



PRODUCING THE UNEXPECTED

www.octopustheatricals.com



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ABOUT OCTOPUS THEATRICALS

From experimental to commercial, we collaborate with artists and organizations to foster an expansive range of compelling theatrical works for local, national and international 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.



Wayne Shorter and
Esperanza Spalding

IPHIGENIA

Composer Wayne Shorter

Librettist and performer Esperanza Spalding

Director Lileana Blain-Cruz

Conductor Clark Rundell

Scenic Design Frank Gehry

Produced by Real Magic, Cath Brittan.

Octopus Theatricals

Phigenia, based on the powerful Euripides play about agency, choice, and sacrifice, is a new operatic collaboration between two of the most visionary and daring musical voices of our time: 10-time Grammy Award-winning composer and saxophonist Wayne Shorter, and 4-time Grammy Award-winning bassist, composer, and vocalist Esperanza Spalding. Architect Frank Gehry, one of the luminary creative forces of his generation, will create scenic designs for a production by director Lileana Blain-Cruz.

Whether you recognize the name *Phigenia* or not, you know the story. A group of powerful men tell a woman that she must make an enormous sacrifice in order to serve the greater good. It's a story that has plagued civilization since the beginning of time. Shorter and Spalding's operatic meditation deconstructs and re-frames Euripides' original play, creating an experience that seeks to break the pattern of stories—stories about race, gender and relationships—we've been told can never change.

The musical language of the opera combines Shorter's ground-breaking method of symphonic improvisation with Spalding's colorful, conversational libretto. Each performance will involve musical and theatrical improvisation, ending with a mass improvisation that will live and change every evening; audiences will never experience the same show twice.

PREMIERE SPRING 2021
TOURING 2021-2022



Commissioning partners:



CAROLINA
PERFORMING
ARTS
AT UNC CHAPEL HILL

NOW TOURING
SEEKING DEVELOPMENT PARTNERS

“Theatre
for One is an
unforgettable,
radically human
experience.”

– David Cote, Time Out New York

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 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 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.

Available for touring, customized residencies and commissions created in collaboration with host venues.

Theatre for One has commissioned several short plays by Lynn Nottage, Jose Rivera, Bill Irwin, Marina Carr, John Guare, David Henry Hwang, Naomi Wallace, Enda Walsh and many others for its mobile unit.

Host venues include: Cork Midsummer Festival and Galway Theatre Festival (in partnership with Landmark Productions), Times Square Alliance for Public Art, Signature Theatre (NYC), ArtsBrookfield, Princeton University/Lewis Center for the Arts, Fairfield University/Quick Center for the Arts, the University of Arkansas, Madison Square Park.

Originally Produced by True Love Productions



www.theatreforone.com

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 and activist, 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.

“Intensely
Powerful”

— Broadway World

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. Studi received the 2016 Butcher Scholar Award from The Autry Museum of the American West in acknowledgement of her work on *And So We Walked*.

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.



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 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*



“#1 Best Show
for 2019”

– Time Out Melbourne



“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.



ACTIVIST SONGBOOK

Created by Byron Au Young and Aaron Jafferis
Produced by Octopus Theatricals

A powerful experience weaving activism and music, rooted in process and tailored to each community.

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 began in 2017 with interviews of community organizers. Working with those interviewed, Au Yong and Jafferis created material for a Songbook to energize efforts of individuals and collectives counteracting racism and hate crimes. The project will ultimately result in a collection of 53 songs and raps, initially prompted by the racially motivated 1982 murder of Vincent Chin, a Chinese American man who was beaten to death in the Detroit suburb of Highland Park at a time when Japanese automakers were believed to be taking American jobs. Each future touring engagement includes workshops for teaching existing material as well as generating new songs based on the needs and desires of that community, whether they be university students or local organizers partnering with a city-wide festival.



Living between oppression and imagination, *Activist Songbook* calls for justice through live performances, informational scores, and instructional recordings that honor the legacy of Asian American, Asian immigrant, and Asian refugee activism as a springboard for future organizing.

