

# TAYLOR MAC

## A 24-DECADE HISTORY OF POPULAR MUSIC:

1776-1836

WORK IN PROGRESS

MEMBERS ONLY

BENEFIT PERFORMANCE

JAN 12, 13, 16

the  
flea





## THE FLEA THEATER

**NIEGEL SMITH** ARTISTIC DIRECTOR **CAROL OSTROW** PRODUCING DIRECTOR

presents

# A 24-DECADE HISTORY OF POPULAR MUSIC: 1776-1836: WORK IN PROGRESS

Conceived, written, performed and co-directed by

## TAYLOR MAC

Music Director/Piano/Backing Vocals

### MATT RAY

Co-Director

### NIEGEL SMITH

Costume Designer

### MACHINE DAZZLE

Dramaturg

### JOCELYN CLARKE

Associate Producer

KALEB KILKENNY

Associate Producer

ALISA E. REGAS

Executive Producer

LINDA BRUMBACH

Co-Produced by

POMEGRANATE ARTS AND NATURE'S DARLINGS

A 24-DECADE HISTORY OF POPULAR MUSIC is commissioned in part by Carole Shorenstein Hays, The Curran SF; Carolina Performing Arts, at the University of North Carolina at Chapel Hill; Center for the Art of Performance at UCLA; Hancher Auditorium at the University of Iowa; Lincoln Center for the Performing Arts; Museum of Contemporary Art Chicago; New Haven Festival of Arts & Ideas; New York Live Arts; OZ Arts Nashville; University Musical Society of the University of Michigan.

This work was developed with the support of the Park Avenue Armory residency program and the 2015 Sundance Institute Theatre Lab at the Sundance Resort.

A 24-DECADE HISTORY OF POPULAR MUSIC was made possible with funding by the New England Foundation for the Arts' National Theater Project, with lead funding from The Andrew W. Mellon Foundation.

**BRIAN ALDOUS** LIGHTING DESIGN

**MILES POLASKI** SOUND DESIGN **LILLY WEST** SOUND ENGINEER

**MICHAL MENDELSON** STAGE MANAGER

# FEATURING

TAYLOR MAC, Vocals

with

Matt Ray, Music Director/Piano/Backing Vocals

Bernice “Boom Boom” Brooks, Drums

Viva De Concini, Guitar

Aidan O’Donnell, Bass

and THE BATS

Samantha Aneson, Julia Anrather, Kevin Argus, Tommy Bernardi, Emilie Bienne,  
Maki Borden, Jessie Cannizzaro, Hye Young Chyun, Emma Clark, Yurié Collins,  
Anna Dart, Taylor Edelhart, Lindsay Gitter, Ethan Hardy, Ashton Muñiz, Neil Redfield,  
Xiomara Rolon, Brittane Rowe, Ben Schragar, Brendan Sokler, Ryan Stinnett,  
Jennifer Tchiakpe, Casey Wortmann

Tuesday, January 12

1796-1806

Wednesday, January 13

Act I: 1776-1806

Saturday, January 16

Act II: 1806-1836

Special thanks to Red Jacket Orchards for their donation of apples to the Act I evening.

## A 24-DECADE HISTORY OF POPULAR MUSIC

I suppose I've been subconsciously kicking around the idea for *A 24-Decade History of Popular Music* for many years. I can pinpoint the catalyst to an AIDS action I attended in 1987. The action was a profound experience for me, a fairly isolated suburban queer kid who had never met an out-of-the-closet homosexual, as I was suddenly exposed to thousands of queers. What has stuck with me from that day was experiencing a community coming together — in the face of such tragedy and injustice — and expressing their rage (and joy at being together) via music, dancing, chanting and agency. Not only was the community using itself to destroy an epidemic but the activists were also using a disease, their deterioration, and human imperfection as a way to aid their community. In many ways my entire career has been about reenacting this experience on the stage, in one form or another, but a couple years ago I decided to consciously go at it. The result is a durational work that explores the various ways imperfection can foster community.

Most of my work uses the technique of content dictating the form (thank you Mr. Sondheim). So when figuring out what form would best represent the content/theme of *Imperfection Fostering Community*, I was drawn to popular music. One could argue that a classical song's goal is to touch the hem of God (to strive for perfection), whereas a popular song is written and performed to touch the people. Popular songs use their simplicity, imperfection and humanity to rally people towards a cause (whether that cause is to love, fight, celebrate, or mourn). They are egalitarian songs; ones we have easy access to and can all join in on. As a result, I've decided the popular song was the form I wanted for a show about imperfection fostering community. But one song or one concert wouldn't do. A community is built over a number of years and experiences and is multifaceted. I needed variety and a form that would not only represent the thing but actual do the thing I was interested in exploring. So I'm making a durational concert that spans multiple years, locations, and contains an onslaught of popular songs. It goes like this:

For a number of years (at least five but perhaps ten) I'll be performing, in New York, the U.S., and abroad, over 240 popular songs from the last 240 years of the United States (1776-2016). The songs aren't necessarily American songs but songs that were popular in the U.S. and the set list is broken down into themed concerts, decade concerts (made up of songs originated in the particular decade), and other "shorter" durational concerts: a 24-song concert, a 10-hour 19th Century concert, a 10-hour 20th Century Concert and in 2016 in New York City, the mother of them all, a 24-hour concert that includes all 240 songs and during which I'll be performing almost non-stop (a few bathroom breaks) with a 24-piece-orchestra (bring your bedding and toiletries).

