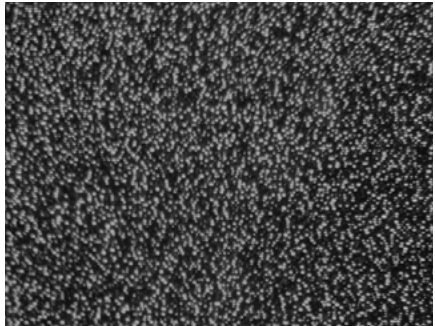


HERE PRESENTS



SOUNDSTAGE

DIGITAL PROGRAM

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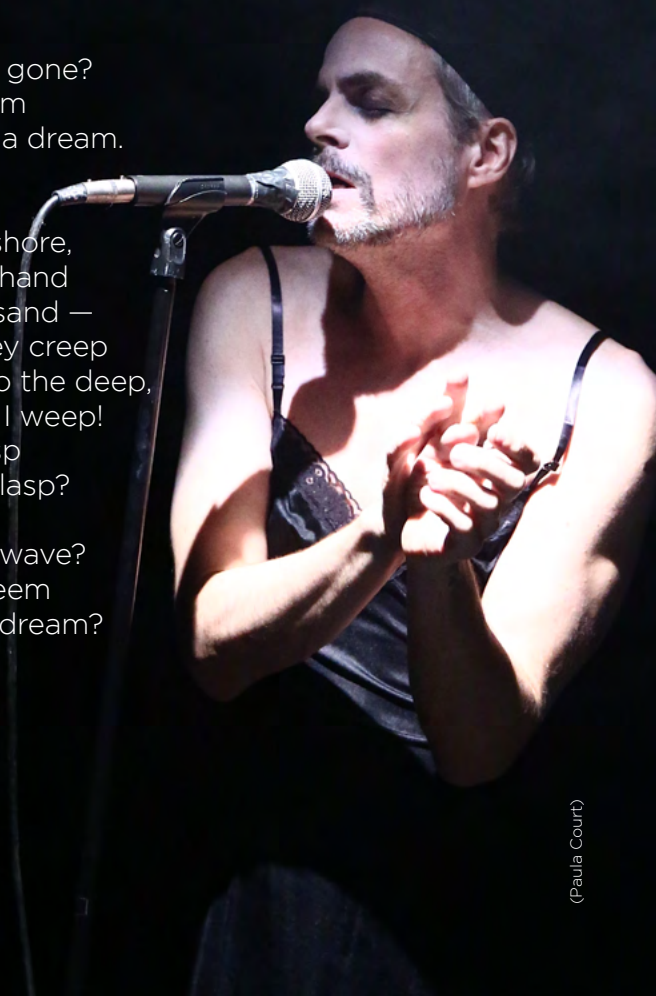
Dedicated to Nannie, who introduced me to the many muses.

“A Dream Within a Dream”

By Edgar Allan Poe

Take this kiss upon the brow!
And, in parting from you now,
Thus much let me avow —
You are not wrong, who deem
That my days have been a dream;
Yet if hope has flown away
In a night, or in a day,
In a vision, or in none,
Is it therefore the less gone?
All that we see or seem
Is but a dream within a dream.

I stand amid the roar
Of a surf-tormented shore,
And I hold within my hand
Grains of the golden sand —
How few! yet how they creep
Through my fingers to the deep,
While I weep — while I weep!
O God! Can I not grasp
Them with a tighter clasp?
O God! can I not save
One from the pitiless wave?
Is all that we see or seem
But a dream within a dream?



HERE presents

SOUNDSTAGE



Created and Directed by **Rob Roth**
Text by **Jason Napoli Brooks** and **Rob Roth**
Butoh Choreography by **Vangeline**
Production Manager **Ana Mari de Quesada**
Music by **Yair Evnine, Rachele Garniez, Kamala Sankaram**
Lyrics by **Rob Roth**
Live Music Arrangements **Kristine Kruta**

Performed by **Rob Roth** with **Rebecca Hall** (Onscreen)
Dancers **Wynne Huo, Haruka Koszer, Maki Shinagawa**
Cellists **Sasha Ono, Lydia Paulos, Aya Terki**

