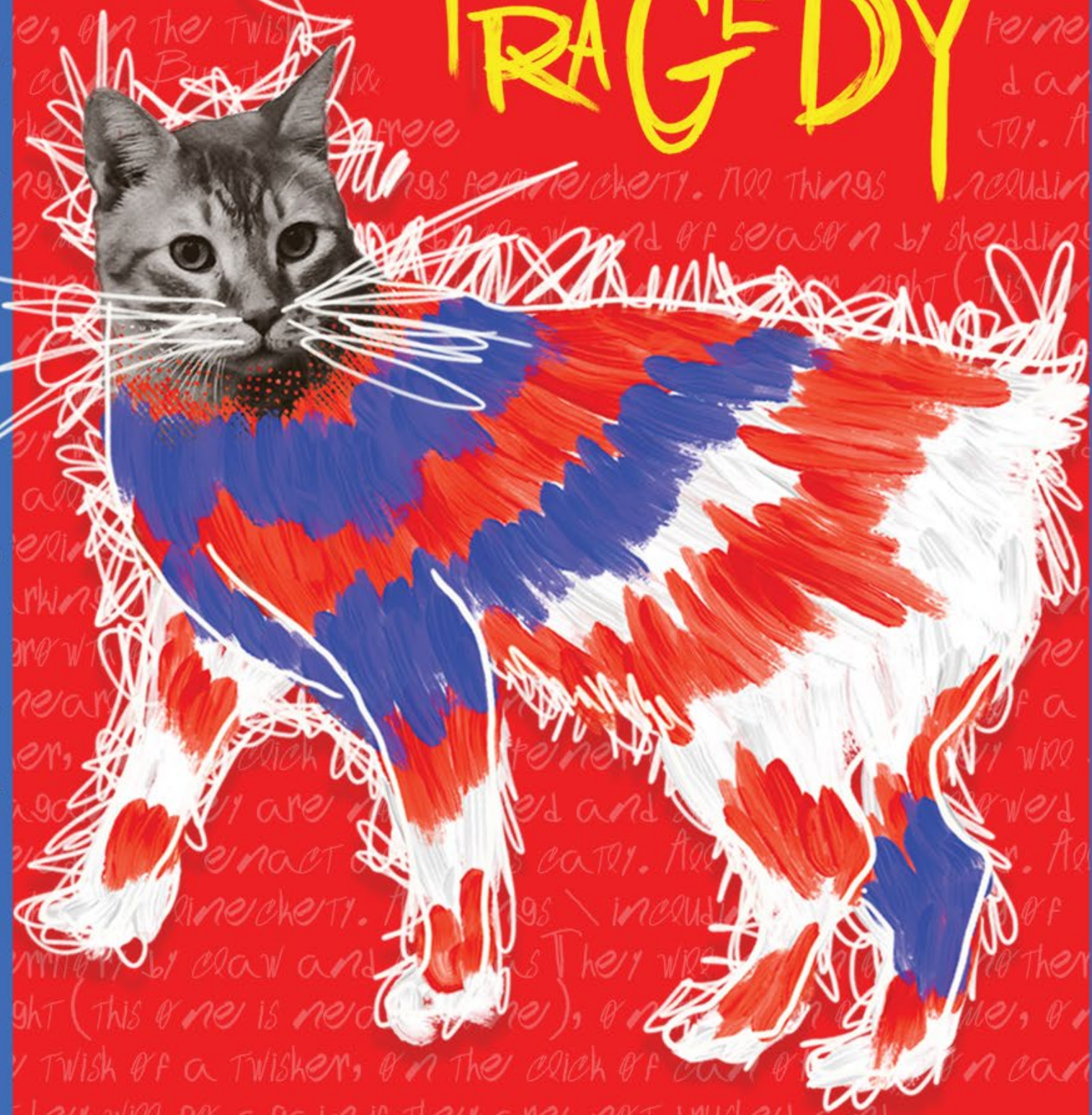


MAC WELLMAN: PERFECT CATASTROPHES

THE INVENTION OF TRAGEDY

DIRECTED BY MEGHAN FINN

FEATURING THE BATS



SEPTEMBER 7 - OCTOBER 14 IN THE SAM



THE FLEA THEATER

NIEGEL SMITH, ARTISTIC DIRECTOR
CAROL OSTROW, PRODUCING DIRECTOR

PRESENTS THE WORLD PREMIERE OF

**THE INVENTION
OF TRAGEDY**

BY MAC WELLMAN

DIRECTED BY MEGHAN FINN

FEATURING THE BATS

**SOPHIA ARANDA, RENEE HARRISON, DRITA KABASHI,
MIRRA KARDONNE, MACY LANCETA, SUSAN LY,
ALICE MARCONDES, MADELYN ROSE ROBINSON,
ANA SEMEDO, SARAH ALICE SHULL, ZOE ZIMIN**

