



PRODUCING THE UNEXPECTED

www.octopustheatricals.com

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ABOUT OCTOPUS THEATRICALS

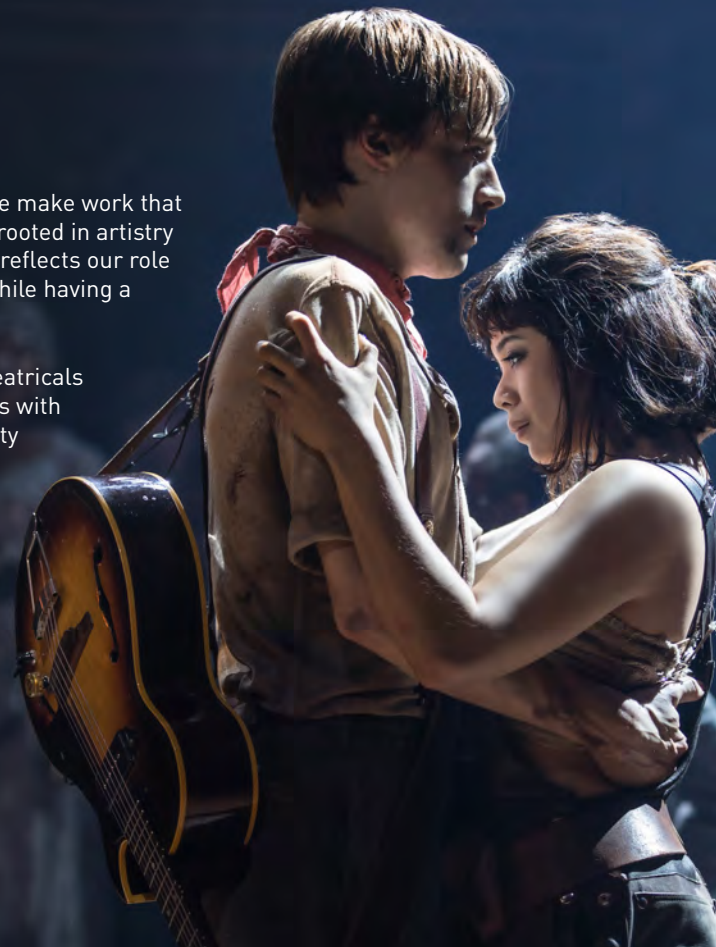
From experimental to commercial, we collaborate with artists and organizations to foster an expansive range of compelling theatrical works for local and global audiences. We eschew boundaries—esthetic, geopolitical, institutional—and thrive on a nimble and rigorous practice.

As **producers** we generate and develop our own innovative theatrical projects, serve as executive and creative producers for hire (by producing companies, independent artists and others) and provide other creative project-based services, including tour producing, program development and dramaturgy.

Our model of producing and collaboration varies project-by-project, organization-by-organization, reflecting a broad spectrum of genre and scale. We examine the individual elements and/or artists involved and work together to shape a customized producing strategy that capitalizes on the strengths

of everyone involved. We make work that matters, that is deeply rooted in artistry and inclusion, and that reflects our role as global citizens, all while having a good time.

At its core, Octopus Theatricals combines artistic values with an independent flexibility and financial structure that allow us to create a body of work that wouldn't exist under any other auspice.



SOCIAL! DANCE CLUB

NOW AVAILABLE



CONCEIVED BY STEVEN HOGGETT,
CHRISTINE JONES, AND DAVID BYRNE

Made by:

Kevin Adams | David Byrne | Natasha Diggs | Justin Ellington | Sarita Fellows
Steven Hoggett | Zoe Hurwitz | Mara Isaacs | Christine Jones | Yasmine Lee

Sound. Light. Your Very Own Spot.

SOCIAL! Dance Club is an interactive music and movement-based experience conceived by Steven Hoggett, Christine Jones, and David Byrne. The audience is invited to dance in their own spotlights to a specially curated playlist, all the while listening to a wonderfully idiosyncratic instructional voiceover by David Byrne. Moving free-form or in sync with the spoken choreography, audience members are invited to take part in a communal moment of pure, cathartic dance-floor release.

Social! is commissioned by Park Avenue Armory and can be adapted to venues of varying size and scale.



**Best of the City,
Best Event 2021**

- TIME OUT, New York

For a brief, ephemeral time, all individual, national, and global concerns melt away. All that remains is a feeling of presence, purity, expression, and connection.

- Broadway World

It was nothing but pure fun again, and it felt more precious than it ever had.

- Vogue

Commissioned by:

PARK AVENUE
ARMORY





Wayne Shorter &
esperanza spalding
...[IPHIGENIA]

A new opera *debased* on the myth by Euripides

Composer: **Wayne Shorter**
Librettist: **esperanza spalding**
Director: **Lileana Blain-Cruz**
Conductor: **Clark Rundell**
Produced by: **Real Magic | Cath Brittan | Octopus Theatricals**
Featuring: **esperanza spalding and Children of the Light Trio**



With music by Wayne Shorter and a libretto by esperanza spalding *...[Iphigenia]* is not an adaptation of the Greek myth as much as it is an intervention into myth-making itself, and an intervention into opera as we know it. Classical and jazz forms collide in a full orchestral score that features Shorter's groundbreaking method of symphonic improvisation, with members of his venerated quartet at the center. Spalding's libretto is deeply poetic and then suddenly radical – Iphigenia is multiplied, her identity is fractured and shared until the stage is occupied by a chorus of her.