Stage Manager **Chanelle Larios**
Assistant Director **Scott Davis**
Director of Photography #1 **Michael Girandola**
Director of Photography #2 **Trent Ermes**
Lighting Designer **Jeanette Oi-Suk Yew**
Media Designer **Chelsie McPhilimy**
Set Designer **Frank J. Oliva**
Props Master **Kelsey Brewer**
Mannequin Sculptor **Jaqueline Valega**
Costume Designer **David Quinn**
Additional Sound Design by **Dave Yang**
Technical Director **Aaron Gonzalez**
Master Electrician **Christopher Brown**
Video Operator **David Palmer**
Sound Engineer **Jacob Subotnick**

A HERE Resident Artist Production

Approximate Running Time: 60 minutes

Camera sponsorship by Abel Cine. Camera track dolly sponsorship by Tracking Shot. Additional support for Soundstage provided by the Edith Lutyens and Norman Bel Geddes Design Enhancement Fund, mediaThe foundation, the Puffin Foundation, and the New York State Council on the Arts, with the support of Governor Andrew Cuomo and the New York State Legislature. Additional space for rehearsal and development of Soundstage is provided by Mana Contemporary and the Trust for Governor's Island.

FILMS

Directed by **Rob Roth**

Directors of Photography **Adam Carboni** (Red, White, Black)
and **Michael Girandola** (Yellow)

Text by **Jason Napoli Brooks** and **Rob Roth**

Produced by **Danika Casas** and **Chris Yoon**

Film Editing by **Nate Buchik**

Sound Designed and Mixed by **Kate Bilinski**

Color by **Mikey Rossiter / The Mill**

FX by **Anne Trotman / The Mill** and **Rob Roth**

Makeup by **Veronica Ibarra / Sarah Patch**

Stylist **Kitty Boots**

Hair by **Isaac Davidson for Wigbar**

Rebecca Hall Wardrobe courtesy of **Wendy Nichol**

SONGS

YELLOW - “Nightbloom”

Music by **Yair Evnine**

Lyrics and Vocals by **Rob Roth**

RED - “Blood Moon (Sanguinem Luna)”

Music by **Kamala Sankaram**

Lyrics by **Rob Roth**

Vocals by **Rob Roth** with **Rebecca Hall**

WHITE - “Falling Stars”

Music by **Rachelle Garniez**

Lyrics by **Rob Roth** and **Rachelle Garniez**

Vocals by **Rob Roth** and **Rebecca Hall**

BLACK - “Merge”

Music by **Yair Evnine**

Lyrics by **Rob Roth**

Vocals by **Rebecca Hall**

SPONSORS



KRISTIN MARTING INTERVIEWS

ROB ROTH

KRISTIN MARTING: What was your initial impulse to make this work?

ROB ROTH: There were two initial impulses: the death of my grandmother (my memory of her) and also the need to focus on different facets of queer existence from the past; but more, an impulse or feeling to meditate on exile, or the feeling of being discarded and alone as a human being.

KM: What about the death of your grandmother triggered you to examine these ideas?

RR: I just had the memory of watching old films with her as a very young child. She would watch them a lot and smoke cigarettes in her apartment in Washington Heights. It seemed ritualistic to me that she would sit in the same chair. And she would love—particularly for some reason, Bette Davis. You know movies like *Now Voyager* and—what was that other one? *Dark Victory* and *Jezebel*. I realized that her life was so difficult, and she was watching these heroines in their difficulties.

KM: Did she ever know the lines well enough that she would talk along with them?

RR: No, lipsyncing came more from the gay world (*laugh*). Every fierce drag queen, every friend I've had who – some are here, some are not – were the best lip synchers I've ever known. That's all just part of that world, and their love of that fierce female lead, and all of the clichés that kind of go with it. You can weave through that.

KM: Can you talk about the transformation of the piece from having someone else perform the lead to you performing that role?

RR: Well, I've said ten times someone should have followed me with a camera throughout this entire experience because the making of it has been a movie in itself!

My original idea of a female lead was hiding in another idea, that stuff about female leads and my grandmother. But once it shifted into the queer “I” with me on stage, it became more interesting and more personal. And because of the nature of how this kind of work has to be made – which is very, very difficult – I thought, “well, I will do it” because I'm always there and available. And it was also in the trajectory of my own artistic journey. It's time. I was ready at this point to do something like this. So in my weird way of life, this synergy happened where I realized “this makes sense.”

