

Friday, and Saturday, February 23–24, 2024, 7pm  
Sunday, February 25, 2024, 3pm  
Zellerbach Hall

## ***Bark of Millions***

A Parade Trance Extravaganza for the Living Library of the Deviant Theme

**Created by**

Taylor Mac and Matt Ray

**Lyrics, Concept, and Direction by**

Taylor Mac

**Music and Musical Direction by**

Matt Ray

**with**

Ari Folman-Cohen, Bernice “Boom Boom” Brooks, Chris Giarmo, Dana Lyn,  
El Beh, Greg Glassman, Jack Fuller, Joel E. Mateo, Jules Skloot, Le Gateau Chocolat,  
Lisa “Paz” Parrott, Machine Dazzle, Mama Alto, Marika Hughes, Matt Ray,  
Sean Donovan, Steffanie Christi’an, Stephen Quinn, Taylor Mac,  
Thornetta Davis, Viva DeConcini, Wes Olivier

**Co-Director**

Niegel Smith

**Co-Director/Choreographer**

Faye Driscoll

**Costumes**

Machine Dazzle

**Lighting**

John Torres

**Sound**

Brendan Aanes

**Art Direction by**

Matthew Buttrey

**Props Designer**

Oscar Escobedo

**Props Designer**

Zach Blummer

**Production  
Manager**

Jeremy Lydic

**General  
Manager**

Rachel Katwan

**Company  
Manager**

Florent Trioux

**Production  
Stage Manager**

Jason Kaiser

**Produced by**

Pomegranate Arts & Nature’s Darlings

**Creative and Executive Producers**

Linda Brumbach & Alisa E. Regas

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is provided by Michael P. N. A. Hormel.*

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## PRODUCTION TEAM

<i>Associate Choreographer</i>	Sean Donovan
<i>Associate Lighting Designer</i>	Christopher Gilmore
<i>Assistant Director</i>	Willa Ellafair Folmar
<i>Vocal Captain</i>	Jack Fuller
<i>Assistant Stage Manager</i>	Cassey Kikuchi Kivnick
<i>Assistant Company Manager</i>	Cori Matos Aguilera
<i>Lighting Associate</i>	Paul Frydrychowski
<i>Monitor Engineer</i>	Max Helburn
<i>A2/Deck Audio</i>	Marion Ayers
<i>Wardrobe Supervisor</i>	Kathe Mull
<i>Dramaturg</i>	Morgan Jenness
<i>Body Part Sittables &amp; Design Consultant</i>	Christine Jones
<i>“Mother Flawless” Puppet Design</i>	Glenn Marla
<i>Makeup Consultant</i>	Anastasia Durasova
<i>Costume Fabrication Assistants</i>	Jules Peiperl
	Simone Siegel
	Hank Ramaikas
	Yuliya Tsukerman
	Nancy Loeber
<i>Additional Props</i>	Sarah Bird
	Daedalus
	Printhead Studio
<i>Custom In-Ear Monitors</i>	Sensaphonics
<i>Audiologists</i>	Manhattan Audio and
	New York Speech and Hearing
<i>Trucking</i>	JP Carrier

RUN TIME: Approximately four hours. Audience members are invited to leave and return to the theater at their discretion

The lyrics to “Chavela Vargas” are co-authored by Taylor Mac & Caridad Svich.

The lyric “Once again Love, that loosener of limbs, bittersweet and inescapable, crawling thing, seizes me” is a translation of Sappho © Diane J. Rayer and André Lardinois 2014, published by Cambridge University Press, and licensed to the production with permission through PLSClear.

*Bark of Millions* was commissioned by Pomegranate Arts and BAM (Brooklyn Academy of Music).

The work was co-commissioned by the Sydney Opera House and the Berliner Festspiele with additional support by the Ron Beller & Jennifer Moses Family Foundation and Hal Philipps. It was created during residencies at Kaatsbaan Cultural Park, MASS MoCA – North Adams, MA, Irish Arts Center – New York City, and PEAK Performances in the Alexander Kasser Theater, Montclair State University – Montclair, NJ.

We would like to acknowledge the support of our *Bark of Millions* Heroes:

Beverly Dale, Bill Bragin, Duke Arts, Hopkins Center for the Arts at Dartmouth College, Jamie Bennett & Udai Soni, John F. Kennedy Center for the Performing Arts, Joseph Baker, Joshua Ramo, Seattle Theatre Group, Stephen Farber, Alan Schuster, Ellen & Alan Zerklin, Carl D’Aquino, Olga Garay-English, Ruby Lerner, Farley Zeigler, and Jesse Goodman.

Special thanks to Tatyana Franck, David Binder, Karen Brooks Hopkins, Vallejo Gantner, Patt Scarlett, Gilbert Sotomayor, MAC Cosmetics, W’fang, Jimin Brelsford, Melanie Joseph, Ebony Bott & Fiona Winning and the entire team at the Sydney Opera House who helped us bring *Bark of Millions* into the world.

### A Note from Taylor Mac

Increasingly I find myself interested in mystery. Especially when it comes to queerness (and art). I want to wonder on queerness rather than decide and tell others what it is. I'd like to inspire the same in our audiences. Yet, we must accept a certain amount of reality. Marketing teams will need to attract the audience, press will want to know how to describe it, critics will define it if you don't, and some people (I'm often one of those people) will want breadcrumbs called a program note. And, if we're to believe James Baldwin, "The root function of language is to control the universe by describing it" (though this is from someone who didn't live long enough to hear about the mycorrhizal network). In the end, I love having an audience, try to think of critics as part of the collaborative, and am prone to give Baldwin the benefit of the doubt. So I've agreed to control the universe a little. Or at least, define. Give it an entry point.

So what is this you're about to see (have seen, are thinking of seeing)? What I think I know (though even this might not be true) is: it's freaking queer. What I mean by that is, this is an artwork that longs for you to wonder on it, in it, and with it. It seems that that's what queerness, gummed up in systems so long defined by adherence to majorities, also longs for.

What also seems true is, much like a queer, this is a hybrid work. You could think of it as an opera-concert-song-cycle-musical-performance-art-piece-play. It's certainly structured like all of those things squished together. Maybe this will help: its subtitle is "A Parade Trance Extravaganza for the Living Library of the Deviant Theme". I've never seen a parade trance extravaganza for the living library of the deviant theme, so I've no context to measure our success. Regardless, the work is more about the stretching towards than the realization of. And, though we've started performing the work, it isn't finished. I'm not sure it ever will be. It cer-

tainly wasn't intended to have an end date. The intention is for it to grow with each passing year. We started with 55 songs (one for every year since the world's first Pride Parade). Something you heard/will hear in the show (but in case you miss it) is that each song in the piece was inspired by a different queer person from world history. Some you'll know. Some you won't. Sometimes we tell you the names. Sometimes we don't. The intention is not to teach you about them, represent them, honor them (some are real assholes), or even acknowledge their existence. The intention is to ground our considerations (and songwriting) in queerness.

Here's something that terrifies me about the work (and also makes me laugh): there's an unintentional cult-like...motif? It's something that happens when you get a bunch of queers on a stage and have them harmonize. They seem like a cult. Perhaps more so because of the watchers'/listeners' upbringing (or flight/fight response) than anything that's actually happening on the stage. Please know, if it seems like we're praising rather than wondering...then that might be because you've most likely never seen a group of queer people sing songs inspired by queer people for four hours. So the only context you have is...church.

Though, to be fair, we do start with one of the first gods in human history, Atum (or Ra, the ancient Egyptian Sun God) and end (nearly) with Antinous (the lover of the emperor Hadrian, who grieved over Antinous' death to such a degree that he created a religion named after him). So the whole work is framed by songs inspired by queers who made queer gods. Atum was gender queer. They made themselves, if we're to believe the myth, by uttering their name. What's more queer than that? Then they birthed humans by crying them into existence. The thing that gives me life, in that consideration, are not the tears themselves, but the fact that a culture defined tears as a form of creation rather than as a form of shedding. All the

gods that humans have made seem to pour metaphorical fluids out of themselves to create: tears, blood, ejaculate.

