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Memory Rings

BAM Harvey Theater

Nov 17—19 at 7:30pm; Nov 20 at 3pm

Running time: approx. one hour & 20 minutes, no intermission

Phantom Limb Company

Conceived by Jessica Grindstaff
and Erik Sanko

Choreography by Ryan Heffington

Direction and design by **Jessica Grindstaff**

Original music and puppet design by **Erik Sanko**

Costume design by **Henrik Vibskov**

Lighting design by **Brian H Scott**

Sound design by **Darron L West**

Projection design by **Keith Skretch**

Dramaturgy by **Janice Paran**

Creative producer **Mara Isaacs/Octopus Theatricals**

Season Sponsor:

**Bloomberg
Philanthropies**

Major support for theater at BAM provided by:

The Francena T. Harrison Foundation Trust

Donald R. Mullen Jr.

The SHS Foundation

The Shubert Foundation, Inc.

Additional support provided by

The Jim Henson Foundation.

Memory Rings

CAST

Toby Billowitz
Marissa Brown
Emeri Fetzer
Takemi Kitamura

Rowan Magee
Aaron Mattocks
Daniel Selon
Carlton Cyrus Ward

ADDITIONAL CREDITS

Stage manager **Randi Rivera**
Production manager **Corps Liminis**
Design architect **Gia Wolff**
Fragrance design **Douglas Little**
Rehearsal director **Aaron Mattocks**
Cello recording **Jeffrey Ziegler**
Producing associate/Company manager **Bryan Hunt**
Bramble costumes designed by **Jessica Grindstaff**
Costumes fabricated by **Henrik Vibskov Studio**
Bramble costumes fabricated by **Daniel Selon** and **Kaitlyn Horpedahl, Sarah Mgeni, Ilona Muschenetz, Christine Papalexis, Lauren Shell**
Additional puppet costumes fabricated by **Sarah Lafferty**
Tree fabrication by **Dante Mann**
Voice of Little Red Riding Hood **Freya Rabbit Sanko**

Co-produced by Oz Arts Nashville

Co-commissioned by BAM, CAP UCLA, the New York University Abu Dhabi Arts Center, and ASU Gammage at Arizona State University

ADDITIONAL TEXT/MUSIC

Excerpt from *Thus Spoke Zarathustra*
by Friedrich Nietzsche
Spoken by Jennifer Charles

“Wild World”

Written by Yusuf Islam
Published by BMG Gold Songs (ASCAP) o/b/o
Salafa Limited
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“Wild World”

Performed by Cassandra Jenkins
By arrangement with Cassandra Jenkins

“Who’s Afraid of the Big Bad Wolf?”

By Frank Churchill. Additional Lyric by Ann
Ronell
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“Who’s Afraid of the Big Bad Wolf?”

Performed by Henry Hall & His Orchestra
Courtesy of Warner Music UK Ltd
By arrangement with Warner Music Group Film
& TV licensing

“Teddy Bears Picnic”

By John W. Bratton and Jimmy Kennedy
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“Teddy Bears Picnic”

Performed by Henry Hall & His Orchestra
Courtesy of Warner Music U.K. Ltd
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& TV licensing

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Prelinger Archives



Memory Rings—Note from the director

Memory Rings is the second installment of a planned trilogy of original works addressing environmental concerns. The first piece, *69 °S*, a poetic examination of Ernest Shackleton's 1914 Antarctica expedition, looked at questions of adversity, endurance, community, and hubris.

Our work on *Memory Rings* was inspired by the so-called Methuselah Tree, a California bristlecone pine that is almost 5000 years old. Its longevity made us wonder, how has humankind's relationship to the natural world changed over the course of Methuselah's life?

We humans pride ourselves on our evolutionary dominance, on our separation from our animal forebears. But that severance comes at a cost. As the waves drew back from the coast in advance of the 2004 tsunami in Indonesia, curious tourists walked out toward the water, though many animals had reportedly sought higher ground days earlier. The sensory abilities we once had, the deep connection to our planet's signals, have been lost.