Iphigenia was born to be sacrificed – or so the Greek myth would have us believe, but what if she contests her fate? What if the winds don't blow and the sails hang limp in the sea air? *...[Iphigenia]* stares down the history of opera and makes some demands on its future: No more tragic women singing through suicide and going mad in perfect pitch. No more spectacles of women dead and dying. In the end Shorter and spalding turn their gaze outward beyond the stage: What will we make, they ask, at this precise moment in our collective present when we are so desperately in need of new visions for the world.

Commission Partners:



The Thomas S. Kenan Institute
for the Arts' production of

AND SO WE WALKED:

An Artist's Journey Along the Trail of Tears

Written and performed by:
DeLanna Studi

Directed by:
Corey Madden

Produced by:
Octopus Theatricals

Co-represented by:
Octopus Theatricals and Indigenous Performance Productions

DeLanna Studi, Cherokee performance artist, activist and Artistic Director of Native Voices at the Autry, shares a powerful, multi-faceted dramatic memoir in *And So We Walked: An Artist's Journey Along the Trail of Tears*. This frank, heartwarming and inspiring story recounts the experience of a contemporary Cherokee woman (Studi) who, with her father, embarks on an incredible 900-mile journey along the Trail of Tears to truly understand her own identity and the conflicts of her nation. The play recounts the six-week journey, which retraced the path her great-great grandparents took in the 1830s during the forced relocation of 17,000 Cherokee from their homelands. *And So We Walked* draws on extraordinary interviews, historical research, and the artist's personal experience to convey the complexities and conflicts with which the Cherokee wrestle. Engagement is central to the experience of *And So We Walked* – whether connecting with local Native nations and individuals, conducting workshops, or joining local Indigenous advocacy efforts.



Intensely Powerful.

—Broadway World

Development and Producing Partners:



INDIANA
REPERTORY
THEATRE



And So We Walked: An Artist's Journey Along The Trail Of Tears was originally produced by Triad Stage (2016) and Portland Center Stage (2017). The script was developed in close collaboration with individuals and institutions within the Eastern Band of Cherokee and Cherokee Nation as well as with the support of Native Voices Theatre and the American Indian Center and Process Series at UNC-Chapel Hill. Major support was provided through the Arts and Society Initiative of the Thomas S. Kenan Institute for the Arts.

NOW PLAYING

AVAILABLE
FOR TOURING

LIVE OR VIRTUAL
PROGRAMMING

SEEKING
COMMISSIONING PARTNERS

CUSTOMIZED
PROGRAMMING AVAILABLE

THEATRE FOR ONE™

Artistic Director:
Christine Jones

Produced by:
Octopus Theatricals



Theatre for One
is an unforgettable,
radically human
experience.

- David Cote, *Time Out New York*

Cumulatively, they
create an exhilarating
sense of aliveness.

- Helen Meany, *The Guardian*

Theatre for One is a mobile state-of-the-art and COVID safe performance space for one actor and one audience member. Conceived by Artistic Director Christine Jones and designed by LOT-EK architects, Theatre for One commissions new work created specifically for this venue's one-to-one relationship. Embracing serendipity and spontaneity, Theatre for One is presented for free in public spaces in which audience members are invited to engage in an intimate theatrical exchange and enter the theatre space not knowing what to expect. Actor and audience member encounter each other as strangers in this suspended space and through the course of the performance allow the divisions and distinctions that separate us to dissolve.

Live Host venues include:



ABBAY
THEATRE
AMHARGLANN
NA MAINISTREACH

CORK
MIDSUMMER
FESTIVAL



SignatureTheatre

arts
Brookfield



Theatre for One is a customizable experience. We partner with host venues to commission writers for the live booth or virtual platform. Commissions for its mobile unit include short plays by Lynn Nottage, Regina Taylor, Jose Rivera, Bill Irwin, John Guare, David Henry Hwang, Naomi Wallace and many others.

Theatre for One in Ireland is
co-produced with



THEATRE FOR ONE: DIGITAL PLATFORM

Theatre for One is now available in a unique digital format designed to capture the elements of the intimacy embodied in the physical version. After entering a communal chat room, audience members are pulled into a live, one on one performance where both actor and audience are seen and heard by each other. This new digital platform, created in partnership with Open Ended Group, fosters opportunities for national and international collaboration, staying true to the Theatre For One commitment to be accessible for all.

Theatre For One: Here We Are, a series of plays inspired by the pandemic; the 100th Anniversary of the ratification of the 19th Amendment; and the Black Lives Matter, We See You White American Theater, and other movements fighting racism, was

commissioned for Theatre for One by Arts Brookfield, with additional support from Thomas M. Neff, and produced by Octopus Theatricals.

Theatre For One: We Are Here, the world premiere of 6 new Kenyan plays, featuring 6 female writers/performers from Kenya, in a tri-national collaboration bringing together theater makers from Kenya, the UAE, and the USA, was commissioned for Theatre for One by The Arts Center at NYU Abu Dhabi and produced by Octopus Theatricals, with support from the Nairobi Musical Theatre Initiative and Rainmaker Limited.

Commissioned by:



Thomas M. Neff

Virtual Host Venues include:



جامعة نيويورك أبوظبي
NYU | ABU DHABI

You could say each sweet morsel, delivered with charged intimacy in this time of isolation, is like a truffle: small, delicious, refined — and over in an instant. But I like to think of each piece like a ship in a bottle, presenting an exquisite piece of architecture within the narrow confines of the form.