Similarly, what I think I know is, Matt Ray and I (and the entire collaborative and queers of the world) have been storing up our history, pain, erasure, and love, love, love, for what seems like millennia. In that sense, we're not queer historians, teachers, or worshippers of Antinous, Ra, or even Kate Bornstein. We're lovers rubbing out a river Nile. If that rubbing out feels like some form of conversion, well, that's your kink.

Plus, you're not entirely wrong. The hope is that we'll make you a little more queer than when you entered the theater. The hope is,

as a result of making you a little more queer, you'll do the same to others, and then we all won't have to watch our backs as much. But is that really the show? The tongue-in-cheek, yes-and-no version, yes. Or rather, the version where queerness is considered in a pouring out of song, yes please.

xo

—Taylor Mac

### A Note from Matt Ray

Taylor Mac and I share a goal as artists to make work that builds community over a long arc. We continuously reach towards this goal by fostering and nurturing long-term relationships with artistic collabo-

## THE SONGS

ATUM: Taylor Mac & Ensemble

THE BARK OF MILLIONS (SONG): Taylor Mac & Ensemble

FRANKIE KNUCKLES: Le Gateau Chocolat & Ensemble

BELLA DUBALLE: Taylor Mac & Ensemble

KATE BORNSTEIN: Ensemble

SHWE SHWE: Matt Ray, Mama Alto and Ensemble

CLAUDE CAHUN: Ensemble

JAMES BALDWIN: Jack Fuller

GIOVANNI DI GIOVANNI: Taylor Mac, Stephen Quinn, & Sean Donovan

HARRY HAY: Chris Giarro

MOTHER FLAWLESS SABRINA: Taylor Mac

DEL MARTIN AND PHYLLIS LYON: El Beh & Viva DeConcini

MARY SHELLEY: Jules Skloot

WILLMER "LITTLE AX" BROADNAX: Thornetta Davis

WILLIAM DORSEY SWANN: Thornetta Davis & Ensemble

JUSTIN CHIN: Jack Fuller & Ensemble

AUDRE LORDE: Wes Olivier

SYLVIA RIVERA: Wes Olivier, El Beh & Ensemble

REINALDO ARENAS: Le Gateau Chocolat

BHAGAVATI-DEVI: Machine Dazzle and Ensemble

TRACY AFRICA NORMAN & JENNY SHIMIZU: Chris Giarro, Wes Olivier, El Beh

SAPPHO AND THE AMAZONIANS: Steffanie Christi'an & Ensemble

MADELEINE PELLETIER: Mama Alto

BDB WOMEN: Thornetta Davis

STORMÉ DELARVERIE: Matt Ray

JACK BEE GARLAND: Stephen Quinn

TU'ER SHEN: Sean Donovan, Chris Giarro, Stephen Quinn, Jack Fuller, & Jules Skloot

rators, musicians, singers, actors, creatives, and audiences. My dream is that as you witness our family on stage, you feel yourselves leaning in towards us and joining our world of beauty, hope, remembrance, sharing, darkness, light, and action. As we sing out our history, it is not just a calling back but an urging forward, together.

—Matt Ray

### A Note on the Title

To the ancient Egyptians, creation is a process of unfurling with the undivided. The first god, Atum (also the first genderqueer) created himself by uttering their name in an infinite expanse of darkness and direc-

tionless water called Nun. Atum (also called Temu, Tem, Ra, depending on the point in their rebirthing process) then turned into a Bennu bird and, similar to a phoenix, would burst into flames, then be reborn each day. In this action the earth was created as a reflection of the heavens. At some point the eye of Atum separated and wandered off on its own and in a struggle to return it, it cried tears, which created humans. Years later, in Atum's senility, humans plotted against their creator, which separated the heavens from earth and sent Atum into the heavens, leaving humans below (presumably no longer a reflection). This separation creates the Bark of Millions. It is sometimes depicted as a

FLORENCE NIGHTINGALE: Chris Giarmo  
 LADIES OF LLANGOLLEN: Steffanie Christi'an & Taylor Mac  
 GRETA GARBO: Machine Dazzle  
 LORRAINE HANSBERRY AND NINA SIMONE: Bernice "Boom Boom" Brooks  
 & Thornetta Davis  
 BAYARD RUSTIN: Jack Fuller  
 FRANCES THOMPSON: Viva DeConcini  
 YUKIO MISHIMA: Sean Donovan  
 VIOLETTE MORRIS: Steffanie Christi'an, Taylor Mac, Sean Donovan, El Beh  
 KING JAMES: Jules Skloot  
 FELIX YUSUPOV: Matt Ray & Ensemble  
 LEONARDO DA VINCI: Jack Fuller  
 HERMAN MELVILLE/NATHANIEL HAWTHORNE: Taylor Mac & Ensemble  
 MARSHA P. JOHNSON: Taylor Mac & Ensemble  
 DONALD GALLAGHER: Wes Olivier, El Beh, Le Gateau Chocolat, Machine Dazzle  
 & Ensemble  
 LARRY KRAMER: Taylor Mac, Steffanie Christi'an, Matt Ray & Ensemble  
 CHAVELA VARGAS: El Beh, Sean Donovan, & Ensemble  
 LE FEMMINUCCE: Jack Fuller, Sean Donovan, Le Gateau Chocolate, Matt Ray & Ensemble  
 MARGARET CHO: Taylor Mac & Ensemble  
 NAINKNUM KHNUMHOTEP: Le Gateau Chocolat, Wes Olivier, Jack Fuller & Ensemble  
 THE GREEKS: Ensemble  
 PROSYMNUS: Stephen Quinn & Ensemble  
 PATTERSON'S LOVERS: Taylor Mac & Matt Ray  
 ECCENTRICITY: Wes Olivier, Le Gateau Chocolat & Ensemble  
 NZINGHA MBANDE: Steffanie Christi'an  
 KINNARA: Mama Alto  
 ANTINOUS: Taylor Mac  
 OSCAR WILDE: Taylor Mac & Ensemble  
 YOU AND ME: Taylor Mac, Matt Ray, & Ensemble

boat version of the sun (representing Atum) and sometimes depicted as a vessel Atum captains, while pulling the sun behind it. Because Atum is no longer with us, they must bring the sun to us. Day after day, year after year, this bark sails around the heavens bringing light to the earth. Each evening,

Atum on their Bark (or as the bark) does battle against the serpent Apep (the aspect of chaos), who tries to bring darkness to the planet. Each morning, Atum is victorious and is able to bring himself back to us (the millions in the Bark of Millions refers to the years of battles and victories).

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ABOUT THE ARTISTS

**TAYLOR MAC**

*Co-Creator/Lyrics/Co-Director/Ensemble*

Taylor Mac is a MacArthur fellow, a Pulitzer Prize finalist, a Tony nominee (Best Play), and the recipient of the International Ibsen Award. Selected works include: *Joy and Pandemic* (a realism play about an abstract art school); *The Hang* (a Passion Play/jazz opera about the final hours of Socrates, with lyrics by Mac and music by Matt Ray); *The Fre* a queer children's play set in a ball pit); *Gary: A Sequel to Titus Andronicus* (a tragedy determined to become a comedy); *A 24-Decade History of Popular Music* (a 24-hour performance art concert about community); *Hir* (an absurd realism play about changing America); *The Walk Across America for Mother Earth* (an anarchist adaptation of *Three Sisters* about activism, with music by Ellen Maddow); *The Lily's Revenge* (a Noh inspired flowergory manifold about a flower who wants to be the center of the story, with music by Rachel Garniez); *The Young Ladies Of* (a paternal mystery); *The Be(A)st of Taylor Mac* (a ukulele confessional about the war on terror); *Red Tide Blooming* (a freak-show musical about gentrification); *The Last Two People on Earth* (a two-man cabaret for seagulls about the joy of singing, created with Mandy Patinkin, Susan Stroman, and Paul Ford). Films include *Whitman in the Woods* (directed by Noah Greenberg, streaming on All Arts) and *Taylor Mac's 24-Decade History of Popular Music* (a concert documentary directed by Rob Epstein and Jeffrey Friedman, streaming on Max).