But even that disconnect is old news. In developing *Memory Rings*, we looked to our earliest myths and stories of human interaction with nature, and realized that one of the oldest—the epic tale of Gilgamesh—hinges on a deforestation. In the Sumerian version, Gilgamesh, king of Uruk, sees dead bodies floating down the Euphrates. He realizes in that moment that he is mortal, and sets off on a

quest to achieve eternal renown by slaying the god of the cedar forest.

So how has the relationship between humans and the environment changed over the last 5000 years? Very little, it seems. The difference is that it is becoming unsustainable. Many say that we have reached a tipping point, and that our efforts to restore our planet's health have come too late. Meanwhile, we are becoming digital avatars of our very selves, changing faster than we can collectively process, while our actual world fades around us, the next mass extinction looming.

The story of *Memory Rings* leaves the ball in our court. Through a series of fanciful, overlapping scenarios in which Gilgamesh, woodland creatures, fairy tale forests, fragments of the flood myth, and some very 21st-century problems vie for our attention, *Memory Rings* asks us to stop, look, and listen.

We have created a world where human, puppet, and animal slip in and out of each other's skins, making a tapestry of a fictional biodiversity. In childlike moments of delight, in the bits of laughter evoked, we hope to awaken a dormant connection to forgotten identities and to nature itself, the source of life, our very first love. After all, we are part of a closed system—we have always been here, and we will always be here, in one form or another.

—Jessica Grindstaff

THE WASTE LAND, excerpt

What are the roots that clutch, what branches
grow
Out of this stony rubbish? Son of man,
You cannot say, or guess, for you know
only
A heap of broken images, where the sun
beats,
And the dead tree gives no shelter, the cricket no
relief,
And the dry stone no sound of water. Only
There is shadow under this red rock,

(Come in under the shadow of this red
rock),
And I will show you something different from
either
Your shadow at morning striding behind
you
Or your shadow at evening rising to meet
you;
I will show you fear in a handful of dust.

—T.S. Eliot

PHANTOM LIMB COMPANY (PLC), New York City-based, is known for its work with marionette-puppetry and its focus on collaborative, multi-media theatrical production and design. Co-founded in 2007 by artist, director, and set designer Jessica Grindstaff and composer and puppet maker Erik Sanko, Phantom Limb has been lauded for its unconventional approach to this venerable format with a particular focus on combining the body, dance, and puppetry. Phantom Limb includes a large rotating cast of friends, collaborators, artists, dancers, and puppeteers. For the past decade, PLC has been developing a trilogy that grapples with human relationship to nature and climate change through several different lenses. The first, *69° S.* opened in 2011 at BAM and toured extensively. *Memory Rings* is the second, and the final piece, *Falling Out*, is a cross-cultural collaboration with Japan and is in development now. Phantom Limb has an active consulting, teaching, and fabricating component that compliments its live theater work. Phantom Limb has received generous support and grants from the Jim Henson Foundation, The Jerome Foundation, the Lower Manhattan Cultural Council, the National Science, The New York State Composer's Grant, the MAP Fund, Edith Luytens and Norman Bel Geddes Design Enhancement Fund, New Music USA, and the Japan Foundation as well as being Hermitage Artist Residency Fellows, Robert Rauschenberg Residency Fellows, and Recipients of the Bay Area Critics Circle Award.

phantomlimbcompany.com

CREATIVE TEAM

JESSICA GRINDSTAFF (PLC co-artistic director, director, set designer) is a New York City-based artist who has been known as a creator of haunting, meticulously constructed music box dioramas and paintings in wax and chalkboard as well as a jewelry line/ongoing performance piece of prize ribbons and medals. Within the context of Phantom Limb Company she is a creative director that consistently takes a fine art approach to set design and has a fierce commitment to making collaborative theatrical work. Grindstaff has collaborated with such diverse

artists as Mark Z. Danielewski, Ulrike Quade, Danny Elfman, Kronos Quartet, Ping Chong, Geoff Sobelle, and Jim Jarmusch. In 2010 she production-designed Lemony Snicket's *The Composer Is Dead* at Berkeley Repertory Theatre. *69° S.* led Grindstaff to a teaching residency in Melbourne, Australia, a research residency with original expedition journals at Dartmouth College, residencies at BAM, MASS MoCA, EMPAC, the Grand Theatre in the Netherlands, and most dramatically to the continent of Antarctica itself. Last year she was the set designer on *Peer Gynt* at Copenhagen's République Theatre and collaborated with Tiffany & Co. for its window display campaign for the holiday season of 2015 (voted top 10 windows in the world by Condé Nast Traveler). Grindstaff continues creative engagement with interiors, set design, immersive marketing, installation, and fabrication for commercial clients.

