Delusion
by Laurie Anderson

with Special Guest Musicians
Colin Stetson & Doug Wieselman

Production Credits

Laurie Anderson  Music Text & Visual Design
Colin Stetson  Special Guest Musician
Doug Wieselman  Special Guest Musician
Amy Khoshbin  Video Design & Live Mix
Rus Snelling  Production & Lighting
Dave Cook  Front-of-House Audio
Maryse Alberri  Video Director of Photography
Toshiaki Ozawa  Additional Video
Bob Currie  Story Team
Rande Brown  Story Team
Shane Koss  Audio Rig Design
Konrad Kaczmarek  Audio Software Design
Ned Steinberger  Violin Design
Brad Hampton  Tour Management

World Premiere  February 17, 2010, Cultural Olympiad, Vancouver, British Columbia

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De l u s i o n is a meditation on life and language. Conceived as a series of short mystery plays, Delusion jump-cuts between the everyday and the mythic. Combining violin, electronic puppetry, music and visuals, Delusion tells its story in the colorful and poetic language that has become Laurie Anderson’s trademark.

“The electronically altered voice I have used for many years, the one that turns my voice into a male voice, has been gradually evolving from a stock voice of authority into a more nuanced one,” says Ms. Anderson. “I have written Delusion as a conversation between that voice and my own.”

The stories in Delusion come from many worlds—technical, scientific, personal and mythic—and from various states of consciousness, dream and meditation. The stories range from the mystic origins of the Russian space program to theories of time and speed, ancestors, control, silence and animals.

At the heart of Delusion is the belief that words and stories can create and decrease the world. Delusion features some of the music heard on Ms. Anderson’s recording, Homeland, which will be issued by Nonesuch Records in summer 2010.
ABOUT THE ARTISTS

Laurie Anderson (voice, violin) is one of America’s most renowned and daring creative pioneers. She is best known for her multimedia presentations and innovative use of technology. As a writer, director, visual artist and vocalist, she has created groundbreaking works that span the worlds of art, theater and experimental music.

As a writer, director, visual artist and vocalist, she has worked with artist Pierre Huyghe and Ms. Anderson. She lives in New York City with her husband and son.

Randy Brown (story team) is a noted writer and translator of texts on contemporary Japanese spirituality and culture. She co-authored the New York Times bestseller Geisha, A Life with Mineko Iwasaki (Atria, 2002). Ms. Brown is also president of East West Communications, a company that has been facilitating the presentation of Western performance and visual art in Asia since 1984. As a long-time student of Buddhist theory and practice, and as a trained interfaith chaplain, she has a particular interest in delusion, and is currently on the path to becoming a psychotherapist.

Dave Cook (front-of-house audio) is a native New Yorker who has been a sound engineer for many years and comes from a background in recording studios, theaters and concert settings. His work in the pop/rock world has landed him Gold and Platinum album credits with artists such as 10,000 maniacs, the B-52s (he engineered everyone’s favorite backyard barbecue song, “The Love Shack”) and others, including Nick Cave, Graham Parker, the Golden Palominos and Juliana Hatfield. He has engineered and mixed live broadcasts by David Bowie, Radiohead and Morphone, to name a few. Mr. Cook has also engineered sessions with jazz artists, such as Dave Holland, Kenny Washington, George Mraz, Jimmy Cobb and Warren Bernhardt. His live concert touring/mixing credits include the Stanley Glasser Electronic Music Studio in London; the Sonorities Festival at Queens University in Belfast; the SoundBytes Festival in Halifax; Brooklyn College, The Tank and the Chelsea Art Museum in New York City; the Extensible Toy Piano Project at Clark University and University of Albany; and the Princeton Composer’s Ensemble. He has been awarded residencies at the Atlantic Center for the Arts, the Banff Centre in Canada and STEIM in the Netherlands. Mr. Kaczmarek is also a jazz pianist, and he has received an outstanding soloist award from Jazz at Lincoln Center and the Stanton Wheeler Prize for jazz performance at Yale.

Shane Koss (audio rig design), born and raised in rural Maryland, twiddled and fiddled his way through Berklee, Los Angeles and London to find himself in New York City, where he now stays up way too late making strange noises and beating his computers into submission. The latter has helped him design studios and performance rigs both stateside and abroad.

Amy Khoshbin (video design and live mix) is a Brooklyn-based multimedia artist from Texas with a background in film, new media and music. Her videos, performances and wearable technologies have been exhibited at many music and international art/film festivals, galleries, museums and performance spaces. Among some of the artists Ms. Khoshbin has worked with are Laurie Anderson, Robert Wilson, Karen Finley, poets Anne Carson and Bob Currie, pianist Eleonor Sandresky and Cory Arcangel. Semiotec, her ongoing collaboration with sound artist Michael Clemow, explores and creates performance technology for use in their musical performance group, And Um Yeah, and by others. She is currently a Resident Artist at New York University’s Interactive Telecommunications Program.

