



ARTS · NASHVILLE



MEMORY RINGS

PHANTOM LIMB COMPANY

WORLD PREMIERE

JUNE 19-20, 2015

**OZ ARTS NASHVILLE SUPPORTS
THE CREATION, DEVELOPMENT AND
PRESENTATION OF SIGNIFICANT
CONTEMPORARY PERFORMING
AND VISUAL ART WORKS BY
LEADING ARTISTS WHOSE
CONTRIBUTION INFLUENCES THE
ADVANCEMENT OF THEIR FIELD.**

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A MESSAGE FROM OZ ARTS

Welcome to OZ Arts Nashville and to the world premiere of *Memory Rings* by Phantom Limb Company (PLC). These are the first public presentations of this work, and a first world premiere for OZ Arts! We could not be more proud to have been part of this journey.

Presenting a theatrical work with such a potent message for humankind is an honor. Witnessing this visionary creative team's ability to illustrate that message has been extraordinary. PLC co-directors Jessica Grindstaff and Erik Sanko bring their expertise and a rare gift for communicating philosophically through marionette puppetry, set design and ensemble direction to each of their projects. In the case of *Memory Rings*, they have assembled a veritable who's who of distinguished artists and institutions to help them bring this project to fruition.

Following residencies at Harvard University's Center for the Environment and the famed Robert Rauschenberg Center, choreographer Ryan Heffington (Chandelier, Elastic Heart) joined dramaturg Janice Paran (Sundance Institute, McCarter Theatre Center) and PLC for a 2-week development period at OZ Arts in July, 2014. Puppeteers Morgan Matens, John McSparran and Tamara Scott of Wishing Chair Productions at Nashville Public Library also joined early rehearsals for *Memory Rings* last summer, and we are supremely grateful for their support.

Further development workshops at The Arts Center at NYU Abu Dhabi and MASS MoCA brought together Darron West (Trisha Brown, Bill T. Jones) and Keith Skretch (Big Dance Theater, Jay Scheib) to devise the layered and mesmerizing sound and video designs, in brilliant harmony with lighting design by Brian Scott (Laurie Anderson, SITI Company, Rude Mechs). Architect Gia Wolf assisted Jessica Grindstaff with set design and famed Danish costume designer and polymath, Henrik Vibskov, conceived the wardrobe for the incredible cast as well as the marionettes.

What could possibly inspire all of these renowned artists and institutions to create an ephemeral theatrical performance? I believe it is a collective recognition and belief that an artistic experience will far outlast an intellectual discussion on environmental change.

Thank you for supporting this project and OZ Arts.

Welcome to *Memory Rings*.

MEMORY RINGS

PHANTOM LIMB COMPANY

WORLD PREMIERE

JUNE 19-20, 2015

CONCEIVED BY JESSICA GRINDSTAFF AND ERIK SANKO

DIRECTION AND DESIGN - JESSICA GRINDSTAFF

ORIGINAL MUSIC AND PUPPET DESIGN - ERIK SANKO

CHOREOGRAPHY - RYAN HEFFINGTON

COSTUME DESIGN - HENRIK VIBSKOV

LIGHTING DESIGN - BRIAN H. SCOTT

SOUND DESIGN - DARRON L. WEST

VIDEO DESIGN - KEITH SKRETCH

DRAMATURG - JANICE PARAN

PRODUCER - MARA ISAACS, OCTOPUS THEATRICALS

Phantom Limb Company (PLC), based in New York City, is known for its work with marionette-puppetry and focus on collaborative, multi-media theatrical production and design. Co-founded in 2007 by installation artist, painter 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. Phantom Limb includes a large rotating cast of friends, collaborators, artists, dancers and puppeteers. In their short career, Phantom Limb has produced *The Fortune Teller*, *Dear Mme.*, *The Devil You Know with Ping Chong*, Lemony Snicket's *The Composer Is Dead* with Berkeley Repertory Theatre, *69°S.* with The Kronos Quartet, and *Peer Gynt* with Republique Theatre, Copenhagen, Denmark. Phantom Limb been commissioned by the Brooklyn Academy of Music and has received grants and awards from the Jim Henson Foundation, the Jerome Foundation, the Manhattan Cultural Council, the National Science Foundation, New York State Composer's Grant, MAP Fund, New Music USA and others. www.phantomlimbcompany.com



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, *The Waste Land*, 1922

A 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 5,000 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 (carved on stone tablets), 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 5,000 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. We are becoming digital icons of our very selves, changing faster than we can collectively process, while our actual world fades around us, the next mass extinction looming.