ERIK SANKO (PLC co-artistic director, composer, puppet designer) is best known as a fixture of the NYC downtown music scene, having recorded and toured with John Cale, Yoko Ono, Gavin Friday, Jim Carroll, and James Chance and the Contortions, as well as being a 16-year veteran of The Lounge Lizards and his own band, Skeleton Key. In 2006, his first complete puppet play, *The Fortune Teller*, debuted at HERE Arts Center in New York City. The Kronos Quartet commissioned Sanko to create music and marionettes for *Dear Mme.* at BAM. Sanko composed music for puppeteer Ulrike Quade's *The Wall* and in 2007, he formed Phantom Limb Company (PLC) with Jessica Grindstaff. With Phantom Limb he scored and designed marionettes for Ping Chong's *The Devil You Know* and designed marionettes for the Lemony Snicket production *The Composer is Dead* at the Berkeley Repertory Theater in 2010. In 2011 he co-created, wrote the score performed by the Kronos Quartet, and made the marionettes for the PLC production *69° S.*, which premiered at BAM and toured the US to great critical acclaim. In 2013 Sanko designed puppets for an adaptation of *Peer Gynt* produced in Copenhagen by the République Theater and most recently he made puppets for the Cleveland Play House's interpretation of *Little Shop of Horrors*. Together with Grindstaff he has

lectured and taught at The New School, AFUK in Copenhagen, the Victorian College of the Arts in Melbourne, McMurdo Station in Antarctica, and is presently teaching a puppetry course at Rhode Island School of Design. Sanko has just released his first solo record in 15 years under his own name titled *Puppet Boy*; look for it on Bandcamp. He holds a BFA from Cooper Union and has been a closet puppet maker since childhood.

RYAN HEFFINGTON (choreography) is a performance artist, choreographer, designer, and the owner of the Sweat Spot dance space in Los Angeles. Heffington has staked his claim in both the commercial and art worlds. His exhaustive resume includes work in national art galleries, on fashion show runways, professional dance stages, numerous TV shows, and at some of the grittiest night clubs around the globe. Heffington's work has been featured at Los Angeles County Museum of Art, Museum of Contemporary Art (*Heffington Moves MOCA*), the Hammer Museum, Charlottenborg Museum (Copenhagen), and more. He is the recipient of the 2014 MTV VMA award and a 2015 EMA nomination for Best Choreography for his video work with Sia. Their collaboration on the "Chandelier" music video has garnered more than 1.4 billion internet views, ranking it as one of the most watched videos in history. Heffington also received attention for choreographing Muse's "Up-ripping" performance at the 2011 Grammys, Sia's 2015 Grammy performance with Kristin Wiig, and Emma Stone's performance in the "Anna" music video by Will Butler. He has worked with dozens of music artists such as Years & Years, Paul McCartney, Florence + the Machine, Billy Idol, FKA twigs, Lykke Li, Chet Faker, Arcade Fire, Massive Attack, and many more. On the big screen, Heffington's work was most recently seen in Christopher Guest's *Mascots* (official selection of the 2016 Toronto Film Festival). Upcoming film and television work includes Edgar Wright's *Baby Driver* with Ansel Elgort and Jamie Foxx, and the soon to be released Netflix series *The OA*. Heffington has received wide acclaim for his collaboration with Spike Jonze on Kenzo's perfume commercial released in August 2016. His work with Kenzo has further evolved to include their partnership with H&M, choreographing the

fashion show for their 2016 design collaboration. The line will be available in H&M stores worldwide in November 2016. Heffington has been described as both "a mad Bob Fosse with a sewing machine," "Martha Graham on meth," and "a force to be reckoned with" by *The Los Angeles Times*.