The goal is that with each performance we build the community that is participating in this durational work. To date we've performed fourteen of the decades at least once and more and more audience members are becoming a part of the *24-Decade History of Popular Music* community (we call them *The Guild of Lilies*). They're starting to get to know each other and are using the ritual of a shared experience as the impetus for further involvement (businesses have been started, lovers have been made, weddings are even being planned). Our next phase is to start shooting live video-feed of the concerts so that audience members who have seen various concerts in New York or Chicago can watch what happens in London and stay connected with the progression of the work.

It's a dream come true to share this work here and if this is your first time joining us, welcome.

-Taylor Mac

# CREATIVE TEAM

Creator, Writer, Co-Director .....	Taylor Mac
Co-Director .....	Niegel Smith
Lighting Design .....	Brian Aldous
Costume Design .....	Machine Dazzle
Sound Design .....	Miles Polaski
Sound Engineer .....	Lilly West
Follow Spot Operator .....	Cypress Staelin
Stage Manager .....	Michal V. Mendelson

# POMEGRANATE ARTS

WWW.POMEGRANATEARTS.COM  
 INFO@POMARTS.COM

Founder and President .....	Linda Brumbach
Managing Director, Creative .....	Alisa E. Regas
Managing Director, Operations .....	Kaleb Kilkenny
Associate General Manager .....	Linsey Bostwick
Company Management Associate .....	Katie Ichertz
Office Manager .....	Eva Amessé

# FLEA STAFF

Artistic Director .....	Niegel Smith
Producing Director .....	Carol Ostrow
General Manager .....	Joshua Cohen
Company Manager .....	Erin Daley
Marketing Associate .....	Ellie Philips
Audience Development Associate .....	Kayla Sklar
Development Associate .....	Charlie Madison
Interim Technical Director .....	Jen Medina
Costume Manager .....	Grace Interlichia
Accountant .....	Joel Faden & Company, Inc.
Attorney .....	Carol M. Kaplan/Loeb and Loeb
Development Consultant .....	Rachel Colbert
Theater, Technical & Production Consultant .....	Kyle Chepulis
Press Representative .....	Ron Lasko/Spin Cycle

## BIOS



**TAYLOR MAC** Taylor Mac is a theater artist (who uses the gender pronoun, judy) which means judy's a playwright, actor, singer-songwriter, cabaret performer, performance artist, director and producer. TimeOut New York has called Mac, "One of the most exciting theater artists of our time" (naming judy the best cabaret performer in New York in 2012, and a future theater legend). American Theater Magazine says, "Mac is one of this country's most heroic and disarmingly funny playwrights. The New Yorker says, (of Mac's acting in the title role of Brecht's "Good Person of Szechwan"), "One of contemporary theater's more unforgettable performances." The Village Voice named judy the best theater actor in New York (2013), The New York Times says of Mac in general, "Fabulousness can come in many forms, and Taylor Mac seems intent on assuming every one of them." Judy's work has been performed at New York City's Lincoln Center and The Public Theater, the Sydney Opera House, American Repertory Theater, Stockholm's Sodra Theatern, the Spoleto Festival, Dublin's Project Arts Centre, London's Soho Theatre, and literally hundreds of other theatres, museums, music halls, cabarets, and festivals around the globe. Judy is the author of sixteen full-length plays and performance pieces including "Hir" (recently premiered at San Francisco's Magic Theater), "The Lily's Revenge" (Obie Award), "The Walk Across America for Mother Earth" (named One of the Best Plays of 2011 by The New York Times), "The Young Ladies Of" (Chicago's Jeff Award nomination for Best Solo), "Red Tide Blooming" (Ethyl Eichelberger Award), "The Be(a)st of Taylor Mac" (Edinburgh Festival's Herald Angel Award) and in collaboration with Mandy Patinkin, Susan Stroman and Paul Ford, Mac created "The Last Two People On Earth: An Apocalyptic Vaudeville," which judy is currently performing/touring with Mr. Patinkin. Mac is also currently creating and performing sections from, a durational concert called "A 24-Decade History of Popular Music" (sections of which have been performed for Lincoln Center, The Under The Radar Festival at the Public Theater (as well as Joe's Pub), and Chicago's Museum of Contemporary Art (among many others). Playscripts, Vintage Press, New York Theatre Review, and New York Theatre Experience have published judy's plays and judy is the recipient of a Helen Merrill Playwriting Award, two Sundance Theater Lab residencies, three Map Grants, The Creative Capital Grant, The James Hammerstein Award for playwriting, three GLAAD Media Award Nomination, two New York State Council on the Arts Grants, a Massachusetts Council of the Arts Grant, an Edward Albee Foundation Residency, The Franklin Furnace Grant, a Peter S. Reed Grant, and The Ensemble Studio Theatre's New Voices Fellowship in playwriting. Mac is a proud alum of the HERE Arts Center Resident Artists program and is currently a New Dramatists fellow and a New York Theater Workshop Usual Suspect. Taylor Mac is the recipient of the 2015 Herb Alpert Award for Theater.