But the story of *Memory Rings*—the story of humans living in an alternately charmed and adversarial relation to the natural world—asks us to stop, look and listen. Told 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* is serious play.

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 these 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

COMPANY CREDITS

Memory Rings:

Conceived by Jessica Grindstaff and Erik Sanko

Direction and Design	Jessica Grindstaff
Original Music and Puppet Design	Erik Sanko
Choreography	Ryan Heffington
Costume Design	Henrik Vibskov
Lighting Design	Brian H. Scott
Sound Design	Darron L. West
Video Design	Keith Skretch
Dramaturgy	Janice Paran
Producer	Mara Isaacs, Octopus Theatricals

Cast:

Lucie Baker, Toby Billowitz, Takemi Kitamura, Lisa K. Lock, Rowan Magee, Aaron Mattocks, Daniel Selon, Carlton Cyrus Ward

Stage Manager	Randi Rivera
Production Management	Corps Liminis
Collaborating Architect	Gia Wolff
Cello Recording	Jeffrey Zeigler
Fragrance Design	Douglas Little
Producing Associate/Company Manager	Bryan Hunt
Project Consultant	Julia Glawe

Bramble Costumes and Costume of Light designed by Jessica Grindstaff

Costumes fabricated by Henrik Vibskov Studio

Bramble costume fabricated by Daniel Selon

Additional puppet costumes fabricated by Sarah Lafferty

Tree fabrication by Dante Mann

Additional Music:

Excerpt from *THUS SPOKE ZARATHURSTRA*

by Friedrich Nietzsche

Spoken by Jennifer Charles

WHO'S AFRAID OF THE BIG BAD WOLF?

By Frank Churchill Additional Lyric by Ann Ronell

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ASCAP

WILD WORLD

Written by Yusuf Islam

Published by BMG Gold Songs (ASCAP) o/b/o Salafa Limited

Recorded by Cassandra Jenkins

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Lauren Snelling and the staff at OZ Arts Nashville, Joe Melillo, Brooklyn Academy of Music (BAM), Kristy Edmunds, CAP UCLA, Western Kentucky University Theater Department, Princeton University's Lewis Center for the Arts, Oren Bloedow, Bill Bragin, Chris Caiazza, Rachel Chanoff, Danny Elfman, Colin Gee, Sophie Hunter, John Kilgore, Daniel Leeb, Jordan Morley, Ruben Polendo, J Ralph, Julie Robine, Freya Sanko, Sierra Urich, Johan Vorsters, Elizabeth Zhang

Memory Rings premieres at OZ Arts Nashville in June 2015 and is commissioned by BAM for the 2016 Next Wave Festival, CAP UCLA, and the New York University Abu Dhabi Arts Center. Development residencies provided by OZ Arts Nashville, the Robert Rauschenberg Foundation/Rauschenberg Residency, MASSMoCA, North Adams, MA, and The Hermitage.

