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BASETRACK

Live

En Garde Arts

BAM Harvey Theater

Nov 11—15 at 7:30pm

Running time: One hour and 15 minutes, no intermission

Created by **Edward Bilous**

Composed by **Michelle DiBucci**, **Edward Bilous**,
and **Greg Kalember**

Directed by **Seth Bockley**

Adapted by **Jason Grote** in collaboration with

Seth Bockley and **Anne Hamburger**

Music direction by **Michelle DiBucci**

Performance technology design by

William David Fastenow

Lighting design by **Paul Hudson**

Set design by **Caleb Wertenbaker**

Costume design by **Claudia Brown**

FEATURING

Melissa **Ashley Bloom**

AJ **Tyler La Marr**

MUSICIANS

Drums, Keyboards **Daniele Cavalca**

Cello, Vocals **Trevor Exter**

DJ, Rapper, Trumpet **Kenneth Rodriguez**

Violin, Vocals **Mazz Swift**

Season Sponsor:

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*Support of works by women composers provided
by Virginia B. Toulmin Foundation*

*Additional support for BASETRACK Live provided
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Major funding for *BASETRACK Live* provided by MetLife Foundation and piece by piece productions.

Based on the website One-Eight Basetrack launched by Teru Kuwayama with his photographs and videos and those by Balazs Gardi and Tivadar Domaniczky.

With greatest thanks to AJ and Melissa Czubai, and the members of Marine Unit One-Eight and their families who have shared their stories with us.

Veteran interviews in the United States produced in association with Veteran Artists Program and Highbrow Productions, Director of Photography, David Hamlin.

BASETRACK Live was made possible with funding from the New England Foundation for the Arts' National Theater Project with lead funding from the Andrew W. Mellon Foundation, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and MetLife Foundation. We are grateful to ASU Gammage and The ASU Herberger Institute for Design and the Arts for providing a production residency and commissioning support. With added thanks and appreciation to University of Florida Performing Arts. This performance is supported in part by the Topfer Endowment for Performing Arts Production.

The original adaptation of *Basetrack* was premiered at the Center for Innovation in the Arts at the Juilliard School.

ADDITIONAL MUSIC CREDITS

Ubi Caritas Et Amore (Where There is Charity and Love)

Two Meditations from Portraits of Grief, by Edward Bilous, featuring the Dessoff Choirs; Kent Tritle, Music Director

Locus Iste (This Place Was Made By God)

Two Meditations from Portraits of Grief, by Edward Bilous, featuring Elizabeth Farnum, Soprano

Put Your Eyes Down, by Greg Kalember, lyrics by Greg Kalember & Kenneth Rodriguez

BASETRACK Live examines the impact of modern warfare on corpsmen and families of the 1st Battalion 8th Marines. The initial spark began with a group of photojournalists embedded with this unit in southern Afghanistan who posted their work online. Their website spread like wildfire with an audience seeking hard news from the frontlines, particularly—and understandably—families of the Marines.

Edward Bilous recognized the inherent drama in the photographs and social media exchanges from the Basetrack website and, with composer Michelle DiBucci, created a workshop performance of *BASETRACK Live* at the Center for Innovation in the Arts at Juilliard. I was completely captivated by the work. And, as I was in the process of re-launching En Garde Arts, pursued the development of the material into a full-length work to present in New York and tour nationally.

I founded En Garde Arts in 1985, and for 15 seasons produced epic site-specific work all across New York City. En Garde's productions won six OBIEs, two Drama Desk Awards, and an Outer Critics Circle Special Award. In 1999, I relocated to California—first, as the artistic director of the La Jolla Playhouse, then to run a global entertainment division for the Walt Disney Company. I've returned to my theatrical roots with a reinvigorated passion for artistic innovation, and remain committed to attracting an audience that reaches beyond the traditional theater-going community to engage and involve the broadest possible representation of the American public. In this case, we hope to build a bridge between a theater-going audience and the military community, two constituencies that are rarely, if ever, in conversation.

