Chinatown, New York City. threeASFOUR was established in 2005 by designers Gabi, Ange, and Adi, who hail from Lebanon, Tajikistan, and Israel, respectively. The label initially began in 1998 as a foursome, As FOUR. Innovation through collaboration drives the creative trio. threeASFOUR is known for its unique anatomic tailoring, signature curvilinear patternmaking techniques and the incorporation of mathematics and science in its prints and designs. With a vision of fashion meets art in mind, the three employ a sculptural approach to clothing, redefining classical tailoring. threeASFOUR'S work is in the permanent collections of the world's most prestigious design museums, including the Metropolitan Museum of Art Costume Institute and the Cooper-Hewitt Design Museum in New York, as well as the Victoria and Albert Museum in London and the Musee de la Mode et du Costume Palais Galliera in Paris. For more information, please visit www.threeasfour.com.

Kronos Quartet (collaborator on concept and music recording) For more than 30 years, the Kronos Quartet has pursued a singular artistic vision, combining a spirit of fearless exploration with a commitment to expanding the range and context of the string quartet. In the process, Kronos has become one of the most celebrated and influential ensembles of our time, performing thousands of concerts worldwide, releasing more than 45 recordings of extraordinary breadth and creativity, and commissioning more than 750 new works and arrangements for string quartet. Integral to Kronos' work is a series of long-running, in-depth collaborations with many of the world's foremost composers, including Americans Terry Riley, Philip Glass, and Steve Reich; Azerbaijan's Franghiz Ali-Zadeh; Poland's Henryk Górecki; and Argentina's Osvaldo Golijov. Additional collaborators from around the world have included Chinese pipa virtuoso Wu Man; the legendary Bollywood "playback singer" Asha Bhosle; Inuit throat singer Tanya Tagaq; Mexican rockers Café Tacuba; famed Azeri vocalist Alim Qasimov; and iconic American singer-songwriter, Tom Waits. Kronos' work has garnered numerous awards, including a Grammy for Best Chamber Music Performance (2004), the Polar Music Prize (2011), and the Avery Fisher Prize (2011). A non-profit organization based in San Francisco, the Kronos Quartet/Kronos Performing Arts Association is committed to mentoring emerging musicians and composers, and to creating, performing, and recording new works.

Andrew Hill (lighting design) Previous collaborations with Phantom Limb include *The Fortune Teller* and *The Devil You Know* with Ping Chong and Company. Other designs include the Budapest Festival Orchestra's staging of *Don Giovanni* for Lincoln Center's Mostly Mozart Festival; Respighi's *La Bella Dormiente Nel Bosco* with Basil Twist and Gotham Chamber Opera at the Lincoln Center Festival and Spoleto USA; Twist's *Symphonie Fantastique*, *Dogugaeshi*, and *Petrushka*; *So Long Ago I Can't Remember* with GALE GATES et al; and *Shunkin* with Big Dance Theater.

Dave Shelley (production manager) is also a producer, tour manager, and longtime actor. He has worked with Matthew Barney, Stephen Hawking, Tribeca Film Festival, New York Photo Festival and stadium shows, Bruce Springsteen, the Rolling Stones, and Eminem. He is also a longtime associate member of The Wooster Group Theater Company.

John Finen (technical director and lighting supervisor) has been working in the field of dance and live entertainment production and management for over 15 years. After surviving several surreal years touring the world with the modern dance troupe MOMIX as their director of production, he now works as a freelance production manager and lighting designer. Recent clients include the World Science Festival, Lincoln Center, Inc.-Special Events, and 2010 White Lights Festival, and the Seaside and MLK Summer Concert Series in Brooklyn. When not in New York City he can often be found working on the seven seas, producing huge outdoor dance parties on the largest cruise ships afloat for the cruise vacation charter company Atlantis Events, Inc.

Randi Rivera (associate production manager) is a director/designer/stage manager/native New Yorker. She holds a BA in theater and Hispanic studies from Hamilton College. She studied technical theater at the Royal Welsh College of Music & Drama and production management at Universidad San Pablo (CEU) in Madrid, Spain. Rivera has proudly worked with many performing arts organizations such as Dance Theater Workshop, HERE Arts Center, Atlantic Theater Company, DanceNOW NYC, New York Film Academy, Venue 13 at the Edinburgh Festival Fringe, Fall For Dance Festival at New York City Center, Ivy Baldwin Dance, Horse Trade Theater Group, SummerStage, and The Chocolate Factory. Most recently, she's been touring with and stage-managing for Faye Driscoll Dance Group and Gallim Dance. Rivera's New York City directing debut, *The Geographical History of America* by Gertrude Stein, was named Critic's Pick by *Backstage* magazine.