**MATT RAY**

*Co-Creator/Music/Music Director/Keyboards*

Matt Ray is an Obie Award-winning theater-maker, composer, pianist, singer, songwriter, arranger, and music director. His arrangements have been called "wizardly" (*Time Out NY*) and "ingenious" (*New York Times*), and his piano playing referred to as "classic, well-oiled swing" (*New York Times*) and "to cry for" (*Ebony*). For his work on Taylor Mac's show *A 24-Decade History of Popular Music* he and Mac shared the 2017 Kennedy Prize for Drama Inspired By American History. He and Mac's jazz-based theater piece *The Hang* opened to rave reviews in January of 2022 and won Ray a 2023 Obie Award for Music Direction and Composition. The show also received four Drama Desk and two Drama League nominations, including a Drama Desk nomination for Matt Ray for Best Music. His show *Matt Ray Plays Hoagy Carmichael featuring Kat Edmonson* premiered at Lincoln Center's American Songbook series in 2018. He has performed worldwide, including as a US Department of State Jazz Ambassador.

**ARI FOLMAN-COHEN**

*Bass*

A seasoned electric and upright bassist, Folman-Cohen seamlessly flows between pop, rock, avant, jazz, and world music circles. His collaborations have included Grammy award-winning guitarist Stephane Wrembel, the Adnata Ensemble bass quartet, the Har-

lem Gospel Travelers, and avant punk mambo group Gato Loco. His solo projects navigate the improvisational and textural world of pedals and looping devices, crafting composition and open improvisation into lush trance-inducing soundscapes.

## BERNICE “BOOM BOOM” BROOKS

### *Drums*

Bernice Brooks is a drummer, producer, and teaching artist. A versatile female drummer who performs locally, nationally, and internationally, she has honed her skills from performing across a variety of genres, including blues, rock, gospel, and jazz groups, with tap dancers, for commercials and theater, as well as on many recordings. She has performed with Elvis Costello, Taylor Mac, Sheila E., Gregory Hines, and many others. She is proud to have had the honor of performing with the Bergen Phil-

harmonic Orchestra and to have received a “Cultural Community Leadership Citation” from the New York City Council.

## CHRIS GIARMO

### *Ensemble*

Chris Giarmo is an artist based in New Orleans, Louisiana. He was recently seen performing in *David Byrne’s American Utopia* on a world tour (2018), Broadway (2019–2022), and in the filmed version directed by Spike Lee. He has worked with artists including Annie-B Parson/Big Dance Theater, Tina Satter/Half Straddle, Sibyl Kempson/7 Daughters of Eve Theater & Performance Co, Taylor Mac, Jackie Sibblies Drury, Faye Driscoll, and Jess Barbagallo as a performer, composer and/or sound designer. He is the creator of anti-consumerist drag queen/beauty guru Kimberly Clark on YouTube, and is currently developing a concert version of the debut



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DIRECTED BY TRIP CULLMAN  
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BY LLOYD SUH  
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album from his queer electro-pop solo music project *Boys Don't Fight*.

### DANA LYN

#### *Violin*

Dana Lyn is a violinist/fiddler, pianist, and composer; collaborators include Stew and Heidi Rodewald, Ethan Hawke, Vincent D'Onofrio, avant-cellist Hank Roberts, D'Angelo, and poet Louis de Paor. She has received commissions from Brooklyn Rider, A Far Cry, Palaver Strings, and the Apple Hill String Quartet. Lyn's projects include the sextet Mother Octopus, a collaboration with D'Onofrio called Slim Bone Head Volt, and a duo with guitarist Kyle Sanna. She was an artist-in-residence at the Baryshnikov Arts Center in 2017, an award winner of the 2018 ACF Create Commission, a recipient of the 2020 NYFA Women's Fund Award, and a 2021 Sundance Composer Lab Fellow. Also a visual artist, Lyn has made stop-motion animations for Taylor Mac and jazz musician Ben Goldberg, as well as for her own projects. In 2022, she released her eighth album, *A Point on a Slow Curve*, via In-a-Circle Records. Lyn is also a well-versed fiddle player in the Irish tradition.

### EL BEH

#### *Ensemble*

El Beh (all pronouns ONLY in rotation – if just using one: they/them) is a genderqueer, chinese-american theater artist, performer, actor, musician, singer, composer, mover, shaker, educator, forever student, and glowing unty to many a nibling. His cello playing has been heard with such folks as Taylor Mac, The Bengsons, and the Bay Area Rainbow Symphony, and she was named one of KQED's Bay Brilliant Artists to Watch. Growing edges and digging deep are their fuel along with shared experiences, community making, alternative mutual aid solutions, and constantly trying to fuck up the systems that need fucking. He feels big, laughs loud, and likes to feel her bare feet in

the grass and skinny dip in the ocean. During the pandemic they joyfully made music with families via the internets, developed his two-hour morning routine that consists of two things, and ate more bread than she ever has in their entire life combined. Blessedly they emerged into the queer haven of Matt Ray and Taylor Mac's *The Hang* and are more than grateful to be jumpin' aboard this queer train to Queersville, too. QUEER!

### GREG GLASSMAN

#### *Trumpet/Synthesizer*

Greg Glassman is a New York City-based trumpeter, composer, and educator. A protégé of jazz greats Marcus Belgrave and Clark Terry, Glassman is a staple of the NYC jazz scene as a trumpet soloist, improviser, and bandleader, featured regularly at the clubs. He has recently been invited to perform with groups led by David Schnitter, Lakecia Benjamin, Saul Rubin, Javon Jackson, Willie Jones III, and many others. His band's multi-decade NYC residency is documented in the recording *Greg Glassman/Stacy Dillard Quintet: LIVE AT FAT CAT*. He has toured with a diverse array of artists including Burning Spear, Oscar Perez, Roswell Rudd, The Skatalites, Oliver Lake, and Taylor Mac. Glassman holds degrees in jazz and African-American music from Oberlin College and Queens College, and has been a faculty member at Bard College since 2011. Recently, he arranged the music for octogenarian gospel queen Rene Bailey's *Good Old Songs*. His composition for solo piano, *Partita for Elena*, was at the heart of 2020 Tribeca Film Festival Official Selection *Outside Story*. Glassman loves cooking, games, lakes, and residing with his family in Brooklyn, NY.

### JACK FULLER

#### *Ensemble/Vocal Captain*

Jack Fuller is an artist born and raised in Harlem NYC's Sugar Hill. They studied at Harlem School of the Arts and LaGuardia



High School as a vocalist, instrumentalist, actor, arranger, and songwriter. As a queer child in Harlem, adversity was no stranger. Always misunderstood, always different, they reach for communication through their work—to understand their art is to understand them. The two spirited/two headed creative force has two albums out, the latest of which is *The Build*. They look forward to releasing their current project, *The Treatment*, in 2025.

### JOEL E. MATEO

#### *Drums & Percussion*

Born and raised in Ponce, Puerto Rico. He began his musical studies at the age of six at the Escuela Libre de Música Juan Morell Campos in Ponce. He continued his music studies until completing an MA at the Aaron Copland School of Music in NYC. His musical range has led him to play live and record with international artists from many musical genres, including Bad Bunny, Taylor Mac, Papo Vázquez, Miguel Zenón, Andy González, Tego Calderón, Luigi Texidor, Grupo Manía, Vico C, William Cepeda, Buscabulla, and Paoli Mejías, among others. He has played in numerous music festivals around the world, and at landmark music venues like NYC's Carnegie Hall and Moscow's Tchaikovsky Hall. Joel currently lives in New York City, where he works in music production, composes, records, and plays and tours with many different artists and groups.

