HERE and Opera on Tap present, in association with Experiments in Opera

LOOKING AT YOU

AN IMMERSIVE TECHNO-NOIR OPERATIC EXPERIENCE

DIGITAL PROGRAM

SCROLL TO CONTINUE
HERE and Opera on Tap present, in association with Experiments in Opera

LOOKING AT YOU

Story by Rob Handel, Kristin Marting, and Kamala Sankaram

Composed by Kamala Sankaram
Libretto by Rob Handel
Developed with, Co-Choreographed and Directed by Kristin Marting
Music Direction by Samuel McCoy

Performers Paul An, Adrienne Danrich, Blythe Gaissert, Eric McKeever, Mikki Sodergren, Brandon Snook, and Jorell Williams*

Video Designer David Bengali
Technologists Alessandro Acquisti, Ralph Gross
Tablet Technologists Joe Holt, Daniel Dickison
Scenic Designer Nic Benacerraf
Costume Designer Kate Fry
Lighting Designer Ayumu “Poe” Saegusa
Choreographer Amanda Szeglowski
Sound Engineer Nathaniel Butler
Production Stage Manager Westie Productions

Piano Mila Henry
Saxophones Jeff Hudgins, Ed RosenBerg, Josh Sinton, and Matt Blanchard**

Production Manager Michaelangelo De Serio
Technical Director Eli Reid
Assistant Costume Designer Tekla Monson
Associate Video Designer Shefali Nayak
Projection Animation Assistant Kathleen Fox
Assistant Directors Anne Bakan, Sim Yan Ying
Assistant Stage Manager/Wardrobe Manager Aoife Hough
Stitcher Elise Walsh

* 9/15–21 performances only
** 9/21 performances only

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CREATORS

ROB HANDEL (Librettist) has worked with composer Kamala Sankaram in The Infinite Energy of Ada Lovelace (Opera Ithaca) and Bombay Rickey (Meets the Psychology of Desire) (PROTOTYPE Festival at HERE, Tête à Tête in London, New Camerata Opera at The Flea). With composer Eric Moe: The Artwork of the Future, developed at New Dramatists, where Handel was a resident playwright from 2008-2015. His plays have been produced by New York Stage and Film, Long Wharf, Target Margin, Theatre Vertigo (Portland, OR), Rorschach Theatre (DC), Just Theater/Shotgun Players (Berkeley), and Curious Theatre (Denver). Residencies include the Royal Court, Donmar Warehouse, O’Neill Playwrights Conference, Soho Rep, and Portland Center Stage. Handel heads the dramatic writing program at Carnegie Mellon, served on the board of the MacDowell Colony, and was a founding member of 13P. He lives in Pittsburgh with his wife, poet Joy Katz, and their son.

KRISTIN MARTING (Director) is a director of hybrid work based in New York City. Over the last 25 years, she has constructed 28 stage works, including 9 original hybrid works, 5 opera-theatre and music-theatre works, 9 re-imaginings of novels, and 5 classic plays. Marting has directed 19 works at HERE and also premiered works at BAM (Opera House), 3LD, Ohio Theatre, and Soho Rep. Her work has toured to 7 Stages, Berkshire Festival, Brown, MCA, New World, Painted Bride, Perishable, UMass, Moscow Art Theatre, London, and Oslo. She has directed readings and workshops for Clubbed Thumb, EST, New Georges, Playwrights Horizons, Public Theatre, Target Margin, and others. Selected residencies include Cal Arts, LMCC, Mabou Mines, MASS MOCA, NACL, Orchard Project, Playwrights Center, Smack Mellon, Voice & Vision, and Williams. Marting was recently named a nytheatre.com Person of the Decade for outstanding contribution, a Woman to Watch by ArtTable, and honored with a BAX10 Award. She is Founding Artistic Director of HERE and Co-Founding Director of PROTOTYPE, the opera-music-theatre festival.