Activist Songbook launched as part of Asian Arts Initiative's 25th Anniversary in May 2018, with rally songs taught on buses and more. It will continue through the 20-21 season.

ABOUT THE ARTISTS

Byron Au Yong (composer) and Aaron Jafferis (writer) created *Stuck Elevator* (American Conservatory Theater, International Festival of Arts & Ideas) and *(Be) Longing*, a.k.a. *Trigger* (Virginia Tech Moss Arts Center, MDC Live Arts, International Festival of Arts & Ideas). Current projects include *Activist Songbook* (Asian Arts Initiative, Montalvo Arts Center). Other projects include *Kidnapping Water: Bottled Operas*, (Bumbershoot Festival of the Arts, Jack Straw New Media Gallery, Seattle Symphony Day of Music, Town Hall Seattle) and *Surrender: A T'ai Qi Cantata* (commissioned by The Esoterics).

Au Yong and Jafferis have been in artists-in-residence at the Asian/Pacific/American Institute at NYU, New York Theatre Workshop at Dartmouth, three Sundance Institute Theatre Labs, TheatreWorks, Westminster Choir College, Weston Playhouse, Wing Luke Museum, and Yale Institute for Music Theater. Honors include awards from the Bay Area Theatre Critics Circle, Creative Capital, Edgerton Foundation, NEFA National Theater Pilot, and Time Warner Foundation. Au Yong is based in San Francisco and Jafferis in New Haven.

Activist Songbook will premiere in June 2020 at the Arts and Ideas Festival, New Haven, CT, and will be available through the 2021 season.

ENVIRONMENTAL TRILOGY

NOW TOURING
NEFA NATIONAL THEATER
PROJECT: SUBSIDY AVAILABLE

Over the last ten years, Phantom Limb Company has developed a rich body of work in response to our current climate crisis. Taken together, these works (*69°S*, *Memory Rings*, and *Falling Out*) 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

MEMORY RINGS

Directed and Designed by Jessica Grindstaff
Puppet Design and Original Music by Erik Sanko
Choreography by Ryan Heffington
Produced by Octopus Theatricals

Memory Rings is a spellbinding journey into the woods of a vanishing past and even more precarious future. By turns meditative and playful, this stunning theatrical collage from the inventive Phantom Limb Company combines fairy tale, fable, puppetry, choreography, original music and striking visual design to chronicle 5,000 years of human and environmental change, all under the watchful gaze of the world's oldest living tree.



FALLING OUT

Directed and Designed by Jessica Grindstaff
Puppet Design and Original Music by Erik Sanko
Butoh Master Dai Matsuoka
Produced by Octopus Theatricals

Blending multimedia theater with life-sized puppets, Japanese Butoh and krump dancing, Phantom Limb's *Falling Out* is a mesmerizing depiction of love, loss, and survival in the aftermath of the nuclear fallout in Fukushima, Japan. *Falling Out* is the final piece in Phantom Limb's trilogy about people's changing relationship to nature over time, and is an evocative exploration of what hope means in a time of climate chaos.



IN DEVELOPMENT

12 ANGRY ANIMALS

AN EPILOGUE TO THE ENVIRONMENTAL TRILOGY

An imagined future dystopia in which 12 endangered animals debate the guilt or innocence of the last known surviving human for the destruction of the planet. Inspired by Reginald Rose's work *12 Angry Men*, Phantom Limb company puts their unique environmental and aesthetic lens on a classic play.

Workshop production at NYU Tisch, Fall 2019

69° S

Created by Phantom Limb Company (Erik Sanko & Jessica Grindstaff) in collaboration with David Harrington/Kronos Quartet
Produced by Octopus Theatricals
Originally Produced by Thomas O. Kriegsmann/Arktype

Through a jaw-dropping combination of marionette puppets, mesmerizing choreography, and a haunting soundtrack from Kronos Quartet and Skeleton Key, *69° S* recounts Ernest Shackleton's miraculous 1914 journey to the edge of the world. Phantom Limb's revelatory saga raises questions about survival, climate justice, and human endurance.

“An entrancing production. For sheer power to haunt the imagination...it's hard to picture anything surpassing *69° S*.”

