2021 Brochure Copy v1

Last revised: 12/29/20

Octopus Theatricals

* Notes in red are internal, or designer notes and not meant for the actual brochure
* Projects can have multiple tags (Now Touring, In Development, Seeking Development Partners, International, etc.).  It would be ideal if there was some way to quickly glance and see the tags for each project.
* Quotes should be pulled out from the body of the text
* Total 24 pages including front/back cover

**LINK TO DROPBOX FOLDER WITH IMAGES (WE ARE CONTINUALLY ADDING TO THIS AS NEEDS ARISE)**

[**https://www.dropbox.com/sh/le1niyx0djhfg0q/AAAzRJN9eD1lR1AOCooB-MKCa?dl=0**](https://www.dropbox.com/sh/le1niyx0djhfg0q/AAAzRJN9eD1lR1AOCooB-MKCa?dl=0)

**LINK TO PSD TEMPLATES FOR PRINTER FOR 8.5” X 11” BOOKLET**

[**https://www.dropbox.com/s/ndrqsj9wjca30jv/85x11\_booklets.psd?dl=0**](https://www.dropbox.com/s/ndrqsj9wjca30jv/85x11_booklets.psd?dl=0)

FRONT COVER

PHOTOS, OCTOPUS THEATRICALS logo

Octopus Theatricals [logo]

Producing the Unexpected

[www.octopustheatricals.com](http://www.octopustheatricals.com)

INSIDE COVER

ABOUT OCTOPUS THEATRICALS

From experimental to commercial, we collaborate with artists and organizations to foster an expansive range of compelling theatrical works for local and global audiences.  We eschew boundaries—aesthetic, geopolitical, institutional—and thrive on a nimble and rigorous practice.

As **producers** we generate and develop our own innovative theatrical projects, serve as executive and creative producers for hire (by producing companies, independent artists and others) and provide other creative project-based services, including tour producing, program development and dramaturgy.    
   
As **consultants** we work with theater companies, presenters, performing arts centers, foundations and other non-profit or commercial entities to provide ongoing programming advice, research and development as well as broad policy, leadership and structural input and oversight.   
   
Our model of producing and consulting varies project-by-project, organization-by-organization, reflecting a broad spectrum of genre and scale. We examine the individual elements and/or artists involved and work together to shape a customized producing strategy that capitalizes on the strengths of everyone involved.  We make work that matters, that is deeply rooted in artistry and inclusion, and that reflects our role as global citizens, all while having a good time.     
   
At its core, Octopus combines artistic values with an independent flexibility and financial structure that allow us to create a body of work that wouldn’t exist under any other auspice.

TABLE OF CONTENTS:

1 SOCIAL!

2 ACTIVIST SONGBOOK

3. IPHIGENIA

4. THEATRE FOR ONE

6. AND SO WE WALKED

7. SPEAKING IN THE SAME TONGUE

8. RIPE TIME

10. A NATION GROOVES

11. ON BECKETT

12. PHANTOM LIMB COMPANY

14. WE WERE FRIDAYS

15. HOMER’S COAT

16. SONG OF THE GOAT

17. UP IN ARMS

18. UNDERGROUND RAILROAD GAME

19. DREAMING ZENZILE

20. HADESTOWN

21. CONSULTING

21. PRODUCER HUB

TAGS:

IN DEVELOPMENT

SEEKING DEVELOPMENT PARTNERS

SEEKING COMMISSIONING PARTNERS

BROADWAY

COMMUNITY ENGAGEMENT

LIVE TOURING

VIRTUAL PROGRAMMING

NEFA NTP SUBSIDY AVAILABLE

INTERNATIONAL

CUSTOMIZED RESIDENCIES

FAMILY FRIENDLY

TAGS:

LIVE TOURING

**SOCIAL! the social distance dance club**

Conceived by **Steven Hoggett, Christine Jones** and **David Byrne**

Executive Producer, **Mara Isaacs**

Safety. Sound. Light. Your Very Own Spot.

An antidote to social distancing, SOCIAL! turns empty performance spaces into socially distant dance spaces. Collaborators David Byrne, Stephen Hoggett and Christine Jones have joined forces to create a way for us to be together while apart. Audience members learn a series of dance moves in advance via video, then come together to dance in person in their own 6 ft colored circle and pool of light. By creating safe spaces for us to move together with others, SOCIAL! is a way to access the transcendent experience of being a part of something bigger than ourselves.

“If This Pandemic is teaching us anything, it is that we need to return to our bodies. Life is precious, and so is movement.”—Gina Kourlas, *The New York Times*

Development partner: The Park Avenue Armory [use logo]

TAGS:

CUSTOMIZED RESIDENCIES

COMMUNITY ENGAGEMENT

LIVE TOURING

VIRTUAL PROGRAMMING

**ACTIVIST SONGBOOK**

Created by **Aaron Jafferis** and **Byron Au Young**

Produced by **Octopus Theatricals**

[Text popped out graphically] What are the sounds your movement needs that do not yet exist? How can we work together to create these songs?