KRISTIN MARTING INTERVIEWS

ROB ROTH

KM: And how did you hit on Rebecca Hall as your onscreen counterpart?

RR: I asked. (*laugh*) Um...Yeah. We were friends and I thought, “Why not let me ask her? What’s the harm in asking?” Because I thought “Oh my God! There’s no one better because she’s both a screen actor and a stage actor in equal measure, and will really understand what I’m doing.” So I asked. And she said, “Oh you mean, I don’t have to be on stage live?” And I said, “No.” And she said, “Okay!” And then I said, “Oh shit, now I have to do this.” It’s also because she likes my work obviously, and she believes in me as an artist.

KM: Could you talk about the show’s four-part structure?

RR: I’ve always been interested in alchemy, metaphysics, the hidden and unknown. And I had been reading about the alchemical process. So I chose four of the alchemical colors: Black, Red, White and Yellow. In alchemy, black is the beginning of nothing – like turning coal into gold. I thought that it would be great to structure the show in reverse – my work often goes backwards, in reverse. He starts in his favorite golden tape of her first film. And then from there, it just goes backwards through red and white to black, which is nothingness—the beginning. It was also a metaphor, and not a metaphor, for modern pharmaceuticals, which he is taking. He’s clearly addicted. And the pharmaceutical chemistry that both characters ingest. Alchemy is the starting point to our current modern chemistry, but with magic.

KM: Can you talk about when you knew you wanted live camera as part of the show?

RR: I’m a filmmaker and my favorite films are films about films. I obsess over films like *Day of the Locust*, *8 1/2* and *The Player*. I love a film about filmmaking, so that’s always been kind of in my head. But when I’m making films, I’m constantly in awe of the camera. I’ve always thought the camera has a choreography of its own. When I’m on film sets, sometimes I’m looking at the camera people and everyone’s really still and slow. And this is like Butoh. You know everybody has to be quiet and still. And I thought, “Oh this is really interesting.”

I’ve been working with Vangelina, the Butoh choreographer, for years and felt that there was something about camerawork that was very Vangelina. Butoh is an art form of dance that I have used in many other disciplines. I use it in my acting. I use it in my singing. It’s really something that can permeate. And I thought it would for cinematography too. I thought it could definitely translate – camerawork as choreography. I’ve been thinking about it for years, years and years and years and years.

KRISTIN MARTING INTERVIEWS

ROB ROTH

What I've been waiting for is for technology to catch up: better lenses – because I use videos in almost all of my work but I hate video. I've always cringed at camcorder footage in theatre— the lens is terrible. So I kind of used it in past works, but wouldn't do live stuff on stage because I always thought it looked too cheap and bad for my aesthetic. So I've been waiting to get a film camera with interchangeable lenses on stage so that I could combine my two worlds, literally. And thanks to Abel Cine and Tracking Shot, I am finally getting to do it. So now my film and theatre brains are colliding. It is really challenging and interesting. And it's kind of amazing that the camera, the DP, the dancers and everything, become a creature, a moving elegant creature, an all-seeing-eye.

KM: How about the use of music?

RR: Well, that's something that I've been, in all honesty, worried about, or not sure about. Why am I singing? But when you look back at all my work, music is just always there in some way. And I think some of my work is kind of like a weird amalgamation of concert and theatre. And I realized without really knowing I'm doing that, that I'm doing that.

I was just thinking about this the other day, that theatre is now at a point where media is just overlapping and overlapping, and live concert, music video, theatre, installation is all becoming one thing all at once, which I think could be great.

So... that's really what I would say. With my work, people ask me, "Oh, you do musical theatre?" Not really. "Oh, you do plays?" Not really. "Oh, you do...?" I don't even mean to sound pretentious, but I just don't know what to say. We can't even name it really. You know it's kind of like: it's a dishwashing liquid, but also a moisturizer, you know? I don't know what it is. I think that it's up to other people to decide if this works or not, or what it is.