— The Boston Globe



Phantomlimbcompany.com

R I P E T I M E

NOW TOURING

Haruki Murakami's SLEEP

Adapted for the stage by Naomi Iizuka
Devised and directed by Rachel Dickstein and Ripe Time
Produced in association with Octopus Theatricals

“Gorgeous
and Surreal.”



“T his 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.

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

World premiere Annenberg Center for the Performing Arts at the University of Pennsylvania. New York Premiere BAM Next Wave Festival 2017. Sleep was commissioned by BAM and the Annenberg Center for the Performing Arts at the University of Pennsylvania. Sleep was originally developed for the stage by Ripe Time, (Rachel Dickstein, Artistic Director) and The Play Company (Kate Loewald Founding Producer, Lauren Weigel, Executive Producer). Sleep was developed with support from The Ground Floor at Berkeley Repertory Theatre, Berkeley, CA, and in association with Center Theatre Group with support from the Andrew W. Mellon Foundation. A work-in-progress presentation of Sleep was presented at Japan Society in New York City in 2016.



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. A dynamic cross between documentary theatre, dance theatre, and immersive spectacle, *Candidate X* celebrates

IN DEVELOPMENT
SEEKING DEVELOPMENT PARTNERS



risk-takers who challenge the gendered expectations our country has of those who lead. The piece plunges inside the minds of women running for office in America today. *Candidate X* celebrates the fight, the grit, and the moxie necessary for women candidates – transgender and cisgender – from across the political spectrum to negotiate their power in an America that tests their revolutionary, beautifully transgressive selves.

Candidate X is built around texts penned by playwright Aisha Zia with music by composer Kamala Sankaram and based on nationally conducted interviews with candidates and activists from an array of generations, geographic locales, and racial and ethnic backgrounds. Director and conceiver Rachel Dickstein will collaboratively devise and choreograph in collaboration with the company.

Within the early months of primary season in 2020, company members will travel to key election hotspots (Iowa Caucuses, New Hampshire primary, Super Tuesday primary sites) to shadow women candidates and other elected leaders advocating for those candidates as well as interview voters from these diverse geographic locales. This engagement responding in real time to the election cycle will add necessary context and voices to a piece capturing the range of attitudes in the US towards women seeking leadership roles.

Anticipated world premiere spring 2021.

www.riptime.org



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

NOW TOURING

“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

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*, *American Horror Story* and *The Good Wife*). Smartly conceived and powerfully performed, the familiar tale of gods and goddesses, undying love and endless battle become a breathtaking tour-de-force. A sweeping account of humanity's unshakeable attraction to violence, destruction and chaos that begs the question: has anything really changed since the Trojan War?

IN DEVELOPMENT

SONG OF ROME

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

SONG OF ROME: Anticipated premiere 2021.
Available for touring 2021-2022.

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, and has been produced at Berkeley Repertory Theatre.

www.homerscoat.com

An Iliad was originally developed as part of the New York Theatre Workshop Usual Suspects Program, Off-Broadway premiere produced by New York Theatre Workshop (Jim Nicola, Artistic Director; William Russo, Managing Director) in 2012. *An Iliad* was originally produced by Seattle Repertory Theatre (Jerry Manning Producing Artistic Director; Benjamin Moore, Managing Director). It was subsequently produced by McCarter Theatre Center, Princeton, NJ (Emily Mann, Artistic Director; Timothy J. Shields, Managing Director; Mara Isaacs, Producing Director). *An Iliad* was developed in part with the assistance of the Sundance Institute Theatre Program.

IN DEVELOPMENT
SEEKING PRODUCING PARTNERS
AVAILABLE FOR TOURING



DETROIT RED

Written by Will Power

Directed by Lee Sunday Evans

Lead Producer ArtsEmerson

Project Consultant Octopus Theatricals

The world forever knows him as Malcolm X, but when he lived in Roxbury, they called him “Detroit Red.” Internationally renowned playwright Will Power combines the accuracy of a historian with the lyricism of a poet to shine a contemporary light on a pivotal coming-of-age moment in the celebrated, controversial civil rights leader’s life. Boxed in by race and class in 1940’s Boston, he transformed from a rowdy teenager into a street hustler. *Detroit Red* vividly brings this world to life, depicting a brutally honest, human portrayal of the future activist as he navigates street life and the criminal underworld, taking the first steps in his quest to define the type of man he would eventually become.