With *Activist Songbook*, composer Byron Au Yong and lyricist Aaron Jafferis explore how civil rights organizing and music intersect to inspire action and sustain the fight towards equity.

*Activist Songbook* calls for justice through live performances, active community engagements informational musical scores, and instructional recordings. Honoring the legacy of Asian American, Asian immigrant, and Asian refugee activism as a springboard for future organizing, *Activist Songbook* is a powerful experience weaving activism and music, rooted in process and tailored to each community.

Originally prompted by the beating and murder of Vincent Chin and the often overlooked Asian-American activist community, *Activist Songbook* includes a broad range of organizing movements towards justice.    Interviews with community organizers provide the source material for Au Yong and Jafferis’ songs aimed at energizing the efforts of individuals and collectives counteracting racism and hate crimes. With each new community residency, additional interviews and songs are generated. The project will ultimately result in a collection of 52 songs and raps, as well as additional songs generated by community members. Each ‘touring’ engagement includes customized activities based on the needs and desires of that community, whether they be university students, local organizers, or partners with a city-wide festival.

Sample components of *an* *Activist Songbook* engagement (virtual or live) include:

-Virtual choir videos

-Commissioned artwork for rally signs/songs

-Local songwriting workshops

-Panels with local and national activists

-Music-as-healing sessions

- Teach-ins with rally songs

-Culminating public performance

Commission partner: Arts & Ideas Festival. [use logo]

TAGS:

IN DEVELOPMENT

LIVE TOURING

COMMUNITY ENGAGEMENT

WAYNE SHORTER AND ESPERANZA SPALDING

**IPHIGENIA**

A new opera *debased* on the myth by Euripides

Composer **Wayne Shorter**

Librettist **Esperanza Spalding**

Director **Lileana Blain-Cruz**

Conductor **Clark Rundell**

Scenic Design by **Frank Gehry**

Produced by **Real Magic**, **Cath Brittan**, **Octopus Theatricals**

Featuring **Esperanza Spalding** and the **Wayne Shorter Quartet**

With music by Wayne Shorter and a libretto by Esperanza Spalding *Iphigenia* is not an adaptation of the Greek myth as much as it is an intervention into myth-making itself, and an intervention into music and opera as we know it. Classical and jazz forms collide in a full orchestral score that features Shorter’s groundbreaking method of symphonic improvisation, with his venerated quartet at the center. Spalding's libretto is deeply poetic and then suddenly radical – Iphigenia is multiplied, her identity is fractured and shared until the stage is occupied by a chorus of her.

*Iphigenia* was born to be sacrificed - or so the Greek myth would have us believe, but what if she contests her fate? What if the winds don’t blow and the sails hang limp in the sea air? *Iphigenia* stares down the history of opera and makes some demands on its future: No more tragic women singing through suicide and going mad in perfect pitch. No more spectacles of women dead and dying. In the end Shorter and Spalding turn their gaze outward beyond the stage: What will we make, they ask, at this precise moment in our collective present when we are so desperately in need of new visions for the world.

Premiere Fall 2021

Commission Partners:  CalPerformances, The Kennedy Center, ArtsEmerson, Carolina Performing Arts, MassMoca, The Broad Stage [use logos]

2-page spread for Theatre for One

TAGS:

LIVE TOURING

VIRTUAL PROGRAMMING

SEEKING COMMISSIONING PARTNERS

CUSTOMIZED PROGRAMMING AVAILABLE

Theatre for One

**THEATRE FOR ONE**

Artistic Director **Christine Jones**

Produced by **Octopus Theatricals**

Theatre for One is a mobile state-of-the-art performance space for one actor and one audience member. Conceived by Artistic Director Christine Jones and designed by [LOT-EK](http://www.lot-ek.com/) architects, Theatre for One commissions new work created specifically for this venue's one-to-one relationship. Embracing serendipity and spontaneity, Theatre for One is presented for free in public spaces in which audience members are invited to engage in an intimate theatrical exchange and enter the theatre space not knowing what to expect. Actor and audience member encounter each other as strangers in this suspended space and through the course of the performance allow the divisions and distinctions that separate us to dissolve.

Theatre For One is a customizable experience. We partner with host venues to commission writers for the live booth or virtual platform. Commissions for its mobile unit include short plays by Lynn Nottage, Regina Taylor, Jose Rivera, Bill Irwin, John Guare, David Henry Hwang, Naomi Wallace and many others.

*“Cumulatively, they create an exhilarating sense of aliveness.”* —Helen Meany, ***The Guardian***

★★★★★

"Theatre for One is an unforgettable, radically human experience."