From the start of this project, *BASETRACK Live's* collaborative team has been motivated to investigate repercussions of the war in Afghanistan that many Americans are struggling to understand. What is behind the epidemic of veteran suicide? Why have we heard so much now about the high incidence of traumatic brain injury and PTSD? How can those of us with no personal connection to today's professional forces begin to understand the traumatic impact of war on men

and women of the modern military?

We contacted the Marines of *BASETRACK Live* via social media, and struck up an unlikely partnership to bring their stories to American audiences. Their accounts were deeply compelling, and many have been integrated into the production. Even those that weren't included made an indelible impact, so we consider them a part of the project in spirit. Every word you'll hear in tonight's performance comes verbatim from these interviews. They revealed something most of us rarely get to see: real people coming to terms with the extraordinary challenge of returning to "normal" after being at the frontline of war.

As the longest war in American history draws to an end, and the men and women of the armed forces return to communities across the country, *BASETRACK Live* offers a starting point for dialogue, compassion, and mutual understanding. Ultimately, we're asking you to engage in a complicated, uncomfortable, and utterly necessary discussion that acknowledges the roles of soldiers and militarism in our society but avoids pious banalities, and looks unflinchingly and honestly at the legacy of war from the perspective of the Marines: some of the most highly-trained, tough, professional warriors in the world.

—Anne Hamburger
President, Executive Producer
En Garde Arts

TYLER LA MARR (AJ) served as a Sergeant in the Marine Corps from 2004—10 and served two tours in Iraq ('06, '08) with 2nd Radio Battalion based out of Camp Lejeune, NC. La Marr was born in Washington State and spent most of his life there until he joined the Marines after high school. He began pursuing his acting career in 2009 while still in the Marines by taking classes and acting in multiple independent films in the Maryland area. After finishing his contract in the Corps he headed to New York City for some formal training and earned his BA in Theater Performance from Marymount Manhattan College. He is also the co-founder of the Society of Artistic Veterans based in New York. tylerlamarr.com

ASHLEY BLOOM (Melissa) was born in Manhattan and raised in Monticello, NY. She graduated from the University of Richmond with a dual BA in theater and rhetoric and communications. Recent roles include Gina in the independent short *Gun*, which premiered at the Sundance Film Festival last year, Jojo in the independent film *Trigger*, and Rosencrantz in Boomerang Theater's *Hamlet*. She recently played Mary Jane in the NYC premiere of *Donkey*, by John Patrick Bray, which will be published later this year. Bloom is so excited and grateful to join the *BASETRACK Live* team. Many thanks to her family, friends and boyfriend Brandon for their constant love and support. ashleymorganbloom.com

KENNETH RODRIGUEZ (pianist/DJ), born in Brooklyn, attended LaGuardia High School of Music and Art and Performing Arts, received his bachelor's degree from the Manhattan School of Music, and his master's degree from the Juilliard School (May 2014). While studying classical music, Rodriguez never forgot about hip-hop and R&B, the music he grew up with. These have helped shape his musicianship, and his desire to become a successful music producer. With a full scholarship to Boston University Tanglewood Institute in the summer of 2008, Rodriguez began his trumpet studies with Vincent Penzarella. He was presented the "Horn of the Future Award" by the Gramercy Brass Orchestra of New York, with whom Rodriguez frequently performs. Recent achievements include performances with the Garden State Philharmonic, Manhattan Symphony, Dell'Arte Opera Company, Brooklyn Wind Symphony, and the Gateway Music



Project. Rodriguez also produces music for different artists and projects in New York City. From writing lyrics, to YouTube channels and variety shows, he has employed his skills as a producer to enhance the artistic visions of others.

TREVOR EXTER (cellist) has worn many musical hats during a 25-year career, from his classical cello background to the hit aerial rave-poem *De La Guarda*, seven albums as a singer-songwriter, and fronting a NYC wedding band called Happiness Machine. He plays a crowd-funded electric cello and is honored to be a part of the *BASETRACK Live* team. trevorexter.com.