CHRISTOPHER SWADER & JUSTIN SWADER SCENIC DESIGNERS

ALICE TAVENER COSTUME DESIGNER

BRIAN ALDOUS LIGHTING DESIGNER

SADAH ESPII PROCTOR SOUND DESIGNER

MICHAEL CASSEDY COMPOSER

CHANON JUDSON CHOREOGRAPHER

HALEY GORDON PRODUCTION STAGE MANAGER

JAKE BECKHARD & RAN XIA ASSISTANT DIRECTORS

CAST

Chorus.....Sophia Aranda
 Chorus / Answerer/Answerer (U/S)Renee Harrison
 Answerer/Answerer..... Drita Kabashi
 Chorus.....Mirra Kardonne
 Chorus / Enforcer/Hare (U/S)..... Macy Lancenta
 Enforcer/HareSusan Ly
 Chorus..... Alice Marcondes
 Chorus / Narrator (U/S)Madelyn Rose Robinson
 Chorus..... Ana Semedo
 Narrator.....Sarah Alice Shull
 Chorus..... Zoe Zimin

SPECIAL THANKS

Laurel Andersen, Sophie Becker, Andrea Bellamore, Eliza Bent, Lilla Brody, Mark Buckner, Patrice and Steve Cassedy, Isabella Dawis, Arielle Gonzalez, Mary Beth Easley, Ure Egbuho, James and Evelyn Finn, Niluka Hotaling Anthony Johnson, Kevin Lawler, Grace Kolbo, Kristen Kosmos, Christina Rohling, Brian Sedita, Kelsi Weston

Alex Hurst at Flushing Town Hall, Travis Bell at New 42nd St Studios, The Tank, The Barrow Group, Great Plains Theatre Conference, Brooklyn College Department of Theater

Scenic drops courtesy of Backdrops by Charles H. Stewart

A special shoutout to Steve Mellor who helped us rediscover and embody the truth in Mac's plays.

ABOUT THE PLAY

A chorus of students, all alike and all unlike, are trying like the devil to tell a simple story—perhaps the story about the tragedy of the Sandwich Man, with sandwich boards upon which nothing is written, and hence, say nothing.

Wellman's examination of the post-9/11 world and America's general and genial acceptance of the Iraq war.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

CREATIVE TEAM

Playwright.....	Mac Wellman
Director.....	Meghan Finn
Scenic Designers.....	Christopher Swader & Justin Swader
Costume Designer.....	Alice Tavener
Lighting Designer.....	Brian Aldous
Sound Designer.....	Sadah Espii Proctor
Composer.....	Michael Cassedy
Choreographer.....	Chanon Judson
Production Stage Manager.....	Haley Gordon
Assistant Directors.....	Jake Beckhard & Ran Xia
Assistant Costume Designer.....	Anna Blazer
Assistant Sound Designer.....	Michael Hernandez
Additional Technical Staff	Juan Coronado, Curtis Marxen, Sarah Murphy, Jørgen Noodt Skjaervold, Aaliyah Stewart, Brandon Stock, Skyler Urbano

FLEA STAFF

Artistic Director	Niegel Smith
Producing Director.....	Carol Ostrow
Director of Production & Facilities.....	Karl Franklin Allen
Company Manager & Producing Associate	Emilie Pass
Development Manager.....	Charlie Madison
Audience Development Associate.....	Aurie Ceylon Satterthwaite
General Management Associate	Shannon Buhler
Marketing Associate	Jamie Brewer
Company Dramaturg	Drayton Hiers
Technical Directors.....	Michael Hernandez & Dan Hoskins
Costume Shop & Wardrobe Manager	Adrienne Smith
Box Office Coordinator.....	Austin Sanders
Director of Music Programming.....	Jason Cady
Directors of Dance Programming	Jeffrey Kazin & David Parker
Graphic Designer	Eleanor Philips
Videographer.....	Crystal Arnette
Photographer.....	Hunter Canning
Attorney.....	Carol M. Kaplan/Loeb and Loeb
Development Consultant	Melissa Sandor
Theater, Technical & Production Consultant.....	Kyle Chepulis
Press Representative.....	Ron Lasko/Spin Cycle
Interns.....	Emily Alm & Emily Barcia

CAST



SOPHIA ARANDA (Chorus) is an actor, singer, writer based in New York City. Originally from Miami, she is a recent graduate of the NYU Tisch program and an alumnus of Atlantic Acting School. Previous credits include: *The Good Person of Szechuan* (Directed by Zi Alikhan for Atlantic Stage 2), *A Year of Light* (Directed by Maya Quetzali, NYU Playwright Horizons), *Dickheads!* (Directed by Geoff Bullen, the Royal Academy of Dramatic Arts, and *Fefu and Her Friends* (Directed by Anna Needham, NYU Playwright Horizons).



RENEE HARRISON (Chorus) is a Jamaica-born, New York City-based actor and is excited to be in this season's Mac Wellman Festival. She is also the founder of Black Girls Do Theater, a digital curation of culture and resources for the Black female theater artist. Theater credits include *good friday* (The Flea), *Race* (The New School of Drama), *The Winter's Tale* (The New School of Drama), and *Dust to Dust* (NYC Fringe). Film credits include *Cloud Zero and Rivers Bend*. Renee received her BFA from The New School of Drama.