–David Cote, Time Out New York

Live Host venues include: Abbey Theatre (Dublin), Cork Midsummer Festival, Madison Square Park, Signature Theatre (NYC), Arts Brookfield, Times Square Alliance [use logos]

Theatre for One in Ireland is co-produced with Landmark Productions.

TAG: VIRTUAL PROGRAMMING

Theatre for One: *HERE WE ARE*

Theatre for One is now available in a unique digital format designed to capture the elements of serendipity and intimacy embodied in the physical version. After entering a communal chat room, audience members are pulled into a live, intimate one on one performance where both actor and audience are seen and heard by each other.

[***Theatre For One:***](https://theatreforone.com/)*Here We Are* features eight new micro-plays byCarmelita Tropicana, DeLanna Studi, Jaclyn Backhaus, Lydia R. Diamond, Lynn Nottage, Nikkole Salter, Regina Taylor and Stacey Rose. Inspired by the pandemic; the 100th Anniversary of the ratification of the 19th Amendment; and the Black Lives Matter, We See You White American Theater, and other movements fighting racism, these plays elevate a vibrant chorus of voices, creating deeply personal works that resonate in this shared moment.

*“You could say each sweet morsel, delivered with charged intimacy in this time of isolation, is like a truffle: small, delicious, refined — and over in an instant. But I like to think of each piece like a ship in a bottle, presenting an exquisite piece of architecture within the narrow confines of the form.”* —Maya Phillips, *The New York Times*

VIRTUAL HOST VENUES INCLUDE: Arts Brookfield, The Court Theatre (Chicago), NYU Arts Center (Abu Dhabi) [use logos]

TAGS:

COMMUNITY ENGAGEMENT

CUSTOMIZED PROGRAMMING AVAILABLE

THEATRE FOR ONE: EDUCATION RESIDENCIES

Theatre For One offers customized education residencies as a stand-alone program or in conjunction with performances. Programs include master classes in playwriting, directing and performing for this unique platform, access to a library of original commissioned works for educational purposes, as well as production opportunities. Previous residencies have also featured original works made in collaboration with students and professionals.

EDUCATION RESIDENCY HOSTS: Princeton University/Lewis Center for the Arts, University of Arkansas, Loyola University (New Orleans)

[www.theatreforone.com](http://www.theatreforone.com)

TAGS:

LIVE TOURING

VIRTUAL PROGRAMMING

COMMUNITY ENGAGEMENT

The Thomas S. Kenan Institute for the Arts’ production of

**AND  SO  WE WALKED: An Artist’s Journey Along the Trail of Tears**

Written and performed by **DeLanna Studi**

Directed by **Corey Madden**

Produced by **Octopus Theatricals**

Co-represented by **Octopus Theatricals** and **Walrus Arts Management and Consulting**

DeLanna Studi, Cherokee performance artist, activist and Artistic Director of Native Voices at the Autry, shares a powerful, multi-faceted dramatic memoir in *And So We Walked*: *An Artist’s Journey Along the Trail of Tears*. This frank, heartwarming and inspiring story recounts the experience of a contemporary Cherokee woman (Studi) who, with her father, embarks on an incredible 900-mile journey along the Trail of Tears to truly understand her own identity and the conflicts of her nation. The play recounts the six-week journey, which retraced the path her great-great grandparents took in the 1830s during the forced relocation of 17,000 Cherokee from their homelands.  *And So We Walked* draws on extraordinary interviews, historical research, and the artist’s personal experience to convey the complexities and conflicts with which the Cherokee wrestle.  Engagement is central to the experience of *And So We Walked* – whether connecting with local Native nations and individuals, conducting workshops, or joining local Indigenous advocacy efforts.

*And So We Walked* can be adapted to outdoor and digital contexts.

“Intensely Powerful.” –Broadway World

[smaller font size for credits] *And So We Walked: An Artist's Journey Along The Trail Of Tears* was originally produced by Triad Stage (2016) and Portland Center Stage (2017).  The script was developed in close collaboration with individuals and institutions within the Eastern Band of Cherokee and Cherokee Nation as well as with the support of Native Voices Theatre and the American Indian Center and Process Series at UNC-Chapel Hill. Major support was provided through the Arts and Society Initiative of the Thomas S. Kenan Institute for the Arts.

Development and Producing Partners: Keenan Institute, Indiana Repertory Theatre [use logos]

TAGS:

IN DEVELOPMENT

SEEKING COMMISSIONING PARTNERS

LIVE TOURING

NEFA NDP TOUR SUBSIDY AVAILABLE

Dianne McIntyre

SPEAKING IN THE SAME TONGUE

Speaking in the Same Tongue is a full-length movement, sound and language-based work choreographed and directed by Dianne McIntyre, which features poetry by **Ntozake Shange**, a composition by **Olu Dara** and original music by **Diedre Murray**. The work explores dance and music “speaking” to each other: Africans bound together with no common “tongue”; the sound of rage, endearment, suspicion; speech impeding victory; nature reacting to clashes of race; sacred traditions in harmony; silent speech. The company of five dancers and five musicians brings theatrical expression to every move, every note, every word. Local performers will also be incorporated into the production at each tour site.