MAZZ SWIFT (violinist), a violin/vox/freestyle composition artist, has been critically acclaimed as one of America's most talented and versatile performers, engaging audiences all over the world with the signature weaving of song, melody, and improvisation that she calls Mazz-Muse. She is a singer, composer, and Juilliard trained violinist who has performed and recorded with artists including Whitney Houston, Perry Farrell, Dee Snider, James "Blood" Ulmer, Vernon Reid, Valerie June, DJ Logic, William Parker, Butch Morris, Jason Lindner, Kanye West, Common, and Jay-Z. In addition to her work as a performer, Swift is an educator and has traveled to Suriname, Mozambique, Côte d'Ivoire, Ghana, Cameroon, Senegal, Albania, and Siberia as cultural ambassador for the US Department

of State. She is a teaching artist with Carnegie Hall's Musical connections program and has assisted in conducting workshops with inmates at Sing Sing (NY State Correctional Facility, a Maximum Security State Penitentiary) and at the Barbara Blum Residence, a nonsecure detention residence for boys, coaching them to write and perform their own songs.

DANIELE CAVALCA (percussion) is a drummer, composer, and producer who began playing at the age of six. Upon graduating high school, Cavalca was accepted into the Conservatorio di



Musica di Parma. After seven years of classical music training, he enrolled at the Accademia Internazionale della Musica in Milan, where he received his master's in orchestral percussion under David Searcy and Mike Quinn. Cavalca also studied with Marco Volpe. In 2009, he received a scholarship from the Berklee College of Music, and in 2013 graduated with a major in jazz composition and a minor in conducting. He has performed with national orchestras in Italy, with a street percussion ensemble, and has had the honor of performing with Annie Lennox, Willie Nelson, and Carole King. He has collaborated as an arranger and composer with trombonist Robin Eubanks, and over the last three years, has recorded two albums as a multi-instrumentalist with Italian jazz artist Claudio Scolari, receiving

international acclaim. In 2013, Cavalca began producing his own electronic music project as drummer and DJ.

EDWARD BILOUS (creator, co-composer), composer, artistic director, and educator, is the director of the Center for Innovation in the Arts at the Juilliard School. He has been on the faculty since 1984 and has directed many of the institutions most innovative programs including *Beyond the Machine—A Festival of Interdisciplinary Art*. Bilous' compositions include works for dance, multimedia, television, and film including two upcoming programs for public television—*Emperor of All Maladies* directed by Barak Goodman, executive producer Ken Burns; and *SACRED*, a global-documentary event directed by Thomas Lennon. He began his work in education in 1978 as one of the original teaching-artists at the Lincoln Center Institute. Bilous has served on the NEA panel *Learning In the Arts*, and in 2012 was awarded the William Schuman Scholars Award by the Juilliard School in recognition for his contributions to arts education. He is a frequent speaker on the subject of nurturing innovation through the arts.

MICHELLE DIBUCCI (musical director/co-composer) has composed and produced music in all genres and mediums. Her works have been performed at theaters around the world including Alice Tully Hall, Zankel Hall, Komische Oper in Berlin, South Bank Centre in London, Dr. Dantes Aveny in Copenhagen, and Teatro Carlos Gomes in Rio de Janeiro. Commissioners include Kronos Quartet, Pilobolus, Lincoln Center Institute, and a new ballet-opera for Musiktheater im Revier entitled *Death and the Painter*, based on the life and work of artist Charlotte Salomon. DiBucci's music for film and TV is regularly featured on PBS and her soundtrack for the film *Wendigo* won the NPR/WNYC New Sounds Listeners Poll: Best New Soundtracks. She is on the faculty at Juilliard teaching in both the music and drama divisions. *BASETRACK Live* marks her return to BAM where she had her NY debut under the direction of Lukas Foss and the Brooklyn Philharmonic Orchestra in the "Meet the Moderns" series.