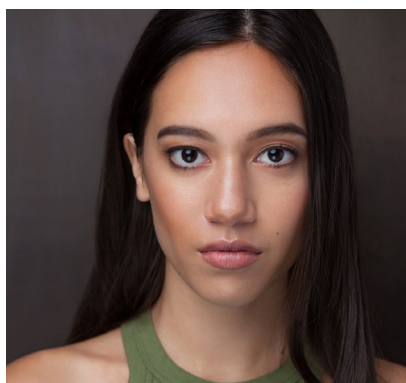


DRITA KABASHI (Answerer/Answerer) Recent theatre credits: Bethany in *When We Went Electronic* (The Tank Theater/ Meghan Finn), Rasputin in *Red Emma & The Mad Monk* (The Tank Theater/ Katie Lindsay), Ana Sofia in *Delicacy of a Puffin Heart* (Corkscrew Theatre Festival and The Parsnip Ship/ Theo Maltz), Bernadine Dohrn in *Weatherman* (La Jolla Playhouse's DNA Series/ Christopher Ashley), Zoe/ Co-deviser in *Aplomb* (Actors Fund Theater presented by The Habitat/ Alex Keegan), Anima in *Three Bitches* (Hudson Guild Theatre/ Kate Moore Heany), Nurse in *Romeo and Juliet* (Shakespeare Downtown/ Geoffrey Horne), Nina in *A Dying Breed* (Judson Memorial Church/ Alex Keegan), Film: Elizabeth in *The Waiter* (Short/ Lee Percy), Love in *Fishhook & Eye* (Best in Show, Fusion Film Festival/ Chloe Aktas), Developing works: "Tall Order" (web series), Undergraduate Degree: New York University; Tisch School of the Arts, BFA, dritakabashi.com | @drita_kahlo



MIRRA KARDONNE (Chorus) is a Toronto born actor living and performing in New York City. A graduate of the Stella Adler Acting Studio, The Barrow Group and the University of Toronto, trained in comedy and improv, and an alumnus of Toronto's b Current's rAiZ'n in the Sun Ensemble and the Toronto International Fringe Festival.

mirrakardonne.com | @mirragk



MACY LANCENTA (Chorus / Enforcer/Hare (U/S)) is thrilled to make her debut at The Flea as a Bat! Macy recently graduated with a BFA in Acting from Florida State University. Recent credits include: *Demon Deals for Dummies* (NyLon Fusion Theatre), *A Day in the Death of Joe Egg* and *Cloud 9* (FSU). She would like to thank Max and her family for all their love and support. Go Noles!



SUSAN LY (Enforcer/Hare) is a native Houstonian, NYC based actor who's honored to be in a world premiere of the legendary Mac Wellman! She received a BFA from Stephen F. Austin State University and studied abroad in England at Rose Bruford and in Spain at La. R.E.S.A.D. Off-Broadway: *Love Is A Bad Neighborhood* (Miller Coffman Production). Huge thanks to the incredibly talented cast and crew, her family & friends, and to the audience for supporting the arts! www.soSusanLy.com



ALICE MARCONDES (Chorus) is a NYC based Brazilian American from Clemson, SC. NYC: *Not My Monster!* (The Flea, dir. David Monteagudo), *Dike* [workshop] (NYTW, dir. Tatiana Pandiani), *24 Hour Plays: Nationals* (The New School). Regional: *Dike* (Urbanite, dir. Tatiana Pandiani). Educational: *The Last Days of Judas Iscariot* (Atlantic, dir. Tatiana Pandiani), *The Buck* (Fordham, dir. Andrew Watkins), *The Skin of Our Teeth* (Fordham, dir. Taibi Magar). New Media: *Nun Habits* (Lead, Soul Series Productions), *Cheer Up, Charlie* (Supporting, Soul Series/L2G). Education: South Carolina Governor's School for the Arts and Humanities, Fordham University (2 years), Atlantic Acting School Conservatory.



MADELYN ROSE ROBINSON (Chorus / Narrator (U/S)) is a California-born actor new to NYC and thrilled to join this brilliant cast and crew in *The Invention of Tragedy*, her first show as a resident artist at The Flea. New York credits include: *Night of Broken Glass* (The Village Playwrights), *Rich Kid* (Sitting Shotgun Theater) and *What is a Contribution?* (Leviathan Lab). Madelyn is a proud graduate of the acting conservatory program at UC Santa Barbara and received her M.F.A. in Contemporary Performance from Naropa University.



ANA SEMEDO (Chorus) was born in Portugal and raised in Providence, RI. She is a graduate of the William Esper Studio's Two-Year Acting program, where she studied with Terry Knickerbocker. She is currently a member of The Freeman Studio, where she studies with Maria Dizzia. She made her New York City theater debut in *Southern Promises* (The Flea). Film & TV credits include *Die (Dee) Expats*, *Love Seat*, and *Bridge*.



SARAH ALICE SHULL (Narrator) is an actor, writer, and creator, originally from Louisville, Kentucky. She has been a member of The Bats for one year. Credits at The Flea include *SERIALS*, *Flea Fridays*, *Flea Reads*, and the world premiere of The Flea's first all ages show *Not My Monster!* as Mother. Selected New York credits include *AMIOS's Shotz* series, *The King* at New York Winterfest, *Pushkin* with American Vicarious and most recently, she was seen at Joe's Pub as member of The Bars Workshop, Cohort 5. She can also be seen in the web series "Sassy and MK's Days of Fun" which she co-created and wrote. Thanks to The Flea and the amazing cast and crew of *Invention*. This show has given her a new found appreciation for cats.