KAMALA SANKARAM (Composer) has been praised as “strikingly original” (The New York Times) and “new voice from whom we will surely be hearing more” (The Los Angeles Times). Recent commissions include Washington National Opera, Houston Grand Opera, Shakespeare Theatre Company, Opera on Tap, and the Brooklyn Youth Chorus, among others. Awards, grants, and residencies include: 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. Also a performer, notable appearances include the LA Philharmonic, the LA Opera, and the PROTOTYPE Festival, among others. Kamala is the leader of Bombay Rickey, an operatic Bollywood surf ensemble (recipient of two awards for Best Eclectic Album from the Independent Music Awards). Her 2019-2020 Season includes premieres at HERE, the Glimmerglass Festival, and Houston Grand Opera. Dr. Sankaram holds a PhD from the New School and is currently a member of the composition faculty at SUNY Purchase. kamalasankaram.com
PERFORMERS

PAUL AN (Raj) A veteran stage singer/actor of twenty years, Paul has performed in over sixty roles across genres on many platforms, encompassing and crossing genres of operatic, concert, musical, theater, and film realms. Paul relishes in collaborations with contemporary writers, and has created numerous roles in recent seasons in working with such homies as Kamala Sankaram, Meredith Monk, Julian Wachner, Ellen Reid, Yuval Sharon, Garrett Fisher, John Glover, Caroline Shaw, Matt Marks, and Philip Glass. After traveling for many years as a musical vagabond across four continents and 49 states, Paul has found a home in the theaters and concert venues of NYC, where he calls home such venues and institutions as HERE, Trinity Wall Street, Beth Morrison Projects, PROTOTYPE, New Dramatists, Meredith Monk vocal ensemble, among others. Paul is also down with OG composers, having performed music by Papa Mozart, Bach, Verdi, Puccini, Handel, etc. across the world.

ADRIENNE DANRICH (Annina) The voice of Emmy award-winning soprano Ms. Danrich has been described as “fresh liquid-silver, radiant...” and bringing “…a sensual timbre and dramatic truth” by Opera News. She has performed, covered, and workshoped leading roles with the Metropolitan Opera, Lincoln Center Theater, Lyric Opera Chicago, San Francisco Opera, Cincinnati Opera, and Opera Kenya, among others. She has also performed at the Kennedy Center, Carnegie Hall, Alice Tully Hall at Lincoln Center, and Feinstein’s/54 Below. Ms. Danrich won an Emmy for her performance in the MPTV production of This Little Light of Mine: The Stories of Marian Anderson and Leontyne Price, which she wrote under a commission from Cincinnati Opera. Her newest show, Love & Trouble: Five Personas ~ One Voice, written in collaboration with composer Dave Hall, was nominated for a Broadway World Cabaret Award, received a commission from Fargo-Moorhead Symphony for a chamber ensemble version, and has been recorded on the Roven Records label.

BLYTHE GAISSErT (Dorothy) has established herself as a fresh and exciting artist with “a voice that is pure, powerful, and appealing, with a stage presence to match” (Denver Post). New operatic repertoire includes creating the role of Walker Loats in Mikael Karlsson’s one woman opera The Echo Drift at the PROTOTYPE Festival in NYC; reprising the role of Hannah After in Laura Kaminsky’s As One with San Diego Opera, Lyric Opera of Kansas City, Opera Colorado, BAM, Opera Idaho, and NYCO; Sadie in the NY premiere of Ricky Ian Gordon’s Morning Star with On Site Opera. Other recent credits include Georgia O’Keeffe in Laura Kaminsky’s Today It Rains with Opera Parallelle; Siegrune Die Walküre and the Berio Folk Songs, both with the Dallas Symphony Orchestra; Ravel’s Trois Poèmes de Stefan Mallarme, Copland American Songs and Beethoven Symphony No.9 with the Sarasota Orchestra; Prince Orlofsky Die Fledermaus and Maddalena Rigoletto with Sarasota Opera; the title-role Rape of Lucretia with the Aldeburgh Festival.

ERIC MCKEEVER (Charlie) Hailed by Opera Magazine (UK) for possessing a “voice of darkness and clarity,” Mr. McKeever’s current season includes joining Opera Columbus for “Twisted 3”, Tonio (Pagliacci) with Salt Marsh Opera,
Baritone soloist in Dave Brubeck’s “The Gates of Justice” with the Anchorage Music Festival, and the title role in Don Giovanni with Indianapolis Opera. Recently operatic appearances include Sharpless (Madama Butterfly) with Opera Columbus, Germont (La Traviata) with Pacific Opera Project, and David (L’amico Fritz) with Baltimore Concert Opera. Concert appearances for Mr. McKeever include Adam Walters’ “River of Freedom” with the Chautauqua Institution, Bernstein’s “Songfest” with Skidmore College, and Beethoven’s 9th with the New Albany Symphony. In past seasons, Mr. McKeever joined the roster of New York City Opera covering Jake Wallace in La fanciulla del West, sang Malatesta in Don Pasquale with Anchorage Opera, and returned to Florentine Opera as The Speaker in The Magic Flute.