- Maya Phillips, *The New York Times*

COMMUNITY
ENGAGEMENT

CUSTOMIZED
PROGRAMMING AVAILABLE

THEATRE FOR ONE: EDUCATION RESIDENCIES

Theatre For One offers customized education residencies as a stand-alone program or in conjunction with performances. Programs include master classes in playwriting, directing and performing for this unique platform, access to a library of original commissioned works for educational purposes, as well as production opportunities. Previous residencies have also featured original works made in collaboration with students and professionals.

Education Residency Hosts: Princeton University/ Lewis Center for the Arts, University of Arkansas, Loyola University (New Orleans)

www.theatreforone.com

IN DEVELOPMENT

AVAILABLE
FOR TOURINGSEEKING
COMMISSIONING PARTNERSNEFA NDP TOUR
SUBSIDY AVAILABLE

Dianne McIntyre

SPEAKING IN THE SAME TONGUE

Speaking in the Same Tongue is a full-length movement, sound and language-based work choreographed and directed by Dianne McIntyre, which features poetry by **Ntozake Shange**, a composition by **Olu Dara** and original music by **Diedre Murray**. The work explores dance and music "speaking" to each other: Africans bound together with no common "tongue"; the sound of rage, endearment, suspicion; speech impeding victory; nature reacting to clashes of race; sacred traditions in harmony; silent speech. The company of five dancers and five musicians brings theatrical expression to every move, every note, every word. Local performers will also be incorporated into the production at each tour site.

Currently in development in the spring and summer of 2022 with the premiere planned for fall of 2022. Available for touring 2022-23 / 2023-24 seasons.

About Dianne McIntyre

Dianne McIntyre is regarded as an artistic pioneer, with an impressive choreography career spanning nearly five decades in dance, theatre, television and film. A recipient of a 2019 Dance USA Honor and 2016 Doris Duke Artist Award, her individualistic movement style reflects her affinity for cultural histories, personal narratives and the boldness, nuances, discipline and freedom in music and poetic text. Since 1972, she has choreographed scores of concert dances, four Broadway shows, thirty regional theatre productions, a London West End musical, two feature films, three television productions, stage movement for multiple recording artists and five original full-length dance dramas. She has been commissioned by Dance Theatre of Harlem, Alvin Ailey American Dance Theater, Philadanco, Cleo Parker Robinson Dance, GroundWorks Dance Theater, Dancing Wheels, as well as forty-plus university ensembles and major dance festivals. Her awards and nominations include three Bessie Awards, two AUDELCO's, one Helen Hayes award and four nominations, an Emmy Nomination, Master of African American Choreography Medal from The Kennedy Center and many more.



2020 National Dance Project Award

FORD
FOUNDATION

2022 Ford Foundation Grant recipient



Development Partners:





Bill Irwin's ON BECKETT

Conceived and performed by:
Bill Irwin

Based on the writings of:
Samuel Beckett

Bill Irwin can't escape Samuel Beckett. In this intimate 90-minute evening, Irwin explores a performer's relationship to Beckett, mining the physical and verbal skills acquired in his years as a master clown and Tony Award-winning actor. Irwin's approach to the comic, the tragic, to every side of Beckett's work – including *Waiting for Godot*, *Texts for Nothing*, and more – will allow audiences to experience the language in compelling new ways. Whether you're encountering the Nobel Prize winner's writing for the first time, or building on a body of Beckett knowledge, this dynamic showcase is not to be missed.

New York premiere at Irish Repertory Theatre originally developed at American Conservatory Theater, workshoped at Vineyard Theatre and Cornish College of the Arts.

A delicious piece of theater... a playful, intimate experiment conducted by a master practitioner... utterly delightful.

- Sara Holdren, New York Magazine



HOMER'S COAT AN ILIAD

Written by:
Lisa Peterson and Denis O'Hare

Based on Homer's Iliad, translated by:
Robert Fagles

Directed by:
Lisa Peterson

Starring:
Denis O'Hare

The power of Homer's age-old story is unleashed onto a modern audience in a contemporary retelling, created by acclaimed director Lisa Peterson and actor Denis O'Hare. A spirited and enthralling performance, the familiar tale of gods and goddesses, undying love and endless battle becomes a breathtaking tour-de-force. This sweeping account of humanity's unshakable attraction to violence, destruction and chaos begs the question: has anything really changed since the Trojan War?

Denis O'Hare is a prolific actor of stage and screen, who starred in *Tartuffe* At the National Theatre in London. Broadway: *Elling*, *Inherit The Wind*, *Sweet Charity* (Drama Desk Award), *Assassins* (Tony Nom.), *Take Me Out* (Tony, Drama Desk awards), *Major Barbara*, *Cabaret* and *Racing Demon*. Off-Broadway: *Helen*, *The Devils* and *Vienna Lusthaus* (NYTW), *Into The Woods* (NY Shakespeare Festival),

Take Me Out (Obie, Lucille Lortel Awards), and other theatres. Television: *True Blood*, *This is Us*, *American Horror Story*, *The Good Wife* and many more. Film: *The Goldfish*, *Dallas Buyer's Club*, *Late Night*, *C.O.G.*, *The Eagle*, *Changeling*, *Milk*, *Michael Clayton*, *A Mighty Heart*, *Duplicity*, *The Proposal*, *Charlie Wilson's War*, and *Garden State*, among others.

Denis has written a screenplay which was made into a movie directed by Stephen Moyer entitled *The Parting Glass*. He is currently writing a novel on the American Political Project.