ZOE ZIMIN (Chorus) is a Singapore-born and raised, New York City-based actor. Recent credits include *Into The Woods* (Hangar Theatre), *The Thing I Hold* (Hangar Theatre), *Romeo and Juliet* (FairShakes Theater Company), *War+Lovers* (Theater Row), *Macbeth* (Brooklyn Theater Workshop). Zoe is a graduate of the American Musical and Dramatic Academy. www.zoezimin.com

CREATIVE TEAM

MAC WELLMAN (Playwright) Work includes: *The Offending Gesture*, directed by Meghan Finn at the Connelly Theater in 2016; *Horrocks* (and *Toutatis Too*) *Woo World Wu* at Emerson College in Boston in 2013 (with Erin Mallon & Tim Sirgusa); *Muazzez at the Chocolate Factory* (PS122's COIL Festival) with Steve Mellor, in 2014; *3 2's; or AFAR* at Dixon Place in October 2011, *The Difficulty of Crossing a Field* (with composer David Lang) at Montclair in the fall of 2006 and 1965 UU for performer Paul Lazar, and directed by Stephen Mellor at the Chocolate Factory in the fall of 2008. He has received numerous honors, including NEA, Guggenheim, and Foundation of Contemporary Arts fellowships. In 2003 he received his third Obie, for Lifetime Achievement. In 2006 his third novel, *Q's Q*, was published by Green Integer, and in 2008 a volume of stories, *A Chronicle of the Madness of Small Worlds*, was published by Trip Street Press as well as a new collection of plays *The Difficulty of Crossing a Field* from Minnesota Press. His books of poetry include *Miniature* (2002), *Strange Elegies* (2006), *Split the Stick* (2012) from Roof Books, and *Left Glove* (2011), from Solid Objects Press. His novel *Linda Perdido* won the 2011 FC2 Catherine Doctorow Prize for Innovative Fiction. He is Distinguished Professor of Play Writing at Brooklyn College.

MEGHAN FINN (Director) is the Artistic Director of The Tank. She previously directed the World Premieres of Mac Wellman's *The Offending Gesture* (The Tank/3LD) and *3,2's; or AFAR* (Dixon Place) as well as several other productions of his work. Other highlights include: *WHEN WE WENT ELECTRONIC* by Caitlyn Saylor Stephens (The Tank); *Manufacturing Mischief: A Noam Chomsky Puppet Play* (Pedro Reyes at The Tank, MIT, Carnegie Mellon, The Power Plant Art Gallery/ Canadian Stage, Serpentine Gallery London, Museo Jumex Mexico City, Chicago International Puppet Theater Festival, The Night of Philosophy at the Brooklyn Public Library, the Savannah College of Art and Design); *DOOMOCRACY* (Pedro Reyes for Creative Time); *American Power* by Mitch Epstein and Erik Friedlander (V&A London, The Wexner Center), *The Service Road* by Erin Courtney (Adhesive Theater Project); *CHARLESES* by Carl Holder (The Tank); *Sam's Tea Shack* by Sam Soghor and Ben Gassman (The Tank). www.thetanknyc.org

CHRISTOPHER & JUSTIN SWADER (Scenic Designer) are New York City based scenic designers. Recent designs with: Two River Theatre, Everyman Theatre, Miami New Drama, Dorset Theatre Festival, The New Victory Theatre, Classical Theatre of Harlem, Lincoln Center Education, York Theatre, INTAR, Engeman Theatre, SpeakEasy Stage Company, Kitchen Theatre Company, Luna Stage, IBEX Puppetry, Trusty Sidekick, A\$AP Rocky, Sotheby's, Big Apple Circus, National Geographic. 2 Henry Hewes nominations, 2019 Prague Quadrennial Exhibition, AUDELCO Award, IRNE Award, Carbonell Award. Graduates of Ball State University. www.cjswaderdesign.com

ALICE TAVENER (Costume Designer) Selected costume design credits include *A Raisin in the Sun* (Williamstown Theatre Festival); *Lunch Bunch* (Clubbed Thumb); *Suicide Forrest* (Bushwick Starr; Henry Hewes Nomination); *Eugene Onegin* (Spoleto USA); *Minor Character* (The Public/New Saloon); *This in the Color as Described by the Time* (Door 10/New Georges); *Skeleton Crew* (Dorset Theater Festival); *Music Man* (Sharon Playhouse); *My Name is Gideon* (All for One); *I'm Bleeding All Over the Place* (La MaMa); *Iceman Act 1* (HERE/Target Margin); *PIONEERS#goforth* (JACK); *Camp Kappawanna* (Atlantic Theater); *so go the ghosts of mexico, pt 1* (La Mama); *You, My Mother* (La MaMa' Two Headed Calf). MFA in Theater Design from CalArts. @TavenerCostume

BRIAN ALDOUS (Lighting Designer) has worked at The Flea since its inception. His designs here include Kate Robin's *I See You*, Hamish Linklater's *The Vandal*, *Future Anxiety* by Laurel Haines, Bathsheba Doran's *The Parent's Evening*, and A.R. Gurney's *Post Mortem*, *Heresy* and *Mrs. Farnsworth*. He first made his name as a designer with Mac Wellman's *Crowbar*, produced by En Garde Arts at the then-ruinous Victory Theatre. Wellman plays he's lit since include *The Hyacinth Macaw*, *A Murder of Crows*, *Dracula*, *Second Hand Smoke*, *3 2's or Afar* and *The Offending Gesture*. He is resident designer for Symphony Space, on the board of Triskelion Arts and teaches lighting at CCNY.

