Octopus Theatricals

Brochure Text 2018

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LINK TO DROPBOX FOLDER WITH PHOTOS

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**COVER (1)**

Photo

Octopus Theatricals

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**INSIDE COVER (2)**

**ABOUT OCTOPUS THEATRICALS**

Octopus Theatricals was founded by creative producer Mara Isaacs and is dedicated to producing and consulting in the performing arts. 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. Our projects and clients reflect a broad spectrum of genre and scale. We examine the individual elements and/or artists involved and shape producing strategy around their particular visions.  By customizing an approach that capitalizes on the strengths of everyone involved and then identifying how to supplement those strengths we facilitate artistic excellence, 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.

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­­­­­­­­­­WAYNE SHORTER AND ESPERANZA SPALDING

IPHIGENIA

**Wayne Shorter**, Composer

**Esperanza Spalding**, Librettist

Co-produced with **Opera Philadelphia**

Wayne Shorter and Esperanza Spalding’s Iphigenia places the traditional operatic form in an improvisational environment. The evening length work is scored for chamber orchestra, Shorter’s quartet and an ensemble of operatic and non-operatic vocalists.

Aspects of Euripides’ original plays *Iphigenia in Aulis* and *Iphigenia in Tauris* serve as the basis for a reimagined libretto being written by Esperanza Spalding that scrutinizes the societal roles of women and men, reevaluating Euripides’ original playsand extending Iphigenia’s transformative journey far beyond the scope of those works to challenge ancient narratives of religious war, female sacrifice, patriarchal politics, and the inevitability of choice being reduced to a lesser of two evils. The new libretto culminates in Iphigenia’s return to Aulis, ushering in an awakening – in both genders– of feminine power, liberated from patriarchal imprisonment

Through the use of compositional and performance techniques that he has developed over the past two decades to create improvisational structures within symphonic compositions, Shorter’s music will at times function as an “unspoken libretto”, repurposing improvisation as a motivic narrative device.

Commissioning partners:

CalPerformances, The Kennedy Center for the Performing Arts, Carolina Performing Arts, ArtsEmerson

ABOUT THE ARTISTS:

Considered by the New York Times as “Generally acknowledged to be jazz's greatest living composer”, **Wayne Shorter** has left an indelible mark on the development of music for the last half-century. He first rose to prominence in the late 1950’s as the primary composer for Art Blakey’s Jazz Messengers. He next joined the Miles Davis Quintet becoming what that bandleader referred to as the ensemble’s “intellectual musical catalyst” before co-founding the pioneering group Weather Report. Since 2001, he has led his own highly acclaimed quartet. His works have been performed by the Chicago Symphony, Detroit Symphony, Lyon Symphony, National Polish Radio Symphonic Orchestra, Orpheus Chamber Orchestra, Prague Philharmonic and Royal Concertgebouw Orchestra. Acclaimed artists and ensembles as Renée Fleming and the Imani Winds have also performed his works. He has received commissions from the National, St. Louis, and Nashville Symphony Orchestras, the Los Angeles Philharmonic and the La Jolla Music Society. In all, Mr. Shorter has realized over 200 compositions and dozens of these works have become modern standards.

Bassist/composer/vocalist **Esperanza Spalding** combines influences and moves between musical worlds, performing and collaborating with the likes of Bruno Mars, Milton Nascimento, Jack DeJohnette, Guinga, George Duke, Janelle Monáe, Herbie Hancock, Prince, Stevie Wonder, and Wayne Shorter. Spalding collaborated with Gil Goldstein for her 2011 Chamber Music Society, breaking musical lines of jazz improvisation to classical music. This garnered her Best New Artist at the 53rd Grammy Awards, an unprecedented achievement by a jazz musician. The subsequently released Radio Music Society brought pop music together with a mosaic array of jazz legends and musicians. Both albums have led international music charts and gained multiple awards and Grammys.

**“Mr. Shorter’s mastery is in knocking down the wall between jazz and classical.”**

**-New York Times**

Timeline:

Anticipated premiere Fall 2019.