**MACHINE DAZZLE** (costume design) Machine Dazzle (né Matthew Flower) moved to New York City in 1994 after attending The University of Colorado Boulder. Mixing odd jobs by day with art and dance clubs by night erupted in a unique lifestyle grounded in costume and performance art. Machine's DIY and transgressive nature comes face to face with his conceptualist-as-artist identity; the results can be seen on stages all over the world. Machine has worked with Taylor Mac, Justin Vivian Bond, Joey Arias, Julie Atlas Muz, Big Art Group, The Crystal Ark, The Dazzle Dancers, Stanley Love Performance Group, and The Pixie Harlots, to name a few.

**MATT RAY** (music director/piano/backing vocals) Matt Ray can be seen in some of New York's best venues where he performs nightly either fronting his own band, or accompanying some of the city's most dynamic performers. Recent work includes performing at Carnegie Hall with Kat Edmonson, touring with Reggae legend Burning Spear, music directing *The Billie Holiday Project* at the Apollo Theater in Harlem, string and piano arrangements for the fifth season finale of Showtime's "Nurse Jackie", performances at Joe's Pub with Joey Arias, performing in Paris with Mx. Justin Vivian Bond, and monthly gigs at Joe's Pub with Bridget Everett and the Tender Moments. Other recent work includes performing at the Edinburgh Fringe with Lady Rizo, and touring the world with Taylor Mac and the Nature's Darlings ensemble in *A 20th Century History of Popular Music*. In addition, Matt music directed and played piano in Taylor Mac's Obie award winning play *The Lily's Revenge* at the HERE Arts Center in New York. Matt has released two jazz albums as a leader: *We Got It!* (2001) and *Lost In New York* (2006); and one album of original pop/folk material called *Songs For the Anonymous* (2013). [www.matrraymusic.com](http://www.matrraymusic.com)

**NIEGEL SMITH** (co-director) is a performance artist, theater director. His theater work has been produced by The Public Theater, Classical Theatre of Harlem, Magic Theatre, Mixed Blood, HERE Arts Center, Hip Hop Theatre Festival, Summer Play Festival, New York Fringe Festival and the Phoenix Theatre Ensemble, and his walks have been produced by Elastic City, American Realness, the Prelude Festival, Abrons Arts Center, Visual AIDS, the Van Alen Institute and PS 122. He often collaborates with artist Todd Shalom. Together, they conceive and stage interactive performances in public and private environments. Smith was the associate director of the Tony Award-winning musical *FELA!* – restaging that production in London, Lagos and its world tour, assistant directed the off-Broadway production of *The 25th Annual Putnam County Spelling Bee* and both the Broadway and off-Broadway productions of Tony Kushner's *Caroline, or Change*. He has worked on the artistic staffs of The Public Theater, Trinity Repertory Company and Providence Black Rep. He is the Artistic Director of The Flea Theater. [www.niegelsmith.com](http://www.niegelsmith.com)

**JOCELYN CLARKE** (dramaturg) is currently Theatre Adviser to the Arts Council of Ireland and dramaturg at American Voices New Play Institute at Arena Stage in Washington,

D.C. He has taught dramaturgy at the John Kennedy Centre for the Performing Arts, Columbia University and Trinity College Dublin. He was the Commissioning and Literary Manager of the Abbey Theatre for four years, and lead theatre critic with The Sunday Tribune for nine years. He is an associate artist with The Civilians and Theatre Mitu in New York. He has written six plays for Anne Bogart and the SITI Company - *BOB*, *ALICE'S ADVENTURES UNDERGROUND*, *ROOM*, *SCORE*, *ANTIGONE*, and *TROJAN WOMEN (AFTER EURIPIDES)*. The first part of his new collaboration *HAMLET/UR HAMLET* with Theatre Mitu premiered in Abu Dhabi last spring, and *TRIAL BY FIRE*, his libretto for new electronic opera by Roger Doyle about the philosopher Giordano Bruno, will premiere in Dublin in late 2016.

**BERNICE "BOOM BOOM BROOKS"** (drums) Bernice Brooks is a drummer, producer, teaching artist who has performed and shared the stage with such greats as Tito Puente, Gregory Hines, Patti Labelle, and many Jazz and R&B greats. She was a part of JALC "The History of Blues" with Marion Cowings and has a national commercial airing, "Five Fine Fillies," for Bank of America.

**VIVA DECONCINI** (electric guitar) Viva DeConcini plays guitar like a flaming sword, a screaming train, a ringing bell, and a scratching chicken. She sings like if Freddy Mercury had been a woman. She's played everywhere from Bonnaroo to Monterey Jazz Fest, and been featured in Guitar Player Magazine. Her last 2 records "Rock & Roll Lover" and "Rhinestones & Rust" charted on CMJ.

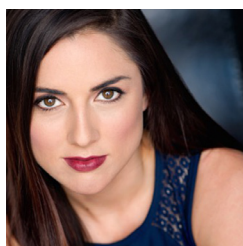
**AIDAN O'DONNELL** (bass) hails from Glasgow, Scotland. He completed a BMus(Hons) degree in Jazz Performance at Birmingham Conservatoire in England, where he also won top prize as Most Promising Performer. He was later elected an Honorary Fellow of the Conservatoire. After graduation he moved to London, where he quickly became one of the most in-demand bassists on the jazz scene of the U.K.'s capital city. In 2008, with the aid of a grant from the Scottish Arts Council, he relocated to New York City. Since then he has become a much sought-after bassist, working in the U.S. and Europe with notable musicians, Steve Kuhn, Ben Monder, David Berkman, Darol Anger, Maeve Gilchrist and many more. In addition to playing bass, he gained an M.A. in 2012 from City College, New York, where he studied jazz performance with John Patitucci and others. Since then he has worked extensively as an educator, both in private tuition and publicly, with CCNY and the Brooklyn Youth Music Project.