HENRIK VIBSKOV (costume design) has recently produced *The Transparent Tongue*, *The Spaghetti Handjob*, and *The Shrink Wrap Spectacular*, to name a few; each title refers to a different but equally mesmerising world and set of logic. As a fashion designer Vibskov has produced over 28 men's (and later also women's) collections since he graduated from Central St. Martins in 2001. As a member of the *Chambre Syndicale de la Mode Masculine* he is the only Scandinavian designer on the official show schedule of the Paris Men's Fashion Week, which he has been since January 2003. He has frequently participated in festivals, contests, and talks; throughout his career his designs have won him prizes such as the Becks Student Future Prize 2000, New Name of the Year 2003, Danish Design Council Award 2007, Brand of the Year DANSK Fashion Awards 2008, an award from the Danish Arts Foundation in 2009, the 2011 Söderberg prize (the highest value design prize in the world), as well as the Jury Prize at the Danish Fashion Awards in 2012. He has exhibited at MoMA PS 1 in New York, Palais de Tokyo in Paris, ICA in London, Zeeuws Museum in Holland, Kiyomizudera Temple in Kyoto, Wilhelm Wagendfeld Haus in Bremen, NAI Nederlands Architectuur Instituut in Rotterdam, and the Textile Museum in Washington, DC, to name a few. He is currently professor at DSKD and has published four books, including a 2012 monograph of his work to date (published by Gestalten).

BRIAN H SCOTT (lighting design) is a scenic designer based in New York City, and is resident designer for Austin, TX-based Rude Mechanicals, where he designed *Stop Hitting Yourself at Lincoln Center*, *Now Now Oh Now*, *Method Gun*, *I've Never Been So Happy*, *How Late It Was How Late*, *Lipstick Traces*, *Requiem for Tesla*, and *Matchplay*. For the Park Avenue Armory he created lighting for Laurie Anderson's *Habae*s

Corpus, Douglas Gordon's *Tears become... Streams become*, *Oktophonie*, and Ann Hamilton's *The Event of a Thread*. He designed lighting for Laurie Anderson and Kronos Quartet's *Landfall* (BAM, 2014), Douglas Gordon's *Neck of the Woods*, and *Bound to Hurt*. As a SITI Company member he designed lighting for *Steel Hammer* with Bang on a Can All-Stars (BAM, 2015), *the theater is a blank page* with Ann Hamilton, *The Persians* and *Trojan Women* (Getty Villa; BAM, 2012), *American Document* (Martha Graham Dance Company), *Cafe Variations*, *Under Construction*, *WhoDoYouThinkYouAre*, *Hotel Cassiopeia* (BAM, 2007), *Death and the Ploughman*, *bobrauschenbergamerica* (BAM, 2003; Henry Hewes Design Award 2004), *Radio Macbeth*, and *War of the Worlds—Radio Play* (BAM, 2000).

DARRON L WEST (sound design) is a Tony and OBIE award-winning sound designer whose work for theater and dance has been heard in over 550 productions nationally and internationally on Broadway and off. Previously at the BAM Next Wave Festival: *War of the Worlds*, *The Hanging Man*, *bobrauschenbergamerica*, and *Hotel Cassiopeia*. His many accolades for sound design include the San Francisco Bay Area Theater Critics Award, the Lucille Lortel, the AUDELCO, and he is a two-time Henry Hewes Design Award winner and a proud recipient of the 2012 Princess Grace Award Statue.

KEITH SKRETCH (video design) designs video for performance and installation. Recent projects include *DECODER 2017* (at La MaMa, Dec 3), *Sonnets to Orpheus* (Live Arts Exchange/LAX), *Fantômas* (CalArts CNP), *Sleepless* (Music Center, Dorothy Chandler Pavilion), *House Music* (Grand Lady Dance House), *Women Laughing Alone with Salad* (Center Theatre Group), *Brave New World* (Royal and Derngate). He has worked with artists including Big Dance Theater, Palisimo, Jay Scheib, Christen Clifford, Daniel Fish, Mothership LA, and WNYC's *Radiolab*. Skretch received 2014 Bessie and Henry Hewes awards for his work on Mallory Catlett's *This Was the End* (Chocolate Factory), and he holds degrees from the University of Chicago and CalArts.