SETH BOCKLEY's (director) directing credits include Marcus Gardley's *The Box* with Foundry



Photo courtesy the company

Theatre; the English language premiere of Ewald Palmethofer's *hamlet is dead. no gravity* with Red Tape Theater; Philip Dawkins' *Failure: A Love Story* with Victory Gardens Theater; Jason Grote's *Civilization (all you can eat)* with Clubbed Thumb; Jon and Jason Grote's *1001*; numerous events and spectacles with Chicago's Redmoon; and the clown play *Guerra*, developed with Devon de Mayo and Mexico City-based troupe La Piara. As a playwright his works include *February House*, a collaboration with lyricist and composer Gabriel Kahane, which premiered at the Public Theater in the spring of 2012; *Ask Aunt Susan* (premiered at the Goodman in June 2014), *The Elephant & The Whale* (with Redmoon and Chicago Children's Theatre); *2666*, adapted with Robert Falls from the novel by Roberto Bolaño; and adaptations of George Saunders' short stories *CommComm* and *Jon*, which won the 2008 Equity Jeff Citation for Best New Adaptation. He teaches at the University of Chicago and is playwright in residence at the Goodman Theater.

JASON GROTE's (adaptor) previous collaborations with Seth Bockley include *1001* at Collaboration (2010) and Theater on the Lake (2011);

Civilization (all you can eat) at Clubbed Thumb (2011); *Scheherazade* (musical workshop; original music by Marisa Michelson) at the York Theater (2013); and *Yetsi'at Metzrayim* (short) in Collaboration's Sketchbook Festival (2010). Other plays include *Shostakovich*, *Maria/Stuart*, and *Hamilton Township*. He wrote the text for David Levine's *HABIT* (2013 Obie) and has written for the television shows *Mad Men* (2014 WGA Award Nomination), *Hannibal*, and *Smash*. He is currently writing film adaptations of works by John Cheever and Hilary Mantel, is under commission from Soho Rep, and is writing a play for Radiohole. He was the 2006 P73 Playwriting Fellow, won the 2014 ACT New Play Award, and is an alumnus of New Dramatists.

WILLIAM DAVID FASTENOW (performance technology designer) is an arts technology entrepreneur from Brooklyn. He is principal and owner of Park Boulevard Productions, technical director of the Center for Innovation in the Arts at the Juilliard School, and an adjunct professor at New York University. His client list includes Fortune 500 companies, prestigious museums and institutions, elite restaurant groups, individuals, and startups. He holds a master of music degree

in jazz composition from Manhattan School of Music and in his spare time enjoys camping his way through the wine regions of the world.

CALEB WERTENBAKER (set designer) worked recently as design director for Preston Bailey Designs, before which he toured with the Trisha Brown Dance Company as lighting supervisor and production manager. He has designed scenery for plays and operas at many venues including Center Stage, Boston Early Music Festival, Central City Opera, Boston Lyric Opera, and Spoleto Festival USA. Wertenbaker graduated from Oberlin College and Central Saint Martins College of Art and Design in London.

PAUL HUDSON (lighting designer) is a New York-based designer who works in theater, dance, opera, and other live events, as well as television and lighting-based architectural public art. Hudson recently designed *A Concert of Comic Operas*, co-produced by the Metropolitan Opera's Lindemann Young Artist and Juilliard's Vocal Arts Programs (dir. Ed Berkeley, conducted by James Levine), and his fifth season of the Center for Innovation in the Arts' *Beyond the Machine*, a music and technology showcase. For the past four years, Hudson has also served as the lighting designer for the Actor's Studio Drama School's graduate program at Pace University. Other design highlights include: The Irish Rep's *Gibraltar* (dir. Terry Kinney), Classical Theater of Harlem's *A Midsummer Night's Dream* (dir. Justen Emeka), Synaesthetic Theatre's *The Trial of K* (Culture Project); Mirror Rep's *Shanghai Gesture* (dir. Robert Kalfin); Oslo Elsewhere's *Sa Ka La* (dir. Sarah Cameron Sunde); Juilliard's *Golden Boy* (dir. Danny Goldstein) and *Top Girls* (dir. Janet Zarish); and Luna Stage's *The Dangers of Electric Lighting* (dir. John Henry Davis). Internationally, Hudson's work has been seen in London, Spain, Cyprus, Brazil, Panama, Honduras, and El Salvador. He earned an MFA from New York University and is a member of USA 829.