### JULES SKLOOT

#### *Ensemble*

Jules Skloot is a dancer, choreographer, and teacher working and living in Cummington, MA, and New York, NY. Jules has been a collaborator and performer in Jennifer Miller's Circus Amok, and in the work of Tatyana Tenenbaum, devynn emory/beastproductions, and Hadar Ahuvia. Jules was a founding collaborator and choreographer of The Ballez. Jules' own performance works are research into projection and queer embodi-

ment, and have been presented in NY at Dixon Place, BAX, the University Settlement, BkSD, AUNTS, and in Massachusetts at the School for Contemporary Dance and Thought (SDCT). Jules teaches dance classes and workshops to people of all ages, health classes to kids, and is committed to increasing joy and collective liberation in all these endeavors.

### LE GATEAU CHOCOLAT

#### *Ensemble*

Le Gâteau Chocolat's work spans drag, cabaret, opera, musical theater, children's theater, and live art. His previous works include *Le Gâteau Chocolat* (2011), *I Chocolat* (2012), *In Drag* (2013 Royal Festival Hall commission) and *BLACK* (2014 Homotopia commission), which toured with music ensemble Psappha in 2017. His children's show *Duckie* was included in the *Guardian's* Six of the Best Shows for Children of the 2018 Edinburgh Fringe Festival. His production *ICONS* toured to Sydney Festival, Wales Millennium Centre, Soho Theatre, and Underbelly Southbank, and was presented with accompaniment from the Little Coco Orchestra (an ensemble formed entirely of women of color). THEATRE: Rufus Norris' *Threepenny Opera* (National Theatre); Feste in Emma Rice's *Twelfth Night* at the Globe (2017); The Gate Theatre and ENO's *Effigies of Wickedness* (2018); Daddy Brubeck, *Sweet Charity* (Donmar Warehouse, 2019); Taylor Mac's *A 24-Decade History of Popular Music: The First Act* (London's Barbican Theatre, 2019); featured cast member of cabaret and circus *La Clique and La Soiree*. OPERA: with Julian Phillips (*Varjak Paw*, Royal Opera House and tour); Jocelyn Pook (*Anxiety Fanfare*, Wigmore Hall and tour); Orlando Gough (*Imago*, Glyndebourne); *Porgy & Bess*, Regent's Park Open Air Theatre. He appeared in Wagner's *Tannhäuser* at the Bayreuth Festival in 2019, attracting global headlines for the reaction to his participation as a black drag artist.







## LISA “PAZ” PARROTT

### *Alto and Baritone Saxophones*

An Australian who has been based in New York since the mid-1990s, alto and baritone saxophonist Lisa Parrott has worked with a range of prominent jazz artists and groups including Dave Brubeck, Nancy Wilson, Johnny Mandel, Cindy Blackman, Jane Ira Bloom, Gunther Schuller, Marty Ehrlich's Large Ensemble, the Artie Shaw Orchestra, Jimmy Heath's Big Band, and the Diva Jazz Orchestra. In 2020, Lisa was chosen to receive a Chamber Music America grant for her jazz septet project *We Love Ornette*. In 2022, Lisa was honored to perform in Taylor Mac and Matt Ray's *The Hang* at HERE Arts Center. She has been consistently recognized in the *DownBeat* Critics Polls and won the 2016 Rising Star category for baritone saxophone. She has received Australian Arts Council grants to study with Steve Coleman (1993) and Lee Konitz (1997). Her recording *Round Tripper* received four stars in *Downbeat* and *JazzTimes* and a 4.5-star review on allaboutjazz. She has toured and played in all 50 states of the US and all over Europe, and has been featured on over 40 albums. She cites Bernie McGann (Australia) and Ornette Coleman (USA) as her biggest musical influences.

## MACHINE DAZZLE

### *Costume Designer/Ensemble*

Beloved downtown *bon vivant* and all-around creative provocateur Machine Dazzle has been dazzling stages via costumes, sets, and performance since his arrival in New York in 1994. He designs intricate, unconventional wearable art pieces and bespoke installations. As a stage designer, Machine has collaborated with Julie Atlas Muz, Big Art Group, Mx. Justin Vivian Bond, Taylor Mac, Basil Twist, Godfrey Reggio, Jennifer Miller, The Dazzle Dancers, Big Art Group, Mike Albo, Stanley Love, Soomi Kim, Pig Iron Theatre Company, Opera Philadelphia, the Bearded Ladies Cabaret,

the Curran Theatre, and Spiegelworld; and has created bespoke looks for fashion icons including designer Diane von Furstenberg and model Cara Delevingne for the 2019 Metropolitan Museum of Art Gala. Recent collaborations include *Bassline Fabulous* with the Catalyst Quartet (Metropolitan Museum of Art); *Treasure*, a rock-and-roll cabaret of original songs + accompanying fashion show; and the historic premiere of the never-before-seen Rameau comedic *opéra-ballet*, *Io* (Opera Lafayette). Dazzle was a co-recipient the 2017 “Bessie” Award for Outstanding Visual Design, the winner of a 2017 Henry Hewes Design Award, and a 2022 United States Artists Fellow. He delivered a TED Talk at TED Vancouver in 2023. Machine Dazzle has had solo exhibitions at NYC's Museum of Arts and Design (*Queer Maximalism x Machine Dazzle*) and Toronto's Harbourfront Centre (*Machine Dazzle: Art And Intention*).

## MAMA ALTO

### *Ensemble*

Mama Alto is a jazz singer, cabaret artiste, and gender transcendent diva. She is a transgender and queer person of color, living with disability, who works with the radical potential of storytelling, strength in softness, and power in vulnerability. Her solo performances are critically acclaimed & programmed at venues and festivals including Melbourne Recital Centre (VIC), Adelaide Cabaret Festival (SA), and Festival of Voices (TAS). She has collaborated with legendary figures including Finucane & Smith, Declan Greene, Brook Andrew, and Taylor Mac, and is the co-creator of highly acclaimed variety cabaret *Gender Euphoria*, Australia's largest-ever entirely trans and gender diverse main stage production. Additionally, she has worked as a writer, playwright, diversity and inclusion specialist, and advocate, and received multiple arts and community awards, including from the Australia Council and Creative Victoria.

**MARIKA HUGHES****Cello**

Marika Hughes is a native New Yorker; a cellist, singer, and songwriter; and has been a storyteller on the Moth Radio Hour. From a musical family, Marika's grandfather was the great cellist Emanuel Feuermann and her parents owned a jazz club, Burgundy, in their NYC neighborhood. Marika has a double degree from Barnard College and the Juilliard School, graduating with BAs in political science and cello performance, respectively. She has worked with Whitney Houston, Lou Reed, Anthony Braxton, David Byrne, Adele, D'Angelo, Idina Menzel, Nels Cline, and Henry Threadgill, among others. Marika has self-released three albums: *The Simplest Thing* (2011), *Afterlife Music Radio* (2011) and *New York Nostalgia* (2016). She is the founder of Looking Glass Arts, an artist-led, artist residency retreat and recording studio in upstate New York, committed to prioritizing BIPOC artists and a sliding scale fee structure, democratizing access to the space, time, and natural beauty critical to artistic growth.

**SEAN DONOVAN****Associate Choreographer/Ensemble**

Sean Donovan is an actor, singer, dancer, writer, and choreographer. Recent original works include *Cabin* (The Bushwick Starr, NYC), *The Reception* (HERE Arts, NYC), and *18 1/2 Minutes* (JACK, NYC). His work has also been presented in the Under the

Radar Festival (NYC), CUNY's Prelude Festival (NYC), FAE Festival in Panama, Stanford University (CA), New York University (NYC), and others. Beyond his own work, he has choreographed works for acclaimed theater companies, The Talking Band and The Civilians. As a performer, Sean won a 2022 Lortel Award for his performance in Heather Christian's *Oratorio for Living Things* at Ars Nova. He has worked with Taylor Mac, Lee Sunday Evans, Tina Satter, Heather Christian, Faye Driscoll, Miguel Gutierrez, Jane Comfort, The Builders Association, Witness Relocation, and many others. Recent theater and dance credits: *The Trees* (Playwrights Horizons), *Elements of OZ* (Skirball Center), *Thank You for Coming* (BAM and world tour). Television and Film: *Law & Order: Organized Crime*, *Feast of the Epiphany*. He is an Adjunct Professor in the theater department at NYU: Tisch School of the Arts.