(Behind the scenes of Rob Roth and Rebecca Hall filming for the "Black" sequence)

CREATOR

ROB ROTH is a multi-platform artist and director based in New York City who works in a variety of media that uses theater, film, audio, and installation to create richly textured and poetic work. His visual language springs from his initial training as a painter, and his mysterious works of deconstructed narrative flicker through a decidedly queer lens onto the subconscious. For more than twenty years, Roth has regularly collaborated with some of New York City's most progressive performance artists and theater troupes, including Narcissister, Justin Vivian Bond, Julie Tolentino, Big Art Group, Vangelina Theater, Amber Martin, and Edgar Oliver. His original theater pieces include the award-winning *Screen Test (PS 122)*, *The Mystery of Claywoman - Screening and Lecture* (featuring Amy Pohler, Alan Cumming, and Ruth Maleczech), and *Craig's Dream*, an ongoing performance piece in which Roth plays his own alter ego, "Craig." Roth has always kept a foot firmly planted in the underground progressive nightlife arena with legendary club nights like Jackie 60, Click + Drag, and The Black Party. His unique dark vision has served him well in some of the more commercial projects he's taken on, for such artists as Rihanna, Lady Gaga, Blondie, and David Bowie. Roth's explorations of a cinematic language and form within live performance consistently result in works of haunting imagery influenced by queer culture, renaissance painting, classic Hollywood films, mythology, and metaphysics. Through those recurring themes, his work plumbs the depths of humanity, personae, and the ultimate common denominator of death. Roth recently directed the politically charged music video "Doom or Destiny" by Blondie featuring Joan Jett which appeared on several "Best of 2017" lists. He also performed at Atlas Obscura's site specific *Into the Veil* event at Greenwood Cemetery.

CREATIVE TEAM

JASON NAPOLI BROOKS' (Text) fiction and non-fiction have appeared in various publications, including *Ninth Letter*, *Asymptote*, *Colors*, and *H.O.W.* His one-act and two-act plays have been performed in New York, Madrid, Prague, and Berlin. An excerpt of Brooks' first novel, *Shelter*, received the Chapbook Award for Best Fiction. From 2012 to 2015, he wrote and published the crime serial *Cock of the Walk*. He is the co-founder and curator of the Enclave Reading Series, which takes place each month in the Lower East Side.

YAIR EVNINE (Composer) is a classically trained cellist and guitarist who has performed, recorded, produced, and written with many theatrical and musical artists, including Duncan Sheik, Meow Meow, Alan Cumming, Lady Rizo, Taylor Mac, Justin Vivian Bond, and Spencer Day. He has performed as a musician in the La Jolla Playhouse production of *The Nightingale*, written by Sheik/Sater (*Spring Awakening*), and another Sheik/Sater musical currently in development.

RACHELLE GARNIEZ (Composer/Lyricist) is a multi-instrumentalist, singer/songwriter/composer. She was not formally educated in music, but was raised in a musical household by her mother, a classical pianist and music teacher who encouraged her to play by ear and to experiment with all kinds of instruments and sounds. Her father, a professor of French literature from Belgium, introduced her to the joy of words and the advantages of learning to speak in a bilingual environment. At seventeen, she traveled around Europe with a guitar for a year, busking in Venice and making music with Gypsies in the south of Spain. Upon returning to New York, Rachelle was hijacked by an accordion and spent several years playing on subway platforms and street corners of New York City, a training that served to develop immediate and direct connections with audiences of all ages and origins.

KAMALA SANKARAM (Composer/Vocalist) has been praised as “strikingly original” (*NY Times*) and “an impassioned soprano with blazing high notes” (*The Wall Street Journal*). She has performed and premiered pieces with Beth Morrison Projects, Anthony Braxton, and the Wooster Group, among others, and is the leader of Bombay Rickey, an operatic Bollywood surf ensemble. Commissions have included Houston Grand Opera, Opera Memphis, Beth Morrison Projects, HERE, and the Brooklyn Youth Chorus. Awards, grants, and residencies include: Kevin Spacey Artist of Choice, Jonathan Larson Award, NEA ArtWorks, MAP Fund, Opera America, NY IT Award for Outstanding Production of a Musical, the Civilians, HERE, the MacDowell Colony, and the Watermill Center. In addition to her musical pursuits, Kamala holds a Ph.D. in Cognitive Psychology and can be heard as a voice on the Cartoon Network show *Superjail*. kamalasankaram.com