**POMEGRANATE ARTS** (Executive Producer) Pomegranate Arts is an independent production company dedicated to the development of international contemporary performing arts projects. Pomegranate Arts is the exclusive producer and management for the revival of Robert Wilson, Philip Glass, and Lucinda Childs' Olivier award-winning production of *Einstein on the Beach*. Since its inception, Pomegranate Arts has conceived, produced, or represented projects by Philip Glass, Laurie Anderson,

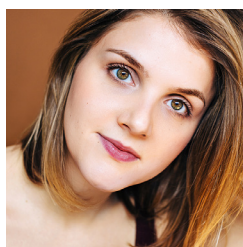


London's Improbable Theatre, Sankai Juku, Dan Zanes, Lucinda Childs and Goran Bregovic. Special projects include *Dracula: The Music And Film* with Philip Glass and the Kronos Quartet; the music theater work *Shockheaded Peter*; Brazilian vocalist Virginia Rodrigues; Drama Desk Award winning Charlie Victor Romeo; *Healing The Divide, A Concert for Peace and Reconciliation*, presented by Philip Glass and Richard Gere; and Hal Willner's *Came So Far For Beauty, An Evening Of Leonard Cohen Songs*. Upcoming projects include the remount of *Available Light* by John Adams, Lucinda Childs and Frank Gehry, the North American tour of Sankai Juku's newest work *Umusuna*, Taylor Mac's *24-Decade History of Popular Music*, and a new work in development by Lucinda Childs, Philip Glass and James Turrell.

## THE BATS



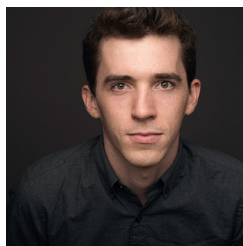
**SAMANTHA ANESON** (Singer) The Flea: *#serials@theflea*. Regional: New Swan Shakespeare Fest: *Twelfth Night* (Olivia), *King Lear* (Regan), *A Midsummer Night's Dream* (Puck), *Romeo and Juliet* (Lady Capulet)



**JULIA ANRATHER** (Temperance Choir) The Flea: *Cutthroat Series* (Eugenie), *The Mysteries* (Angel). New York: *Macbeth* (FoxWolf), *Midsummer Nights Dream* (FoxWolf), *Unbearable Likeness of...* (Dixon Place).



**KEVIN ARGUS** (Singer) The Flea: *#Serials, Neighborhood 3*. Regional: *Bad Seed, No Fish in the House* (Iowa Summer Rep), *Othello* (Riverside Theatre in the Park), *Two Gentlemen of Verona, Merchant of Venice, As You Like It* (Notre Dame Shakespeare Festival).

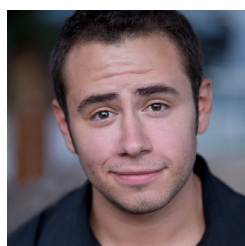


**TOMMY BERNARDI** (Singer) The Flea: *Take Care, Student Body, The Nomad* (Liz Swados); Other Theater: *Animal Crackers, Coach Darling* (Williamstown); *New Songs Now* (Joe's Pub). Film: *The Nappers, Momentum, Writing Lessons, Destination Elsewhere* (NYU Film). Web Series: "Unproductive," "Dorm Therapy," "Work In Process." Training: BFA, NYU Tisch.

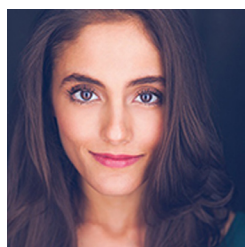


**EMILIE BIENNE** (Singer) Emilie is thrilled to be back as a Bat! Flea: *Mysteries, The Cutthroats: Madhouse*, and *#Serials*. Other: *Big Band Beat* (Tokyo Disney), *In the Mood* (Nat. Tour), *Mein Uncle* (3V Theatre), *My Three Angels* (Hampton Theatre Co.), *The Life and Death of Joshua Zweig* (Looking Glass Theatre). B.F.A. in Musical Theater (Boston Conservatory). Frontwoman for E Vex (NYC). Emilie thanks (in third person) her friends and family for

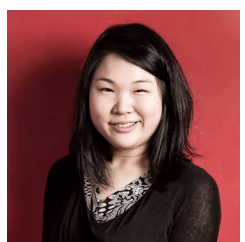
all of their support. [emiliebienne.com](http://emiliebienne.com) [www.revernation.com/evexusa](http://www.revernation.com/evexusa)



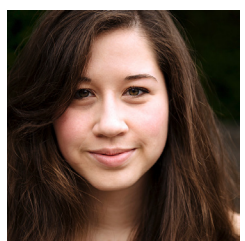
**MAKI BORDEN** (Singer) After graduating from the University of Texas at Austin, Maki joined the Labyrinth Theater Company as an Acting Fellow. His favorite roles include Danny in Shanley's *Danny and the Deep Blue Sea* and Lopakhin in Chekov's *Cherry Orchard*. Having recently joined The Bats, Maki is proud to be appearing in *Take Care*, running now in the downstairs theater.