Tommy Bertelsen (expedition photography and cinematography) graduated from the University of Southern California, where he received the University Discovery Scholarship for interdisciplinary work (direction and design), the James and Nony Doolittle Award for outstanding cumulative achievements in theater, and the USC Best Director Award. In New York, he has assistant directed numerous off-Broadway productions including Arin Arbus' Lortel Award-winning *Measure for Measure*, while developing, producing, and directing performance work under the moniker the Company Theater. In his early years Bertelsen acted opposite Johnny Depp, Martin Landau, Ellen DeGeneres, and Kevin Connolly while appearing regularly in both film and television. Forthcoming projects include *Exiles* produced by Killer Films (director), the feature documentary *Last Holdouts* detailing the creative process behind *69°S*. (director) and an installation-based *Peer Gynt* in the forest of Norway with Phantom Limb Company (collaborative creator). He is proudly a founding member of the independent theater collective The Casitas Group along with Troian Bellisario, Peter Vack, Shane Coffey, and Joshua Schell.

Thomas O. Kriegsmann / ArkType (producer) was founded in 2006 toward production and touring of acclaimed international work. His work as producer has been seen worldwide, including projects with directors Yael Farber, Peter Brook, Jay Scheib, Victoria Thi  r  e-Chaplin, and projects with Mikhail Baryshnikov / Krymov Laboratory; Theatre for a New Audience; Nalaga'at (Tel Aviv); Phantom Limb; Jessica Blank and Erik Jensen's Aftermath (NYTW); CIRCA (Brisbane); T.P.O. (Italy); Superamas (Vienna); KMA (London); Rude Mechs (Austin); and Jay Scheib, as well as producing the Ringling International Arts Festival in Sarasota. Upcoming premieres include: Phantom Limb's *69'S.*; and Jim Jarmusch and Phil Kline's *Tesla in New York*. www.arktype.org

Beth Morrison Projects (associate producer) supports the work of emerging and established composers and their multimedia collaborators through the commission, development, and production of contemporary music-theater work. Established in 2006, the company has quickly developed a reputation for successfully "envisioning new possibilities and finding ways to facilitate their realization." (*New York Times*). The company's critically acclaimed work has been seen throughout the US, Europe, and Asia in some of the world's premier venues, including Lincoln Center, Brooklyn Academy of Music's Next Wave Festival, The Kitchen, Performance Space 122, the Estates National Theater of Prague, the Seoul Performing Arts Festival, New York Public Library Live!, Le Poisson Rouge, Music on McDougal, and the Walker Art Center. BMP is generously supported by the Department of Cultural Affairs, New York State Council for the Arts, The MAP Fund, the Puffin Foundation, the Mid-Atlantic Arts Fund, Meet the Composer, and friends of Beth Morrison Projects.

PERFORMER BIOS

Kira Rae Blazek grew up in Houston Texas, and was classically trained at Houston Ballet Academy. She received her BFA in modern dance performance from the University of Oklahoma under the direction of Austin Hartel. Blazek began her career in Chicago where she joined Hubbard Street 2 and toured extensively in the US and Germany. She then moved to New York and was immediately picked up by Douglas Dunn & Dancers, and thereafter has performed for Bill Young, Nicole Wolcott, Christopher Williams, and Pilobolus Creative Services, among others. In 2009, she was invited to guest with Anoukvandijk DC, based in Amsterdam, and is an avid follower of Counter-technique. Blazek has presented her own dance work in New York City, and also enjoys teaching. This is her first project with Phantom Limb.

Sabrina D'Angelo is from Australia, which is a small island off the coast of New Zealand. She was born the world's first human puppet, and was operated by her mother via the umbilical cord for the first few minutes of her life. Her more recent achievements include completing a bachelor's of acting from Theatre Nepean (2006) and a post-graduate diploma in puppetry from the VCA (2008). Sabrina's puppetry credits include *The Falling Room and the Flying Room* (Terrapin Puppet Theatre, TAS, 2009), *The Fortune Teller* (Phantom Limb Company, NYC, 2010) and *Tangled Web* (Polyglot Puppet Theatre, VIC 2011). She also directed and performed *Fin*, a darkly comic puppet show about love and tin cans, as part of the Melbourne Fringe Festival (2009) and Adelaide Fringe Festival (2010).