**STEFFANIE CHRISTIAN****Ensemble**

With an electrifying blend of grit and sensuality, singer, songwriter, and performer Steffanie Christian commands the stage. Distinguished by seamless versatility and an eclectic stable of influences—from Sam Cooke to Kurt Cobain—Steffanie's high-energy performances leave audiences feeling flushed and fed. She has performed and collaborated with a variety of artists including MacArthur award winner Taylor

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Mac, hip-hop legend Talib Kweli, and actor and producer Idris Elba; released four independent EPs; and traveled the world, rocking stages from Detroit to Croatia. She released her highly anticipated first full-length album *It's Complicated*, in March 2019, to rave reviews. In addition to her solo career, Steffanie is the vocalist for the iconic house/techno group Inner City. Their latest album was released in July 2020 on Armada Records. She recently joined forces with poet jessica Care moore to create a fiery new music project that blends rock and roll with poetry under the moniker We Are Scorpio.

### STEPHEN QUINN

#### *Ensemble*

Stephen Quinn (all pronouns) is a theater and performance maker, based between Dublin, Ireland, and New York City. His work encompasses a kaleidoscope of music theater, drag, burlesque, physical theater, and alternative cabaret. Recent credits include *Crying At The Orgy* (HOT! Festival at Dixon Place, 2023); *Shame // Less* (Galway Film Fleadh, 2022; GAZE International LGBTQ+ Film Festival 2021); Anu Productions *Fault-line* (Dublin Theatre Festival/Gate Theatre, 2019); *OVERFIRED* (winner of the Outburst Queer Fringe Award at Dublin Fringe, 2018), Taylor Mac's *A 24 Decade History of Popular Music: The First Act* (London International Festival of Theatre 2018, Barbican Theatre) and Zoe Ni Riordan's *Recovery* at Project Arts Centre, Dublin (2016/17; winner of the Romilly Masters Performance Award from the Centre Culturel Irlandais in Paris, 2017). Stephen is also the co-creative director/host of the celebrated, Dublin-based queer performance event *SPICEBAG*, where he performs as his alter ego: Stefan Fae.

### THORNETTA DAVIS

#### *Ensemble*

International singer, songwriter, recording artist, and SAG/AFTRA member Thornetta

Davis was the winner of the 2023 Blues Foundation Blues Music Award for Best Soul/Blues Artist – Female and the Detroit Blues Society's Living Lifetime Achievement Award. She also received a star on the Canada South Blues Museum Walk of Fame. In 2015, Thornetta was crowned Detroit's Queen of the Blues! in a ceremony by the Detroit Blues Society featuring proclamations from the City of Detroit, County of Wayne, and the State of Michigan. Her labor of love CD, entitled *Honest Woman*, was nominated by the Blues Foundation for two 2017 Blues Music Awards – Best Song (“I gotta sang the blues”) and Emerging Artist CD. Thornetta has won more than 30 Detroit Music Awards, including eight in 2017 (including Outstanding Record Producer, Outstanding Blues Recording, Outstanding Blues Vocalist, and Outstanding Live Performance). The winner of the 2017 *Blues Blast Magazine* Music Awards for Best Soul/Blues Album and *Big City Rhythm & Blues Magazine*'s “Coolest Blues Song, Thornetta has garnered international attention by winning the prestigious French 2018 La Academie du Jazz Award for Best Blues Album.

### VIVA DECONCINI

#### *Guitar*

Viva DeConcini plays guitar like a flaming sword, screaming train, ringing bell, and scratching chicken; she sings like if Freddy Mercury had been a woman, and she writes songs eclectically. Viva has played all over the world, from holes in the wall to the Monterey Jazz Fest. She has written and produced four full-length rock albums, four original music videos, a ten-episode podcast, and a poetry video for the Guggenheim's Works and Process. She musically directed works at the Guggenheim Theater and the WP. Her work has charted on CMJ and been featured in *No Depression Magazine* and she is one of the few females to be profiled in *Guitar Player Magazine*. She is currently



working on an original web series queer feminist spaghetti western operetta with sock puppets. “Crushable” (*Art Forum*), “Virtuosic guitar shredding” (*The New York Times*), “A beautiful voice” (*KUNM*).

## WESLEY OLIVIER

### *Ensemble*

Wesley Olivier graduated from Sarah Lawrence College in May of 2018 with a BA in music, theater, and film. An experimental musical theater composer and drag performer, Wes gives shows in their gender non-conforming alien clown drag persona Klondyke in Brooklyn. They are currently re-working their first musical, *Elsewhere*, after the success of their second musical, *Scarecrow*, which was put up in 2023 at Ars Nova. Their art in all facets is created with the intention of furthering Black trans liberation, the acknowledgment of our queer and trans ancestors that were erased or re-written by white supremacy, and the freedom to have joy. Previous credits include *Bark of Millions* by Taylor Mac and Matt Ray at the Sydney Opera House (Oct 2023); *Midnight in the Garden of Good and Evil* workshop by Taylor Mac and Jason Robert Brown (May 2023); *Scarecrow* by Klondyke at Ars Nova (Jan 2023); Takes the Cake Drag King and Thing Competition winner by The Cakeboys at 3DB (Sept 2021).

## NIEGEL SMITH

### *Co-Director*

Niegel Smith is a “Bessie” Award winning theater director and performance artist. He is Executive Artistic Director of NYC’s Obie Award-winning theater The Flea and a board member of A.R.T./New York. Smith has helmed the productions of theatrical concerts by Jon Batiste, Taylor Mac, Suzan-Lori Parks, Lady Rizo, and En Vogue; music theater works including *The Hang* and *The Ritual of Breath Is the Rite to Resist*; and he has directed the world premieres of new plays and musicals at The Alley, Goodman

Theatre, The Flea, HERE Arts Center, Hip Hop Theatre Festival, Magic Theatre, Mixed Blood, New York Fringe, Phoenix Theatre Ensemble, Playwrights Horizons, The Public Theater, St. Ann’s Warehouse, Summer Play Festival, and Under the Radar. His participatory walks and performances have been produced by Abrons Arts Center, American Realness, the Brooklyn Museum, Dartmouth College, Elastic City, The Flea, The Invisible Dog, JACK, the New Museum, Prelude Festival, PS 122, the Van Alen Institute, and Visual AIDS. He is the recipient of the Black Theater Alliance Award for Best Direction, a “Bessie” Award, the Van Lier Fellowship, the Warner Bentley Award, the Tucker Fellowship, the Arkowitz Prize, and the Shoenhut Service Award.

## FAYE DRISCOLL

### *Co-Director & Choreographer*

Faye Driscoll is a Doris Duke Award-winning performance maker who has been hailed as a “startlingly original talent” by the *New York Times* and “a postmillennium post-modern wild woman” by the *Village Voice*. She was the 2021–22 Randjelovic/Stryker Resident Commissioned Artist at New York Live Arts, and is the recipient of a Guggenheim fellowship, a “Bessie” Award, and the Jacob’s Pillow Artist Award, among many others. Her work has been presented at the Wexner Center for the Arts, Walker Art Center, ICA/Boston, MCA Chicago, and BAM, and internationally at Tanz im August, Kunstenfestivaldesarts, La Biennale di Venezia, Festival d’Automne à Paris, Melbourne Festival, Belfast International Arts Festival, Onassis Cultural Centre in Athens, Centro de Arte Experimental in Buenos Aires, and Festival Dias da Dança in Porto, Portugal. Her newest multi-sensory performance sculptures *Calving* (2022) and *Weathering* (2023) premiered at Theater Bremen (Bremen, Germany) and New York Live Arts (NYC, USA), respectively. In 2020, her first-ever solo exhibition, *Come On In*,





opened at Walker Art Center and then went on to Portland Institute for Contemporary Art, On the Boards, and Esplanade (Singapore). She also choreographs for plays and films, including the Broadway production of Young Jean Lee's *Straight White Men* and Josephine Decker's award-winning feature film *Madeline's Madeline*.