JANICE PARAN (dramaturg) is a New Jersey-based dramaturg and writer and a senior program associate for the Sundance Institute Theatre Program, which provides creative support for the development of new work for the stage. Prior to joining Sundance, she spent 14 seasons as the director of play development at McCarter Theatre Center in Princeton, NJ. She has worked closely with numerous writers and artists, including Annie Baker, Nilo Cruz, Christopher Durang, Branden Jacobs-Jenkins, Emily Mann, Dael Orlandersmith, Denis O'Hare and Lisa Peterson, Polly Pen, Stephen Wadsworth, Tracey Scott Wilson, and Doug Wright. She is the recipient of a Bly Creative Capacity Fellowship for her work on *Memory Rings*. Recent projects include *The Figaro Plays* at McCarter Theatre and *Bel Canto* at Lyric Opera of Chicago. She is a Civilians Associate Artist, an artistic advisor to the Weston Playhouse Theatre Company in Weston, VT, and she was recently named to the roster of Fulbright specialists. She has taught at Princeton University, Drew University, and NYU, and she holds MFA degrees from Catholic University and the Yale School of Drama.

MARA ISAACS (creative producer) is executive/creative producer and founder of Octopus Theatricals, a theatrical producing and consulting company dedicated to fostering an expansive range of compelling theatrical works for local, national and international audiences. Current projects include *Hadestown* by Anais Mitchell; Theatre for One's *In This Moment*; *Our Secrets* by Béla Pintér and Company (Budapest, Poland); Fiasco Theater's production of *Into the Woods* (national tour 2016-2017); *Songs of Lear* by Song of the Goat Theatre (Wroclaw, Poland); and *An Iliad* by Denis O'Hare and Lisa Peterson. She is project director for the Springboard Project, a new initiative of the Jerome Robbins Foundation designed to support the development of dance musicals. Consulting clients include Baryshnikov Arts Center, Fiasco Theater, The Civilians, Tectonic Theatre Project, and The Wilma Theatre (Philadelphia). She has produced over 100 productions that have been seen on Broadway (*Vanya and Sonia and Masha and Spike*, *Translations*, *Anna in the Tropics*, *Electra*),





off-Broadway (*The Brother/Sister Plays*, *Miss Witherspoon*, *Crowns*, *The Laramie Project*), at theaters around the country (Goodman Theatre, Center Theatre Group, La Jolla Playhouse, Berkeley Rep, and others) and internationally (London, South Africa). She served as producing director at McCarter Theater in Princeton, NJ from 1995—2013 and she produced new play development programs and productions for the Mark Taper Forum in Los Angeles from 1990—95. octopustheatricals.com

RANDI RIVERA (stage manager) is a native New Yorker. She holds a BA in theater from Hamilton College, studied technical theater at the Royal Welsh College of Music & Drama, and production management at Universidad San Pablo CEU in Madrid. Rivera is the stage manager and lighting director for Brooklyn-based Half Straddle theater company, traveling internationally and domestically with its work since 2012. Rivera also works as a touring and NYC-based stage manager/lighting director for contemporary dance companies such as Keigwin + Company, Faye Driscoll Group, Sidra Bell Dance NY, and Doug Elkins Choreography. She has been working with Phantom Limb since 2011 and is thrilled to to return to the Harvey with this team. All of her work is for her family.

CORPS LIMINIS (production management) Recent projects include: *Broadway Asia's China Goes Pop* (Chinese Tour), Tony Oursler's *Imponderable* (MoMA), Lisa Dwan's *Beckett Trilogy* (US Tour), Anri Sala's *Ravel Ravel Unravel* (New Museum), Peter Sellars' *FLEXN* (International Tour), Sankai Juku's *Umusuna* (US Tour), Bryce Dessner's *Black Mountain Songs* (Barbican), Robert Wilson's *Zinnias: The Life of Clementine Hunter* at (Montclair State University), and Karen O's *Stop The Virgens* (Sydney Opera House).