SADAH ESPII PROCTOR (Sound Designer) is a sound/media designer and VR director for theatre and immersive experiences. Theatre credits include: *Messiah* (La MaMa), *Morir Sonyando* (Passage Theatre Company; Barrymore nomination for Outstanding Media Design), *Surely Goodness and Mercy* (Keen Company). She is the creator/director of the VR documentary, *Girl Icon*, which has been featured around the world: SXSW, Tribeca, Beijing (China), Transilvania (Romania), Women Deliver (Canada), Sheffield Doc/Fest (UK;

Best Digital Narrative nomination), and Guanajuato (Mexico; Epicentro VR Competition). She received her M.F.A. in Performance and Interactive Arts from Brooklyn College and is a proud alumna of Virginia Tech.

MICHAEL CASSEDY (Composer) is a Brooklyn-based composer and pianist. He has performed, recorded and toured regularly with ensembles of various genres including guitarist and prog legend Francis Dunnery, minimalist ensemble Build, singer/songwriter Mary Bragg, rock band Sky White Tiger and his own co-led project East West Quintet. Theater Composing Credits include: Mac Wellman's: *The Lesser Magoo* (Brooklyn College, 2019), *Manufacturing Mischief: A Noam Chomsky Puppet Play* (Pedro Reyes at The Tank, MIT, Carnegie Mellon, The Power Plant Art Gallery/Canadian Stage, Serpentine Gallery London, Museo Jumex Mexico City, Chicago International Puppet Theater Festival, The Night of Philosophy at the Brooklyn Public Library, the Savannah College of Art and Design), *Daredevil* (The Brick, 2014), *Detroit Blues* (Mt. Vernon Theater, 2014), *Him* (Walkerspace, 2008). Film and television credits include: *Sidelined* (Short Film 2019), *Change for Change* (Short Film 2019), *The Movie House on Main* (Documentary 2018), *Madre Maria* (Short Film 2018), *Sucker* (Short Film 2018), *Barren* (Short Film 2018), *Half Life* (TV Series 2018-2019), *16 Words or Less* (Short Film 2017).

CHANON JUDSON (Choreographer) is a collaborative art maker, choreographer, director, performer, and co-artistic director of the critically acclaimed Urban Bush Women. Founded in 1984, Urban Bush Women (UBW) seeks to bring the untold and under-told histories and stories of disenfranchised people to light from a woman-centered perspective in order to create a more equitable balance of power in the dance world and beyond. Recent projects include UBW's "Hair and Other Stories," choreographed by Chanon and Samantha Speis, in collaboration with the company, and "It's Not So Bad in My Brain" directed by Chanon for New Perspective Theatre's Women's Work Lab. Chanon is a 2018 Director's Lab Fellow (Chicago), and an APAP Leadership Fellow, Cohort II. Performance credits include Taylor Mac's *24Hour Spectacular*, *Cotton Club Parade*, Micheal Jackson's 30th Anniversary Concert and the Tony Award winning musical *Fela!*

HALEY GORDON (Production Stage Manager) graduated in 2018 from Dartmouth College. Most recent credits include *good friday* and *HYPE MAN: a break beat play* (The Flea), a fellowship with the Hopkins Center for Performing Arts in

Operations and Events, and Stage Management Intern for the 2018 New York Theatre Workshop Residency at Dartmouth. As a production intern, she worked with Primary Stages and the Walnut Street Theatre.

JAKE BECKHARD (Assistant Director) is a freelance theater director and Director of Performance at Chinatown Soup (www.chinatownsoup.nyc). He is a Resident Director at The Flea, an alum of the Drama League Directors Project, the Westport Country Playhouse, and the Williamstown Theater Festival directing corps. Recent credits: Peter Smith's *Diana*. (Ars Nova), *Ajax* (Hangar), and *Water* by Celine Song (Williamstown). jake-beck.com | @jakebecknation.

RAN XIA (Assistant Director) is a resident director at The Flea & the Tank where she directed world premiere of Ben Gassman's *Independent Study*, Ailís Ní Ríain's *The Tallest Man in the World*, etc. Member of Pipeline PlayLab 2020. (*Chava the Giant and the Oldest Bird*). Other credits include *De Profundis* (developed with Exquisite Corpse Co.), *Pomegranade* at IRT, audio installation trilogy *Harmony - Echo - Siren* (Dixon Place, HERE Arts, Governor's Island with ECC, and The Tank). Assistant directing credits include Lauren Yee's *The Great Leap* (Dir. Taibi Magar, Atlantic Theater) & Nona Hendryx's *Refrigerated Dreams* (Dir. Niegel Smith, Joe's Pub). Thank you Mac and Meghan for the tails.

ranxia.info

MICHAEL HERNANDEZ (Assistant Sound Designer) is a composer, sound designer and technician who works collaboratively with dance and performance artists. He most recently worked with Performance Space New York and Mabou Mines.