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PHOTOGRAPHY INSTALLATION

IMAGINED REALITIES

By Benjy Russell

For sales and information: benjyrussell.net

ARTIST BIOS

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/ on-going performance piece of prize ribbons and medals. Within the context of Phantom Limb Company she is a creative director who consistently takes a fine art approach to set design and has a fierce commitment to making collaborative theatrical work. Jessica has collaborated with such diverse artists as Mark Z. Danielewski, Ulrike Quade, the Kronos Quartet, Ping Chong, and Geoff Sobelle. In 2010 Jessica production designed Lemony Snicket's *The Composer is Dead* at Berkeley Repertory Theatre. 69°S. brought Jessica to a teaching residency in Melbourne Australia, a research residency with original expedition journals at Dartmouth College, residencies at Brooklyn Academy of Music, 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 Republique Theatre and is presently collaborating with Tiffany & Co. for their window display campaign for the holiday season of 2015. Jessica serves as director, designer and writer for PLC and continues creative engagements with interior set design, 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, 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 Erik to create music and marionettes for *Dear Mme.*, at the Brooklyn Academy of Music. Erik composed music for puppeteer Ulrike Quade's *The Wall* and in 2007 Erik 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 Dec. 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 U.S. to great critical acclaim. In 2013 Erik designed puppets for an adaptation of *Peer Gynt* produced in Copenhagen by The Republique Theater. Together with Jessica he has lectured and taught at The New School, A.F.U.K. in Copenhagen and The Victorian College of the Arts in Melbourne. In the spring of 2015 he will begin teaching a puppetry course at The Rhode Island School of Design. He holds a BFA from Cooper Union and has been a closet puppet maker since childhood.

Ryan Heffington (Choreographer) is a performance artist, choreographer, designer and self-described dance guru. Driven by audience involvement and the ephemeral moment, Heffington brings to light multiple bodies in a single choreographed space. Pioneered by artists such as Merce Cunningham, Joan Jonas, Robert Rauschenberg, and Yvonne Rainer, Heffington's approach to dance-as-life-as-art provides space for the play of identities and roles, and explores the essence of diverse bodies, gestures and movements. Heffington has staked his claim in the commercial and underground 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. He has been described as both "a mad Bob Fosse with a sewing machine" and "Martha Graham on meth" by the Los Angeles Times, "A force to be reckoned with" by Huffington Post and "a fucking genius" by Blackbook Magazine. Heffington's work can be seen at the renowned Dorothy Chandler Pavilion, the Walt Disney Concert Hall, the Los Angeles County Museum of Art, the Hammer Museum, Charlottenborg Museum (Copenhagen), and more. Recipient of the 2014

VMA award for Best Choreography, Heffington also received attention for choreographing Muse's "Uprising" performance at the 2011 Grammys and Sia's 2015 Grammy performance with Kristen Wiig. He has worked on over 10 music videos, including the award winning "Chandelier" by Sia and 2009 UK MVAs Best Video nominee "Tonight's Today" by Jack Penate. More choreographic works can be seen in 2 forthcoming feature films *Vara: A Blessing* and *The East* starring Alexander Skarsgard, Ellen Page and Brit Marling.

Henrik Vibskov (Costume Design) *The Transparent Tongue*, *The Spaghetti Handjob* and *The Shrink Wrap Spectacular* are just a few titles of shows Henrik Vibskov has produced lately, each title referring to a different but equally mesmerising world and set of logic. As a fashion designer Henrik Vibskov has produced over 27 men's (and later also women's) collections since he graduated from Central St. Martins in 2001, and as a member of the Chambre Syndicale de la Mode Masculine he is currently the only Scandinavian designer on the official show schedule of the Paris Mens Fashion Week, which he has been since January 2003. Henrik has frequently been invited to and participated in festivals, contests and talks and throughout his career his designs have won him prizes such as the Becks Student Future Prize 2000, New Name of the Year 2003, the 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 PS1 - MoMA in New York, Palais de Tokyo in Paris, ICA in London, Zeeuws Museum in Holland, Kiyomizu-Dera Temple in Kyoto, Japan, Wilhelm Warendfeld Haus in Bremen, NAI Nederlands Architectuur Instituut in Rotterdam, Holland, The Textile Museum, Washington, USA, just 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 (Light Design), a Lighting and Scenic Designer based in New York City, 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*. With the Park Avenue Armory he created lighting for 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* at University of Maryland. As a SITI Company member he designed lighting for *Steel Hammer* with Bang on a Can All Stars, *The Persians* and *Trojan Women* with the Getty Villa, *American Document* with the Martha Graham Company, *Cafe Variations*, *Under Construction*, *WhoDoYouThinkYouAre*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica* (Henry Hewes Design Award 2004), *Radio MacBeth* and *War of the Worlds Radio Play*.