Available for touring 2019-2020

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THEATRE FOR ONE

**Christine Jones**, Artistic Director

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

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

Past and present host venues include: 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

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

* **David Cote, Time Out New York**

**"One of the most powerful (and unusual) theatrical experiences available in a city crawling with them."**  
**--Jesse Green, New York Magazine**

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

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CALARTS CENTER FOR NEW PERFORMANCE and LUNA RAY MEDIA

**THE HENDRIX PROJECT**

Conceived and Directed by **Roger Guenveur Smith**

Developed in cooperation with **Experience Hendrix, LLC**

12 disciples have come to New York City's Fillmore East Auditorium to listen to the Gospel According to Jimi Hendrix. It's New Year's Eve 1969, and Hendrix has assembled an electronic blues trio called Band of Gypsys. They bring the heat of a nation at war to a city frozen in mid-winter chill. Hendrix dedicates their performance to the soldiers fighting at home and abroad, where "bullets fly like rain." It was his final New Year's Eve.

Available for Touring.

World Premiere: 2018 Under the Radar Festival

**ROGER GUENVEUR SMITH** is the creator of the solo-performance A Huey P. Newton Story (Obie Award, Peabody Award) and Rodney King (Bessie Award, currently streaming on Netflix). He is reviving his signature solo, Frederick Douglass Now for Douglass’ 2018 Bicentennial. His presentations for the international stage include Christopher Columbus 1992, Who Killed Bob Marley?, In Honor of Jean-Michel Basquiat, The Watts Towers Project, Juan and John, Iceland, Two Fires and 500 Lives Per Mile. Inside the Creole Mafia is a “not too dark comedy” in collaboration with Mark Broyard and Branford Marsalis. Directing credits include Steven Berkoff’s Agamemnon, Katori Hall’s The Mountaintop, and Radio Mambo: Culture Clash Invades Miami (Ovation Award, Bessie Award). Screen credits include Do The Right Thing, Eve’s Bayou, The Birth of a Nation, Marshall, American Gangster (Screen Actors’ Guild Award nomination), and the HBO series K Street and Oz. He currently directs his Performing History Workshop at CalArts.

**[CALARTS CENTER FOR NEW PERFORMANCE](https://calarts.us1.list-manage.com/track/click?u=f0ca2d2aefbeac1ecf2e2518c&id=9aff295f39&e=536e4415eb" \t "_blank) (CNP)** is the professional producing arm of California Institute of the Arts, established to provide a unique artist- and project-driven framework for the development and realization of original theater, music, dance and interdisciplinary projects. Extending the progressive work carried out at CalArts into a direct dialogue with professional communities at the local, national and international levels, CNP offers an alternative model to support emerging directions in the performing arts. It also enables CalArts students to work shoulder-to-shoulder with celebrated artists and acquire a level of experience that goes beyond their curriculum.

"Roger Guenveur Smith gets its all and gets it brilliantly." – Margo Jefferson, New York Times

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HOMER’S COAT

*AN ILIAD*

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

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*). 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?

Available for Touring and Residencies

**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.

**DENIS O'HARE** has appeared numerous times on Broadway in such pieces as *Inherit The Wind*, *Sweet Charity*(Drama Desk Award), *Assassins*(Tony Nom.), *Take Me Out*(Tony, Drama Desk awards), *Major Barbara*and *Cabaret*. He has also worked extensively Off-Broadway at the New York Theatre Workshop in *The Devils*and *Vienna Lusthaus*, at the New York Shakespeare Festival in *Into The Woods*, *Helen*, *Take Me Out*(Obie, Lucille Lortel Awards), and other theatres. A prolific film and T.V. actor, Denis had appeared regularly in *True Blood*, *This is Us*, *American Horror Story*, *The Good Wife* and many more. Film work includes *Dallas Buyer’s Club, C.O.G.*, *The Eagle*, *Changeling*, *Milk*, *Michael Clayton*, *A Mighty Heart*, *Duplicity*, *The Proposal*, *Charlie Wilson's War*, and *Garden State*, among others.

www.homerscoat.com

**An Iliad does a magnificent job of retelling this Greek epic, making it accessible and timeless to the uninitiated; 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**

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PHANTOM LIMB COMPANY

*FALLING OUT*

directed and designed by **Jessica Grindstaff**

puppet design and original music by **Erik Sanko**

butoh master **Dai Matsuoka**

\*A New England Foundation for the Arts National Theater Project grantee\*

FALLING OUT is a story about water, Japan, Fukushima, heartbreak, and climate crisis.