THE FLEA STAFF

NIEGEL SMITH (Artistic Director) is a Bessie Award winning theater director and performance artist. His theater work has been produced by The Alley, The Barbican, Goodman Theatre, HERE Arts Center, Hip Hop Theatre Festival, Magic Theatre, The Melbourne Festival, Mixed Blood, New York Fringe Festival, New York Live Arts, Phoenix Theatre Ensemble, Playwrights Horizons, Pomegranate Arts, The Public Theater, St. Ann's Warehouse, Summer Play Festival and Under the Radar, and his participatory walks and performances have been produced by Abrons Arts Center, American Realness, Dartmouth College, Elastic City, The Invisible Dog, Jack, The New Museum, Prelude Festival, PS 122, the Van Alen Institute and Visual AIDS. He often collaborates with playwright/performer Taylor Mac. Smith was co-director of the critically acclaimed *A 24-Decade History of Popular Music*, winner of the Kennedy Prize in Drama, the Edwin Booth Award and a Pulitzer Prize finalist.

He has received residencies, grants and/or fellowships from Brooklyn Arts Council,

Brooklyn Arts Exchange, Lower Manhattan Cultural Council, Sundance Theatre Lab, Theater Communications Group, Tucker Foundation, Van Lier Fund and VoxFest. Before surviving high school in Detroit, he grew up in the North Carolina piedmont, fishing with his dad, shopping with his mom and inventing tall-tale fantasies with his two younger brothers.

CAROL OSTROW (Producing Director) joined founder Jim Simpson at the helm of The Flea in 2001 and *The Guys* marked her return to Off-Off-Broadway. She was the OBIE-award winning Producing Director of the Classic Stage Company as well as the founder and original Producing Director of The Powerhouse Theater at Vassar, now in its 34th season. In between, she has been an adjunct professor of theater at Vassar College, Chatham College and McGill University. For The Flea, Carol has produced dozens of world premieres and has been responsible for the sound management of the theater's increasing programming, cultural footprint and budget for eighteen years. She also oversaw The Flea's capital campaign that resulted in a new performing arts center for The Flea, launched in the fall of 2017. Carol is a graduate of Vassar College and the Yale Drama School. She is a trustee of Vassar and she also serves on the Board of Advisors of the Yale Drama School. Beyond her alma maters, she is a member of the board the National Psoriasis Foundation, the Sag Harbor Partnership and LAVA, an acrobatic dance collective. Married and the mother of four incredible and launched young adults, she and her family count Pittsburgh, London, Montreal and now New York City once again as home.

KARL FRANKLIN ALLEN (Director of Production & Facilities) Karl joined The Flea after several years as Production Manager at Performance Space New York (formerly Performance Space 122, formerly PS122), supervising the outfitting of their new theater spaces during a historic renovation and overseeing the inaugural performances. Previously he was the Production Manager and Technical Director for the international tour of *YOUARENOWHERE* by Andrew Schneider as well as touring PM/TD for Mabou Mines on Lucia's Chapters on various stops around the world. Karl has also been Technical Manager of the Duke at New42nd St, Technical Director of the Bryn Mawr College Theater program, and the Technical Director at PS122 prior to renovations. In previous lives Karl has also worked as an exhibit designer at The Montclair Art Museum and the American Museum of Natural History as well as a performer with Richard Foreman (*Astronome*) and Jay Scheib (*This Place is a Desert, Untitled Mars*), among others.

EMILIE PASS (Company Manager & Producing Associate) Prior to The Flea, Emilie was Berkeley Repertory Theatre's Company Management Fellow, the Box Office Manager for the Hollywood Fringe Festival, and an independent producer and director. She is passionate about creating opportunities for artists to take risks, and is thrilled to have the chance to do just that at The Flea! Emilie is a proud graduate of Wesleyan University and a Los Angeles native.

CHARLIE MADISON (Development Manager) has worked at The Flea since 2015, serving from 2017-2018 as Marketing & Events Associate. A graduate from Brandeis University, where he double-majored in Psychology and Musical Theater Writing, Charlie wrote and directed an original play *Lost Girls* for Brandeis Ensemble Theater and an original full-length musical *Grace*. Since moving to New York, Charlie has written for ThinyRhino, performed with the Astoria Choir, and music directed a benefit performance for The Flea. Charlie has interned at Central Square Theater (Cambridge, MA), Manhattan Theatre Club (New York, NY), and served as the inaugural Summer Apprentice at the Arden Theatre Company (Philadelphia, PA).

AURIE CEYLON SATTERTHWAITE (Audience Development Associate) Aurie comes to Flea as a graduate from Howard University, where she received a B.F.A. in Fine Arts. Quickly catching the “tour bug” after her first professional gig, she stayed on the road for six years. She’s been very fortunate to work consistently as an actor, dancer, and writer. New York is her heart and her home, and she wants to spend her life creating and facilitating specific, inclusive art. She’s always admired the core values of The Flea, and can’t express how overjoyed she is to be part of such a poignant, diverse theater. She’s ready for the challenge, and beyond excited to raise a “joyful hell” with you!

SHANNON BUHLER (General Management Associate) Before joining the team at The Flea, Shannon worked just up 6th Avenue at HERE, first as the Development Intern and then as the Assistant General Manager. She’s a Kansas native and a proud University of Kansas graduate, where she received a degree in Theatre Performance.