## JOHN TORRES

### *Lighting Designer*

John Torres is a New York-based lighting designer working in theater, fashion, motion, print, and exhibitions. Opera: *Turandot* (Opera Bastille), *Tristan and Isolde* (Santa Fe Opera), *Eden* (Joyce DiDonato; Bozar, Brussels) *Atlas* (LA Philharmonic). Theater: *Sign in Sidney Brustein's Window*, (BAM/Broadway), *Twelfth Night*, *A Bright Room Called Day* (Public, NYC), *The Black Clown* (A.R.T.), *Only an Octave Apart* (St. Ann's). Music: *Taylor Mac: 24-Decade* (St. Ann's), *Solange Knowles*, *Drake* (Apollo/US tour). Dance: Bobbi Jene Smith, *Pit*, (Paris Opera Ballet). Exhibitions: *Adam Pendleton: Who is Queen?* (MoMA) and *Carl Craig* (Dia: Beacon).

## BRENDAN AANES

### *Sound Designer/Audio Supervisor*

Brendan Aanes is a Brooklyn-based sound designer and composer whose work includes design for plays, musicals, and interactive installations, scores for theater and dance, live foley, and design for concert performances. Recent credits include *Fire in Dreamland* at The Public Theater; *Balls with One Year Lease* (Drama Desk nomination); *{my lingerie play}* at Rattlestick; *Cowboy Bob* at Ars Nova; *The Unfortunates*, *John*, *The Hard Problem* and *Chester Bailey* at American Conservatory Theater; *Curious Incident Of The Dog in the Night-Time* at Kansas City Rep; *The Glass Menagerie* and *Othello* at California Shakespeare Theater; and *The Music Man* at Sharon Playhouse. Brendan received his MFA in music from Mills College.

## MATTHEW BUTTREY

### *Art Direction*

Matthew Buttrey is a New York-based scenic and environmental designer who loves to create worlds for imaginations to explore. Prior to his design career, Matthew was a nationally ranked competitive figure skater who then toured globally as a Principal Performer and touring Performance Director with *Disney On Ice* for 16 years. Matthew looks forward to combining his global experiences with each collaboration as a unique journey rooted in imaginative storytelling and movement. *Devil Wears Prada*, Designer: Christine Jones & Brett Banakis (Nederlander Theatre, Chicago); *Macbeth*, Designer: Christine Jones (Long-acre Theatre, NY); *MJ*, Designer: Derek McLane (Neil Simon Theatre, NY); *The Notebook*, Designer: Brett Banakis & David Zinn (Chicago Shakespeare Theatre, Chicago); *Milagro*, Designer: Neil Patel (Houston Grand Opera, Houston); *Penn & Teller*, Designer: Daniel Conway (The Rio, Las Vegas). Assistant Art Director Credits: *Twenty One Pilots Livestream & Cinema Experience*; *Search Party Season 5* (HBO Max); *Sesame Street 50th Season* (Emmy Nominated Art Direction Team); *Pretty Little Liars* (HBO Max); *Almost Family* (NBC); *The Village* (NBC).

## OSCAR ESCOBEDO

### *Props Designer/Props Supervisor*

Oscar Escobedo (he/him) is a New York City-based creative. Oscar collaborates on storytelling for theater, opera, dance, and immersive events, working under multiple disciples in scenic and properties and always relying on his zeal for craft. Working with Zach.Mo., Sarah Bird, Lindsay Martin, Glenn Marla, Noah Glaister, Lindsay Reshef, and Milan Magana has been a treat to bring so much love and joy to the ever-growing *Bark of Millions*. Special projects include *Orlando* (Will Pomerantz), *Used Records* (Jack Cummings III), *Proud to Pres-*

ent (Nigel Semaj), and *Rosencrantz and Guildenstern are Dead* (Arian Arbus). MFA: NYU TISCH.

**ZACH BLUMNER**

*Co-Props Designer*

Zach Blumner (zach.mo.) is a visual artist and scenic designer from New York. He specializes in surrealist and experimental art-making across all mediums. He is fascinated by entities that are ephemeral and beings that are reclusive. Zach is a graduate of the University of Southern California (BFA, theater design) and NYU Tisch design for stage and film (MFA, set design). He currently resides in Brooklyn.

**CARIDAD SVICH**

*Co-Writer, "Chavela Vargas"*

Caridad Svich (playwright) has written more than 100 plays and translations, and their work has been produced across the US and abroad. Key plays include *12 Ophelias*, *Iphigenia Crash Land Falls...*, *Red Bike*, and *The House of the Spirits* (based on Isabel Allende's novel). Among her honors and recognitions are the Flora Roberts Award (Dramatists Guild), Obie for Lifetime Achievement, American Theatre Critics Association Primus Prize, Edgerton Foundation New Play Award, two NNPN Rolling World Premieres, and a Harvard/Radcliffe Institute Fellowship. She has also authored and/or edited several books on theater, including *Toward a Future Theatre* (Methuen Drama), *Audience Revolution* (TCG), and *Federico Garcia Lorca: Impossible Theatre* (Smith & Kraus). Some of her plays are published by TRW Plays, Broadway Play Publishing, Intellect Books, Seagull Books. She is founder of NoPassport theater alliance and press, Drama Editor of *Asymptote* literary translation journal, an editor at *Contemporary Theatre Review* (UK), associate editor at *Cambridge University Press' Elements in Contemporary Performance*, and sits on the advisory board of Global Per-

formance Studies. They are also Artistic Director of New Play Development at the Lucille Lortel Theater in New York City.

**LINDA BRUMBACH**

*Creative & Executive Producer*

Linda Brumbach is an independent creative producer based in New York City working across mediums of performance, installation, and film. She founded her company Pomegranate Arts in 1998. She was a producer at International Production Associates from 1987–1998 for Philip Glass and the Philip Glass Ensemble, Twyla Tharp, Spalding Gray, Diamanda Galás, Eric Bogosian, Elizabeth Streb, Karen Finley, The Improbable Theatre, Richard Foreman, Roger Guinevere Smith, Meryl Tankard, Lisa Kron, and the Serious Fun! Festival at Lincoln Center. Linda is an executive producer of the HBO Documentary film *Taylor Mac's A 24-Decade History of Popular Music* and the ALL ARTS film short *Whitman in the Woods*. She conceived and co-authored her first publication, a special box set edition of the *Philip Glass Piano Etudes*. (Artisan) in November 2023. Linda has served many organizations, including Celebrate Brooklyn, the Urban Bush Woman's choreographic initiative producing program, Creative Capital, the Creative and Independent Producer Alliance (CIPA), the Association of Performing Arts Professionals and the International Society for Performing Arts. In 2016, she received the Patrick Hayes Award for longstanding achievement in the performing arts.

**ALISA E. REGAS**

*Creative & Executive Producer*

Alisa joined Pomegranate Arts as a principal immediately upon its formation in 1998. Previously, Alisa worked with Philip Glass, Spalding Gray, Improbable, Twyla Tharp, Meryl Tankard, Sankai Juku, Richard Foreman, Robert Wilson, Elizabeth Streb, Lisa Kron, and Diamanda Galás during her time as a project manager at International Pro-

duction Associates (IPA) from 1994–1998. She is an executive producer on the HBO Documentary film *Taylor Mac's 24-Decade History of Popular Music* and Producer of Taylor Mac's short film *Whitman in the Woods*. Regas is a co-author of the special edition of *Philip Glass Etudes: The Complete Folios 1-20 with Essays from Fellow Artists* (Artisan) and editor of the accompanying book *Studies in Time*. She began her career on the producing team of the International Theatre Festival of Chicago after graduating from Northwestern University with a BA in English fiction writing and a Certificate in the Integrated Arts. She has consulted for Creative Capital and Joe's Pub's Working Group and is on the board of the International Society for the Performing Arts and serves as an advisor to the Creative and Independent Producer Alliance.