CLAUDIA BROWN (costume designer) has designed costumes for film, theater, and dance. She has worked at the Flea Theater, Playwrights Horizons, MCC Theater, and Soho Rep. She has designed costumes for *The Vandal* by Hamish Linklater; *Dawn* by Thomas Bradshaw; *Oh, The Humanity* by Will Eno; *Family Furniture* by A.R.

Gurney; *Crowbar*, *Bad Penny*, and *Sincerity Forever* by Mac Wellman; *Like I Say* and *Limbo Tales* by Len Jenkin; and *Nixon's Nixon* by Russell Lees. Film credits include *River's Edge*, *Trust*, *The Ballad of Little Jo*, *Smoke*, *Copycat*, and *Starting Out in the Evening*. Brown has also designed costumes for the Hartford Ballet, Arizona Ballet, and Zig Zag Ballet.

SARAH OUTHWAITE (video and projection designer) is a New York-based live media artist. A graduate of Princeton's program in theater and dance, she has created performance-media pieces, installations, and video works at spaces including the CCF (Cambodia), Location One, Theatrelab, and Juilliard's Center for Innovation in the Arts (New York). She has developed media for the Rodgers & Hammerstein Organization, and currently works at the Guggenheim Museum. Her animated short *Dorian Green* premieres at festivals this fall.

ESTEBAN URIBE (video editor) is a New York-based film director, screenwriter, and editor from Bogotá, Colombia. After finishing a BA in literature at Universidad de los Andes, he completed both the film directing and screenwriting conservatory programs at the New York Film Academy. He has worked as an editor and production assistant at Coldcuts Productions, field producer at BETV (Colombia), production coordinator's assistant at Dynamo (Colombia),





and as a camera operator for several institutional videos commissioned by the New York Institute of Arts and Design. His award-winning short films *Riff* (2012) and *Schlock Fish* (2014) have been selected by film festivals in the US, Mexico, Spain, Portugal, Ireland, and Colombia.

GREG KALEMBER (co-composer) has been creating original music for film and television for over 20 years. His scores for television include the PBS documentary series *Circus*, and *Carrier* (Icon Productions). Kalember has also scored documentary series such as *Explorer* (National Geographic) and *Biography* (A&E), and the classic anime series *Shaman King* (Fox). His film credits include *Voices Unbound: The Story of the Freedom Writers*, *Shoot Down* (Rogues Harbor Productions), the award winning *Asparagus!—Stalking the American Life*, and *Blood in the Sand* by Noah Haidle and Sam Gold. He is one of the founders of Sonic Highway Music and Sound and is currently composing music for *Emperor of All Maladies*, a three-part public television series directed by Barak Goodman with executive producer Ken Burns. Kalember's skill as a composer, producer, and mix engineer have helped to establish the cutting-edge sound for *BASETRACK Live*.

DAVID HAMLIN (director of photography) is a multiple award-winning filmmaker and executive producer. Hamlin has written/produced/directed

100+ programs for broadcasters including NBC, PBS, and National Geographic. He has received numerous international awards including two Emmys, and recently received his sixth Emmy nomination for his film *War Elephants*, which focuses on the profound struggles of elephants in war ravaged Mozambique. Hamlin is ecstatic to be part of the *BASETRACK Live* team.

HEATHER PATTERSON (production stage manager), in her first venture with En Garde Arts, is honored to be a part of *BASETRACK Live*. She completed her MFA in stage management at the University of Alabama/Alabama Shakespeare Festival and her BFA in directing at Texas State University in San Marcos. Regional: stage manager at Pacific Conservatory Theatre (PCPA), Santa Maria; resident stage manager at Arizona Broadway Theatre, Phoenix; production stage manager at Littleton Town Hall Arts Center, Denver; stage manager for First Frontier Inc.'s Blue Jacket, Xenia; tour manager at American Family Theater, Philadelphia; and assistant stage manager at Seaside Music Theatre, Daytona Beach.