GIA WOLFF (design architect) is an architectural designer interested in architecture that embodies a reciprocal relationship between the user and the built environment, and questions the performative aspects of the discipline. In 2013, Wolff was winner of the Wheelwright Prize (Harvard GSD) for her project *Floating City: The*

Community-Based Architecture of Parade Floats. She is presently an adjunct assistant professor at Pratt Institute, School of Architecture and an assistant professor at the Irwin S. Chanin School of Architecture at the Cooper Union, both in New York. Her work has been featured in recent exhibitions including *Canopy*, an installation in the Tate Modern's turbine hall for the show *Up Hill Down Hall: An indoor carnival* (London, England, 2014); *Cataviary* in collaboration with Freecell Architecture (Real Art Ways, Hartford, 2014; 356 Mission, Los Angeles, 2015), *Tubes Over Tubes Under Tubes*, in collaboration with Freecell Architecture (White Columns Gallery, NY, 2013), *Jambalaya* (Storefront for Art and Architecture, NY, 2013), and *What to Maintain* (Peter Fingesten Gallery, Pace University, NY, 2014). Wolff is also a collaborator with the Phantom Limb Company on marionette set designs including *The Devil You Know* (La MaMa Experimental Theater, NY, 2010), *The Composer Is Dead* (Berkeley Repertory Theater, Berkeley, 2010), and *69°S*. (BAM Next Wave Festival, Brooklyn, 2011).

PERFORMERS

TOBY BILLOWITZ has danced with many choreographers and companies, including Jordan Fuchs, Artichoke Dance, Freefall, Jill Sigman/thinkdance, and Ben Munisteri. He has puppeteered at drag shows, NYC Halloween parades, and on Broadway in the National Theatre's production of *War Horse* at Lincoln Center. In addition to dance, he has taught gymnastics and trampoline to children and adults, social dance to teens, movement to senior citizens, and puppetry to children in the Dominican Republic in an area so rural they were neither familiar with the Spanish word for puppet, nor the concept. He also works as a personal trainer.

EMERI FETZER is a Utah native turned New York-based performer. Fetzer graduated magna cum laude in dance choreography and English from Goucher College in Baltimore where she performed in works by Seán Curran, Heidi Henderson, and Larry Keigwin. While studying

abroad at Accademia dell'Arte in Italy, Fetzer cultivated a passion for narrative performance that led to two years of multiple roles in *Punchdrunk's Sleep No More* (NYC). While in New York, she has also performed in full-evening original work produced by GreenSpace in LIC and at WestFest at WestBeth, and in collaborative solos with choreographer Grace Courvoisier at CPR and as part of the CRAWL Series. As managing editor for *DancePulp.com* in collaboration with Drew Jacoby, she interviews enlightened artists on process and lifestyle. Fetzer continues to dig enthusiastically for connections between language, storytelling and motion in Phantom Limb's *Memory Rings*.

TAKEMI KITAMURA is a choreographer, dancer, puppeteer, Japanese sword fighter, and actor. The native of Osaka, Japan graduated Phi Beta Kappa with a BA in dance education from Hunter College, where she received the Choreographic Award from the dance program. Her latest performance credits include *The Oldest Boy* (puppeteer/dancer) at Lincoln Center Theater; and *The Indian Queen* (dancer), an opera directed by Peter Sellars; *Shank's Mare* (puppeteer) by Tom Lee and Koryu Nishikawa V; and *Demolishing Everything with Amazing Speed* (puppeteer) by Dan Hurlin. As a dancer, she has worked with numerous choreographers and companies such as Nami Yamamoto, Sondra Loring, Sally Silvers, Christopher Williams, and The BodyCartography Project, to name a few. She performed as a lead in *Samurai Sword Soul*, a Japanese sword fighting theater group, for eight years.

MARISSA BROWN is originally from the San Francisco Bay Area. She graduated from the University of California/Irvine with a BFA in dance performance and BFA in dance choreography. As a performer she has had the pleasure to work with choreographers and companies such as Donald McKayle, Benjamin Levy, Brice Mousset, Randy James, Sharp&Fine, The People Movers, and at the Park Avenue Armory. She also creates her own work, which has been shown in various venues throughout California and New York under the name Lone King.