**JESSIE CANNIZZARO** (Dandy Minion) The Flea: *Student Body* (u/s), *The Mysteries*, *#serials@theflea*. New York: *Puffs* (The PIT), *Up and Away* (Lincoln Center), *The Christians* (Playwrights Horizons), *The Royal Pyrate* (Ars Nova), *The Events* (NYTW), *...Ichabod Crane* (Park Avenue Armory), *Sondheim's Birthday Benefit* (New Amsterdam Theatre), and *Hamlet* in *Hamlet* (American Theatre of Actors).



**HYE YOUNG CHYUN** (Singer/Dandy Minion) The Flea: *Take Care* (Understudy), *#serials@theflea*. New York: *Appalachian Spring Break*(JACK), *Shanks Mare* (Carriage House), *The Big Bupkis* (Cloud City), *MAKE NO MISTAKE: a 7 Daughters of Eve Academic Re-Education Event*(Dixon Place), *And That's How the Rent Gets Paid*(The Kitchen), *You My Mother*(La MaMa). Regional: *Universe is a Small Hat*(The Founder, SLC), *The Servant of Two Masters* (Truffaldino, MHC).



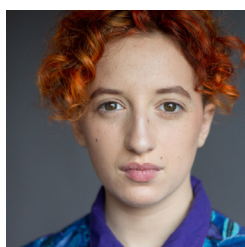
**EMMA CLARK** (Temperance Choir) is making her debut with The Bats! Recent Credits: *And You Are?* (The Barrow Group), *Macbeth* (Wombat Theatre Company), readings and workshops with Columbia Stages, 600 Highwaymen, The Lark, Primary Stages, and The Kennedy Center. Assistant Director: *The Tower* at HERE Arts Center (AntiMatter Collective). She is a former Acting Apprentice at The Barrow Group and a proud graduate of Georgetown University with a BS in Culture and Politics.



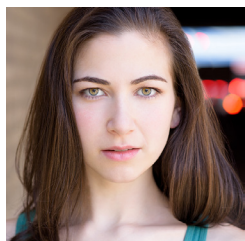
**YURIÉ COLLINS** (Singer) (pronounced: Yu-Ri-Ay) The Flea: *Grand Guignol Duels* (singer), *#serials@theflea*. New York: *Achilles in Heels* (Alchemical Theatre Lab), *Employee of the Year* (600 Highwaymen), and original performance art (usually MTA subway cars).



**ANNA DART** (Singer) The Flea: *The Old Masters* (Olive, U/S), *Private Room Number 6* (Alice), *The Mysteries* (Angel), *#serials@theflea*. New York: *Waiting for Lefty* (Theater Nuance), *The Motherline Story Project*, *The Place We Built* (Playwrights Realm), *Two Rooms* (The Brown Box Theater Project).



**TAYLOR EDELHART** (Singer/Dandy Minion) The Flea: *Take Care* (Dramaturg, Bat Performer). New York: *Houseworld* (San Damiano Mission). Self-Made: *Grandpa Sonata*, *Tall Trees In A Dark Forest*, *NOT YET: A Clown Show*, *STATIC*, devised work about the body, the sinister, the power of objects and the connection between theatre and games. [tayloredelhart.com](http://tayloredelhart.com) and [patreon.com/tayloredelhart](http://patreon.com/tayloredelhart) for more info. Taste not its deadly flow!



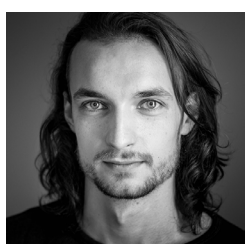
**LINDSAY DANIELLE GITTER** (Singer) *#Serials@theflea*, *Decedents of the Chalice* (Wire Head Collective), *The Scarlet Letter Musical Workshop* (PHTS), *The Pajama Game* (Downey CLO), *Zombie Prom* (NYU), *The American Clock* (Kent Gash - NYU).



**ETHAN HARDY** (Temperance Choir/Dandy Minion) The Flea: *Take Care* (Understudy), *#serials@theflea*. New York: *Checkpoint Charlie's State of Affairs* (Marie Antoinette, Ars Nova), *The Great Parade of Upper Kennington* (One, MRT) Harvard: *You're a Good Man Charlie Brown* (Charlie Brown, Loeb Drama Center) Choreography: *Take Care* (The Flea), *Jitterbug* (Dixon Place), *#serials@theflea* (The Flea), *Emma* (Loeb Drama Center)



**ASHTON MUÑIZ** (Singer) Recent Flea credits: *Take Care* (dir. Niegel Smith), *The Blind* (dir. Austin Reagan), *Madhouse* (dir. Ria T DiLullo) and the workshop of *Caenis* (dir. Lilleth Glimcher). Other recent credits: *Romeo and Juliet* (Benvolio), *Generation Y* (Micheal), *13: The Musical* (Malcom/Chorus), *My Children! My Africa!* (Mr.M). Ashton is a co-founder and the Artistic Development Director for *nocturne* productions. Training: Ithaca College, Shakespeare & Company, and the Moscow Arts Theatre School. Instagram/Twitter: @arshton "Peace, Amor, & ПОНИМАЮ!" [www.ashtonmuniz.com](http://www.ashtonmuniz.com)



**NEIL REDFIELD** (Singer) The Flea: *The Nomad* (Liz Swados), *#serials*. NYC: *Trial by Fire*, *Ivanov* (Columbia U), *Behind the Mask* (眉间尺) (YangZhe Rep), *ArtaudArtaud* (Artilliers). Regional: Huck Finn in *Big River* (Cameo Theater, San Antonio). Training: SITI Company, Berkshire Theatre Group Apprentice. Native of San Antonio, TX. BA: Anthropology (UDelaware). [www.neilredfield.com](http://www.neilredfield.com). For Liz.