About Dianne McIntyre

Dianne McIntyre is regarded as an artistic pioneer, with an impressive choreography career spanning nearly five decades in dance, theatre, television and film. A recipient of aa 2019 Dance USA Honor and 2016 Doris Duke Artist Award, her individualistic movement style reflects her affinity for cultural histories, personal narratives and the boldness, nuances, discipline and freedom in music and poetic text. Since 1972, she has choreographed scores of concert dances, four Broadway shows, thirty regional theatre productions, a London West End musical, two feature films, three television productions, stage movement for multiple recording artists and five original full-length dance dramas. She has been commissioned by Dance Theatre of Harlem, Alvin Ailey American Dance Theater, Philidanco, Cleo Parker Robinson Dance, GroundWorks Dance Theater, Dancing Wheels, as well as forty-plus university ensembles and major dance festivals. Her awards and nominations include three Bessie Awards, two AUDELCO’s, one Helen Hayes award and four nominations, an Emmy Nomination, Master of African American Choreography Medal from The Kennedy Center and many more.

diannemcintyre.com

(2 page spread for all Ripe Time shows:  SLEEP and CANDIDATE x)

TAGS:

LIVE TOURING

Haruki Murakami’s [note to designer:  Marukami’s name must be at least 50% size of SLEEP]

SLEEP

Adapted for the stage by **Naomi Iizuka** [note to designer, minimum size is 25% of SLEEP}   
Devised and directed by **Rachel Dickstein** and **Ripe Time** [also 25% of SLEEP]

Produced in association with **Octopus Theatricals**

“This is my 17th straight day without sleep.” A Japanese housewife’s mundane existence of chores and grocery shopping explodes when a haunting dream leads her to cast sleep aside, releasing her into a world of danger and the thrill of the unknown. Based on the 1994 short story by the beloved Japanese author Haruki Murakami (The Wind-Up Bird Chronicle), this hypnotic physical theater piece by Brooklyn-based, Obie Award-winning company Ripe Time follows one woman beyond the bounds of our patriarchal society. Led by a powerhouse female creative team and featuring an original score performed live by NewBorn Trio, this playful and eerie journey takes audiences through a wakeful realm where bodies float, ghosts lurk, and daylight rules no longer apply.

"Gorgeous and Surreal." - New York Times (Critics pick)

Sold-out engagements at the Annenberg Center for the Arts and Yale Rep’s No Boundaries series 

Development and Producing Partners: Annenberg Center, BAM, The Play Company, The Ground Floor at Berkeley Repertory Theatre, Center Theatre Group, Japan Society [use logos]

[www.ripetime.org](http://www.ripetime.org)

TAGS:

IN DEVELOPMENT

SEEKING DEVELOPMENT PARTNERS

COMMUNITY ENGAGEMENT

VIRTUAL PROGRAMMING

**CANDIDATE X**

Written by Aisha Zia

Created in collaboration with Rachel Dickstein

Commissioned by and Developed with Ripe Time

Candidate X is Ripe Time’s newest theatre work.  *Candidate X* finds the extraordinary in the ordinary. A dynamic cross between testimonial-based theatre and dance theatre, *Candidate X* celebrates the risk-takers who challenge and defy the gendered expectations our country has of those who lead. The work features an intersectional array of voices of American womxn: politicians, activists and everyday womxn across generations, geographic locales, and racial and ethnic backgrounds. Created in collaboration with writer Aisha Zia, composer Kamala Sankaram and actors DeLanna Studi, Delissa Reynolds, Alia Tejeda, Calliope Pina Parker and Paula MacGonagle, *Candidate X* centers social justice feminism and advocates for BIPOC womxn through their own words, thoughts and dreams. These are the stories that will bring us forward in the fight against deeply ingrained gender bias, and towards new, regenerative models of leadership in our country.

Anticipated world premiere in the 2022-23 season. Seeking developmental partners in the virtual or in-person space. Candidate X is the currently the recipient of a Watermill Center residency (spring 2021), and an Impact Residency from the Drama League.

TAGS:

IN DEVELOPMENT

SEEKING DEVELOPMENT PARTNERS

**A NATION GROOVES: A PEOPLE’S HISTORY OF HIP HOP**

Created by **Kambi Gathesha**

Sound Design and Sonic Dramaturgy: **Sinan Zafar**

*A Nation Grooves: A People’s History of Hip-Hop* is a dance-driven musical about the history of freestyle dance from the 1970’s to the present, the communities that created it, and the African-derived traditions and histories that preceded it. Using interviews and oral testimony as the basis for the narrative, *A Nation Grooves* bears witness to history by tracing the line between West African Dance, Harlem Renaissance, rock n’ roll, civil rights, and the freestyle dances created by black and brown communities in New York. A Nation Grooves is a show about past, present and future—a new discourse on the staying power of the beat.