Toshiaki Ozawa (additional video) first met Laurie Anderson by happenstance at a tiny bar in Shinjuku called Jetee. It was many years later when they met again and he got the chance to work with her; his image-making skills clearly surpass his ability for bar talk. He has been behind the camera on many music videos, documentaries, commercials and feature films in the past 20 years. He has collaborated with many artists, including Isaac Julien, Leandro Katz and Matthew Barney. His latest feature film, Star, a horror movie shot in 3-D, enjoyed popular success in Russia and is slated for future release in the United States.

Rus Snelling (production and light) is an artist who has worked as a production, stage and tour manager, lighting and set designer, technical director, fire sculptor and performer with arts organizations and events ranging from intimate theatrical works to large-scale ceremonies throughout Australia, New Zealand, the United Kingdom and the United States. Credits include John Leguizamo Live (U.S. tour), Melbourne International Arts Festival, Edinburgh Festival Fringe, Melbourne Commonwealth Games Ceremonies, Sydney Olympic Games Ceremonies, New York’s P.S. 122, The Fellas Live (U.S. tour), Lenny Henry Show and Danny Boy Live (Australia and New Zealand tours), and Ross Noble’s Unrealtime andasonic Waffle on London’s West End.

Colin Stetson (special guest musician) was born and raised in Ann Arbor, Michigan, and earned a degree in music from his hometown school, the University of Michigan, in 1997. Six years in San Francisco followed, then four in Brooklyn. Over this time, he developed his unique solo voice on saxophones and clarinets, culminating in the release of the record New History Warfare, Vol. 1, in 2008. Mr. Stetson now resides in Montreal.
Quebec, and performs regularly on saxophones, clarinets, cornet, French horn and flute. In addition to his work as a soloist, Mr. Stetson has brought his talents to the stage and studio with dozens of artists, including Tom Waits, Arcade Fire, TV on the Radio, Bon Iver, Laurie Anderson, David Byrne, Jolie Holland, Sinead O’Connor, LCD Soundsystem, The National, Angélique Kidjo and Anthony Braxton. He is also a regular member of the bands Sway Machinery and Bell Orchestre.

Doug Wieselman (special guest musician) has worked as composer, arranger and musician with a variety of artists in different fields: in theater he has worked with director Robert Woodruff and the Flying Karamazov Brothers; in dance with Jerome Robbins and Paul Taylor; and as musician with Robin Holcomb, Wayne Horvitz, Laurie Anderson, Lou Reed, Anthony Coleman, Steven Bernstein, Butch Morris, Martha Wainwright, Yuka Honda, Antony and the Johnsons, and John Lurie and the Lounge Lizards, among many others. In 2005, he collaborated with Eyvind Kang, Bill Frisell and Hal Willner on Robert Wilson’s \textit{In the Evening at Koi Pond} for Expo in Nagoya, Japan. A CD of his soundtrack work, \textit{Dimly Lit}, was released on John Zorn’s Tzadik label. He co-leads Kamikaze Ground Crew, which has recorded five albums, and leads his own ensemble, Trio S, with Jane Scarpantoni and Kenny Wollesen. For the last six years, he has composed for the Nick Jr. cartoon show \textit{The Backyardigans} in association with Evan Lurie.

Founded in 1998 by Linda Brumbach, \textbf{Pomegranate Arts (worldwide tour representation)} is an independent production company dedicated to the development of international contemporary performing arts projects. Since its inception, Pomegranate Arts has conceived, produced or represented projects by Philip Glass, Laurie Anderson, London’s Improbable Theatre, Sankai Juku, Dan Zanes and Goran Bregović. Special projects include \textit{Dracula: The Music and Film} with Philip Glass and the Kronos Quartet; the music theater work \textit{Shockheaded Peter}; Brazilian vocalist Virginia Rodrigues; Drama Desk Award-winning Charlie

\textbf{Victor Rome, Healing the Divide, A Concert for Peace and Reconciliation}, presented by Philip Glass and Richard Gere; and Hal Willner’s \textit{Came So Far for Beauty, An Evening of Leonard Cohen Songs}. Recent projects include the first North American tour of Goran Bregović and the remounting of Lucinda Child’s 1979 classic, \textit{DANCE}.

\textbf{Special thanks to}

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From \textit{Princeton Atelier}—Toni Morrison, Ellen Goellner, Perry Cook and Dan Trueman.

From \textit{Bergen Community College}—Jessica Silver and Tom O’Neill.

\textit{Delusion} was inspired by the work of Japanese filmmaker Yasujiro Ozu, the Old Trout Puppet Workshop’s \textit{Famous Puppet Death Scenes}, and David Eagleman’s book, \textit{Sum: Forty Tales from the Afterlives}.

\textbf{Additional music production}—Roma Baran, Pat Dillett and Mario McNulty.

Above all, special thanks, as always, to Lou Reed.