An Iliad is unquestionably a victory of the theatrical imagination...At the center of it all is one of the greatest stories ever told.

- Charles McNulty, Los Angeles Times

Original Producing and Development Partners:

NEW YORK
THEATRE
WORKSHOP

McCarter
THEATRE CENTER

srll SEATTLE
REPERTORY
THEATRE

sundance
institute

IN DEVELOPMENT

SEEKING
DEVELOPMENT PARTNERS

SONG OF ROME

Written by:
Lisa Peterson and Denis O'Hare

The *Song of Rome*, which is a solo for a female performer, picks up where *An Iliad* leaves off, with the destruction of Troy, and follows Aeneas through the founding of Rome, examining the idea of government and empire, both the rise and the fall.

ABOUT HOMER'S COAT

Denis O'Hare and Lisa Peterson are founding members of Homer's Coat, a creative collective that explores foundational literature. An actor and

a director respectively, they both develop, write and edit the pieces they make together. The creative process differs according to subject matter but the lens through which they view the theatrical medium makes for unique, energetic, imaginative performative experiences. Together they created the stage piece, *An Iliad*, over a period of 5 years, utilizing video, video transcriptions, improvisation, original music, and diligent research. Their latest work, *The Good Book*, examines faith and the creation of the Christian bible over centuries.



OUR COUNTRY

From the wild frontier to Ancient Greece, *Our Country* unearths violence in the ennobling origin myths of the West, embodied in one family. Inspired by Sophocles' *Antigone*, Annie Saunders sets off on an autobiographical journey based on recorded conversations with her outlaw brother. On this trip into their personal and collective memory, they face each other at their most primal. *Our Country* excavates the past to rethink the present, recalling a time when we were young -- as siblings, as a nation, as a democratic system.

Our Country was originally commissioned by San Francisco Playhouse, (Bill English, Artistic Director/ Susi Damilano, Producing Director, San Francisco, California) and will be presented at the 2022 Under the Radar Festival at the Public Theater.

Annie Saunders (Creator, Performer) Annie Saunders is a multidisciplinary creator and director of site-specific experiences, and has created award-winning multi-platform projects for major arts institutions including the Public Theater, The Los Angeles Philharmonic, the Broad Stage and Summerhall, as well as site-specific projects in disused spaces set for demolition and experiential campaigns for multinational brands. Her installation *The Home*, a headphone-based experience for one audience member at a time for Domestic Violence Awareness Month, won the D&AD Yellow Pencil "Creative Excellence for Spatial Design and Installation Design" and APA Ideas Awards in the UK for "Best Experiential Project" and "Best Use of Technology for Good". Saunders is the founder and artistic director of site-specific performance company Wilderness, and her experimental project *The Wreck for Opera Omaha* was called 'ingenious...a persuasive expression of complex female feeling,' by the Wall Street Journal.

Becca Wolff (Creator, Director) is a California-based director of theater & film. Her work has been seen in theaters across the country including ACT, The Public Theatre, TheatreWorks Silicon Valley, and Long Wharf Theatre. Her films have screened around the world, including at Bay Area Childrens', Brooklyn Intl., Outfest and the UK Asian Film Festivals. She is co-founder and artistic director of SCOTUS Theater. MFA Yale School of Drama. Member SDC.

Our Country is a powerful, intelligent show in which the mythic and modern Americas meet head-on in an examination of a complex sibling relationship.

- Lynn Gardner, *The Stage*



Annie Saunders and
Andrew Schneider's

IMMERSIVE SITE-SPECIFIC SOUNDWALK



Experience a Soundwalk through your local communities and neighborhoods using your own mobile device and headphones created by interdisciplinary artists **Annie Saunders** and **Andrew Schneider**.

The Soundwalk team will come to your area to explore, document, and build a custom bespoke experience for your target audiences.

members will experience unique stories and magical moments that only your city can produce.

CURRENT was a site-specific soundwalk through Lower Manhattan accessed via a custom website, which was the winner of the 2021 Tribeca Festival Immersive Creative Nonfiction Award and the Tribeca X Award.

CREATIVE TEAM:

CURRENT was created collaboratively by Annie Saunders (concept, direction, devising, narration); Andrew Schneider (concept development, devising, narration, spatialization, on-location recording and sound design); Jackie! Zhou and One Thousand Birds (sound design, engineering and spatialization); OpenEndedGroup (platform technology creation); Octopus Theatricals (creative producing); and commissioned by Arts Brookfield for One Liberty Plaza and One New York Plaza.



Using binaural sound, composition and site-specific recordings the Soundwalk draws together a narrative that immerses participants in both the history and the present-day tales of your location. Guided on a walk and touching on site-specific relevant themes, audience

CURRENT Commissioned by Arts Brookfield

arts
Brookfield

The vignettes [presented in *CURRENT*],
timed to play at the golden hour, are casual, edifying and candid, asking us to consider the overlapping landscapes of the cemented-over wetlands, the skyscraper canyons, the storm surges.

- Alexis Soloski, *The New York Times*

Anna Maria Nabirye &
Annie Saunders'

UP IN ARMS

Up in Arms is a transmedia performance project that removes the boundaries between process and product, utilizing performance, visual art, and social practice. Created by Anna-Maria Nabirye and Annie Saunders, participants are invited, two at a time, to re-embody and re-create the iconic 1971 portrait of activists and friends Dorothy Pittman-Hughes and Gloria Steinem. In doing so, the artists create a space for meaningful dialogue around racism, feminism, and friendship.