BRANDON SNOOK (Ethan) is a Tenor and stalwart of contemporary opera. He has developed and premiered many productions, including Independence Eve, Three Way: The Companion, Bonfire of the Vanities, Tesla, and Angela’s Ring. He has collaborated frequently with American Opera Projects in Brooklyn, bringing new works to life. Traditional operatic roles include Don Ramiro (La Cenerentola), Don Ottavio (Don Giovanni), and Nemorino (Elixir of Love). He has appeared Off-Broadway, in performances of McNally’s Master Class, and has local solo concert credits at Lincoln Center, Carnegie Hall, and BAM. Regional opera credits include Cincinnati Opera, Des Moines Metro Opera, Greenville Light Opera, Opera Idaho, Opera Ithaca, Lyric Opera of Kansas City, Michigan Opera Theatre, Opera Memphis, Opera Saratoga, Sarasota Opera, and Urban Arias. Additional performances have taken him to Canada, Germany, Switzerland, and Israel. A native of Dallas, Texas, he has voice degrees from The University of Kansas, and The University of Michigan. Aside from performing, Brandon is a real estate agent on the top sales/rental hybrid team at Citi Habitats in Manhattan.

MIKKI SODERGREN (Brooke) With a gift of changing vocal styles quickly and often, Mikki’s vocal flexibility has afforded her many wonderful musical opportunities. A lover of popular music and theater, Mikki has performed in development readings of new musicals at NYU Tisch, BMI Lehmen-Engel, Disney Theatricals, and The National Theatre of Great Britain. She has performed as Eponine (Les Miserables), Aldonza/Dulcinea (Man of La Mancha), opposite Ron Raines, and has performed pops programs with the Jacksonville Symphony, Tallahassee Symphony, Savannah Philharmonic and the New Jersey Festival Orchestra. Mikki recently made her Carnegie Hall solo debut, singing as the soprano soloist in Dan Forrest’s Requiem for the Living. In 2018-2019, Mikki performed as the Alto soloist in Handel’s Messiah with the Johnstown Symphony, the Mezzo-Soprano soloist in the Rachmaninoff Vespers, and the Mezzo-Soprano soloist in Vivaldi’s Gloria with Pro Arte Chorale, and REBEL. She toured internationally with the Clarion Choir and Harry Bicket’s English Concert, in their concert production of Handel’s Semele. Mikki currently serves as the Artistic Director of the American Traditions Vocal Competition in Savannah, Georgia, where all styles of American music are celebrated equally. mikkisodergren.com

JORELL WILLIAMS (Charlie, Sep 15-21) is an American operatic baritone with a wide variety of experience from standard repertoire to premiere pieces. Praised for his “magnificent, rich-toned” Baritone (The New York Times), Mr. Williams
begins the 2019-2020 season with a return to Seattle Opera for *The Falling & The Rising* and Charlie Parker’s *Yardbird*, debuts with Opera Birmingham in *Independence Eve*, Pacific Opera Victoria in Bizet’s *Carmen*, and the Cell for Ricky Ian Gordon’s *Autumn Valentine*. A former resident artist of the American Opera Projects Composers and the Voice series from 2011-2014, Jorell is a much in-demand interpreter of contemporary opera, and has created roles in several world premieres, notably: Hilliard and Boresi’s *Blue Viola* at Urban Arias; Matt Aucoin’s *Crossing* with the American Repertory Theater; John Musto’s *Bastianello* with Rochester Lyric Opera; and workshops of Michael Torke’s *Senna* (2010), Nico Muhly’s *Two Boys* (2011), and Ricky Ian Gordon’s *Intimate Apparel* (2018) with The Metropolitan Opera.

**CREATIVE TEAM**

**ALESSANDRO ACQUISTI** (Technologist) is a Professor of Information Technology and Public Policy at the Heinz College, Carnegie Mellon University, and the director of the Peex (Privacy Economics Experiments) lab. His research spearheaded the investigation of privacy and disclosure behavior in online social networks, and the application of economics and behavioral economics to the study of privacy. His experiments have won numerous awards and are published in outlets across fields including economics, computer science, psychology, and marketing. His findings have been featured in media outlets including *Economist, The New York Times, The Wall Street Journal, Washington Post, Financial Times, Wired, CNN*, and 60 Minutes. His TED talks on privacy have been viewed over 1.3 million times. Alessandro holds a PhD from UC Berkeley, and Masters from Berkeley, LSE, and Trinity College Dublin. Before coming to the US, Alessandro worked in Italy as freelance arranger, lyrics writer, and soundtrack composer for theatre, television, and independent cinema productions, including the musical opera *Raffaello e la Leggenda della Fornarina*.