NICHOLAS LAZZARO (production manager) is thrilled to be part of *BASETRACK Live*. His most recent work was with the Bill T. Jones/Arnie Zane Dance Company as technical director. He has been the production manager for *Theater Breaking Through Barriers* since 2006. He has toured around the world with Aurélie Thiérrée's L'Oratorio du Aurélie, and works for numerous off-Broadway productions and houses. He spent two years as the technical director for Skirball Center for the Performing Arts.

SAMUEL NACACH (performance technology engineer) is an engineer, researcher, and musician whose practice explores live sound, studio and concert recording, and 3D audio. He co-founded Element Audio Group, a mobile recording company specializing in the business of binaural technologies and audio plugin development. Nacach received his bachelors degree in music, computing, and the arts at the University of California, San Diego in 2012 and is a graduate of the Masters in Music Technology program at New York University. SamiNacach@gmail.com, ElementAudioGroup.com

VETERAN ARTIST PROGRAM has worked, since 2009, with national veteran and arts organizations to produce eight music/theatrical live events, film three documentaries and one feature film, curate gallery exhibits, provide videography/photography services, and help organize more than 30 community improvement projects, including painting two murals in Baltimore and one in the Bronx. VAP has conducted projects in New York, San Francisco, Baltimore, Chicago, Orlando, Denver, San Antonio, San Diego, and Washington, DC. Projects include the Arts, Military + Healing Initiative in DC, the opening of Bloomberg's Workforce1 Veteran Career Center in New York, the first ever all-veteran artist exhibit at the Pentagon, and the Arts and Service Celebration in New York City. VAP's work has been seen on CNN, Fox News, ABC, BBC, MSNBC, and covered by NPR, *The Baltimore Sun*, *The Washington Post*, *The New York Times*, and *The Wall Street Journal*.

veteranartistprogram.org | @vetartistprog

HIGHBROW PRODUCTIONS has produced *Satchmo at the Waldorf* (nominated for the 2014 Lucille Lortel Award, Outstanding Solo Show); *My Name is Asher Lev* (2013 Outer Critics Circle Award, Best Off-Broadway Play); *This Wide Night, Masked, Dai* (2008 Lucille Lortel Award, Outstanding Solo Show); *Christine Jorgensen Reveals* (2006 Drama Desk Award); and *A Tale of a Tiger*. Film: *30 Beats, Tickling Leo, The Tollbooth*. Documentaries: *Destiny Hills* and *New York Street Games* (PBS video).
highbrow.net

ARKTYPE/THOMAS O. KRIEGSMANN (producer/tour manager) was founded in 2006. ArkType's work has been seen worldwide, including projects with Mikhail Baryshnikov, Yael Farber, Peter Brook, Jay Scheib, Julie Taymor, Yaron Lifschitz, Dmitry Krymov, and Victoria Thiérée-Chaplin. Recent premieres include Big Dance Theater/Mikhail Baryshnikov's *Man in a Case*, Sam Green's *The Measure of All Things with yMusic*, Andrew Ondrejčák & Shara Worden's *You Us We All*, and the off-Broadway run of Nalaga't Deaf-Blind Theater's *Not by Bread Alone*. Upcoming premieres include two nationwide community initiatives in Byron Au Yong and Aaron Jafferis' *Trigger* and Double Edge Theater's National Farm Community Project, as well as Jessica Blank and Erik Jensen's *How to*

Be a Rock Critic. ArkType is thrilled to be working with *BASETRACK Live* and En Garde Arts. More information at arktype.org

ANDREA NELLIS (general management consultant) is an experienced nonprofit administrator with over 20 years of service at New York City's major cultural institutions. Most recently, she was the managing director of New York City Opera. Prior to that, Nellis was the general manager and chief financial officer of the Public Theater, managing day-to-day operations of a seven-performance space organization. In addition, Nellis has held positions at BAM, BAM Local Development Corporation, Brooklyn Philharmonic, and Berkeley Repertory Theatre.