Development Partners: Project Springboard, MassMoCA, A.R.T. [use logos]

TAGS:  
LIVE TOURING

**ON BECKETT**

Conceived and performed by **Bill Irwin**

Based on the writings of **Samuel Beckett**

Bill Irwin can’t escape Samuel Beckett. In this intimate 90-minute evening, Irwin explores a performer’s relationship to Beckett, mining the physical and verbal skills acquired in his years as a master clown and Tony Award-winning actor. Irwin’s approach to the comic, the tragic, to every side of Beckett’s work – including Waiting for Godot, Texts for Nothing, and more– will allow audiences to experience the language in compelling new ways. Whether you’re encountering the Nobel Prize winner’s writing for the first time, or building on a body of Beckett knowledge, this dynamic showcase is not to be missed.

## “a delicious piece of theater… a playful, intimate experiment conducted by a master practitioner… utterly delightful”

### – Sara Holdren, New York Magazine

(2 page spread for all Phantom Limb shows)

TAGS:

NOW TOURING

NEFA NTP SUBSIDY AVAILABLE

Phantom Limb Company

**FALLING OUT**

Directed and Designed by Jessica Grindstaff

Puppet Design and Original Music by Erik Sanko

Butoh master Dai Matsuoka

Produced by Octopus Theatricals

Endlessly inventive theater artists Jessica Grindstaff and Erik Sanko offer an emotional call to climate action. Inspired by the catastrophic 2011 tsunami and Fukushima nuclear disaster, this rippling meditation on water, heartbreak, and toxic fallout fuses contemporary krump dance and Japanese butoh tradition with Phantom Limb’s singular style of puppet theater. Created in collaboration with Dai Matsuoka of the transportive dance troupe Sankai Juku, Falling Out weaves music, movement, and design into a haunting tapestry of collective collapse and renewal.

 Falling Out serves as the final installment in Phantom Limb’s Environmental Trilogy (*69̊ S., Memory Rings*). Taken together, these works demonstrate the company’s longstanding commitment to the principled intersection of art and environmental awareness.

"Companies like Phantom Limb...have conscripted miraculous puppets in this battle to defend the biosphere, and they have proven to be an impressive fighting force."

--Charles McNulty, Los Angeles Times

Development Partners: BAM Next Wave, Oz Arts Nashville, Kohler Center for the Arts, CalArts Center for New Performance, Snug Harbor Cultural Center, Hermitage Retreat; LMCC Process Space Program, NEFA, Japan Foundaiton, Asian Cultural Council, Jim Henson Foundation, Rubin Foundation, Somerled Arts, New Music USA [use logos]

 TAGS:  
IN DEVELOPMENT

SEEKING COMMISSIONING PARTNERS

LIVE TOURING

FAMILY FRIENDLY

MOBILE PUPPETRY UNIT  
Inspired by historical images of portable puppet stages, Phantom Limb Company is developing a nimble, roving puppet stage (2 performers, a bicycle and a puppet theater) for outdoor and indoor public spaces. The company will commission original playlets and adaptations of classics to be performed with puppets and created for multi-generational audiences. Distilling their trademark visual artistry and theatrical story telling into a small puppet venue is an exciting, creative evolution for the company.

Phantomlimbcompany.com

TAGS:

IN DEVELOPMENT

SEEKING DEVELOPMENT PARTNERS

**WE WERE FRIDAYS**

Conceived and original score by **Jeffrey Ziegler**

Butoh Master **Dai Matsuoka**

Directed by **Jessica Grindstaff**

Everything that we need to unlock our past already exists within us–A cellular memory, an intergenerational trauma. *We Were Fridays* is a story of restlessness, identity, forbidden love, and reconciliation in which the past speaks through an unraveling of threads from Japan to the Deep South to Philadelphia and New York. This work-in-progress will explore identities inherited, invented and embodied.

*We Were Fridays* is a genre-shifting collaboration. This project features renowned cellist Jeffrey Zeigler (Kronos Quartet) collaborating with Tokyo based Butoh master Dai Matsuoka (Sankai Juku), and is directed by Jessica Grindstaff (Phantom Limb Company). Cultures meld as musical improvisations meet movement and oral tradition, exploring a need to trace the fractured lines of a complex legacy.

TAGS:

NOW TOURING

HOMER’S COAT

**AN ILIAD**

Written by **Lisa Peterson** and **Denis O'Hare**

Based on Homer's Iliad, translated by **Robert Fagles**

Directed by **Lisa Peterson**

Starring **Denis O'Hare**

The power of Homer’s age-old story is unleashed on to a modern audience in a contemporary retelling, created by acclaimed director Lisa Peterson and actor Denis O’Hare (Tony Award winner, HBO’s True Blood and The Good Wife). A spirited and enthralling performance, the familiar tale of gods and goddesses, undying love and endless battle becomes a breathtaking tour-de-force. This sweeping account of humanity’s unshakeable attraction to violence, destruction and chaos begs the question: has anything really changed since the Trojan War?