**NIC BENACERRAF** (Scenic Designer) investigates live performance from multiple angles – as a stage designer, director, organizer, and academic. As an award-winning set designer, he has worked with many devised companies and regional theaters alike. As founding co-artistic director of The Assembly, a collective dedicated to making collaborative and urgent theater, he has co-created all eleven original productions, including *SEAGULLMACHINE* (2018). Nic has taught at several universities and is currently a doctoral student in Theatre & Performance at the CUNY Graduate Center, where he is also a Mellon Humanities Public Fellow. He is grateful to HERE (and all the people herein), where he interned in 2009 and designed *IDIOT* in 2016. nicbenacerraf.com

**DAVID BENGALI** (Video Designer) is a projection designer based in New York. Recent designs include: *Assembled Identity* (HERE), *We Live In Cairo* (A.R.T), *Girls* (Yale Rep), *The Great Leap* (Atlantic Theater Co.), *Frankenstein* (Dallas Theater Center), *Van Gogh’s Ear* (Ensemble for the Romantic Century - Drama Desk Nomination), *The Temple Bombing* (Alliance Theatre), *Uncommon Sense* (Tectonic Theater Project), *Anna Akhmatova, Jules Verne From The Earth To The Moon* (BAM), *Rockin’ Road To Dublin* (National Tour), *Two Point Oh* (59E59), *The Sensational Josephine Baker* (EAT), *Cav/Pag* (Tri Cities Opera), Conference of
the Birds (Anikaya Dance / Boston Center for the Arts), Jomama Jones - Radiate (Soho Rep). MFA: NYU.

NATHANIEL BUTLER (Sound Engineer) After graduating with his masters in horn performance under Dale Clevenger from the Chicago College of Performing Arts in 2013, Nathaniel migrated back to the Northeast where he has enjoyed a varied freelance career in both corporate environments and the arts. Recent engagements include designing Chunky in Heat (2019) and Modularias (2018) for Experiments in Opera, mixing The Infinite Hotel (2019) for PROTOTYPE, touring as the monitor engineer for Gov’t Mule (2017), and designing audio playback for YouTube’s Brandcast events (2015-Present). In his free time Nathaniel can typically be found in one of New York City’s many parks searching for rare migrating birds to photograph or out hiking with his partner Katie and their beloved mutt Millie.

DANIEL DICKISON (Technologist) is a software engineer from Tokyo and is currently based in Pittsburgh. He works at Bandcamp on various web and mobile app projects to help artists share and make money from their music. He has a degree in Cognitive Science from Carnegie Mellon University and is a guitarist and occasional thereminist.

KATE FRY (Costume Designer) is a costume designer and scenographer for theater, opera, dance, film, and television. Upcoming productions include the new opera Desire by composer Hannah Lash (Miller Theater), Dolls House Part Two (Northern Stage), and touring the Pulitzer Prize winning opera Angel’s Bone to Beijing, China in 2019 and LA Opera in 2020. This year Fry made her Broadway debut as Associate Costume Designer for Burn This (Hudson Theatre), and recently designed costumes for The White Album (BAM Harvey), John Cage’s Waterwalk (LA Philharmonic), Nina Simone: Four Women (Alabama Shakespeare Festival), and the music video “Mumbo Jumbo” for rapper Tierra Whack, which received a Grammy Nomination for Music Video of the Year. Fry’s work has also been shown at The Public Theater, NY City Center, Spoleto Festival, Opera Omaha, Ars Nova, 3LD, La Mama, REDCAT, Divine Comedy Festival Poland, Grand Palais Paris, Honor Fraser gallery, Prague Quadrennial, Tribeca Film Festival, and the Venice Film Festival. MFA: California Institute of the Arts katefry.com

RALPH GROSS (Technologist) is a postdoctoral researcher at the Heinz College, Carnegie Mellon University. His research interests are in the intersection of machine learning and data privacy. He holds a Ph.D. from the School of Computer Science, Carnegie Mellon University.

JOE HOLT (Technologist) has worked in tech and computing for over forty years, developing creative projects for groundbreaking institutions including Adobe, Apple, and Bandcamp. His engineering credits include several versions of Adobe Illustrator and Apple iMovie, as well as components of Acrobat, Photoshop, and Apple MacOS. His work in creative tech expanded further when he joined Bennington College as a professor of Computing in 2005, where he designed courses that combined theory, arts, and technology. In 2008 he helped found and
is currently the Director of Engineering of Bandcamp, an artist-focused music-sharing site that has been hailed by The New York Times as “one of the greatest underground-culture bazaars of our time” and named by Fast Company as one of the most innovative companies in music. He lives in Vermont.