## JEREMY LYDIC

### *Production Manager*

Jeremy Lydic has long made a point of blurring the lines between craft and design, performance, and production, and having worked in all, has developed a keen sense of how to support them all. Recent credits as Production Manager/Technical Director at Pomegranate Arts include Taylor Mac's *Bark of Millions*, *A 24-Decade History of Popular Music* (NY and international tour), and *Holiday Sauce* (also Co-Set Designer); the world tour of Lucinda Childs' *Available Light*; and the final production of Robert Wilson and Philip Glass' *Einstein on the Beach* in South Korea. Outside PM credits include projects produced by the Park Avenue Armory, The Shed, and BAM. With Lydic! Design and Production, Lydic made selected props and effects for the Broadway productions of *Frozen*, *Cats*, *Something Rotten*, *Fish in the Dark*, *Gigi*, *The Last Ship*, *Book of Mormon*, and scores of other productions. Lydic directed the 2020 virtual production of Taylor Mac's *Holiday Sauce: Pandemic!*. Future endeavors in-

clude reigniting his side-career as a vocalist and broadening his sculpture practice.

## RACHEL KATWAN

### *General Manager*

Rachel Katwan is an arts administrator living in Brooklyn, New York. She currently serves as General Manager for Pomegranate Arts, a creative producer dedicated to the realization of international performing arts projects. Since 2016, Katwan has served on Pomegranate's core producing team for large scale works by artists including Philip Glass, Lucinda Childs, Taylor Mac, Robin Frohardt, and Bassem Youssef, and for North American multi-city tours of the Batsheva Dance Company and Japan's Sankai Juku. In 2023, on behalf of Pomegranate, she served as the lead festival producer for the Onassis Foundation's *Archive of Desire: A Festival Inspired by the Poet C. P. Cavafy* curated by composer Paola Prestini. She previously served in various roles at the Brooklyn Academy of Music from 2004–16 and was a key member on the internal producing team for some of the academy's most ambitious programming initiatives including the city-wide *Muslim Voices: Art & Ideas* (2009), *The Bridge Project* international tours (2009–12), multi-venue *Si Cuba Festival* (2011), three seasons of *RadioLoveFest* (2014–16), and the beloved annual DanceAfrica program.

## FLORENT TRIoux

### *Company Manager*

Flo completed a master's in philosophy at Lille 3 University (France) and a second master's degree in arts administration and project management at the Sorbonne University before working with Olivier Dubois Company and later as a projects producer at Ballet du Nord (National Choreographic Centre of Roubaix). Flo worked as an arts administrator for Cannes Lions Festival of Creativity and as an admissions manager at The Place, London Contemporary Dance School. With Sadler's Wells, Flo produced





and toured high-profile productions in more than 20 countries, collaborating with world-renowned artists William Forsythe, Sidi Larbi Cherkaoui, Pina Bausch Foundation, Sting, and others. In June 2023, Flo relocated to NYC. He continues to work with Sadler's Wells, and began new collaborations with Pomegranate Arts and Roderick George. On the side, Flo nurtures projects with the Ballroom community and joined the House of Marc Jacobs in 2020. Since May 2020, Flo has been on the board of Raze Collective, a charity dedicated to nurturing and developing innovative queer performance in the UK.

### JASON KAISER

#### *Production Stage Manager*

Jason Kaiser's stage management credits include: *Monsoon Wedding* (St. Ann's Warehouse); *Only An Octave Apart* (St. Ann's Warehouse, NY Philharmonic); *Kiki and Herb SLEIGH* (BAM); *Social! the social distance dance club*, and *Party in the Bardo* (both at the Park Avenue Armory); the Tony Award-winning revival of *Oklahoma!* (Broadway, St. Ann's Warehouse); *A 24-Decade History of Popular Music* with Taylor Mac (St. Ann's Warehouse, tour); Taylor Mac's *Holiday Sauce*; *Available Light* with Lucinda Childs Dance Company; the opera premieres of *Book of Mountains and Seas*, *Acquanetta*, *The Source*, *anatomy theater*, and *love fail* (all produced by Beth Morrison Projects); the world tour of the Olivier Award-winning revival of *Einstein on the Beach*; *Nonesuch Records at BAM* with Steve Reich and Philip Glass; three world-premiere plays by Athol Fugard; two European tours of *Jesus Christ Superstar*; and world premieres with Jennifer Muller/The Works and Trisha Brown Dance Company.

### CHRISTOPHER GILMORE

#### *Associate Lighting Designer*

Christopher Gilmore designs for theater, opera, dance, and live performance. Recent designs include *El Niño: Nativity Reconsid-*

*ered* (American Modern Opera Company: Opera Omaha, Stanford Live, Yale Schwarzman Center, St. John The Divine), Boston Ballet School: *Next Generation 2023* (Boston Ballet), *Wine in the Wilderness* (co-design Kathy Perkins, Two River Theatre), *Seven Deadly Spins* (La Jolla Music Society), Luke Hickey's *A Little Old*, *A Little New* (The Joyce @ Chelsea Factory, American Dance Festival 2022, New Victory Dance Festival 2023), *With Care* (AMOC: 92Y), *Ensemble Connect Up Close: Through Movement* (Carnegie Hall), *CAGE* (AMOC), *Dirty Rotten Scoundrels* (NYFA). Assistant/Associate: *Siegfried* (Virginia Opera), *Only an Octave Apart* (Spoleto Festival USA, Gate Theatre Dublin), *La Bohème* (Boston Lyric Opera, Opera Philadelphia), *Harawi* (AMOC: DeSingel, Bayer Leverkusen, Elbphilharmonie Hamburg), *Broken Theatre* (AMOC: Carolina Performing Arts, OZ Arts Nashville, La MaMa ETC), *Assembly* (Park Avenue Armory), *Trevor: A New Musical* (Stage42), *Radio Golf* (TRT), *Log Cabin* (Playwrights Horizons), also multiple productions at American Repertory Theatre and Huntington Theatre Company. Proud graduate of Emerson College.

### WILLA ELLAFAIR FOLMAR

#### *Assistant Director*

Willa has been making plays for 25 years. Sometimes she's in them, or creates things for them, or collaborates on ideas and shapes them into something tangible, or makes sure everyone stays alive and in good spirits. Willa takes photos, which she treats as theater in two-dimensional form. Willa has been an ambassador for the Boston Symphony Orchestra, a dramaturgical costume assistant on Showtime/Fox21's *Homeland*, and a teaching artist for Writers Without Margins. Since 2016, Willa has worked extensively with Taylor Mac and Matt Ray on the Pulitzer Prize-nominated *A 24-Decade History of Popular Music* and

*Holiday Sauce*, and as Associate Director of *The Hang*, traveling to the Melbourne Festival, Barbican Centre, Berliner Festspiele, the Grec Festival, Internationaal Theater Amsterdam, the Curran Theatre in San Francisco, Reykjavik Arts Festival, Bergen International Festival, and more. With Pomegranate Arts, Willa worked on projects with artists including Philip Glass and Bassem Youssef. She has collaborated on plays for Under the Radar and the Onassis Festival, among others. Willa is the co-director of Looking Glass Arts, an artist-led creative retreat organization in upstate New York democratizing access to the space, time, and natural beauty critical to artistic growth and practice.

### CASSEY KIKUCHI KIVNICK

#### *Assistant Stage Manager*

Select credits – Stage Management: Taylor Mac's *A 24-Decade History of Popular Music* (2017 Pulitzer Prize nominee) and *Holiday Sauce, Abandon* (La Mama – OBIE award), *Anatomy Theater* (Beth Morrison World Premiere, Los Angeles); and *Afterwardsness* by Bill T. Jones, *Social! The Social Distance Dance Club* (Best Event of 2021, Time Out NY), and Carrie Mae Weems' *The Shape Of Things* (all at Park Avenue Armory). Assistant to Baayork Lee (*A Chorus Line* – Broadway revival, London, Australia), Associate Director: *La Boheme*, University of Kentucky-Lexington Opera Theatre; SDCF Directing Assistant (*A Christmas Carol* – Adaptation: Patrick Barlow, Director: Joe Calarco), Mike Ockrent Fellow for Directing for *Half Time* (Director: Jerry Mitchell). Assistant Choreographer: *The King and I* (U.S., China, England, Australia). Cassey holds an undergraduate degree in linguistics with a minor in Spanish from Macalester College, and a master's degree in TESOL (Teaching English to Speakers of Other Languages).