JAMIE ROSLER (asst. to the producer) is a native New Yorker who has lived and studied in Miami and London. Co-founder of Truant Arts, a collaborative theater creation company; production manager of the successful indie improv team Rufus Khan; and host/managing director with TriviaNYC. Working on *BASETRACK Live* with En Garde Arts is an honor and an education.

PORTIA KAMONS (producer/director of development) worked with En Garde Arts in the early years of Mac Wellman's *Crowbar*, Reza Abdoh's *Father Was a Peculiar Man* and Chuck Mee's *Another Person is a Foreign Country*. Kamons

produced Wellman's plays *Bad Penny* and *Terminal Hip* for the London International Festival of Theatre. Also with LIFT, she co-produced Jean Genet's *Splendid's*, directed by Neil Bartlett at London's Lyric Theatre. She was the lead producer of Tennyson Bardwell's feature film *Dorian Blues* (Audience Awards; Cinequest, Lake Placid, Philadelphia, and Turin Film Festivals). She recently developed Biedermann's *Match*, adapted from Max Frisch, with playwright Beau Willimon and composer Michelle DiBucci. She is a founding member and was the first general manager of Primary Stages, and has worked at BAM and La MaMa. She is a graduate of Carnegie Mellon University.

NANCY PICCIONE (casting consultant) is the director of casting at Manhattan Theatre Club. Broadway credits include *Venus in Fur*, *Wit*, *Time Stands Still*, *Topgirls*, *Shining City*, *The Assembled Parties*, *Proof*, and *The Tale of the Algerist's Wife*. Off-Broadway credits include *The Whipping Man*, *Ruined*, *The Explorers Club*, and *Choir Boy*. Prior to working at Manhattan Theatre Club, she was a member of the Casting Staff at the New York Shakespeare Festival for 10 years, where she cast for Shakespeare in the Park and numerous productions at the Public Theatre. For BAM, she cast the American actors in the 2009 and 2010 Bridge Project and *The Master Builder* with John Turturro. She is a graduate of the Yale School of Drama, and a member of the Casting Society of America.

EN GARDE ARTS is an award-winning company that develops and produces theater that is site-specific, immersive, or multimedia in form, and draws from the extraordinary wealth of human experience in content. Its producing process includes meaningful community engagement that involves constituencies represented in the work, from conception through performance. This connects to a broad representation of people affected by the subject matter, but who may not be regular theater-goers. *BASETRACK Live* is the first of a series of Citizen Theatre pieces inspired by important social issues of our time, developed through interview texts and multimedia in form. *BASETRACK Live* is traveling to over 21 cities throughout the country.



ANNE HAMBURGER (executive producer) is the founder and executive producer of En Garde Arts, a serial cultural entrepreneur with a varied career that has encompassed launching her own not-for-profit theater, serving as artistic director of a regional theater, and running a global division for a multi-national corporate entity. She is now happily back in the not-for-profit world. En Garde has had two incarnations: from 1985 through 1999, the recipient of six Obies, two Drama Desk Awards, and an Outer Critics Circle Award. En Garde Arts is now back in business with *BASETRACK Live* which is the inaugural production of its relaunch. Hamburger was on the West Coast for 10 years as an executive vice president at Disney where she led the creative development and production of all the major stage shows, parades, and fireworks shows for the parks worldwide. For the first time in Disney's history, renowned theatrical artists were brought in to create Broadway caliber theater. Prior to moving to Disney, she was the artistic director of La Jolla Playhouse in 1999 where she launched the Tony award-winning shows *Spring Awakening* and *Thoroughly Modern Millie*.

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BASETRACK Promotional, Booking and Tour Info:

Arktype

Thomas O. Kriegsmann, President

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Advertising Agency: The AKA Group

BasetrackLive.com | Facebook.com/Basetrack.Live | Twitter.com/BasetrackLive

FUNDERS

We are deeply grateful to the small army of generous people listed here who have nurtured and supported this project and En Garde Art's return. Thank you for making it happen!

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