SAMUEL MCCOY (Music Director) is a frequent collaborator with Kamala Sankaram and recently led the LA Opera/BMP production of Sankaram’s Thumbprint. As part of the PROTOTYPE Festival, he has worked with HERE and Beth Morrison Projects on the world premieres of Thumbprint, Du Yun’s Angel’s Bone, Missy Mazzoli’s Breaking the Waves, David T. Little’s Dog Days, and Mohammed Fairouz’s Sumeida’s Song. He recently led the inaugural performance for The Verdi Project, leading their production of Verdi’s Don Carlos. Elsewhere in NYC, he has worked with Juilliard Opera, Chelsea Opera, Hunter Opera Theater, Opera Moderne, and dell’Arte Opera Ensemble. Regionally, Samuel has led productions for North Carolina Opera, Rogue Opera, and was Principal Conductor for Puget Sound Concert Opera in Seattle. Orchestras with which Samuel has worked include the Chamber Philharmonic of Catalonia, Bohuslav Martinů Philharmonic, Oklahoma City Philharmonic, Mannes American Composers Ensemble, UCLA Philharmonia, Ithaca College Chamber Orchestra, Cornell Chamber Orchestra, and the Oklahoma City University Orchestra.

WESTIE PRODUCTIONS (Stage Manager) was founded by Alex B. West, a theatre artist based in Brooklyn. New York City credits include Lady in the Dark with Master Voices, This Time with Rising Circle Theatre Collective, Genet Porno, Chang(e), Science Fair (Tour), Casablanca Box, Stairway to Stardom and Thomas Paine in Violence with HERE, and many more. @westieproduction

AYUMU “POE” SAEGUSA (Lighting Designer) started stage lighting design in 2000 in Tokyo. He moved to NYC in 2005 and became resident lighting designer of HERE. He served as lighting designer for CULTUREMART (HERE’s annual festival of resident artist works) from 2006-2019. He also works as a freelance lighting designer for various types of shows from NY Fringe Festival to Lincoln Center. His credits include Skriker (Williams College 2016, MA) by Kameron Steel and Rite of Spring (White Light Festival at Lincoln Center 2014, NY) by Basil Twist. He also works as a production coordinator in the United States and Japan. His clients include Japan Society, NHK (Japan Broad cast corporation), FCI, Shochiku, Katsura Sunshine “Rakugo,” and many others. He founded Creative Machine Stage Lighting in 2017. creativemachine.lighting

AMANDA SZEGLOWSKI (Choreographer) Founder and Artistic Director of cakeface, is a New York City-based writer, director, choreographer and performing artist. She is a recipient of the Virginia B. Toulmin Foundation’s Women Playwrights Commissioning program and was a HERE Resident Artist from 2014-17. Amanda launched her all-female company, cakeface, in 2008. Culturebot described cakeface as “a group of fierce, funny, talented women,” and later offered, “Think Monica Bill Barnes for the Amy Schumer Generation.” cakeface has been presented by HERE, Ars Nova, En Garde Arts, Stony Brook University, and many others. Amanda’s HERE Artist Residency Program production, Stairway to Stardom, was deemed “vastly entertaining
and ridiculously clever” (This Week in NY) and received 4 stars and a critics’ pick by Time Out New York. Her newest work premieres March 4-7, 2020 at JACK.
cakefaceart.com

BAND

MATT BLANCHARD (Tenor Saxophone, Sep 21 performances only) maintains an active schedule as a performing saxophonist: a founding member of Atlanta’s Home By Dark, regular US tours, a performance with St. Vincent on the David Letterman Show, and numerous international venues and festivals. Matt draws inspiration from scientific icons such as Tesla and Einstein, and musical artists such as Bjork, Trent Reznor, Jan Garbarek, and Gustav Mahler. Matt is also a founding partner of the Impact Agency, Crush & Lovely. Matt does not believe in coincidence.