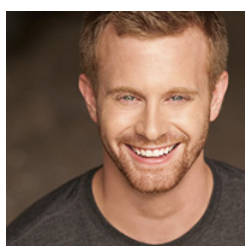
**XIOMARA ROLON** (Singer) The Flea: *Decades* with Taylor Mac. New York: TAP NYC Showcase (Judy, TAP NYC) *Romeo & Juliet* (Lady Montague, Hypokrit Theatre Company) *Much Ado About Nothing* (Verges, Offline Productions)



**BRITTANE ROWE** (Singer) *The Flea: Take Care, The Mysteries* and *#serials*. Other credits include Kyra in *Bare: A Pop Opera*, Dorothy in *The Wizard of Oz* and most recently singing in the gospel choir at Playwrights Horizons' *The Christians*. Brittane would like to thank her friends and family for their constant love and support. She is currently seeking representation. [BrittaneRowe.com](http://BrittaneRowe.com)



**BEN SCHRAGER** (Singer) *At the Flea: Liz Swados and Erin Courtney's The Nomad*, and *#Serials*. New York/Regional: *Man of La Mancha* and *His Girl Friday* (Barrington Stage, dir. Julianne Boyd), *The 24 Hour Plays*, and *Two Gentlemen of Verona* (Delaware Shakespeare Festival). Ben has also done readings, workshops, and cabarets at Williamstown Theatre Festival, New Dramatists, Joe's Pub, and Kaufman Music Center with William Finn, Norm Lewis, Elizabeth Stanley, and more. Training: BFA, NYU-Tisch (Atlantic and RADA). [BenSchrager.com](http://BenSchrager.com)



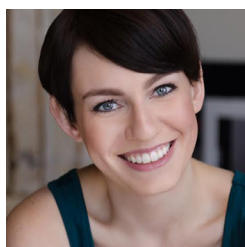
**BRENDAN SOKLER** (Dandy Minion) *The Flea: Neighborhood 3: Requisition of Doom* (Doug), *#serials@theflea*. New York: *Happily After Ever* (59E59, Signature Theatre), *Dog Sees God* (CB, The Barrow Group). Regional: *Hamlet* (Claudius, Shakespeare and Company).



**RYAN STINNETT** (Singer) *The Flea: Take Care, Vava* in Liz Swados and Erin Courtney's *The Nomad*, Dr. Goudron in *The System*, *#Serials@TheFlea*, and workshop performances of Ed Iskandar's *The Mysteries*. He has performed at The Pit Loft, The Invisible Dog, The Brooklyn Lyceum, and 3LD. He was not in *The Lovely Bones* or any season of *Arrested Development*. His Stand-Up Comedy has been seen at Broadway Comedy Club and Eastville Comedy Club. MFA: University of Virginia. Follow him on Twitter @ryanstinnett.



**JENNIFER TCHIAKPE** (Dandy Minion) *The Flea: #serials, Take Care*. New York: *Present Tense* (Gene Frankel Theater), *Try* (TADA), *Timelining* (The Kitchen), *Strange Rain* (Lynn Redgrave Theater). Film: *Layovers, For Ella with Love, Rigamo, Aissa's Story, Zasha, Quicksand*. For all credits/awards, please check [www.jennifertchiakpe.com](http://www.jennifertchiakpe.com)



**CASEY WORTMANN** (Dandy Minion) *The Flea: #serials@theflea*, New York: *The Christians* (Choir, Playwrights Horizons). Regional: *A Christmas Carol, That High Lonesome Sound, At the Vanishing Point* (Actors Theatre of Louisville), *She Kills Monsters* (Steppenwolf Garage Rep), *Twelfth Night* (Nebraska Shakespeare), *Macbeth, Love's Labour's Lost* (Door Shakespeare). Graduate of Northwestern University.

## THE FLEA STAFF



**Niegel Smith** (Artistic Director) is a theater director & performance artist. His theater work has been produced by Classical Theatre of Harlem, HERE Arts Center, Hip Hop Theatre Festival, The Invisible Dog, Luna Stage, Magic Theatre, Mixed Blood, New York Fringe Festival, New York Live Arts, Phoenix Theatre Ensemble, The Public Theater, Summer Play Festival, Todd Theatre and Under the Radar, and his participatory 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 artist Todd Shalom and playwright/performer Taylor Mac.