Power has been called “the best verse playwright in America” (*New York Magazine*) and is widely known as one of the pioneers and co-creators of hip hop theater. This world premiere of *Detroit Red* uplifts Malcolm X’s under-examined, life-shaping experiences as a young man.

ABOUT WILL POWER

Will Power is an award-winning playwright & performer. Plays include *Stagger Lee* (Dallas Theater Center), *Fetch*

Clay, Make Man (New York Theater Workshop, McCarter Theatre, Roundhouse Theatre, True Colors Theater), *Steel Hammer* with SIT Company (Humana Festival, BAM), *The Seven* (Lucille Lortel Award Best Musical, NYTW, La Jolla Playhouse, Ten Thousand Things), and two internationally acclaimed solo shows, *The Gathering and Flow*. Power was the Andrew W. Mellon Foundation Playwright in Residence with the Dallas Theatre Center. His awards include a Doris Duke Artist Award, a US Artist Prudential Fellowship, the TCG Peter Zeisler Memorial Award, a Jury Award for Best Theatre Performance at the HBO US Comedy Arts Festival, & the Trailblazer Award from The National Black Theater Network.



World Premiere Feb 2020 at ArtsEmerson

INTERNATIONAL - NOW TOURING

SONG OF THE GOAT THEATRE/ TEATR PIESN KOZŁA

[Wrocław, Poland]

Director Grzegorz Bral

SONG OF THE GOAT THEATRE 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.



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. 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

WARRIOR is the latest work of Song of the Goat, premiering in November 2019. Warrior is a compilation of Euripides's original drama *The Trojan Women*, its adaptation by Jean Paul Sartre as well as contemporary sketches and references by Alicja Bral.



HAMLET, A COMMENTARY is a theatrical experiment and a vibrant reflection of Shakespeare's drama. It is two months before the proper play's plot—on the night when the old king was murdered. The play features a mix of Shakespeare's characters and original voices created specifically for this original work. Using polyphonic song structure, the text is given a melody and 14 performers interpret the characters, events and emotions through sounds.



ISLAND is a meditation told in the form of twelve polyphonic musical poems with dance. In this interpretation, Shakespeare's *The Tempest* exists only in the imagination of a demented Prospero who, chained in his prison, is a man alone with his desires, obsessions and longings. An ensemble of 19 performers reveal the interior of the mad mind of a lonely old man.

ANTY-GONE TRIPTYCH. In one of the largest projects by Song of the Goat Theatre, thirty actors from all over the world meet on the stage. *Seven Gates of Thebes*, *Anty-Gone* and *Ecstasy* – three theatrical visions, three points of view, three autonomous performances connected by the common denominator centered around *Antigone* – the masterpiece by Sophocles. The authors reinterpret, analyse and comment on the Greek text with the use of words, music, contemporary dance and movement.



www.piesnkozla.pl

INTERNATIONAL - NOW TOURING

LOLA ARIAS

[Buenos Aires, Argentina]

CAMPO MINADO/ MINEFIELD

US Tour produced by Octopus Theatricals

Minefield brings together actual British and Argentinian veterans of the Falkland/Malvinas War to share their own first-hand experiences of the conflict and life since. Rich with live-action projections, and told in both Spanish and English, the piece is staged on a film set that also serves as a time machine, where those who fought are teleported into the past to reconstruct their memories of the war and aftermath. The project eloquently confronts different visions of war bringing together old enemies to tell one single story. As the cast delivers dialogue in both Spanish and English, surtitles for each language are alternated throughout, making the piece highly accessible for both mono and multilingual audiences.

ABOUT LOLA ARIAS

Celebrated Argentinian theatre director, writer, songwriter and performer Lola Arias' cross-disciplinary collaborations have resulted in an intriguing, socially conscious body of work that carefully navigates the bridge between reality and fiction. Arias' plays are known for featuring actors who have lived the stories they retell on stage, lending an intimate, profoundly personal credibility to the topics explored.