MILA HENRY (Pianist) “A stalwart contributor to the contemporary opera scene” (Opera Ithaca), Mila is a versatile musician who is comfortable leading at both piano and podium. She has worked extensively with HERE, Opera on Tap and Experiments in Opera, as well as with Kamala Sankaram, playing for her opera Thumbprint (LA Opera, PROTOTYPE) and music directing The Infinite Energy of Ada Lovelace (OI) and the collaborative projects Words on the Street (Baruch Performing Arts Center) and Magdalene (PROTOTYPE 2020, with Marc Lowenstein). As a pianist, she premiered OPERA America’s Fierce Grace: Jeannette Rankin (Library of Congress) and Opera Philadelphia’s We Shall Not Be Moved (Dutch National Opera, The Apollo), and can be heard on the albums Love & Trouble (Roven Records) and Voices of Women (Affetto Records). She is a member of the band Opera Cowgirls, and serves as the Artistic Director of American Opera Projects. milahenry.com

JEFF HUDGINS (Alto Saxophone), a transplanted Texan whose music has been described as “somewhat menacing” (New York Music Daily), is a founding member of Bombay Rickey. He has toured in the US and Europe, has premiered John Zorn, Tim Berne and John Harbison, has performed in Kamala Sankaram’s award-winning steampunk murder mystery opera, Miranda (2012), Yara Travieso’s multimedia show, La Medea (2017), and most recently in David Dorfman’s Aroundtown at BAM. In addition to Bombay Rickey, he writes for the NYC groups Anti-Social Music and Opera On Tap, and performs with Matt Bauer and Lizzie & The Makers, amongst many others. When Sankaram revealed her plans to perform the works of Yma Sumac in the inaugural form of Bombay Rickey, she found an immediate and enthusiastic band member in Hudgins. Bombay Rickey released Electric Bhairavi in 2018, winner of the Independent Music Award for Best Eclectic Album this year. The album is their followup to their debut record, 2014’s award-winning Cinefonia.

ED ROSENBERG III (Tenor Saxophone) is a composer/performer based in New York City. He studied saxophone at the Eastman School of Music, composition at Queens College and counterpoint with Paul Caputo. Ed is currently pursuing a PhD in composition at Stony Brook University. Ed performs regularly with a variety of groups including Amy Lynn & The Honey Men, Euphonique Sax
Quartet, Mettawee River Theater Company, Anti-Social Music and Asphalt Orchestra. Ed has also performed with The Talking Band, Fireworks Ensemble, Ensemble Signal, the Brooklyn Philharmonic and the Bottlenote Music Collective in Dublin. Ed is a member of the prog-jazz-metal group, Jerseyband. Ed also enjoys making grind-core music with Heart of Barf, meditative drone-based prog-rock with Glue Gun Optimism, and children’s music with The Green Orbs. Ed has been commissioned by Cadillac Moon Ensemble, Tokyo Brass Art Orchestra, Dr. Faustus, The Liz Roche Dance Company, Google Inc, AtmoSpheric Wind Quintet, and Brooklyn Brass Quintet, among others.

JOSH SINTON (Baritone Saxophone) is an artist living in Brooklyn, New York. When he’s not spending time with his wife and daughter, he is playing baritone saxophone or bass clarinet, composing, reading, cooking, or watching old movies. You can hear his music at joshsinton.bandcamp.com.

PRODUCTION STAFF

ANNE KARYNA BAKAN (Assistant Director) is a director and dramaturg in her second year of the MFA program at Sarah Lawrence College. Recent directing credits include: No Snow in Dublin, Boxed Wine (Sarah Lawrence), My Name Is Rachel Corrie (Kraine Theater), Elbow Room (Playwrights Local). Recent assistant directing credits include: Stupid F**king Bird (Sarah Lawrence), Appropriate, Grounded (Dobama Theatre). Dramaturgy: Men On Boats (Sarah Lawrence), Appropriate, Grounded (Dobama Theatre). Next: Paradise Lost and Found this fall at Sarah Lawrence. Anne is the Founding Producer and Series Coordinator of Sarah Lawrence’s Graduate New Play Development Series and is currently the Programming Assistant at HERE. Anne is originally from Cleveland, where she worked at Dobama Theatre as the Assistant Managing Director, Front of House Manager, and Coordinator of the Playwrights’ GYM.

AOIFE HOUGH (Assistant Stage Manager) is thrilled to be working on her first production with HERE. She recently moved to the city after graduating from Reed College with a Bachelor of Arts in Neuroscience. While in college she was the head stage manager for productions of Paris Commune, This Must Be the Place, Civilian, Amidst the Hummingbirds, and Last Night (at the Dyke Bar), among others. She also served as an assistant stage manager and production manager, as well as an inaugural board member of the Reed Independent Performance Project. She is passionate about new and interdisciplinary theatre and feels very lucky to be working on this show. She is originally from North Bend, Washington and now lives in Brooklyn.