The project consists of multiple engagement points: the intimate portrait and dialogue experience for two friends, colleagues, or family members, the documentation of that process (which is edited into a multimedia live performance by the artists as a part of the engagement), and the resulting "final products" -- the footage, audio and portraits -- which comprise a visual art installation. Using the materials generated through residency and installation, the artists are compiling a book project, the *Up in Arms Handbook for Intersectional Collaboration*.

The work is bespoke to each presentation and can be made for digital, live, timed, socially-distant audiences and participants or a combination of the above.

Up In Arms has been developed with residencies, performances and live events at The Showroom Gallery, Toynbee Studios, and no.w.here space, London, UK, MANA Contemporary, Jersey City, USA, The International Women's Film Festival, Dortmund, Germany, The Association of Austrian Women Artists, Vienna, and online for the WOW (Women of the World) Global 24 Festival.

Bridging history, media, action, and introspection, the resulting alchemy is an artistic process which cracks you open, reflects your humanity back to you while encouraging you to feel the complexities of your racialized body in relationship to another. Or put more simply: this project promotes the healing and repairing of relationships that have been decimated by white supremacy.

- Nicole Brewer, Founder, Conscientious Theatre Training, Yale School of Drama



FALLING OUT

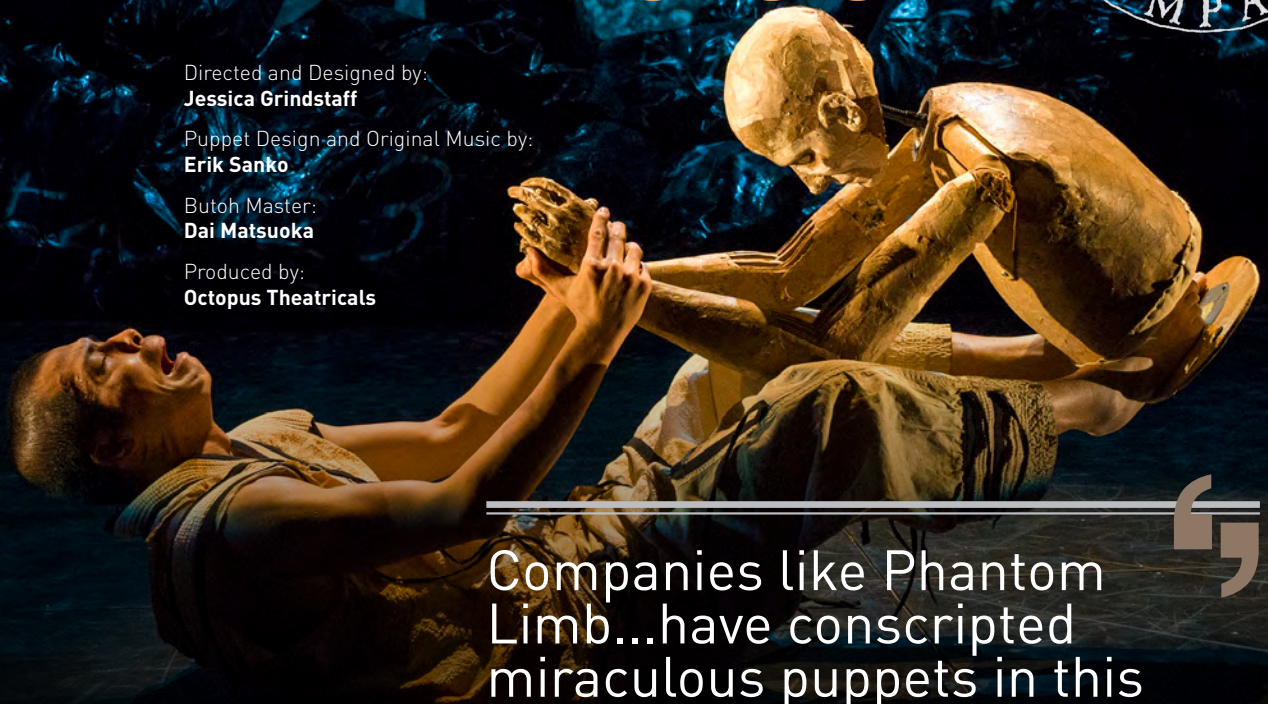


Directed and Designed by:
Jessica Grindstaff

Puppet Design and Original Music by:
Erik Sanko

Butoh Master:
Dai Matsuoka

Produced by:
Octopus Theatricals



Companies like Phantom Limb...have conscripted miraculous puppets in this battle to defend the biosphere, and they have proven to be an impressive fighting force.

- Charles McNulty, Los Angeles Times



Endlessly inventive theater artists Jessica Grindstaff and Erik Sanko offer an emotional call to climate action. Inspired by the catastrophic 2011 tsunami and Fukushima nuclear disaster, this rippling meditation on water, heartbreak, and toxic fallout fuses contemporary krump dance and Japanese butoh tradition with Phantom Limb's singular style of puppet theater. Created in collaboration with Dai Matsuoka of the transportive dance troupe Sankai Juku, *Falling Out* weaves music, movement, and design into a haunting tapestry of collective collapse and renewal.

Falling Out serves as the final installment in Phantom Limb's Environmental Trilogy (69° S., Memory Rings). Taken together, these works demonstrate the company's longstanding commitment to the principled intersection of art and environmental awareness.