Smith, a graduate of Dartmouth College, was the associate director of the Tony Award winning musical FELA!, assistant directed the off-broadway production of The 25th Annual Putnam County Spelling Bee and both the Broadway and off-Broadway productions of Tony Kushner's *Caroline, or Change*. 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) 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 30th 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 15 seasons of world premiere productions and has been responsible for the sound management of the theater's increasing programming and budget. She is also overseeing The Flea's capital campaign that will result in a new performing arts center for The Flea to be launched in 2017. (Stay tuned!) Carol is a graduate of Vassar College and the Yale Drama School. She is a new 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 of Central Synagogue, the National Psoriasis Foundation, the MacDowell Colony and LAVA, an acrobatic

dance collective in Brooklyn. She is also a Wall Street Journal Expert, where she writes on small business for the paper's online edition. 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.



**Joshua Cohen** (General Manager) previously worked at Roundabout, holds degrees from Amherst College and NYU/Tisch, and has been a stage manager/lighting designer in downtown modern dance. He is also a writer for the theater, a Jonathan Larson Grant winner whose work includes *The Thirteenth Commandment* (Libra Theater Co., seven NYIT Award nominations, two wins); lyrics, *Keep On Walkin'* (Anna Zornio Children's Theater Playwriting Award); and book/lyrics, *Tamar of the River* (Prospect Theater Co., two Drama Desk nominations; world premiere recording, Yellow Sound Label). He lives in Washington Heights with his wife Anne and two children.



**Erin Daley** (Company Manager) Prior to The Flea, Erin produced the Eugene O'Neill festival at Arena Stage and spent three years as a coordinator in Los Angeles working in film and commercials. After cutting her teeth as an independent producer and director, Erin is thrilled to have found a home at The Flea where she can continue to work with exciting and innovative artists. Erin is proud to have graduated from Skidmore College.



**Ellie Philips** (Marketing Associate) is a native New Yorker with a deep love for both acting and marketing. An alumna of Oberlin College, Ellie has worked as a graphic designer, marketing associate, social media advisor, and press rep with and for a variety of companies and productions, including her alma mater, Boneau/Bryan-Brown, Slightly Altered States, and Hedgepig Theater Ensemble. She is a proud former-member of the Bats, and is very excited to promote the fantastic work happening at The Flea. [www.eleanorphilips.com](http://www.eleanorphilips.com)



**Kayla Sklar** (Audience Development Associate) Passionate about non-profit theater, Kayla has previously worked at 59E59, Ars Nova, and The Public. She graduated from the University of Georgia with degrees in Digital Marketing and Mass Media, and is proud to have been the Artistic Director of The Thalian Blackfriars, one of UGA's oldest organizations. Having lived in Atlanta for most of her life, she's excited to finally call this wonderful city her home.



**Charlie Madison** (Development Associate) is a recent graduate from Brandeis University, where majored in both Psychology and Musical Theater Writing. While at Brandeis, Charlie wrote and directed an original play, *Lost Girls*, and an original full length musical, *Grace*. Other notable accomplishments include music directing his undergraduate a cappella group, Company B, and serving as Programs Assistant in the Brandeis Office of the Arts. Charlie began his experience in not-for-profit theater as an Artistic Intern at Central Square Theater (Cambridge, MA); since then he has served as the inaugural Summer Apprentice at the Arden Theatre Company (Philadelphia, PA) and was Manhattan Theatre Club's Fall 2015 Institutional Giving Intern. Out the office, Charlie enjoys singing his heart out, writing musicals and plays, and thrifting: his inspirations include Jeanine Tesori, Janet Jackson, Adam Guettel, and the one and only Mariah Carey.



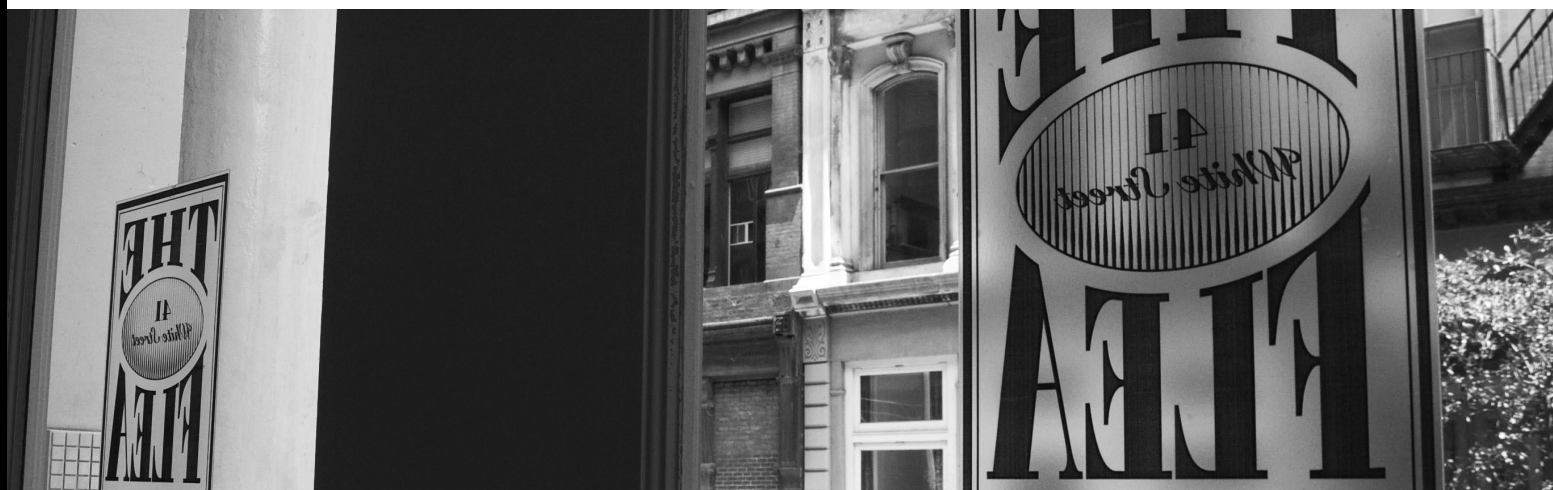
**Jen Medina-Gray** (Assistant Technical Director/Interim Technical Director) is a 2014 graduate of Syracuse University with a BFA in Design and Technical Theatre. She studied set design and technical direction in school and aspires to be a positive force in the technical theatre world. After living in Portland, Maine for a year after school and going on a soul searching trip through Eastern Europe, Jen landed in NYC in September 2015 and has been at The Flea ever since.