JAMIE BREWER (Marketing Associate) Coming off a marketing apprenticeship at Hartford Stage, Jamie is ecstatic to have landed in New York at The Flea. She is a proud graduate of Michigan State University where she studied Journalism, Public Relations, and Arts and Cultural Management while interning at Wharton Center for Performing Arts. Jamie is thrilled to be at a theater that sparks important conversations and promotes new voices.

DRAYTON HIERS (Company Dramaturg) Highlights at The Flea include *Not My Monster!* (Off Broadway Alliance Nomination, Best Family Show), *SERIALS*, *good friday*, *HYPE MAN: a break beat play*, *Southern Promises*, *Scraps*, *LOCKED UP BITCHES*, *Fillix7*, *Inanimate*, and *Syncing Ink*. Drayton runs the *SERIALS* Writers Room, now in its second year of creating acclaimed late night serialized theater, and facilitates new play development at The Flea. As a Literary Associate of Yellow Earth Theatre in London, he spent four years leading writing workshops and mentoring emerging British East Asian playwrights towards production at Hampstead Theatre Downstairs and Park Theatre, receiving an Olwen Wymark Award from the Writers’ Guild of Great Britain. He teaches at Marymount Manhattan College, and has previously taught at NYU Tisch Asia and Singapore Repertory Theatre. MFA Dramatic Writing, Tisch Asia.

DAN HOSKINS (Technical Director) A recent graduate of Earlham College, Dan is thrilled to start his professional career with The Flea. Dan has long had a passion for crafting stories and bringing them to life which, along with a love for the community that it creates, led to his decision to join the theater lifestyle in high school. Though he specializes in lighting, Dan believes strongly in the holistic view of theater and the benefit in learning many different aspects of tech to support the art as a whole.

MICHAEL HERNANDEZ (Technical Director) is a composer, sound designer and technician who works collaboratively with dance and performance artists. He most recently worked with Performance Space New York and Mabou Mines.

AUSTIN SANDERS (Box Office Coordinator) is very proud to be joining the amazing group of artists at The Flea. Austin has over ten years of customer service experience including working as the Customer Service Director for OvationTix, a national ticketing agency. He graduated from Middle Tennessee State University with a degree in Speech & Theater and works regularly as a producer/director with the creative writing nonprofit group, The Story Pirates.

JEFFREY KAZIN (Co-Director of Dance Programming) is a founding member and director with David Parker of The Bang Group (1995). He has created and performed signature roles for the company throughout North America and Europe, working also as David Parker's assistant in the creation of new works and setting of TBG repertory for companies, colleges and universities throughout the U.S. Kazin is the founding producer of the Soaking WET dance series on NYC's Upper West Side (2003). Additionally, he has danced for Doug Elkins (creating the role of the Captain in Fraulein Maria), New York Theatre Ballet, Amber Sloan, Sara Hook and Monica Bill Barnes. Mr. Kazin is a board member of the Peculiar Works Project theater company and an advisory board member of Gina Gibney Dance. He is a graduate of Connecticut College and the National Theater Institute.

DAVID PARKER (Co-Director of Dance Programming) David Parker and Jeffrey Kazin direct The Bang Group, a New York-based, rhythm-driven, genre-nonconforming dance troupe which spans contemporary and percussive forms. Parker is a Guggenheim Fellow in choreography and his work has been supported by several theaters, foundations, festivals and universities both here and abroad. The Bang Group has been a ubiquitous presence in New York City's "downtown" dance scene through regular seasons presented by New York Live Arts, Dance Theater Workshop, Danspace Project, Symphony Space, Harkness Dance Festival, Dig Dance at the 92nd Street Y and DANCE NOW NYC. TBG tours widely and is particularly well-known for its comic/subversive, neo-vaudeville production of *The Nutcracker* called *Nut/Cracked* which will appear at The Flea in December 2019.

JASON CADY (Director of Music Programming) is a composer and librettist. He performs on pedal steel and modular synthesizer. Pitchfork called him a "mod-synth mastermind..."

funny and engaging.” Anthony Tommasini, in the New York Times, described his video opera, *I Screwed Up the Future*, as “charming fantasy...drably comic and spacey.” Opera News described his one-act opera *I Need Space* as “delightfully weird... hilarious, dry and detached performances made this futuristic, retro story of love and rejection endearingly poignant.” Cady’s CDs have been released on Lockstep Records and Peacock Recordings and his podcast opera, *Buick City, 1:00 AM* is available on Apple Podcasts, Stitcher, and Spotify. The Brooklyn Arts Council, New Music USA, free103point9, The Casement Fund, Lighton International Artists Exchange and the American Music Center have funded his projects. He has lectured on his music at NYU, New School University, Wesleyan and ASU. He has been interviewed on WBEZ, WNYC, WKCR, WPIR, KMFA and East Village Radio. NPR featured him in “The Mix: 100 Composers Under 40.” Cady is the Artistic Director of Experiments in Opera, which has presented the music of over 40 composers, including Robert Ashley, Pauline Oliveros, and John Zorn. He has an M.A. in composition from Wesleyan University, where he studied with Alvin Lucier and Anthony Braxton, and a B.A. in Interdisciplinary Arts and Performance from Arizona State University. He was born in Flint, Michigan and now lives in New York City.

WHAT IS THE FLEA?