KRISTINE KRUTA (Music Arranger) hails from Greenville, South Carolina. She is a professional cellist, orchestrator, and music producer now living in Brooklyn. She has appeared on television with The Roots, Amine, Brandy Clark, De La Soul, Estelle, Common, and KFlay. Kristine recently recorded for Lauryn Hill, The Wonder Years, Ace Enders, and Damien Escobar. Last summer, she opened the stage for the Ruff Ryders 20th Anniversary Concert with her pop orchestra Little Kruta. This year, Kristine is on tour with world-renowned rock group The Eagles for their 2018 US tour “An Evening with the Eagles.” Become part of the team: patreon.com/littlekruta

VANGELINE (Choreographer) is a teacher, dancer, and choreographer specializing in the Japanese postwar avant-garde movement form Butoh. She is the Artistic Director of the Vangeline Theater (New York), a dance company firmly rooted in the tradition of Japanese Butoh while carrying it into the twenty-first century, and the founder of the New York Butoh Institute. Vangeline’s work has been heralded in publications such as *The New York Times* (“captivating”), *Los Angeles Times*, (“moves with the clockwork deliberation of a practiced Japanese Butoh artist”),

and LA Weekly, to name a few. Recently, her solo Butoh Beethoven: Eclipse received critical acclaim from the *Ballet Review*. With her all-female dance company, Vangelina's socially-conscious performances tie together butoh and activism. Her performances have dealt with subjects as varied as feminism, climate change, and perceptions of gender. Vangelina is the winner of the 2015 Gibney Dance's Beth Silverman-Yam Social Action Award. Film projects include a starring role alongside actors James Franco and Winona Ryder in the feature film by director Jay Anania, *The Letter* (2012). She has recently been invited to perform with/for Grammy Award Winning artists SKRILLEX and Esperanza Spalding, and she is the founder of the New York Butoh Institute Festival, to take place in New York between October 13-23. vangeline.com

JEANETTE OI-SUK YEW (Lighting Designer) designs for theatre, dance, opera, musical and music performances and installation. *New York Times* described them as "clever" and "inventive." Recent: *KPOP!* with Ars Nova, Ma-Yi Theater Company, and Woodshed Collective (Lortel and Drama Desk Nominations and LIT Design Award), Aya Ogawa's *Ludic Proxy* (Bel Geddes Design Enhancement), Company XIV's *Rococo Rouge* and *Nutcracker Rouge* (various Drama Desk nominations), Matthew Paul Olmos' *So Go the Ghosts of Mexico Part One* (Best Lighting Design nomination), Eve Ensler's *Fruit Trilogy* (NYC premiere), Oneohtrix Point Never's *MYRIAD* at the Park Avenue Armory, Kristin Marting and BYC's *Silent Voices* at BAM, Lot Vekemans' *Poison* (US Premiere), Raúl De Nieves and Colin Self's *The Fool* at The Kitchen and Erik Ehn's commemorative cycle *Soulographie: Our Genocides*. Recently with HERE, Jeanette designed *Thomas Paine in Violence* with Paul Pinto, Kamala Sankaram's *Thumbprint* (PROTOTYPE and LA Opera), *Idiot* with Kristin Marting and Robert Lyons, and Stefan Weisman's *The Scarlet Ibis* (PROTOTYPE premiere). Upcoming: *Gloria: A Life* at Daryl Roth with Diane Paulus, Cara Scarmack's *some higher glimmer in our landscape of flat* with Sarah Hughes, and Lisa Kron's *In the Wake* with Josh Hecht. Member of Woodshed Collective and NEA/TCG Career Development Program recipient. jeanetteyew.com

DAVID QUINN (Costume Designer) works in theater, dance, circus, TV, film, and red carpet and has received critical acclaim. "Quinn is cutting and draping and coloring the most beautiful dance costumes to be found in New York" (*Dance View Times*). David also creates made-to-order clothing and gowns, making him a favorite of both brides and burlesque stars. Theater credits include many Off-Broadway and experimental theater productions. David's first collaboration with Rob Roth was designing the iconic yellow morphing-gown for an early incarnation of *SOUNDSTAGE*. Follow on Instagram [@quinindustry](https://www.instagram.com/quinindustry)

CHELSEI MCPHILIMY (Media Designer) is thrilled to be a part of the wonderful team of *SOUNDSTAGE*. Chelsie is a projection and lighting designer and associate currently based out of New York. In addition to her freelance work, Chelsie is a faculty member at Wesleyan University Department of Dance, serving as their Resident Lighting and

Media Designer. She has had the opportunity to work with wonderful companies such as the Adirondack Theatre Festival, Bates Dance Festival, Available Light Theatre, Ensemble Studio Theatre, Flamenco Vivo Carlota Santana, Team Awesome Robot, and Bloomington Playwrights Project.