### CORI MATOS AGUILERA

#### *Assistant Company Manager*

Having spent their formative years in Caracas, Venezuela and the US South, Cori is presently based in Brooklyn, NY. Through working on projects of varying scales and styles over the last 10 years, they have ultimately developed a passion for live music, new theater, and multidisciplinary works. Recent work includes *National Sawdust* (Associate Producer), *BRIC Celebrate Brooklyn!* (Assistant Stage Manager), and Pomegranate Arts (Intern/PA, *Bark of Millions @ MASS MoCA*).

### PAUL FRYDRYCHOWSKI

#### *Lighting Associate*

Paul Frydrychowski is proud to have pointed lights at some pretty amazing things all around the world as a freelance lighting designer, programmer, and electrician. In enjoying his love of airport terminals, he has toured with Les Ballets Trockadero de Monte Carlo, American Ballet Theatre, the Magnetic Fields, the most recent tour revival of *Einstein on the Beach*, and many others; of course, including the wonderful Taylor Mac, both with the *24 Decade History* and *Holiday Sauce*. He has also followed other pursuits, from the grit of many a downtown to the glam of as many midtowns. For a time, he was also the co-founding artistic and executive director of Forum Theatre in the Washington, DC area, whose work championed an open conversation between audiences and the company. He is also not that skilled at writing a bio or speaking in the third person voice, but must say that he is grateful beyond measure for the opportunities he has had in this realm, and the people who have taken him on, and everyone that has shared the work with him. Always.



**MAX HELBURN*****Monitor Engineer***

Max Helburn is a Brooklyn, NY-based audio engineer, theatrical problem-solver, and creative. He is Assistant Audio Supervisor at the Park Avenue Armory, and is the front-of-house mixing engineer for the Celebrate Brooklyn festival in Brooklyn's Prospect Park. He has had the pleasure of working with theatrical sound designers Jonathan Deans, Nevin Steinberg, and Mikael Sulaiman, and has amplified performances by Bono & The Edge, Tom Waits, Jon Batiste, and Marcia Griffiths, among others. Recent theatrical credits include Mira Nair's *Monsoon Wedding* (St. Ann's Warehouse), Michael R. Jackson's *White Girl in Danger* (2nd Stage), Andy Blankenbuehler's *Only Gold* (MCC Theater), and William Kentridge's *The Head and the Load* (Park Avenue Armory).

**MARION AYERS*****A2/Deck Audio***

Marion Ayers is a freelance sound engineer based in NYC, where she works primarily on new works. Recent productions include: *Walk on Through: Confessions of a Museum Novice* (MCC) and *Rachel Bloom: Death Let Me Do My Show* (Lucille Lortel). She holds a BFA in sound design from the Peter Sargent Conservatory of Theatre Arts at Webster University. In her spare time, she enjoys finding 24-hour diners, perusing modern art museums, and film photography.

**KATHE MULL*****Wardrobe Supervisor***

Member of NYC Wardrobe Local 764, Kathe works on Broadway as a Star Dresser. She worked with over 45 Elphabas in the musical *Wicked*, Bruce Springsteen, Daniel Radcliffe, Gabriel Byrne, and Liam Neeson. Head Elf for costume designer Machine Dazzle, she supervised his design for the award-winning off B'way jazz opera *The*

*Hang* with Taylor Mac. Other crafting for Machine includes the Museum of Arts & Design, MET Museum, Metropolitan Opera for the Pride Parade, Joe's Pub, and Walking with Amal. In addition to her Artisan bags, she designed a summer sport coats line sourced at Materials for the Arts in NYC. Kathe is grateful to Pomegranate Arts and the entire company of this extraordinary production of *Bark of Millions*. QLH...called the world.

**MORGAN JENNESS*****Dramaturg***

Morgan Jenness has worked in dramaturgical capacities at theaters (including The Public Theater, NYTW and LATC) and developmental situations throughout the US-American theater for more than three decades. They also served as a creative consultant at both the Helen Merrill and Abrams Artists agencies. They have been a guest artist with multiple educational theater programs (currently on the faculty of Columbia, Fordham, The Actors' Studio, and Pace University) and have been on multiple theater funding and award panels. Morgan is also a recipient of several awards, including an Obie for Long Term Support of Playwrights, and is currently Creative Director/Founder of In This Distracted Globe—a dramaturgical and management consultancy.

**CHRISTINE JONES*****Body Part Sittables & Design Consultant***

Jones is a multidisciplinary artist and creator of acclaimed one-of-a-kind experiences like *THEATRE FOR ONE* and *SOCIAL!*, which was the first post-pandemic production at the Park Avenue Armory, where she is an artist in residence. She curated the digital exhibition *KID AMNESIA* by Radiohead, 2021, and is an Olivier and Tony Award-winning set designer for *Harry Potter and the Cursed Child Parts I & II* and *American*

*Idiot*. Currently, Jones is co-designing *THE OUTSIDERS* (Broadway) and adapting and co-directing *HAMLET HAIL TO THE THIEF*, which will open in Manchester in 2025. She has an Obie for Sustained Excellence and teaches at NYU's TISCH.

## GLENN MARLA

### "Mother Flawless" Puppet Design

Glenn Marla is an artist whose work focuses on themes of body liberation, gender, fat, shifting cycles of trauma, and writing new narratives to replace the ones that are oppressive. It is Glenn's goal that their work amplifies a voice in the world that is most often quieted, dampened, or disregarded. Amplified through performance and puppets, Glenn's is a voice that attempts honesty, humor, and vulnerability. Mx Marla has made puppets for their original plays and performances *Scarcity Freezer* (IRT Theater) and *The Wild Unwanted* with St. Ann's Warehouse Puppet Lab. Glenn is always thrilled to collaborate with Taylor Mac. You may have seen him as Poppy Flower in *The Lily's Revenge*, a Dandy Minion in *A 24-Decade History of Popular Music*, or Sexual Consent Santa in *Holiday Sauce*. Glenn Marla is honored to have his Mother Flawless Sabrina puppet as part of *Bark of Millions*. You're the Boss Applesauce!

## POMEGRANATE ARTS

### Creative and Executive Producer

Since 1998, Pomegranate Arts has worked in close collaboration with a small group of contemporary artists and arts institutions to bring bold and ambitious artistic ideas to fruition. Creative and executive producers Linda Brumbach and Alisa E. Regas, along with their committed team at Pomegranate Arts, have produced the Olivier Award-winning revival of *Einstein on the Beach*; Taylor Mac's epic *A 24-Decade History of Popular Music*, *Holiday Sauce*, and now—their third collaboration together, along with composer Matt Ray—a rock opera meditation on queerness called *Bark of Millions*; *Available Light* by John Adams, Lucinda Childs, and Frank Gehry; Robin Frohardt's *The Plastic Bag Store*; Phelim McDermott and Julian Crouch's *Shock-headed Peter*; and the Drama Desk Award-winning production of *Charlie Victor Romeo*. In recent years, Pomegranate has expanded into non-performative mediums, including the feature documentary film *Taylor Mac's 24-Decade History of Popular Music* (HBO Original Doc), the film short *Taylor Mac's Whitman in the Woods* (ALL ARTS), and museum installations for Machine Dazzle. Pomegranate Arts is proud to support North American touring for Batsheva Dance Company and Sankai Juku. [www.pomegranatearts.com](http://www.pomegranatearts.com).

Linda Brumbach, *Creative & Executive Producer*  
 Alisa E. Regas, *Creative & Executive Producer*  
 Rachel Katwan, *General Manager*  
 Jeremy Lydic, *Director of Production*  
 Jake Stepansky, *Executive Administrator*  
 Elena Messinger, *Administrative Assistant*  
 Kaleb Kilkenny, *Operations Consultant*