This multi-disciplinary theatrical event fuses puppetry with butoh, contemporary FLEX dance, visual design, and soundscape to evoke the loss of deep connection we once had to the earth. Phantom Limb director Jessica Grindstaff and composer/ puppet-maker Erik Sanko collaborate with Japanese butoh master Dai Matsuoka of Sankai Juku and an ensemble of actor/dancer/puppeteers to create an intimate and poetic final installment to Phantom Limb’s environmental trilogy.

Premiere Fall 2018.

Available for touring 2018-2019, 2019-2020

#### "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

*Falling Out* is commissioned by BAM and is made possible with funding by the New England Foundation for the Arts’ National Theater Project, with lead funding from the Andrew W. Mellon Foundation. *Falling Out* is supported by the Japan Foundation through the Performing Arts JAPAN program; the Asian Cultural Council; the Jim Henson Foundation; and New Music USA. *Falling Out* was developed as part of Lower Manhattan Cultural Council's Process Space program.

**PHANTOM LIMB COMPANY (PLC):** Led by visual artist/designer Jessica Grindstaff and puppet-maker/composer Erik Norse Sanko, Phantom Limb defies categorization, harnessing theatrical elements (puppets, scenic design, movement and music) and deep research practices to create theatrical and emotional calls to agency around climate crisis.PLC is known for its work with marionette-puppetry and focus on collaborative, multi-media theatrical production and design. Founded in 2007 and based in New York City, PLC has been lauded for its unconventional approach to this venerable format and has produced *The Fortune Teller*, *Dear Mme.*, *The Devil You Know* with Ping Chong, Lemony Snicket’s *The Composer Is Dead* with Berkeley Repertory Theatre, *69 ˚S.* with The Kronos Quartet, and *Peer Gynt* with Republique Theatre, Copenhagen, Denmark. Phantom Limb been commissioned by BAM and has received grants and awards from the Jim Henson Foundation, NEFA, the Jerome Foundation, the Lower Manhattan Cultural Council, the National Science Foundation, New York State Composer’s Grant, MAP Fund, New Music USA and others.

[*www.phantomlimbcompany.com*](http://www.phantomlimbcompany.com)

[add logos: NEFA, Japan Foundation, Henson, New Music USA]

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THE CIVILIANS

Since its founding by Steve Cosson and a company of Associate Artists in 2001, The Civilians has achieved prominence as the premier investigative theater company in the country, having made numerous critically-acclaimed works derived from creative field research. With methods ranging from company-devised to playwright driven, The Civilians work shares a common purpose to dynamically engage vital social, cultural and political questions. Recent works include Anne Washburn’s *Mr. Burns,*José Rivera’s *Another Word for Beauty,*Michael Friedman and Bess Wohl’s *Pretty Filthy,*among many others. The company works in New York City, nationally and internationally, collaborating with leading Off-Broadway theaters (Public Theater, Playwrights Horizons, BAM among others), regional theaters (Goodman Theater, , festivals and presenters. The company supports an innovative R & D Program of writer commissions; an R & D Group for writers, directors and composers; an investigative cabaret series, podcast series, and more. www.thecivilians.org.

[www.thecivilians.org](http://www.thecivilians.org/" \t "_blank)

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

*THE UNDERTAKING*

Written and Directed by Steve Cosson

[sub-credit, smaller text] Conceived in collaboration with Jessica Mitrani

Whatever the path of our lives may be, we all know that somehow, at some time, it ends. The finitude of life and the mystery of what happens after death lie at the heart of the great archetypal stories--the hero’s journey to the world of the dead and their eventual return with a transformed understanding of life. In *The Undertaking*, a single interview evolves into an unexpectedly personal dialogue as two actors embark on their own playful and idiosyncratic trip to the other side. The mercurial actors also play multiple characters drawn from the project’s investigation--a near death experiencer, a prominent philosopher, and a cancer patient on a psilocybin trip among others. Along the way they find humor, terror, and a surprising test of friendship. Made from interviews and recorded conversations, *The Undertaking* takes The Civilians signature form of investigative theater and propels it into the company’s most personal work.