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 500 productions nationally and internationally on Broadway and off. His many accolades for sound design include the Bay Area Theater Critics Circle 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. He is a founding member of Anne Bogart's SITI Company. Former Resident Sound Designer for Actors Theater of Louisville his directing credits include *Kid Simple* for the 2004 Humana New Play Festival, *Big Love* for Austin's Rude Mechs (Austin Critics Table Award Best Director) and SITI's National Tours of *War of the Worlds Radio Play* and *Radio Macbeth*.

Keith Skretch (Projection Design) designs video for performance and installation. His theatrical designs have been seen across North America and Europe, and include collaborations with such artists as Palissimo, Big

Dance Theater, Mallory Catlett, and Jay Scheib. In his own work, Keith frequently explores genre tropes through meticulous deconstruction. His installation *LOOK/KILL* (Bushwick Starr and Automata) reconfigured the final duel of *The Good, The Bad, and The Ugly* into a 3-channel living stasis, while *Display Replay* (CalArts New Works Festival) exploded the media spectacle of professional football. He has created devised performance work, adapted and directed texts, VJ-ed on hotel rooftops, and toured with companies ranging from downtown's Radiohole to WNYC's Radiolab. His experimental animation *Waves of Grain* screened at festivals internationally and was featured in Huffington Post, Creators Project, Gizmodo, and Colossal. Keith holds a BA from the University of Chicago and an MFA from CalArts, where he was one of the inaugural graduates from the School of Theater's Video for Performance specialization. He's been nominated for Craig Noel and LA Weekly Design Awards, and received a StageSceneLA award. His work on the Obie-winning *This Was The End* earned a 2014 Bessie Award and a 2014 Henry Hewes Design Award. www.keithskretch.com

Janice Paran (Dramaturg) is a New Jersey-based dramaturg and a Senior Program Associate for the Sundance Institute Theatre Program. In addition to helping oversee Sundance Lab project selection, she serves as a senior dramaturg at many of the Labs. She spent 14 seasons as the Director of Play Development at McCarter Theatre Center in Princeton, NJ, and she has worked closely with numerous writers and artists, including Annie Baker, Nilo Cruz, Christopher Durang, Steven Dietz, Beth Henley, Branden Jacobs-Jenkins, Emily Mann, Dael Orlandersmith, Denis O'Hare and Lisa Peterson, Polly Pen, Regina Taylor, Stephen Wadsworth, Tracey Scott Wilson and Doug Wright in the development of new work for the theatre. She is the recipient of a Bly Creative Capacity Fellowship for her work on *Memory Rings*, a multi-media theatrical installation created by Jessica Grindstaff and Erik Sanko. Other current and recent

projects include *The Figaro Plays* (translated, adapted and directed by Stephen Wadsworth) at McCarter Theatre; *Bel Canto* (premiering in December 2015 at Lyric Opera of Chicago; Nilo Cruz, librettist; Jimmy Lopez, composer; Renée Fleming, curator); and *You Better Sit Down: Tales from My Parents' Divorce* (co-writer). She is a Civilians Associate Artist, an artistic advisor to the Weston Playhouse Theatre Company in Weston, Vermont, 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.

Corps Liminis (Production Management) Recent projects include: Michel Gondry's *Hyperballad Wall* (part of the Björk retrospective) at MoMA, Bryce Dessner's *Black Mountain Songs at the Barbican*, Ryan Elizabeth Reid's *Henri* at Smith Center in Las Vegas, Isaac Julien's *10,000 Waves* at MoMA, Robert Wilson's *Zinnias: The Life of Clementine Hunter* at Montclair State University, and Karen O's *Stop The Virgens* at the Sydney Opera House.