DENIS O'HARE is a prolific actor of stage and screen, who most recently starred in *Tartuffe* at the National Theatre in London. Broadway: *Elling, Inherit The Wind, Sweet Charity* (Drama Desk Award), *Assassins* (Tony Nom.), *Take Me Out* (Tony, Drama Desk awards), *Major Barbara, Cabaret* and *Racing Demon*. Off-Broadway: *Helen, The Devils* and *Vienna Lusthaus* (NYTW), *Into The Woods* (NY Shakespeare Festival), *Take Me Out*(Obie, Lucille Lortel Awards), and other theatres. Television: *True Blood, This is Us, American Horror Story, The Good Wife* and many more. Film: *The Goldfish, Dallas Buyer’s Club, Late Night, C.O.G., The Eagle, Changeling, Milk, Michael Clayton, A Mighty Heart, Duplicity, The Proposal, Charlie Wilson's War*, and *Garden State*, among others.

“It’s sweeping, sobering, it hits you in the solar plexus, and it puts into staggering perspective just how obsessed with war-mongering humans have always been and continue to be.”   
--Cicely Binford, Australian Stage

 TAGS:

IN DEVELOPMENT

SEEKING DEVELOPMENT PARTNERS

The Song of Rome, which is a solo for a female performer, picks up where *An* *Iliad* leaves off, with the destruction of Troy, and follows Aeneas through the founding of Rome, examining the idea of government and empire, both the rise and the fall. 

ABOUT HOMER’S COAT

Denis O'Hare and Lisa Peterson are founding members of Homer's Coat, a creative collective that explores foundational literature. An actor and a director respectively, they both develop, write and edit the pieces they make together. The creative process differs according to subject matter but the lens through which they view the theatrical medium makes for unique, energetic, imaginative performative experiences. Together they created the stage piece, An Iliad, over a period of 5 years, utilizing video, video transcriptions, improvisation, original music, and diligent research. Their latest work, The Good Book, examines faith and the creation of the Christian bible over centuries.

www.homerscoat.com

Original Producing and Development Partners: NYTW, McCarter Theatre, Seattle Repertory Theatre, Sundance Theatre Institute Theatre Program [use logos]

TAGS:

INTERNATIONAL

NOW TOURING

EDUCATIONAL RESIDENCIES

**SONG OF THE GOAT THEATRE/ TEATR PIESN KOZŁA**

(Wroclaw, Poland)

Grzegorz Bral, Director

*SONGS OF LEAR*, a visceral and haunting multilingual song cycle, strips one of Shakespeare’s greatest tragedies to its essence and casts its own rhythmic spell. Crucial scenes from *King Lear* weave a story out of gestures, words and music, each song a starting point for another ‘dramatic poem’. Song of the Goat Theatre received multiple awards at the Edinburgh Fringe Festival for *Songs of Lear*: the Scotsman Fringe First, Herald Archangel and Musical Theatre Matters Special Award.

"*Songs Of Lear*– which interweaves small fragments of Shakespeare’s text with polyphonic song, carefully choreographed movement and live music – is not only the most deeply affecting show I have seen in Edinburgh this summer, it is also one of the most profoundly moving theatre productions I have ever experienced." - The Herald

**SONG OF THE GOAT THEATRE** (www.piesnkozla.pl) is a multi-award-winning company recognized as one of Europe’s most innovative training-based theatre companies. A distinctive element of the company’s practice and training is the need and search for connection and openness as the root of authentic experience. The work always seeks to integrate movement, voice, song and text, creating a performance that has an inherent musicality and connects with the audience on a sensory level.

TAGS:  
LIVE TOURING

INTERNATIONAL

CUSTOMIZED RESIDENCIES

COMMUNITY ENGAGEMENT

UP IN ARMS

CREATED BY ANNA MARIA NABIRYE AND ANNIE SAUNDERS

*Up in Arms* is a transmedia performance project that removes the boundaries between process and product, utilizing performance, visual art, and social practice. Created by Anna-Maria Nabirye and Annie Saunders, participants are invited, two at a time, to re-embody and re-create the iconic 1971 portrait of activists and friends Dorothy Pitman-Hughes and Gloria Steinem. In doing so, the artists create a space for meaningful dialogue around racism, feminism, and friendship.

The project consists of multiple engagement points: the intimate portrait and dialogue experience for two friends, colleagues, or family members, the documentation of that process (which is edited into a multimedia live performance by the artists as a part of the engagement), and the resulting “final products” -- the footage, audio and portraits -- which comprise a visual art installation. Using the materials generated through residency and installation, the artists are compiling a book project, the *Up in Arms Handbook for Intersectional Collaboration.*

The work is bespoke to each presentation and can be made for digital, live, timed, socially-distant audiences and participants or a combination of the above.