***"STUNNING... THIS INVESTIGATION OF DEATH BRINGS US SUCH NEW RESPECT FOR LIFE."****- Theatre is Easy*, Best Bet  
  
**"Thought provoking" and "morbidly funny"**  
**-- The New York Times Critic’s Pick**

Available for touring

*NEW WORKS IN DEVELOPMENT*

The Civilians are seeking residency opportunities for development of projects currently in development which include a new play about the charter school movement by Ethan Lipton, new plays by Claire Kiechel, Dominic Finnochiario and C.A. Johnson, *Rimbaud in America* a devised work with music that builds on an early work produced by BAM and the Poetry Foundation*,*as well as a major new initiative involving multiple productions which is currently in the planning stage.

IN THE ROOM WITH THE CIVILIANS

Educational residencies designed for university settings

The Civilians bring over a decade of expertise in inquiry-based theatre-making to the school setting with a rigorous series of lectures and hands-on workshops. Students will be immersed in the Civilians’ unique artistic and journalistic process of making investigative theater – one that embraces creative inquiry, research, and interaction with communities and individuals.

Available for custom engagement residencies

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Haruki Murakami’s (50%)

*SLEEP* (100%)

Adapted for the stage by Naomi Iizuka (25%)  
Devised and directed by Rachel Dickstein and Ripe Time (25%)

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 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.

World premiere Annenberg Center for the Performing Arts at the University of Pennsylvania

New York Premiere BAM Next Wave Festival 2017

"A gorgeous and surreal adaptation of the Haruki Murakami short story." - New York Times (Critics pick)

"SLEEP is a surreal, seamless patchwork of magical moments." -- Vice

"The production, directed by Rachel Dickstein, is extremely sophisticated — which is part of the allure, with a feast of mood-setting sound from exotic instruments and all manner of lighting effects that make Murakami’s strange inner world palpable." - Philadelphia Inquirer

Available for Touring.

**HARUKI MURAKAMI** was born in Kyoto, Japan in 1949. His first novel, *Hear the Wind Sing*, won the Gunzou Literature Prize for budding writers in 1979. He followed this success with two sequels, *Pinball, 1973* and *A Wild Sheep Chase*, which together form *The Trilogy of the Rat*. Murakami is also the author of the novels *Hard-Boiled Wonderland and the End of the World*, *Norwegian Wood*, *Dance Dance Dance*, *South of the Border, West of the Sun*, *The Wind-Up Bird Chronicle*, *Sputnik Sweetheart*, *Kafka on the Shore*, *After Dark*, *1Q84*, and *Colorless Tsukuru Tazaki and His Years of Pilgrimage*. He has written three short story collections, *The Elephant Vanishes*, *After the Quake*, and *Blind Willow, Sleeping Woman*, an illustrated novella, *The Strange Library*, and several works of non-fiction. The most recent of his many international literary honors is the Jerusalem Prize, whose previous recipients include J. M. Coetzee, Milan Kundera, and V. S. Naipaul. Murakami’s work has been translated into more than 50 languages.

**RIPE TIME**, is an Obie-winning theatre company founded in 2000 and led by director and deviser Rachel Dickstein. Ripe Time develops and presents ensemble-based theatre with rich language, visual power, and physical rigor. They tell stories from the inside out, using the language of memory, imagination and associative thought to trace how women negotiate identity in the face of cultural constrictions. Inspired by the most searing writing and cinema of the past, Ripe Time creates original multidisciplinary events for the 21st century celebrating women’s dreams and awakenings. Since their founding, Ripe Time has created seven large-scale ensemble works that have received three Obie Awards and nominations from the Drama Desk, the Drama League and the Joe A. Calloway Award for outstanding direction. Their work has been commissioned by BAM, Center Theatre Group, and Annenberg Center for the Arts, and has been presented at BAM-Fisher, the Baruch Performing Arts Center, JCC Manhattan, 3LD Art & Technology Center, Ohio Theatre, PS 122, the Clark Studio at Lincoln Center, LaMaMa ETC, the Ko Festival, and Watermill Theatre. Artistic Director Rachel Dickstein received the 2015 LPTW Lucille Lortel Award in honor of her work with Ripe Time. Ripe Time's work was featured as part of the USITT exhibit in the 2015 Prague Quadrennial, a forum celebrating excellence in theatrical design from across the globe.