FRANK J. OLIVA (Set Designer) is a New York-based stage designer. Recent designs include world premieres and new productions at Cincinnati Symphony, Urban Stages, The Contemporary American Theatre Festival, The Billie Holiday Theatre, Two River Theatre Company, UP Theatre Company, and others. Associate Designer on projects for Broadway, Lincoln Center Theatre, St. Ann's Warehouse, Atlantic Theatre Company, Signature Theatre, Playwrights Horizons, and more. Forthcoming designs include new productions of *Tosca* (Madison Theatre), *Hurricane Party* (Cherry Lane), and *Biloxi Blues* (CC Theatre). Frank won the 2017 Innovative Theatre Award for Stage Design. His work will be featured at the 2019 Prague Quadrennial of Performance Design & Space. BFA: NYU. frankjoliva.com

MICHAEL GIRANDOLA (Director of Photography #1) is a cinematographer based in New York. Working primarily with The Mill NYC/LA, he has shot works for clients such as PlayStation, Gatorade, and Lincoln. Having studied theater and art, Mike has also worked closely on various projects with several experimental New York artists. His inspiration comes from the gritty architecture and the awe-inspiring people that surround him every day.

TRENT ERMES (Director of Photography #2) has lived and worked in New York as a cinematographer since the late 1990s. His features include the documentaries *American Carny: True Tales of the Circus Sideshow* and *For the Love of Dolly*, as well as the narratives *Gut and Dark*. He has previously collaborated with Rob Roth on several music videos, the short films *The Mystery of Claywoman* and *Junkie Doctors*, and portions of the video projections in *Screen Test*.

PERFORMERS

REBECCA HALL (On-Screen Muse) is a British-American actress. In 2003, she won the Ian Charleson Award for her debut stage performance in a production of *Mrs. Warren's Profession*. She has appeared in the films *The Prestige*, *Vicky Cristina Barcelona* (for which she was nominated for a Golden Globe), *The Town*, *Frost/Nixon*, *Iron Man 3*, *Transcendence*, *The Gift*, and *Professor Marston and the Wonder Women* (2017). In 2016, Hall was praised by critics for her portrayal of reporter Christine Chubbuck in the biographical drama *Christine*. She will be making her directorial debut with the film *Passing*, an adaptation based on Nella Larsen's 1920s Harlem Renaissance novel.

WYNNE HUO (Dancer) is from Atlanta, Georgia, where she began dancing at the age of 10 at Morningstar Dance Academy. Her academic and performing arts excellence was recognized when she qualified for the Governor's Honors Program of Georgia. Wynne has been fortunate enough to perform at events such as Who's Who Business Magazine Award Ceremony in Atlanta, and Lincoln Center's White Light Festival as part of Crystal Pite's work, *Polaris*. She attended New York University under a Tisch Scholarship where she had the privilege to perform works directed by Giada Ferrone, Jolinda Menendez, Cherylyn Lavagnino, and Ori Flomin.

HARUKA KOSZER (Dancer) is a dancer originally from Japan, where she performed for several dance companies, including Dramatic Dance Works and Hanamaru Creation. She moved to New York in 2016 and studied in Broadway Dance Center's Professional Semester. During that time, she worked with and performed as a company member for Jennifer Jancuska, Akim Funk Buddha, and Sachiyo Ito. She is also a scholarship student at Jennifer Muller/The Works. Recently she has been branching out into acting as well, having been cast in a lead role in *To Live In Peace* at Theater for The New City. You can also find her in the latest commercial for ENLIGHTENED Ice Cream.