ROWAN MAGEE is a performer, teacher, and director and has been collaborating with Phantom Limb since 2011. Magee has multiple credits at La MaMa, St. Ann's Warehouse, Bard Summerscape, and is currently developing new work with Robin Frohardt, Dan Hurlin, Nindy Lejuk, and Spencer Lott. Previous BAM performances include *Hagoromo* featuring Wendy Whelan and Jock Soto (BAM, 2015) and Phantom Limb Company's *69°S* (BAM, 2011). His original puppet work *No 1 Chinese* premiered at St. Ann's Puppet Lab in January 2016. In December, he is puppeteering in *Demolishing Everything at Amazing Speed*, at the American Dance Institute in Maryland, and teaching puppetry at the Brooklyn New School. Magee was raised in Troy, NY, and graduated from Sarah Lawrence College.

DANIEL SELON is thrilled to be collaborating with Phantom Limb Company on *Memory Rings*. Selon is a multi-disciplinary artist living and working in Los Angeles. Originally hailing from the midwest, he discovered the joys of performance and puppetry at a young age while at the Children's Theatre Company in Minneapolis, MN. He holds a bachelor's degree in theater and music from Occidental College where he fell in love with directing and design. Selon works regularly as a costume designer and fabricator for television, film, and commercials. His commercial and print work is featured internationally. danielsen.com

AARON MATTOCKS (rehearsal director/performer), "one of the finest young actor-dancers in New York" (*The New York Times*), is a Pennsylvania native, Sarah Lawrence College alumnus, and two-time Bessie Award nominee for Outstanding Performer (2016, 2013). He has worked with Annie-B Parson and Paul Lazar/Big Dance Theater since 2009, appearing in *Goats* (OtherShore/Ringling Museum), *Supernatural Wife* (BAM Next Wave 2011), *Comme Toujours Here I Stand* (2012 NYLA revival), *Man in a Case* with Mikhail Baryshnikov (Hartford Stage/national tour), *Alan Smithee...Triple Feature* (2014 BAM Next Wave), and *Short Form* (The Kitchen/national tour); and with Phantom Limb Company since 2011, in *69°S*. (2011 BAM

Next Wave/national tour), and *Memory Rings* (world premiere, 2015 OZ Arts Nashville). He has also created roles in premieres by Ursula Eagly, Doug Elkins, David Gordon, John Heginbotham, Jodi Melnick, Stephen Petronio, Steven Reker, Christopher Williams, and Kathy Westwater. He has appeared as a guest artist with Yoshiko Chuma, Faye Driscoll, John Kelly, Dean Moss, David Parker, Karen Sherman, and the Bessie Award-winning production *Then She Fell*, and has performed in projects by 600 HIGHWAYMEN, Joanna Furnans, Shaun Irons/Lauren Petty, Courtney Krantz, Abigail Levine, and Amanda Villalobos. He was the associate choreographer for Jonathan Demme's feature film *Ricki and the Flash*, choreographed by Annie-B Parson and starring Meryl Streep, Kevin Kline, and Audra McDonald (TriStar, summer 2015), and assisted Parson on a new solo for ballerina Wendy Whelan which premiered at the Royal Opera House/London in 2015. He

currently produces projects for choreographers Beth Gill and Pam Tanowitz, and is the executive director of Big Dance Theater.

CARLTON CYRUS WARD is a dancer, circus performer, and actor from the woods of northern Vermont. He came to NYC to study theater at NYU's Tisch School of the Arts. Ward has recently been very busy. He has worked with Third Rail Projects on *Learning Curve*, *Sweet & Lucky*, *The Grand Paradise*, and *Then She Fell*. He played Shackleton in *69°S.*, and is excited to be performing once again with Phantom Limb in *Memory Rings*. He has also worked with Becky Radway Dance Projects, The Artigiani Troupe, and Circus Amok. He recently created and performed his first one-man show, *Bomont: A Clown Story*, a solo version of *Footloose*. Ward, along with Becky Radway and Joel Marsh Garland, made a dance film, *219 Gates*, viewable on Youtube.com.

Memory Rings

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