# WHAT IS THE FLEA?

The Flea is our theater: two unique and intimate performance spaces, located here at 41 White 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 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 over 1,000 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 almost 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](http://www.theflea.org) for information on all things Flea!**

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# THE FLEA CAMPAIGN

Fifteen 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 recently purchased a site nearby that is soon to become 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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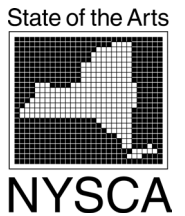
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Please contact Charlie Madison at [charliem@theflea.org](mailto:charliem@theflea.org) for any corrections.

For more information on our Capital Project, please contact Carol Ostrow, (212) 226-0051 x104



## 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 Carol Ostrow at 212.226.0051 x104 or [carolo@theflea.org](mailto:carolo@theflea.org) for more information.

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

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A complimentary Plata margarita with any food purchase

**Church Street Tavern (313 Church St.)**

212-804-7766 / [churchstreettavern.com](http://churchstreettavern.com)  
Modern Manhattan Tavern  
Recieve 10% off your bill

**TriBeCa Grill (375 Greenwich St.)**

212-941-3900/[myriadrestaurantgroup.com](http://myriadrestaurantgroup.com)  
American Grill  
Enjoy a complimentary sommelier's choice glass of wine with dinner.

**Nish Nush**

**(88 Reade Street, corner of Church)**

212-964-1318/[www.nishnushnyc.com](http://www.nishnushnyc.com)  
Fresh, gourmet hummus, falafel, baklava and more – 10% off with your membership card!

**Sun In Bloom (165 Church St.)**

212-791-6700/[suninbloom.wordpress.com](http://suninbloom.wordpress.com)  
Gluten-Free, Vegan & Raw Food Kitchen in Tribeca & Brooklyn- 10% off with your membership card!

**CHECK [THEFLEA.ORG](http://THEFLEA.ORG) OR CALL 212-226-0051 x101 FOR THE LATEST UPDATES & DEALS.**

# THE FLEA THEATER MEMBERS PROGRAM

Get Special Attention. Support The Flea. Be a Member.

Our theater is tiny and we sell out...fast. Members get guaranteed seats plus exclusive discounts, invites, drinks & inside info! All levels of membership are 100% tax-deductible.

Become a Member

## \$25 Member

No booking or convenience fees  
VIP ticket processing

## \$50+ Supporter

*All of the above, plus:*  
Exclusive discounts & deals to partner businesses  
First to know of exciting post or pre-show Flea events  
Special thanks in Flea programs

## \$100+ Contributor

*All of the above, plus:*  
Reserved seating for you and your guests  
Exchange tickets up to 24 hours in advance  
One complimentary drink at our bar before every show

## \$250+ Donor

*All of the above, plus:*  
Invitations to readings and special Flea events  
One complimentary drink at our bar for your entire party

## \$500+ Partner

*All of the above, plus:*  
Dinner reservations at select Flea Partner restaurants  
Unlimited complimentary drinks

## \$1,000+ Iconoclast

*All of the above plus:*  
Invitation to select Opening Night performances, select Flea Fêtes, and cast parties  
Access to Broadway house seats (purchase necessary)

## \$2,500+ Vanguard, Flea I.P's

Interested? Email [carolo@theflea.org](mailto:carolo@theflea.org) for more information!

CALL 212.226.0051 x101, or MAIL/FAX the form below to join!

I WANT TO JOIN THE FLEA! (Please check membership level below)

\_\_\_\_\_ \$25 Member

\_\_\_\_\_ \$50 Supporter

\_\_\_\_\_ \$100 Contributor

\_\_\_\_\_ \$250 Donor

\_\_\_\_\_ \$500 Partner

\_\_\_\_\_ \$1,000 Iconoclast

NAME (as should be listed) \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

EMAIL \_\_\_\_\_ PHONE \_\_\_\_\_

CREDIT CARD # \_\_\_\_\_ EXP. \_\_\_\_\_ SECURITY CODE \_\_\_\_\_

Mail this form with a check to THE FLEA MEMBERS PROGRAM, 41 White Street, New York, NY 10013 or fax this form with your credit card information to (212) 965-1808. Questions or concerns? Call us at 212-226-0051 x107.