MAKI SHINAGAWA (Dancer) is a Japanese dance artist. She was a ballet teacher in Kanagawa Prefecture, and upon arriving in New York, trained in contemporary and Butoh dance. She has performed with H.T. Chen & Dancers, Vangelina Theater, Dwight Rhoden (of Complexions Contemporary Dance), Humanistic Dance, among others. She has also worked on films for BBC, video shorts, and photography for independent artists. She recently started teaching dance again.

SASHA ONO (Cellist) is a cellist and teacher in the New York area. Recent performances include work with Grammy Award winning jazz musicians, *Mozart in the Jungle*, and Little Kruta Orchestra. Sasha is also a part of a new collaboration with organist Anthony Rispo in a series of concerts performing newly imagined works for organ and cello. As an advocate for making live music more available to the public, she founded Lotus Chamber Music Collective. The series presents concerts at informal venues and encourages audience members to engage in meaningful dialogue. The series also collaborates with local music educators to provide resources and workshops for students. Sasha is a newly appointed faculty member for Youth Orchestra of St.Luke's and has spent the last few years creating a unique curriculum for public schools. Sasha received her B.A in Cello Performance under the direction of Julia Lichten at SUNY Purchase College Conservatory of Music and Masters of Arts in Music Education from Manhattanville College where she received the Fromkin Award.

LYDIA PAULOS (Cellist) is a Brooklyn-based cellist. She is a contributor on various recordings, including at Clive Davis and Steven Van Zandt's

Renegade Nation in New York. She has performed with the NYU Symphony, Orchestra Amadeus, and QUO (the Queer Urban Orchestra). She performs as a chamber musician, currently with the Femmelody Chamber Music Collective, and plays for theater productions in New York and Pennsylvania. Most recently, she played the Off-Broadway premiere of *The Science Fair* at Theater Row, and a four-week workshop of the new musical *Where Angels Fear to Tread*, for which she also recorded the cast album. Some of her other favorite credits include *Fun Home* (Tisch), *Next to Normal* (Tisch), and *Parade* (Steinhardt). She recently graduated from NYU and wants to be Hillary Clinton when she grows up.

PRODUCTION TEAM

ANA MARI DE QUESADA (Production Manager) is a production stage manager and production manager who has worked on countless NYC productions. Recent: The Actors Studio performances of *The Danube*, *The Last Days Of Judas Iscariot*, *Old Times*, *Mud*, *First Born*, and *The Community Project*. Rattlestick Playwrights Theater productions of *The Enclave*, *Until The Flood* (Nominated: Outstanding Production of a Broadway or Off-Broadway Play- Drama League Award), *Draw The Circle*, and *my lingerie play*. Ana Mari is currently the Producing Artistic Director of the wild project.

SCOTT F. DAVIS (Assistant Director) is a queer theatrical artist who focuses on the reconstruction of pre-existing texts into daring new forms. His work has been seen at various venues including The Sibiu International Theater Festival, HERE, The Glove, Dixon Place, The Clemente Center, The Sheen Center, and many others. Scott is an alumni of Pace School Performing Arts (2016), The Lincoln Center Directors Lab (2017), and Directors Lab West (2017). Scott is currently in residence at Vital Joint and The Access Theater. Scott also serves as the Line Producer for The Rough Draft Festival at LaGuardia Performing Arts Center, where he fully curates this series of new work each spring.

CHANELLE LARIOS (Stage Manager) is a Queer Latinx Stage Manager, Event Manager, and Producer. She received her BA in Arts & Entertainment Management from SUNY Purchase in January 2017. Since graduating she is now based at The Mill NY and Resident Stage Manager at the Dance Theatre of Harlem. Some of her past production credits include: *A Footnote in History* created by Anecdota, *On the Floor* with the Dance Cartel, and Taylor Mac's *A 24 Decade History of Popular Music* at St Ann's Warehouse.

KELSEY S. BREWER (Props Master) is a Brooklyn-based production designer and fabricator, specializing in creating elements for films, commercials, and theater productions. Since receiving her degree in filmmaking from New York University's Tisch School of the Arts in 2014, she has designed for clients including Blondie's "Doom or Destiny" music video and Netflix's *Stranger Things*, and built props and set pieces for

Instagram, Amazon, GE, and more. Whether exploring a salvage yard, constructing a miniature library, or sculpting a gelatinous shoe, her work always poses new challenges and surprises. She is passionate in her pursuit of new tools, techniques, and skills to bring each unique project to life.