"Bridging history, media, action, and introspection, the resulting alchemy is an artistic process which cracks you open, reflects your humanity back to you while encouraging you to feel the complexities of your racialized body in relationship to another. Or put more simply: this project promotes the healing and repairing of relationships that have been decimated by white supremacy."

- Nicole Brewer, Founder, Conscientious Theatre Training, Yale School of Drama

*Up In Arms* has been developed with residencies, performances and live events at The Showroom Gallery, Toynbee Studios, and no.w.here space, London, UK, MANA Contemporary, Jersey City, USA, The International Women's Film Festival, Dortmund, Germany, The Association of Austrian Women Artists, Vienna, and online for the WOW(Women of the World) Global 24 Festival.

TAGS:

NOW TOURING

The ArsNova Production of

**UNDERGROUND RAILROAD GAME**

Created by  Jennifer Kidwell and Scott R. Sheppard    
With Lightning Rod Special   
Directed by Taibi Magar

Produced by with Octopus Theatricals

Good morning, America! Welcome to Hanover Middle School, where a pair of teachers are getting down and dirty with today’s lesson. The nimble duo goes round after round on the mat of our nation’s history, tackling race, sex and power in this R-rated, kaleidoscopic and fearless comedy.

The 2017 Obie Award Winner for Best New American Theatre Work

Scotsman Fringe First Award at the Edinburgh Festival Fringe

“In-all-ways sensational.”   
– Ben Brantley, The New York Times

\*\*\*\*\* [5 stars]

“Very intense, very brave, & also very funny.  A courageous, ridiculous and brilliant show.”—Time Out London, Critic’s Pick

“Explosive! Fearlessly, ferociously uninhibited… the show’s most subversive quality is also quintessentially American: it’s wildly entertaining.”   
– Elisabeth Vincentelli, The New Yorker

Production History:  Premiere Ars Nova, New York.  Theater Der Welt (Hamburg, Germany); UMS (Ann Arbor, MI); Williams College (Williamstown, MA); Woolly Mammoth Theater Company (Washington, DC); Curious Theatre Company (Denver, CO); Traverse Theatre (Edinburgh, Scotland); Soho Theatre (London, UK); Malthouse Theatre (Melbourne, Australia); Bard College, NY

TAGS:

IN DEVELOPMENT

SOMI

**DREAMING ZENZILE**

Written and performed by Somi Kakoma

Directed by Liliana Blain Cruz

At her final concert, on the eve of her death, South African musical legend Miriam Makeba delivers the performance of her life, raising the conscience and the consciousness of a people. But the ancestors are calling – transporting her through the music and fractured memories of her past on a spiritual journey of reconciliation. Written and performed by international music sensation Somi Kakoma, this world premiere musical is an electrifying portrait of a revolutionary artist’s singular voice and vision.

ABOUT SOMI 

Grammy-nominated vocalist and songwriter Somi was born in Illinois to immigrants from Uganda and Rwanda. The Huffington Post recently dubbed her “the new Nina Simone,” while NPR describes her as “an ambitious artist and superb jazz singer [who] creates an elegant amalgam of her bi-continental experiences.  Somi is a 2018 USA Doris Duke Fellow, a 2018 Soros Equality Fellow, a TED Senior Fellow, an inaugural Association of Performing Arts Presenters Fellow, a former Artist-in-Residence at Park Avenue Armory, UCLA's Center for the Art of Performance, Robert Rauschenberg Foundation, and Baryshnikov Arts Center. She became the first African artist to receive a Grammy nomination in the Best Vocal Jazz Album category for her live recording released in 2020, Holy Room. Petite Afrique, released on Sony Music’s historic Okeh Records, is a timely song cycle about the dignity of immigrants and gentrification of Harlem’s vibrant West African quarter.  The album won a 2018 NAACP Image Award for Outstanding Jazz Album and follows the success of The Lagos Music Salon, which debuted at #1 on U.S. and international jazz charts, featured Common and Angelique Kidjo as special guests, and earned her an ECHO Award nomination for Best International Jazz Vocalist.

 PRODUCING PARTNERS: National Black Theatre, Repertory Theatre of St. Louis, Arts Emerson, McCarter Theatre, Apollo Theatre [use logos]

COMMISSION AND DEVELOPMENT PARTNERS: The Apollo Theater, The Public Theater, Sundance Theatre Lab, The Clarice Smith Center’s Artist Partner Program, and Baryshnikov Arts Center.  [use logos]

Special thanks to The Miriam Makeba Estate and Mama Africa Cultural & Social Trust for their support and permission to create this work.