Gia Wolff (Design Architect) is an architectural designer who is 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 the Pratt Institute, School of Architecture, New York and an Assistant Professor at the Irwin S. Chanin School of Architecture at the Cooper Union, 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, Connecticut, 2014, & 356

Mission, Los Angeles, California, 2015), *Tubes Over Tubes Under Tubes*, in collaboration with Freecell Architecture (White Columns Gallery, New York, 2013), *Jambalaya* (Storefront for Art and Architecture, New York, 2013), and *What to Maintain* (Peter Fingesten Gallery, Pace University, New York, 2014). Wolff is also a collaborator with the Phantom Limb Company on marionette set designs including *The Devil You Know* (La Mama Experimental Theater, New York, 2010), *The Composer Is Dead* (Berkeley Repertory Theater, Berkeley, 2010), and *69° South* (BAM Next Wave Festival, Brooklyn, 2011). Wolff has worked at the architecture practices of Acconci Studio, Adjaye Associates, and LOT-EK. She received a Master's Degree in Architecture from Harvard Graduate School of Design in 2008 and a Bachelor of Fine Arts from Parsons School of Design in 2001.

Randi Rivera (Stage Manager) is a native New Yorker / stage manager. 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, Spain. Randi is the Stage Manager & Lighting Director for Half Straddle theater company, traveling both internationally and domestically with their work since 2012. Previously, she was the Technical Director for dance company, Faye Driscoll Group. Randi proudly works with many performing arts organizations both in NYC and on the road - favorites include Keigwin + Company, Sidra Bell Dance NY, New York City Players, and Doug Elkins Choreography, etc. She is thrilled to be part of the Phantom Limb team once again. All of her work is for her family.

Mara Isaacs (Producer) is a 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. She has produced over one hundred 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 (South Africa's Market Theatre). 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 1990-1995. Current projects: *Sleeping Beauty Wakes* by Rachel Sheinkin, Brendan Milburn and Valerie Vigoda; *Hadestown* by Anais Mitchell; *Memory Rings* by Phantom Limb Company; *Theater for One*; *Songs of Lear* by Song of the Goat Theatre (Wroclaw, Poland); and Fiasco Theater Production of *Into The Woods*. Consulting clients include The Jerome Robbins Foundation (New York), Tectonic Theatre Project (New York), and The Wilma Theatre (Philadelphia).
www.octopustheatricals.com

PERFORMER BIOS

Raised in Seattle, Washington, **Lucie Baker** moved to New York to study at the Juilliard School earning her BFA in 2008. Since then she has had the pleasure of working with many choreographers including Jane Comfort, Tamar Rogoff, Erica Essner, Carlye Eckert, Bennyroyce Royon, Sidra Bell, Adam Barruch, Cindy Salgado, Yara Travieso and ARC Dance. In addition to her work as a dancer, Baker is an active choreographer, administrator, and arts educator. Currently based in Seattle, Baker maintains a relationship as a teaching artist with Artists Striving to End Poverty as well as several dance schools and is creating new dance pieces. Baker first started working with Phantom Limb as a performer in *69°S* and is thrilled to be a part of *Memory Rings*. www.luciebaker.com

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.

Takemi Kitamura is a choreographer/dancer/puppeteer/Japanese sword fighter/actor. A native of Osaka, Japan, she graduated Phi Beta Kappa with a BA in Dance-Education from Hunter College where she received the Choreographic Award from the Dance Program. Her work has been presented at New York venues including St. Marks Church, BAX/Brooklyn Arts Exchange, BRIC Studio, WAX/Williamsburg Art neXus, South Oxford Space, Lexington Center for the Arts in Lexington. Her latest performance credits include *The Oldest Boy* (puppeteer/dancer) at Lincoln Center Theater, and *The Indian Queen* (dancer), opera directed by Peter Sellars. As a dancer, she has worked with numerous choreographers and companies, such as Nami Yamamoto, Sondra Loring, Sally Silvers, Christopher Williams, The BodyCartography Project, Risa Jaroslow and Dancers, Wendy Osserman Dance Company, to name a few. She played a leading role in Samurai Sword Soul, Japanese sword fighting theater group, for 8 years. Other puppetry credits include The Little Orchestra Society, Tom Lee, and Lake Simons and John Dyer.