JACQUELINE VALEGA (Mannequin Sculptor) is a New York-based makeup and special effects artist for film, TV, and theatre. With a love for makeup effects that started as a child, watching the making of Michael Jackson's "Thriller," Jacqueline's passion developed over the years while studying at Tom Savini's Special Effects Makeup School. Having worked on a variety of projects from Showtime's *Penny Dreadful*, to fabricating materials for music videos and puppetry theatrics, doing makeup and fabrication satisfies Jacqueline's sense of wonder and creativity. She loves being able to bring other artists' and her own imaginations to life.

AARON GONZALEZ (Technical Director) is a director, actor, designer, stage manager, and graduate of UNCSA. Projection Design: *Ghetto Klown* (Lyceum), Resident Director/ASM: *Billy Elliot* National Tour, Associate Director/Ensemble *Billy Elliot* (MUNY, Music Theatre Wichita, Gateway Playhouse). SM: *The Lion King* (Minskoff), *Time Stands Still* (MTC & The Cort), *Latin History for Morons* (Studio 54 & Public Theatre). PM: *Ghetto Klown* (International Tour), *An Evening With Noel Fielding* (US Tour). TD: *Summerworks* (Clubbed Thumb), *Rrred/Neurosis* (DR2). Winner of Innovative Lighting Design (2016 I.T. Awards). Actor: *Bull* on CBS. aarongonzalez.info

CHRISTOPHER BROWN (Master Electrician) is a Brooklyn-based lighting designer, artist, and technician. He works in dance and theater throughout the New York area, including the Bang Group, Clubbed Thumb, St Ann's Warehouse, Danspace, and has been adjunct faculty at Stony Brook University. Chris Brown was awarded the 2006-2007 Princess Grace Award for his work with the Mud/Bone Collective. He received his MFA in Theatre Design from New York University. He is currently a Visiting Artist at the Brooklyn Navy Yard. His illustration work can be seen at cbrown-sketchblog.blogspot.com.

DAVID J. PALMER (Video Operator) Off-Bway: *Loveless Texas* (Projection Design), *The Birds* (Projection Design), *Cagney the Musical* (Assoc. Projection Design), *How I Learned What I Learned* (Assoc. Projection Design), Soul Doctor (Assoc. Projection Design). Intl/Regional: *White House Halloween* (DC), *Mata Hari* (PROTOTYPE Festival and West Edge Opera), *Do. Not. Shine.* (SPKRBOX Oslo), *Man of La Mancha* (Princeton Festival), *The Flying Dutchman* (Princeton Festival and Piedmont Opera), *Aida* (St. Louis Symphony). dplighting.com

JACOB SUBOTNICK (Sound Engineer) is a New York-based composer, sound designer, and sound engineer who has designed over 100 Off- and Off-Off Broadway productions. Selected Off-Broadway: *A Midsummer*

Night's Dream (Masterworks Theater), *Donkey Punch* (SoHo Playhouse), *InnerVoices 2014* (TBG Theater), *Any Given Monday* (59E59). Selected Off-Off-Broadway: *The Elephant Man* (Nominated: Outstanding Original Music NYITA 218), *The Ballad of Rodrigo* (Nominated: Outstanding Original Music NYITA 2015), *Virus Attacks Heart* (Nominated: Outstanding Sound Design PCTF 2014), *Tulpa or Anne and Me* (Winner: Outstanding Sound Design PCTF 2011), *The Picture of Dorian Gray* (Nominated: Outstanding Sound Design PCTF 2010). Selected Regional: *Hair* (Mount Washington Valley Theater: Nominated for Outstanding Sound Design NHTA 2010). jacobsubotnick.com

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Through the HERE Artist Residency Program, HERE commissions and develops new hybrid works over a 1-to-3 year period. As part of the HERE community of artists and audiences, our 9 resident artists show works-in-progress, develop workshop productions, and mount full-scale productions. Through our residency programs, HERE seeks to not only grow innovative artistic work, but also give artists the awareness and skills—in areas such as audience relations, budgeting, grantwriting, and touring—they need to continue to grow their careers.

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