Development Partners:



JOHN MICHAEL KOHLER
ARTS CENTER



THE HERMITAGE
artist retreat



JAPAN FOUNDATION



NEWMUSIC
USA



IN DEVELOPMENT

SEEKING
COMMISSIONING PARTNERS

FAMILY
FRIENDLY

PUPPET CYCLE

Inspired by historical images of portable puppet stages, Phantom Limb Company is developing a nimble, roving puppet stage (2 performers, a bicycle and a puppet theater) for outdoor and indoor public spaces. The company will commission original playlets and adaptations of classics to be performed with puppets and created for multi-generational audiences. Distilling their trademark visual artistry and theatrical story telling into a small puppet venue is an exciting, creative evolution for the company.



AVAILABLE
FOR TOURING



If we were to send another message into the distant future, what message would we send?

To answer this, Theater Mitu created a public telephone hotline [646-694-8050] prompting people to leave messages to the future. These voicemails along with messages from astronauts, astronomers, futurists, spiritual communities, and middle school students make up the source material for Utopian Hotline.

Audiences will gather, not in the darkness of a traditional theater, but underneath a 30ft video installation, on a pink carpet, around a communal table, to re-imagine our shared future. Performers, tethered to audience members by headphones, will musicalize and transmit these collected messages. Together, they will acknowledge coming into community as a radical action. An action that has consistently shaped this planet's future. An action that reaffirms that someone is listening, that we are, in fact, not alone.

Developed in Partnership with SETI Institute, Arizona State University's Interplanetary Initiative, and Brooklyn Independent Middle School

ABOUT THEATER MITU

Driven by a commitment to innovation, Theater Mitu expands the definition of theater through methodical experimentation with its form. Theater Mitu build bridges across ideas, cultures, and communities. Using art-making as a mode of research and inquiry, Theater Mitu shares knowledge, sparks dialogue, and strengthens community through cultivating radical ways of reimagining our world. Theater Mitu embodies this by way of their productions; trans-global research initiatives; artist support opportunities; and education programs galvanizing the next generation of artists.

UTOPIAN HOTLINE

A Telephone Hotline. A Vinyl Record. A Performance. A Mitu Collaboration directed by **Rubén Polendo**.

Is anyone out there? Is anyone listening? Are we alone? In 1977, NASA launched the twin Voyager spacecrafts to try and answer these questions. Aboard both is The Golden Record, an artifact intended to communicate who and what we are. After 43 years and over 13 billion miles, this proverbial message in a bottle is the farthest human-made object from earth.



The ArsNova Production of UNDERGROUND RAILROAD GAME

Created by:
Jennifer Kidwell and Scott R. Sheppard
with **Lightning Rod Special**

Directed by:
Taibi Magar

Produced by:
Octopus Theatricals

Good morning, America! Welcome to Hanover Middle School, where a pair of teachers are getting down and dirty with today's lesson. The nimble duo goes round after round on the mat of our nation's history, tackling race, sex and power in this R-rated, kaleidoscopic and fearless comedy.

The 2017 Obie Award Winner for Best New American Theatre Work

Scotsman Fringe First Award at the Edinburgh Festival Fringe

Very intense, very brave, & also very funny. A courageous, ridiculous and brilliant show.

- *Time Out London, Critic's Pick*



In-all-ways sensational.

- *Ben Brantley, The New York Times*

Explosive! Fearlessly, ferociously uninhibited... the show's most subversive quality is also quintessentially American: it's wildly entertaining.

- *Elisabeth Vincentelli, The New Yorker*



Production History: Premiere Ars Nova, New York. Theater Der Welt (Hamburg, Germany); UMS (Ann Arbor, MI); Williams College (Williamstown, MA); Woolly Mammoth Theater Company (Washington, DC); Curious Theatre Company (Denver, CO); Traverse Theatre (Edinburgh, Scotland); Soho Theatre (London, UK); Malthouse Theatre (Melbourne, Australia); Bard College, NY

SONG OF THE GOAT THEATRE/TEATR PIESN KOZŁA

(Wrocław, Poland)

Directed by:
Grzegorz Bral



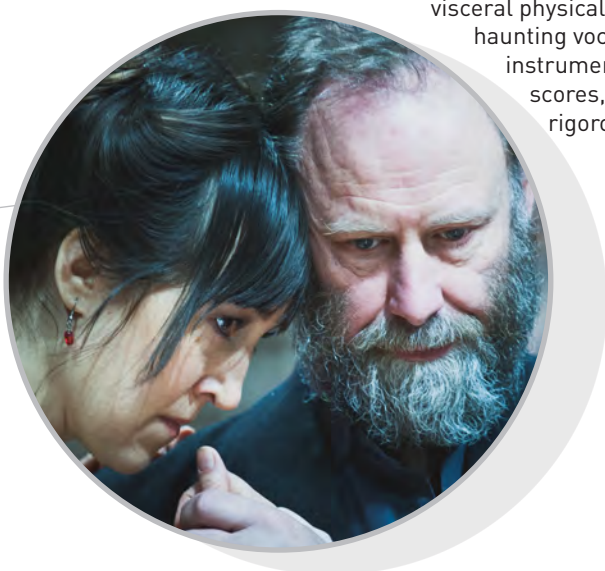
SONG OF THE GOAT THEATRE, under the direction of Grzegorz Bral, is a multi-award-winning theater company whose international acclaim stems from its ongoing training and innovation of its own practice. With works ranging from song cycle and theatrical essays to multi-disciplinary dramatic performances, their work features rigorous and visceral physical staging, haunting vocal and instrumental scores, and rigorous

interpretations and deconstructions of classic texts. Performances are deeply rooted in archaic and modern musicality that speaks to viewers with its sensuality.