TEKLA MONSON (Assistant Costume Designer) is a Brooklyn based scenic and costume designer. She was born and raised on a sled dog kennel in Fairbanks, Alaska. Tekla graduated from Wesleyan University (CT) where she studied theater and religion. Recent set designs include The Neon Coven’s OSCAR at The Crown at 3 Dollar Bill, Access Theater’s Maverick at The Connelly, Onomatopoeia Theater Company’s The Picture of Dorian Gray at The Gene Frankel Theater, and Everyday Inferno’s Quicksand at IRT Theater. teklamonson.com
SHEFALI NAYAK (Associate Video Designer) is a technologist from New Jersey. She studied computer science and now works with technology for creative and educational projects, including live performance.

MICHAELANGELO DE SERIO (Production Manager) is a native New Yorker, artist, and adventurer. Plying his trade on both coasts, he has had the opportunity to work with UCLA’s Center for the Art of Performance, Cornerstone Theater, Central Theatre Group, Early Morning Opera, Meg Wolfe Dance, and The Shakespeare Center in LA. Back home in NYC, Michaelangelo has been amazingly fortunate to work with companies such as Irondale Ensemble Project, The Civilians, New Georges, Epic Theater, Letter of Marque, Pig Pen Theater Company, Theater for the New City, Strike Anywhere, Okwui Okpokwasili, and Peter Born. It is a great pleasure to be part of this production.

SIM YAN YING (Assistant Director) is a theatre artist based in NYC and Singapore. Original works include: I LOVE WHITE MEN (Ars Nova ANT Fest, Dixon Place), Where Are You? (NYU Tisch), and Without Reason (Esplanade – Theatres on the Bay). Recent performance credits: Mammelephant (Superhero Clubhouse/HERE), Strong Women Love Trump (The Civilians/ Joe’s Pub), She’s A Witch! (The Tank). Yan Ying was previously a General Management Fellow at HERE. She aspires to create emotionally resonant and socially relevant works of art that challenge existing forms and boundaries. Training: BFA, NYU Tisch. simyanying.com

SPECIAL THANKS

ABOUT OPERA ON TAP

Opera on Tap (OOT) is a women-led organization that was born in 2005 at Freddy’s Bar and Backroom in Brooklyn, and incorporated in 2006 to promote opera as a viable, living and progressive art form, and to support the developing artists who continue to keep the art form alive. What began as a small monthly gathering of ambitious, classically trained singers looking for more performance opportunities, has grown into a producing organization that has gained a loyal audience base and national recognition as an innovative force on the classical music scene. Through its Chapter program, which now has twenty-five vibrant national (and international) chapters, OOT has created a large network of performers, creators, and supporters. Headquartered as a national organization in Brooklyn, OOT presents a variety of programs intended to adhere to their mission of community engagement through opera. The Immersive Opera Project (IOP) is their commissioning/development/full production program through which Looking at You is produced. IOP is spearheaded by Opera on Tap and presented in collaboration with regional opera companies across the globe to develop and showcase new immersive works of opera utilizing immersive technologies (VR/AR/MR/XR), and also inclusive of live immersive and site-specific opera performance. IOP evolved out of OOT’s full production program Roadworks, which originated in 2012 and has recently been inspired by the success of their production of the world’s first virtual reality (VR) opera, The Parksville Murders, composed by Kamala Sankaram with libretto by Jerre Dye. In addition to receiving critical accolades, the opera has been seen by close to 40,000 people in VR headset.
ABOUT EXPERIMENTS IN OPERA

Co-Founded in Brooklyn in 2010 by composers Aaron Siegel, Matthew Welch and Jason Cady, Experiments in Opera is focused on re-writing the story of opera with the belief that new operas can be adventurous and fun, focused on strong and intimate storytelling, while also challenging notions of what experimental music can be.

Since its founding, Experiments in Opera has commissioned 75 new works in seven years, from 47 composers collaborating with over four hundred performers, designers and directors from the New York City artists’ community. During that time, they have produced events at Roulette, National Sawdust and Issue Project Room in Brooklyn, as well as at The Flea Theater, Symphony Space, Merkin Concert Hall, The Stone, Le Poisson Rouge, Anthology Film Archives and Abrons Arts Center in Manhattan. In fall 2018, Kamala Sankaram joined Experiments in Opera as co-artistic director.