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TAGS:

BROADWAY

**HADESTOWN**

Music, lyrics and book by Anaïs Mitchell

Developed with and directed by Rachel Chavkin

On Broadway at the Walter Kerr Theatre

US National tour launches Fall 2021

WINNER 8 Tony Awards® including BEST MUSICAL

WINNER Grammy Award for Best Musical Theater Album

HADESTOWN is the acclaimed new musical by celebrated singer-songwriter Anaïs Mitchell and visionary director Rachel Chavkin that reimagines a sweeping ancient tale as a timeless allegory for our world.

HADESTOWN follows two intertwining love stories — that of young dreamers Orpheus and Eurydice, and that of king Hades and his wife Persephone — as it invites audiences on an epic journey to the underworld and back. Mitchell’s beguiling melodies and Chavkin’s poetic imagination pit nature against industry, faith against doubt, and love against fear.

“A musical like no other. HADESTOWN represents where Broadway wants to go from here.” –Forbes

“Sumptuous. Gorgeous. As good as it gets. You wish you could live in the glowy moment forever.”-The New York Times

The Grammy®-Winning Original Broadway Cast Recording available wherever you listen to your music.

Hadestown.com

TAGS:

COMMUNITY ENGAGEMENT

EDUCATIONAL RESIDENCIES

HADESTOWN EDUCATION INITIATIVE

The **Hadestown Education Initiative** is a philanthropic initiative that provides Broadway ticket subsidies to students in underserved communities, post-show talkbacks with the cast and creative team, as well as subsidies to support relaxed performances. From January to March 2020, over 2,000 students were able to participate prior to the suspension of performances. The initiative is now setting its sights on the reopening of Broadway and the National Tour in the Fall of 2021 and is seeking donors and organizational partners to expand access to *Hadestown* performances.

Currently, the *Hadestown* Education Initiative is sponsoring the creation of an online resource with short form content to be accessed by students and educators highlighting the themes and world of *Hadestown*. Content features the creative team and Broadway company. Educators will also have access to lesson plans and other resource materials designed to highlight the show’s unique blend of American folk music and jazz to reimagine ancient mythology for a contemporary audience.

Contributions to the *Hadestown* Education Initiative can be made through our fiscal sponsor and are tax deductible to the extent allowed by law.

Initiative Partners:

Broadway Bridges, Situation Project

[use logos] 

CONSULTING PAGE:

OCTOPUS CONSULTING

Our award-winning team works with theater companies, presenters, performing arts centers, foundations and other non-profit or commercial entities to provide ongoing programming advice, research and development as well as broad policy, leadership and structural input and oversight.  
  
Our model of consulting varies project by project, organization by organization. We examine the individual elements and/or artists involved and work together to shape a customized producing strategy that capitalizes on the strengths of everyone involved.

Artist Incubator

Dedicated to supporting work from earliest stages of development to pre-production, we combine dramaturgy, financial strategy, and project management techniques to individually tailor a process for each client. The Incubator meets artists and entities where they are and gives them the tools to grow.

Anti-Racist and EDI Training

Creating an anti-racist work environment means understanding how white supremacy is not an action we take, but rather the water we swim in –we operate within interlocking, pervasive systems of oppression. Each facilitation is individually tailored to suit the client’s needs and determined in partnership with your organization.

Comprehensive Creative and Organizational Development

Utilizing a unique combination of non-profit strategy, project management, and creative development techniques, Octopus will help your organization develop a vision for evolution, including artistic programs, and will provide support for the implementation and realization of that vision.

Additional Services include:

* Digital Production and online producing
* Mission/Vision/Values Assessment
* Strategic Planning
* SWOT Analysis
* Business Plan Development
* Budget Assessment and Creation
* Grant Writing Consultation
* Financial Literacy Training
* Internal Systems Development
* Application Development
* Workflow Development

Producer Hub:

**The Producer Hub is a connective space for independent producers, artists, producing/presenting organizations and other arts workers creating live performance.**

Equal parts educational and practical, the Producer Hub is an open-access space that welcomes producers of all levels to sharpen and equip their working toolbox through exchange with a community of practitioners from across the field

We bring makers of live performance together to support conversations toward progress; facilitating discourse in the present with the purpose of positioning the industry for the possibilities of the future. The Producer Hub is a community active in responsible inclusion, amplifying marginalized voices, creating space for restorative representation, and championing the values of diversity. Future visioning is integral to our work. We believe that the way to move the industry forward is through collaboration in order to create a more sustainable and equitable field for every member of the live performance community.

Join the community at [www.producerhub.org](http://www.producerhub.org).

The program offerings of the Producer Hub include:

Fiscal Sponsorship

Business Management Services

Webinars and Educational Resources

EDI Resource listings

Funding Resource listings

Producer Job Board

BACK COVER

FOR MORE INFORMATION CONTACT:

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Victoria Detres, Producing Assistant

Or visit:  [www.octopustheatricals.com](http://www.octopustheatricals.com)

Photo credits:  [to be provided once final photos are chosen for layout]

As of January 1, 2021