Current repertoire includes *Songs of Lear*, *Anty-Gone*, *Hamlet --A Commentary*, *Island*, *Cassandra's Report*, and their newest work, *Apocrypha*.

With their singular physical and vocal training and laboratory process, Song of the Goat is recognized as one of Europe's most innovative training-based theatre companies.

Their distinctive practice seeks to integrate movement, voice, song and text, creating a performance that has an inherent musicality and connects with the audience on a sensory level, allowing the company to find newer techniques and means of artistic expression.



SOMI DREAMING ZENZILE

Written and Performed by:
Somi Kakoma

Directed by:
Liliana Blain Cruz

Dreaming Zenzile is a modern jazz play based on the extraordinary life of late South African singer and political activist Miriam Makeba.

At her final concert, on the eve of her death, South African musical legend Miriam Makeba delivers the performance of her life, raising the conscience and the consciousness of a people. But the ancestors are calling – transporting her through the music and fractured memories of her past on a spiritual journey of reconciliation. Written and performed by international music sensation Somi Kakoma, this world premiere musical is an electrifying portrait of a revolutionary artist's singular voice and vision.



IN DEVELOPMENT

NOW PLAYING

Producing Partners:



Commission and Development Partners:



Special thanks to The Miriam Makeba Estate and Mama Africa Cultural & Social Trust for their support and permission to create this work.



KUNENE AND THE KING

Written by
John Kani

Directed by
Janice Honeyman

US Premiere Production expected 2023-2024 season

AVAILABLE
FOR TOURING

SEEKING PRODUCING
PARTNERS

South Africa, 2019. Twenty-five years since the first post-apartheid democratic elections, two men from contrasting walks of life are thrust together to reflect on a quarter century of change. Jack Morris is a celebrated classical actor who's just been given both a career-defining role and a life-changing diagnosis. Besides his age, Jack has seemingly little in common with his at-home nurse Lunga Kunene, but the two men soon discover their shared passion for Shakespeare, which ignites this 'rich, raw and shattering head-to-head' (The Times).



GODDESS

Conceived and directed by:

Saheem Ali

Music and Lyrics by:

Michael Thurber

Book by:

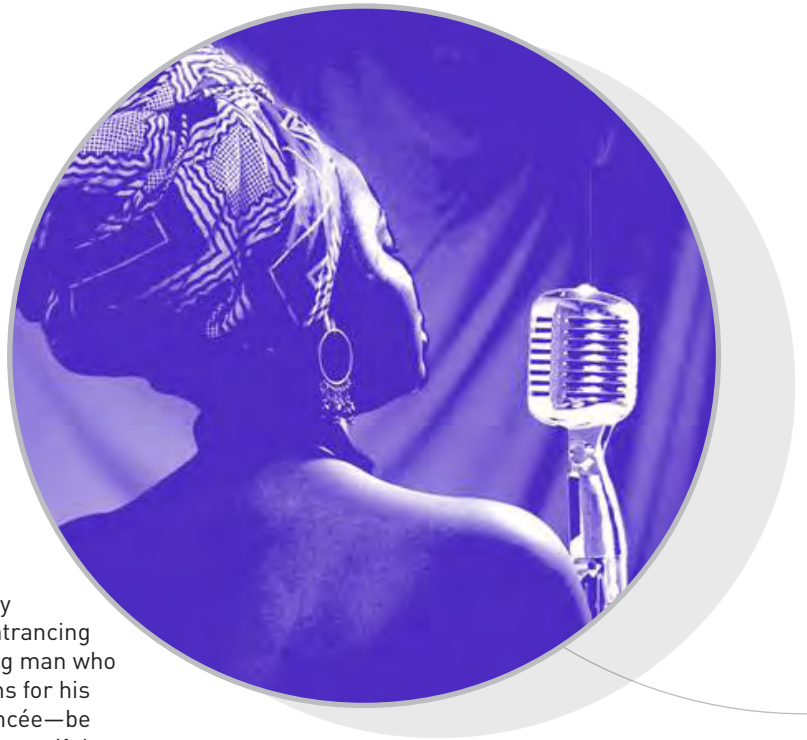
Jocelyn Bioh

Choreography by:

Darrell Moutrie

Additional materials by:

Mkhululi Z. Mabija



A mysterious singer arrives at Moto Moto, a steamy afro-jazz club in Mombasa, Kenya. She casts an entrancing presence on everyone at the club, including a young man who has returned home from America. Will the big plans for his life—stepping into a political legacy and marrying his fiancée—be upended? Inspired by the myth of Marimba, who created beautiful songs from her heartbreak, *GODDESS* is a rousing tale of romance, the supernatural, and the quest of stepping into one's true identity.

SEEKING PRODUCING
PARTNERS

IN DEVELOPMENT

Book:

Mike Lew & Rehana Lew Mirza

Composer:

Sam Wilmott

Additional music by

Deep Singh

Director:

Stafford Arima

Choreographer:

Rujuta Vaidya

Winner of the Richard Rodgers Award, *BHANGIN' IT* is an exhilarating new musical that celebrates the traditions we inherit from yesterday and those we create for tomorrow. When a young woman finds her identity cannot be defined by checking a box, she sets off on a quest to dance to her own beat. Drawing from competitive Bhangra and mixing it with other Indian and Western dance forms alike, *BHANGIN' IT* is a brash, intoxicating and joyous musical for America today.