Past work presented has included compositions from Jason Cady, Aaron Siegel, Matthew Welch, Roddy Bottom, Gelsey Bell, Georges Aperghis, Robert Ashley, Andrew Raffo Dewar, Joe Diebes, Natacha Diels, Lainie Fefferman, Miguel Frasconi, Anne Guthrie, James Ilgenfritz, John King, Daniel Kushner, Ruby Fulton, Gabrielle Herbst, Nick Hallett, Travis Just, Mary Kouyoumdjian, Joan La Barbara, Lukas Ligeti, Charlie Looker, Cristina Lord, Emily Manzo, Paula Matthusen, Anna Mikailhova, Jonathan Mitchell, Nicole Murphy, Jascha Narveson, Pauline Oliveros, Jessica Pavone, Paul Pinto, Erin Rogers, Dave Ruder, Kamala Sankaram, Elliott Sharp, JG Thirlwell, Justin Tierney, Leaha Maria Villarreal, Dorian Wallace, Washington, Katie Young, John Zorn and the Cough Button collective.
RESOURCES

Through Looking at You, the intent of our creators and technologist-collaborators is to question how the loss of privacy could transform us as a global culture and confronts the audience with the fact that their personal information is available to anyone who cares to search for it.

As part of this project, we have created an online digital privacy kit with a list of resources to learn more about privacy (and its many threats) in our digital societies. Click below:

**DIGITAL PRIVACY KIT**

Then, if you’re still interested in further reading about digital privacy and surveillance capitalism, check out our thematic materials list for related books, articles, videos, and more!

**The Age of Surveillance Capitalism**
by Shoshana Zuboff

**Terms of Service**
by Michael Keller and Josh Neufeld

**VIEW FULL LIST**
2013

Kamala and Rob meet at American Lyric Theater and hatch the idea to collaborate on a Snowden privacy project.

2014

Join the Civilians R&D Group - begin research and write first two songs.

Develop outline for show at writing residency at Todd Mountain. Receive Opera America Discovery Grant.

2015

Develop full draft of whole show. Receive Kevin Spacey Foundation Grant. Workshop the show sans technology, with six singers, four musicians and music director Sam McCoy at the National Opera Center in NYC in June 2016.

2016

Kristin joins as director.

2017

Dramaturgy, Storyboarding and libretto and score revision. Receive Puffin Foundation Grant. Carnegie Mellon and Bandcamp technology partners come on board. Several conversations with technologists and design team to tease out story elements via data-mining and capacity for content. Selected for BRICLab residency.
2018

Score revision finished. Two-week BRICLab residency to address new revisions to score and libretto, and to test data-mining and tablet technology, culminating in two sold-out, partially staged performances.


Three-day Data-mining software beta test at Carnegie Mellon University.

Complete revision of data-mining software.

Music workshop with AntiSocial Music and HERE. Final score and libretto revisions.

Rehearse at MANA Contemporary in preparation for premiere.

WORLD PREMIERE @ HERE
Part installation, part durational performance, and completely mesmerizing, *The Black History Museum... According to the United States of America* invites audiences to experience brave, inclusive narratives about the creation of America, and its re-telling in our schools, media, and communities. Zoey Martinson, in collaboration with Smoke and Mirrors Collaborative, will be transforming HERE’s entire space – dressing rooms, hallways, lounge, theatre spaces – into *The Black History Museum...* for audiences of all backgrounds to experience representations of life as a Black American throughout history.

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**ACCORDING TO THE UNITED STATES OF AMERICA**

**NOV 1–24**
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Through the HERE Artist Residency Program (HARP), HERE commissions and develops new hybrid works over a 2-to-3 year period. As part of the HERE community of artists and audiences, our 11 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. For 2019–20, HERE supports the following artists and projects:

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Marie It’s Time

Zoey Martinson • Smoke & Mirrors Collaborative
The Black History Museum...According to the United States of America

Imani Uzuri
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HERE’S programming is made possible with Public Funds from: National Endowment for the Arts; New York State Council on the Arts, with the support of Governor Andrew Cuomo and the New York State Legislature; New York City Department of Cultural Affairs in partnership with the City Council; the Offices of the Mayor of New York, Speaker Corey Johnson, Manhattan Borough President Gale Brewer, New York State Assembly Member Deborah J. Glick, and State Senator Brad M. Hoylman. We are extremely grateful for the support and advocacy of all of our dedicated elected officials: Senator Charles E. Schumer, Senator Kirsten R. Gillibrand, Representative Jerrold L. Nadler, Governor Andrew M. Cuomo, Mayor Bill de Blasio, Manhattan Borough President Gale Brewer, Council Member Jimmy Van Bramer and the Cultural Affairs Committee of the City Council, State Assembly Member Deborah J. Glick, and State Senator Brad M. Hoylman.

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