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.

www.ripetime.org

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SHAKESPEARE THEATRE COMPANY

*NOURA*

by **Heather Raffo**

directed by **Joanna Settle**

Shakespeare Theatre Company, Feb 6 - Mar 14, 2017

Middle-East Premiere NYU Abu Dhabi, May 10-12, 2018

Award-winning playwright and performer **Heather Raffo** (9 Parts of Desire) reimagines **Henrik Ibsen's** *A Doll's House* through the lens of an Iraqi immigrant family in the U.S. Searing and urgent, *Noura* is a passionate reflection of a major dilemma facing modern America: do we live for each other or for ourselves? *Noura*’s Middle East premiere follows its world-premiere production at Washington DC’s Shakespeare Theater Company in February 2018.

Available for Touring in the 2019/2020 season.

**HEATHER RAFFO** is an award-winning playwright and actress.  She is the author and solo performer of the play *9 PARTS OF DESIRE*, which *The New Yorker* called “an example of how art can remake the world”.  The play ran off-Broadway for nine months and has played across the U.S. and internationally for over a decade.  Her libretto for the opera *FALLUJAH*, was first heard as part of Kennedy Center’s International Theater Festival.  It then premiered at Long Beach Opera and moved to New York City Opera in 2016.  A film was made both of the opera as well as a documentary released on KCET titled *Fallujah: Art, Healing and PTSD.* Raffo is the recipient of multiple grants from the Doris Duke Charitable Foundation to use theater as a means of bridge building between her Eastern and Western cultures. She continues to grow her storytelling workshop, *Places of Pilgrimage*, taking it to universities and community centers across America and the Middle East.

**SHAKESPEARE TEHATRE COMPANY**

Recipient of the 2012 Regional Theatre Tony Award®, the Shakespeare Theatre Company (STC) has become one of the nation’s leading theatre companies, synonymous with artistic excellence and making classical theatre more accessible. Under the leadership of Artistic Director Michael Kahn and Managing Director Chris Jennings, STC’s innovative approach to Shakespeare and other classic playwrights has earned it the reputation as the nation’s premier classical theatre company. By focusing on works with profound themes, complex characters and poetic language written by Shakespeare, his contemporaries and playwrights he influenced, the Company’s artistic mission is unique among theatre companies: to present theatre of scope and size in an imaginative, skillful and accessible American style that honors the playwrights’ language and intentions while viewing their work through a 21st-century lens.

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

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INTERNATIONAL

SONG OF THE GOAT THEATRE/ TEATR PIESN KOZŁA - Wroclaw, POLAND

Grzegorz Bral, Director

Following their critically acclaimed U.S tour of *Songs of Lear* in 2015 and 2016, Poland's legendary company will return to the U.S. in 2019, bringing their singular approach to Shakespeare in two new original productions of *Hamlet* and *The Island*.

*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 night turns into a Shakespearean vigil, similar to pagan festivals in honor of the spirits of the dead. 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 actors interpret the characters, events and emotions through sounds.

ISLAND is a mediation 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 is a man alone with his desires, obsessions and longings. Prospero's imagination is poetic and magnetic, his narrative illogical, suggestive, and not easily described. He creates all the characters that surround him; he is all of them at once. An ensemble of 19 performers reveal the interior of the mad mind of a lonely old man. ISLAND is directed by Grzegorz Bral, with choreography by Iván Pérez and text by Alicja Bral. Music composed and arranged by Jean Claude Acquaviva and Maciej Rychły.

SONGS OF LEAR

A visceral and haunting multilingual song cycle, Songs of Lear strips one of Shakespeare’s gretest tragedies to its essence and casts its own rhythmic spell. The ensemble members have chosen crucial scenes from *King Lear* to weave a story out of gestures, words and music. Each song is starting poing for another ‘dramatic poem’. Here the music becomes character, relationships and events. Song of the Goat Theatre received multiple awards at 2012 Edinburgh Fringe Festival for *Songs of Lear*: the Scotsman Fringe First, Herald Archangel and Musical Theatre Matters Special Award. *Songs of Lear* was also enlisted on the very top of The List, winning the first place in the ranking of all theatre performances during the festival.

"*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.  In addition to their training and performance programs, the company also oversees the BRAVE Festival in Wroclaw, Poland, an annual festival celebrating global ethnographic cultural and performance practices.

Available for Touring

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LOLA ARIAS – Buenos Aires, Argentina

CAMPO MINADO/MINEFIELD

*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. While each actor played a different role in the war and eventually took on distinct roles in life, the only thing they have in common now is the shared label ‘veteran.’ But what is a veteran; a survivor, a hero, a madman? The project eloquently confronts different visions of war bringing together old enemies to tell one single story. This relatable production has toured to prestigious international theatre festivals and venues in England, Germany, Greece, Argentina, Chile, France, Portugal, and Scotland. 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.