2018 Project Springboard Developing Dance Musicals Residency
2019 Richard Rodgers Award for Musical Theatre
2020 Kleban Prize for Musical Theatre
2022 Premiere at La Jolla Playhouse



IN DEVELOPMENT

SEEKING
DEVELOPMENT PARTNERS

A NATION GROOVES:

A PEOPLE'S HISTORY OF HIP HOP

Created by:
Kambi Gathesha

Sound Design and Sonic Dramaturgy:
Sinan Zafar

A *Nation Grooves: A People's History of Hip-Hop* is a dance-driven musical about the history of freestyle dance from the 1970's to the present, the communities that created it, and the African-derived traditions and histories that preceded it. Using interviews and oral testimony as the basis for the narrative, *A Nation Grooves* bears witness to history by tracing the line between West African Dance, Harlem Renaissance, rock n' roll, civil rights, and the freestyle dances created by black and brown communities in New York. *A Nation Grooves* is a show about past, present and future—a new discourse on the staying power of the beat.

Development Partners:



MASS MoCA



SLEEPING BEAUTY WAKES

A musical by:
Brendan Milburn | Rachel Sheinkin
Valerie Vigoda

In *Sleeping Beauty Wakes*, a desperate father brings his sleeping daughter to a sleep disorder clinic, and soon all the patients find themselves sharing a familiar dream. With beguiling characters, hypnotic lyrics, and a rocking score, *Sleeping Beauty Wakes* delves into the magical space between dreaming and waking in an unexpected twist on a classic tale.

Sleeping Beauty Wakes was originally commissioned by Deaf West Theater and premiered

in a co-production between Deaf West and Center Theatre Group at the Kirk Douglas Theater in Los Angeles, winning the Los Angeles Ovation Award for Best World Premiere Musical. The show was further developed and produced by McCarter Theatre Center and La Jolla Playhouse.

IN DEVELOPMENT

SEEKING PRODUCING
PARTNERS

HADESTOWN

THE MYTH. THE MUSICAL.

Music, Lyrics and Book by:
Anaïs Mitchell

Developed with and Directed by
Rachel Chavkin



HADESTOWN is the acclaimed Tony and Grammy Award-Winning musical by celebrated singer-songwriter Anaïs Mitchell and visionary director Rachel Chavkin that reimagines a sweeping ascent tale as a timeless allegory for our own world.

HADESTOWN intertwines two mythic tales — that of young dreamers Orpheus and Eurydice, and that of King Hades and his wife Persephone — as it invites you on a hell-raising journey to the underworld and back. Mitchell's beguiling melodies and Chavkin's poetic imagination pit industry against nature, doubt against faith, and fear against love.

HADESTOWN Education Initiative is a philanthropic initiative that provides ticket subsidies to students in historically underserved communities; post show talkbacks with cast and creatives, as well as subsidies to support relaxed performances. A robust curriculum and online resource is also available to educators and participating students.

Hadestown.com

NOW PLAYING:

On Broadway (Walter Kerr Theater)

North American Tour

South Korea (LG Arts Center)



LISTEN:

Original Broadway Cast Recording

The Fates Holiday Album

Hadestown Live Off Broadway



LEARN:

Hadestown Education Initiative

Available wherever you listen to
your music

Education Initiative Partners:





PRODUCER HUB

The Producer Hub is a connective space for independent producers, artists, producing/presenting organizations and other arts workers creating live performance.

Our mission is to provide producers, at every level, with the community, mentorship, education and resources to create work, realize their full potential, and make lasting contributions to the performing arts field.

Equal parts educational and practical, the Producer Hub is an open-access space that welcomes producers of all levels to sharpen and equip their working toolbox through exchange with a community of practitioners from across the field.



OUR SUPPORTED ORGANIZATIONS

The Producer Hub supports independent producing projects, programs, initiatives, and organizations that are in line with our values of transparency, equity, diversity, and learning.

ANNIE SAUNDERS
ANTHONY ROTH COSTANZO
BIRDS IN THE MOON
BLACKBOARD PLAYS
BREAKING THE BINARY FESTIVAL
BROADWAY FOR RACIAL JUSTICE
BROOKLAND PARK PRODUCTIONS LLC / MATERNITY
COMET POPPEA
CREATIVE & INDEPENDENT PRODUCER ALLIANCE
DANCES FOR SOLIDARITY
DESIGNACTION
DNAWORKS
FAKE FRIENDS LLC / CIRCLE JERK
FFFLYPAPER
FOOD / GEOFF SOBELLE
GROUNDWATER ARTS
HAUS OF DUST
IMMERSIVE DESIGN INSTITUTE
IN THE SAME TONGUE
JUNIPER PRODUCTIONS

NICOLE HEASTON LANE PROJECT
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SALON AFRICANA
TAOTAOTAO
THE ANTONYO AWARDS
THE BIG EYED GORILLA
THE FLED COLLECTIVE
THE GUMBO LAB
THE LATINE MUSIC THEATRE LAB
THE INDUSTRY STANDARD GROUP
THE OAKS COLLECTIVE
THE SOAPBOX PRESENTS
THEATRE FOR ONE
UP UNTIL NOW COLLECTIVE



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Mara Isaacs, Executive/Creative Producer
 Taneisha Duggan, Presenter Relations/Associate Producer
 Bryan Hunt, Production Coordinator/Associate Producer
 Adam Hyndman, Associate Producer
 Rob Laqui, Associate Producer/NT America Fellow
 Michael Francis, Business Manager
 Kendra Holloway, Executive Assistant
 Kelly Letourneau, Producing Associate



www.octopustheatricals.com

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