The Flea is our theater: three unique and intimate performance spaces, located at 20 Thomas Street in TriBeCa. But The Flea is also an award-winning producing organization, founded in 1996, that offers more than 250 cutting-edge theatrical and multi-disciplinary performances each year and gives voice to some of the most exciting and innovative writers of our time.

Founded from the purely artistic impulse to create “joyful hell in a small space,” our body of work has earned us accolades from across the country and around the globe including two Obie Awards for Best Production, an Otto for Courageous Political Theater, and a Drama Desk Award Special Award for our commitment to adventurous theater. Our 2001 production of *The Guys*, a raw artistic response to the events of 9/11, became a phenomenon that played to sold-out houses for 13 months and quickly cemented our leadership role in the downtown, Off-Off-Broadway and Lower Manhattan communities.

The Flea is a beacon for adventurous audiences and creative artists of all stripes, from the young striver to the legendary veteran. More than 150,000 people have come to The Flea to witness the rare spark created when artists are given free rein to play, experiment and invent—often in ways that the commercial theater can’t support. And it is that spark that fulfills our mission, pure and simple: to embody the spirit of adventure and excitement that has defined Off-Off-Broadway since its inception.





WHO & WHAT ARE THE BATS?

The Bats is our critically acclaimed resident company, cast anew each year from hundreds of aspiring young actors. Voted “Best Off-Off-Broadway Company to Act In” by Backstage, being a Bat offers young artists the rare opportunity to break into the field with real life experience, performing in front of an audience on a regular basis and working to support The Flea and its visiting artists. All in one night, a Bat may tear your ticket, pour you a drink and rivet your soul to the stage.

WHAT IS OFF-OFF-BROADWAY?

Dating back over fifty years, Off-Off-Broadway began informally--an alternative, non-commercial environment where new ideas and projects were born out of energetic and often happenstance encounters. Hundreds of well-known artists credit this adventurous and free-spirited time with their falling in love with theater, and getting good at what they do.

Visit www.theflea.org for information on all things Flea!

Find The Flea Theater on [Facebook](#), [Instagram](#), & [Twitter](#).

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Emeritus / In Memoriam

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THE FLEA I.P.'S

In June of 2009 The Flea launched a unique patron program called The Flea IPs - an elite and dedicated group that helps to make the dreams of The Flea a reality. Flea IPs gain insider access through exclusive events including private talk-backs, intimate artist dinners, master classes and first-look readings. Flea IPs commit their support by generously pledging \$5,000 each year.



Interested? We'd love to make you a Flea IP too!

Please contact Charlie Madison at 212-226-0051 x110 or charliem@theflea.org for more information.

The Flea proudly salutes our Flea I.P. members and thanks them for their unwavering support.

THE FLEA CAPITAL CAMPAIGN

Over twenty years ago The Flea's founders undertook an artistic experiment, renting an old TriBeCa factory in the wilds of Lower Manhattan and opening the doors to the most iconoclastic and talented artists they could find. Since then The Flea has evolved into an award-winning theater known for presenting the very best of Off-Off-Broadway theater, music and dance.

We have also become an emblem for the resilience of Lower Manhattan, drawing more than 150,000 people to the area since the 9/11 attacks. To continue in that leadership role, we purchased a site nearby that is now our permanent new home. Our goal is to continue producing our own intimate and exhilarating work while providing stability to dozens of other artists and performance groups. We are grateful to the following for their lead gifts to the project:

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Flea productions and programs are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, as well as the National Endowment for the Arts and the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

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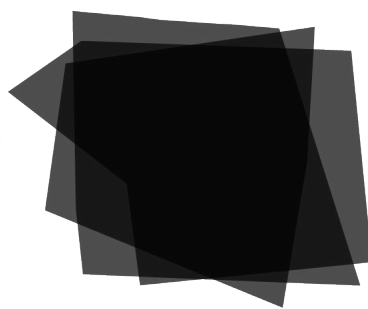
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The September  th Fund



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List as of 9/6/19

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Use your Flea Member Card or ticket stub to take advantage of these special offers from our downtown partners.

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THE LATEST UPDATES & DEALS.

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- Invites to Flea Member Nights! Each production will have a special night, just for you. You'll have a chance to hang with your fellow fans before you take your seats and chat up the artists after, and we'll provide the drinks and snacks.
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- One complimentary drink at our bar before every show.

\$250+ Flea Friend (Enhanced!) - all of the above, plus:

- One complimentary drink you and **all of your guests**, at every show.

\$500+ Flea Friend (Super Enhanced!) - all of the above, plus:

- Unlimited complimentary drinks at our bar.
- Reserved seats when you attend a Flea production!
- Invites to Flea Reads, where you'll have a chance to listen in as Resident Artists and Bats read and discuss new works.

\$1,000+ Flea Favorite - all of the above, plus:

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- 2 house seats to one Flea performance of your choice, arranged for you by our Development Associate

\$2,500+ Flea Favorite (Enhanced!) - all of the above, plus:

- Invitations to exclusive Flea events — the first **two** are on us!
- Up to 6 house seats to any and all Flea performances, arranged for you by our Development Associate.

\$5,000+ Flea I.P.'s - all of the above, plus:

- Access to house seats for most Broadway shows
- Invitations to attend **all** exclusive Flea events as our special guests.

Interested?

Email auriec@theflea.org for more information!

CALL 212.226.0051 x107 to join!