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.

Available for Touring.

Minefield is on the Southern Exposure: Performing Arts of Latin America Roster for 2018-2019

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SOMI

*DREAMING ZENZILE*

Written and performed by **Somi**

Dreaming Zenzile is a modern jazz play based on the extraordinary life of late South African singer and political activist **Miriam Makeba**. Written and performed by vocalist & songwriter **Somi** and set in Castel Volturno, Italy on the night of Makeba’s final performance, Dreaming Zenzile is a poetic evocation of real and dreamed experiences. The play features both original music and reinterpretations of Makeba’s popular repertoire through the modern jazz idiom and small ensemble arrangements. Somi inhabits the role of Makeba and is accompanied by a chorus of 3 actor-singers and 4 musicians who embody the human, spiritual and musical landscape of Makeba’s remarkable life. "Zenzile" is actually Makeba's given name which means "you have done it to yourself" in her native language of Xhosa. In short, this piece is an exposition of the burdens, freadoms and personal agency that accompany the gift of song.

In development

Anticipated premiere 2018-2019 season

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

**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 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 is the founder of New Africa Live, a non-profit organization that celebrated her fellow African artists. 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 was recently nominated for 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 and earned her an ECHO Award nomination for Best International Jazz Vocalist. In her heart of hearts, she is an East African Midwestern girl who loves family, poetry,

**HADESTOWN**

**By Anaïs Mitchell**

**Directed by Rachel Chavkin**

With ***Hadestown***, celebrated singer-songwriter **Anaïs Mitchell** and inventive two-time Obie award-winning director **Rachel Chavkin** Natasha, Pierre & the Great Comet of 1812) transform Mitchell’s phenomenal concept album into a bold new work for the stage. ***Hadestown*** premiered at New York Theatre Workshop in May 2016, where it played to critical acclaim and sold-out houses. In November 2017, The Citadel Theatre in Edmonton, Canada produced the Canadian Premiere. Stay tuned for news about Hadestown's return to New York.

The live cast recording is available from Warner Music Group on itunes, Amazon, spotify and more (w.lnk.to/hadestown).

For future announcements, please be sure to sign up at [www.hadestown.com](http://www.hadestown.com)

**“**HADESTOWN will be your next musical theater obsession."   —VOGUE

**INSIDE BACK COVER (17)**

**ADDITIONAL PROGRAMS**

PROJECT SPRINGBOARD: DEVELOPING DANCE MUSICALS

Designed to encourage collaborations in which choreography plays an integral part in the conception and creation of new musical projects, Project Springboard provides a fully supported multi-week development residency for two creative teams in early conceptual stages of a new musical.

The Springboard Project was borne out of an extensive inquiry into the role that choreographers play in the conception and development of new musicals.    Overwhelmingly, in the two-year study, we heard from directors, choreographers, composers, lyricists and book writers that while there is a genuine appetite for developing dance-driven musicals, there are limited avenues available to independent artists to develop these labor-intensive collaborations.  It was out of these conversations that The Springboard Project was created to 1) encourage creative teams to incorporate choreographic and directorial ideas at conception, 2) develop the work with dance fully integrated into the story-telling, and 3) address the existing financial and practical obstacles to developing those ideas in early stages of development.

The Springboard Project is sponsored through the leadership of The Jerome Robbins Foundation and with the generous support of The Howard Gilman Foundation, The Mertz Gilmore Foundation, The Frederick Loewe Foundation, The Slifka Family Foundation, The Geraldine Stutz Trust.

INTRODUCING

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, resources and building community. With our launch in January 2018, we invite producers, artists and supporters to join the community, and then we will work together to develop a robust forum that serves the needs of its members. For the latest updates and to sign up, visit [www.producerhub.org](http://www.producerhub.org).

OCTOPUS CONSULTING

Since our formation, we have enjoyed numerous collaborations with artists and organizations as a consultant and advisor. Select clients include [use logos] Baryshnikov Arts Center, Fiasco Theatre, Princeton University’s Lewis Center for the Arts, The Wilma Theatre, The Jerome Robbins Foundation

**BACK COVER (18)**

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