Takemi Kitamura is a native of Osaka, Japan, and graduated Phi Beta Kappa with a BA in dance education from Hunter College, where she received the Choreographic Award from the Dance Program. Her work has been presented at St. Marks Church, BAX/Brooklyn Arts Exchange,

BRIC Studio, WAX/Williamsburg Art neXus, South Oxford Space, Lexington Center for the Arts in Lexington, New York, and Thomas Hunter Hall. As a dancer, she has worked with numerous choreographers and companies, such as Nami Yamamoto, Sondra Loring, Sally Silvers, The Body Cartography Project, Risa Jaroslow and Dancers, and Wendy Osserman Dance Company, among others. Recently, she is performing a leading role in Samurai Sword Soul, a Japanese sword fighting theater group. As a puppeteer, she has worked with The Little Orchestra Society, Christopher Williams, Lake Simons and John Dyer, and Tom Lee.

Rowan Magee grew up in Troy, New York, the youngest brother of four, intending to be a cartoonist. He studied at the Moscow Art Theater and Accademia dell'Arte in Tuscany, served as an apprentice for the Williamstown Theater Festival in 2008, and graduated Sarah Lawrence College in 2010. Magee has performed in New York City at La Mama, DTW, the Joyce Soho, at EMPAC in Troy, NY and has collaborated with David Neumann and Dan Hurlin, among others. In 2011, he received a fellowship from Runnymede Farm in North Hampton, NH. He lives and babysits in Brooklyn, NY, where he is a founding member of the American Centaur company, performing bright experiments on classical texts.

Aaron Mattocks, a Pennsylvania native and Sarah Lawrence College alumnus, received his initial dance training from Viola Farber, Sara Rudner, and Mark Morris. He has created roles in premieres by Annie-B Parson and Paul Lazar, Stephen Petronio, Jodi Melnick, Christopher Williams, Ursula Eagly, Kathy Westwater, and John Heginbotham. He is an associate artist with Big Dance Theater (*Supernatural Wife*, 2011), has been a member of OtherShore since 2009 (Sonja Kostich and Brandi Norton, directors), and has appeared as a guest artist with John Kelly Performance, David Parker and The Bang Group, and Yoshiko Chuma and the School of Hard Knocks. As a writer, his work has appeared on Culturebot.org and in the *Brooklyn Rail*. He currently studies ballet with Janet Panetta, and trained in acting and performance with Suzanne Esper. This is his first production with Phantom Limb Company. www.aaronmattocks.com

Carlton Cyrus Ward is a dancer, circus performer, and actor from the woods of northern Vermont. He moved to New York City 12 years ago to study theater at NYU's Tisch School of the Arts. He currently works with Phantom Limb, Circus Amok, Becky Radway Dance Projects, El Gato Teatro, 3rd Rail, and the Ateh Theater Company. In the past he has worked with Christopher Williams, Proto-type Theater Inc., Freefall, Alex Bag, Maureen Fleming, Prospect Theater Company, and Gary Indiana. He has also been known to direct and choreograph. www.smallstagesnyc.weebly.com.



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Eric Ameres / Senior Research Engineer
S. Argeo Ascani / Associate Curator, Music
David Bebb / Senior System Administrator
Peter Bellamy / Senior Systems Programmer
Michael Bello / Video Engineer
Eric Brucker / Lead Video Engineer
John Cook / Box Office Manager
Laura Desposito / Production Administrative Coordinator
Angel Eads / Master Electrician
Zhenelle Falk / Artist Services Coordinator
Kathleen Forde / Curator, Time-Based Arts
William Fritz / Master Carpenter
Kimberly Gardner / Manager, Administrative Operations
Michele Genovesi / Guest Services Coordinator
Ian Hamelin / Project Manager
Ryan Jenkins / Event Technician
Shannon Johnson / Web Director
CathyJo Kile / Business Manager
Hélène Lesterlin / Curator, Dance + Theater
Stephen McLaughlin / Event Technician
Jason Steven Murphy / PR + Marketing Manager
Andrew Rarig / Graphic Designer
Candice Sherman / Business Coordinator
Avery Stempel / Front of House Manager
Jeffrey Svatek / Audio Engineer
Stephanie Tribu-Cromme / Event Technician
Todd Vos / Lead Audio Engineer
Pete Wargo / Manager, Information Systems
David Watson / Web Developer
Emily Berçir Zimmerman / Assistant Curator

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