IN DEVELOPMENT
SEEKING DEVELOPMENT PARTNERS

VOICE OVER

Anticipated Premiere Fall 2021

Voice Over will be based on the biographies of men and women from Spanish-speaking countries to tell the history of Hispanic immigration in the United States, as well as the history of representation of the Latino in the field of the entertainment industry. *Voice Over* is conceived as a bilingual version of the History of Latinos in the United States: an artistic and social project that rethinks history, identity and colonization through the use of image.

SOMI

DREAMING ZENZILE

IN DEVELOPMENT

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, this jazz musical is an electrifying portrait of a revolutionary artist's singular voice and vision.

Premiere at the Repertory Theatre of St. Louis, March 2020
Produced in partnership with Octopus Theatricals and National Black Theatre
Development Partners: Apollo Theatre and ArtsEmerson

ABOUT SOMI

Acclaimed 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. Her latest recording, *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.



Dreaming Zenzile is developed with the support of The Apollo Theater, The Public Theater, Sundance Theatre Lab, The Clarice Smith Center's Artist Partner Program, and Baryshnikov Arts Center. Special thanks to The Miriam Makeba Estate and Mama Africa Cultural & Social Trust for their support and permission to create this work.

HADESTOWN

THE MYTH. THE MUSICAL.

Music, lyrics and book by Anaïs Mitchell
Developed with and directed by Rachel Chavkin
WINNER 8 Tony Awards® including BEST MUSICAL
On Broadway at the Walter Kerr Theatre

National Tour launches Fall 2020

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. Performed by a vibrant ensemble of actors, dancers and singers, HADESTOWN delivers a deeply resonant and defiantly hopeful theatrical experience.

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

Hadestown.com

BROADWAY

“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 INHERITANCE

A NEW PLAY. GENERATIONS IN THE MAKING.

In contemporary Manhattan, Eric and Toby are 30-somethings who seem to be very much in love and thriving. But on the cusp of their engagement, they meet an older man haunted by the past, and a younger man hungry for a future. Chance meetings lead to surprising choices as the lives of three generations interlink and collide—with explosive results.

Brilliantly re-envisioning E.M. Forster's masterpiece *Howards End* to 21st-century New York, THE INHERITANCE asks how much we owe those who lived and loved before us, questions the role we must play for future generations, and dares us to fearlessly hold on to the wild ride called life.

Written by Matthew Lopez
Directed by Stephen Daldry
Designed by Bob Crowley
The Winner of more Best New Play Awards than any other play in West End history — including the 2019 OLIVIER AWARD

“The Inheritance is a ravishing theatrical work that urges generations to connect and love...gripping from first scene to last.”

— Rolling Stone

theinheritanceplay.com

ADDITIONAL PROGRAMS

PRODUCERHUB.ORG

We are pleased to introduce a new online community and resource. Still in nascent stages, ProducerHub.org exists to create community among independent producers and makers of live performance for the purpose of sharing best practices, identifying and developing resources, and building community.

We will be building this resource with the input of producers, artists, presenters and other field leaders to address significant resource, infrastructure and communication gaps in the industry. In the research and development phase, we are conducting surveys, assembling focus groups, and will share our findings with the field as we go.

We invite producers, artists, organizations and supporters to join with us as we develop a robust forum that serves the needs of its members. Please visit our website to sign up for the latest updates.

www.producerhub.org

OCTOPUS CONSULTING

Since our formation, we have enjoyed numerous collaborations with artists and organizations as a consultant and advisor.

Clients include



McCarter
THEATRE CENTER

LEWIS
CENTER
PRINCETON

arts





FOR MORE INFORMATION CONTACT:

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Mara Isaacs, Executive/Creative Producer

Ronee Penoi, Producer

Bryan Hunt, Production Coordinator

Rob Laqui, Associate Producer/NT America Fellow

Michael Francis, Business Manager

Victoria Detres, Producing Assistant

Or visit: www.octopustheatricals.com

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