Lisa K. Lock holds a Ballet Diploma from the Grande Ecole de Danse in Bern, Switzerland and a BFA and MFA Degree from the California Institute of the Arts in Los Angeles. Lisa recently relocated to Atlanta, GA where she teaches at Kennesaw State University, as well as various studios throughout Metro Atlanta. Lisa has created original works for many University Dance programs, Ballet and Modern Dance Companies, Dance Films and the Opera. She was a recipient of an Individual Excellence Award by the Ohio Arts Council, and was honored with a Lester Horton Award for outstanding achievement in choreography in Los Angeles, as well as voted best female dancer of the year 2004 by the Beverly Hills Outlook in Los Angeles. As a solo artist and choreographer Lisa performed extensively throughout the L. A. Basin, as well as in showcases nation wide and internationally. Lisa has also been a freelance artist with many companies, starting with the Swiss Chamber Ballet in Basel, Switzerland to Hysterica Dance Company in L.A. For more information please visit www.lisaklock.com

Aaron Mattocks, “one of the finest young actor-dancers in New York” (New York Times), is a Pennsylvania native, Sarah Lawrence College alumnus, and 2013 New York Dance and Performance (Bessie) Award nominee for Outstanding Performer. He has worked with Annie-B Parson and Paul Lazar/ Big Dance Theater since 2009 [*Goats* (OtherShore), *Supernatural Wife* (BAM Next Wave 2011), *Comme Toujours Here I Stand* (NYLA revival); *Man in a Case* with Mikhail Baryshnikov (Hartford Stage/national tour); *Alan Smithee Directed This Play* (BAM Next Wave 2014)]; and has created roles in premieres by Ursula Eagly, Doug Elkins, David Gordon, John Heginbotham, Jodi Melnick, Stephen Petronio, Phantom Limb, 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*. He is the associate choreographer for Jonathan Demme’s upcoming feature film *Ricki and the Flash*, choreographed by Annie-B Parson and starring Meryl Streep, Kevin Kline and Audra McDonald (TriStar, summer 2015), and recently assisted Ms. Parson on a new solo for ballerina Wendy Whelan. As an arts manager, he has worked with the Mark Morris Dance Group (2002-2010) and currently produces the work of Big Dance Theater, Beth Gill, Steven Reker and Pam Tanowitz. www.aaronmattocks.com

Rowan Magee was raised in Troy, NY. He's a graduate of Sarah Lawrence College, a founding member of American Centaur Company and performs bunraku style puppetry in Robin Frohardt's *The Pigeoning* (www.thepigeoning.com). For the past 2 years, he has spent his mornings training at Bo Law Kung Fu and his afternoons teaching 2-8 grade theater and improv in downtown Manhattan. In January 2016, Rowan will present an original work at the Puppet Lab Festival at St. Ann's Warehouse in Brooklyn, using puppet theater to explore the themes of immigration, labor and chinese takeout food. Rowan has been collaborating with Phantom Limb Company since 2010.

Daniel Selon is thrilled to be collaborating with Phantom Limb Company on *Memory Rings*. Daniel 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. Daniel works regularly as a Costume Designer and fabricator for television, film and commercials. His commercial and print work is featured internationally. See more at danielsen.com

Carlton Cyrus Ward is a dancer, circus performer and actor from the woods of northern Vermont. He moved to New York City 16 years ago to study theater at NYU's Tisch School of the Arts. He has been performing whatever he can get his hands on ever since, most recently with Third Rail Project in *Then She Fell*. He is currently working on *Memory Rings*, a new puppet show with Phantom Limb Company. He worked with The Artigiani Troupe on *That Beautiful Laugh* and has been working with Circus Amok for 10 years. In the past he has worked with El Gato Teatro, Christopher Williams, Jody Oberfelder Dance Projects, Ateh Theater Company, Proto-type Theater Inc., and Freefall. Recently Carlton and two friends made a dance/horror movie *219 Gates*. You should watch it on Youtube.

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