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World Premiere!

Double Edge Theatre

***Leonora and Alejandro:
La Maga y el Maestro***



Photo by Maria Baranova-Suzuki

March 17–25, 2018
Alexander Kasser Theater

**Arts + Cultural
Programming**



**MONTCLAIR STATE
UNIVERSITY**

Dr. Susan A. Cole, President

Daniel Gurskis, Dean, College of the Arts

Jedediah Wheeler, Executive Director, Arts + Cultural Programming

World Premiere!

Double Edge Theatre

Leonora and Alejandro: La Maga y el Maestro

Direction, Overall Design, and Creation by **Stacy Klein**

Inspired by the artwork of **Leonora Carrington**

Co-created with **Jennifer Johnson, Carlos Uriona, and Matthew Glassman**

Texts drawn from Leonora Carrington's *The Stone Door, The Hearing Trumpet, The Oval Lady, and Down Below*, and Alejandro Jodorowsky's *Where the Bird Sings Best, The Spiritual Journey of Alejandro Jodorowsky, The Way of Tarot, and Endless Theatre*.

The Acting Ensemble

Leonora **Jennifer Johnson**

Alejandro **Carlos Uriona**

The Pajaro **Amanda Miller**

The Hyena **Travis Coe**

Shadows **Matthew Glassman, Adam Bright, Evan Barth**

The Giantess **Hannah Jarrell**

The Cook Micaela **Farías Gómez**

Musicians **John Peitso, Manuel Uriona**

Composer **Alexander Bakshi**

Musical Director **Liudmila Bakshi**

Scenography **Michal Kuriata, Michael Fitzgerald, Jeff Bird**

Costume Designers **Tadea Klein, Amanda Miller**

Mask Designer **Beckie Kravetz**
Lighting Designer **Holly Gettings**
Producer, Aerial Architect **Adam Bright**
Associate Producer, Aerial Choreography **Cariel Klein**
Dramaturgical Consultants **Morgan Jenness, Nina Mankin**
Leonora Carrington Advisor **Susan L. Aberth**
Ensemble Acting **Milena Dabova**
Ensemble Design **Jeremy Louise Eaton**
Company Voice and Text Work **Walton Wilson**
Carpenter/Technicians **Andrew Todd, Zoe Batson**

Leonora and Alejandro: La Maga y el Maestro is a co-production with Peak Performances at Montclair State University.

Leonora and Alejandro: La Maga y el Maestro was developed in part at the Alexander Kasser Theater, Montclair State University.

Excerpts from Leonora Carrington's writing used with the consent of the Leonora Carrington Estate.

Excerpts from Alejandro Jodorowsky's writing used with permission of the author.

"House Opposite" and "The Garden of Paracelus" © 2018 Estate of Leonora Carrington / Artists Rights Society (ARS), New York.

Duration: 65 minutes, no intermission.

In consideration of both audiences and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted in the theater.

Scene List

Scene 1: The First Encounter in *The House Opposite*

“I am as mysterious to myself as I am to anyone else”—Leonora Carrington

Scene 2: *Grandmother Moorhead's Aromatic Kitchen*

“The cabbage is a rose—an alchemical rose—and the eating of the God is ancient knowledge. Forgive us cabbage.”—LC

Scene 3: *Then We Met the Daughter of the Minotaur*

“Caballo amarrado detesta al caballo que galopa en el llano.” (The horse on the tether detests the horse that gallops in the meadow.)—Alejandro Jodorowsky

Scene 4: *Self Portrait* with Tartarus

“My ancestors are trying to frighten me.”

The Asylum *Down Below*

Scene 5: *The Way of the Tarot*

“I believe the past is an invention. It is not something fixed and inalterable, it can be changed.”—AJ

Scene 6: *Kron Flower*

“Most of us, I hope, are now aware that a woman should not have to demand Rights. The rights were there from the beginning; they must be taken back, including the Mysteries that were ours, that were stolen, or violated, or destroyed.”—LC

Scene 7: *Down Below* (and into the Street)

The Golem Bath

Scene 8: *La Maja del Tarot*

“If anyone tries to psychoanalyze my work I shall go on strike.”—LC

Scene 9: *The Stone Door*—“*Let Me In*”

“This is a love letter to a nightmare.”—LC

Scene 10: *The Temptation of St. Anthony (and the High Priestess)*

“The long tentacles of vision and understanding have withdrawn a long time ago.”—AJ

Scene 11: *La Chasse*—Journey to the North

“I am mobilizing all of my mental capabilities to obtain your unconditional freedom.”—LC

Scene 12: Who are you? In the Magic Circle

“I am the eleventh commandment: Thou Shalt Despise no Being.”

“He went to seek for Holy Spirits there in the Other World. There, in the vast infinite solitudes, he, a recalcitrant hermit, learned how to value a human being’s company”—AJ

Scene 13: Penelope, the Centaur and the Moon

“Who are you and where are we going?

And why am I dreaming you?”

“How do you know it is not I who am dreaming you?”—LC

Director’s Notes

Where the Bird Sings Best, Chilean filmmaker Alejandro Jodorowsky’s imaginative journey through his ancestry, was the starting point when I began working on Double Edge’s Latin American Cycle. Yet as the 2016 election approached, and so much misogyny was laid bare, I realized that I could not make any more performances without a woman as a central figure. Discovering 20th-century writer, painter, and sculptor of the surrealist circle Leonora Carrington, someone who remains all too embedded in the hidden territories of our cultural landscape, is no less than a revelation—of an artistic partner, mentor, guide, and inspiration. Her encounter with Jodorowsky, who was sent to Leonora by his guru, produced a collaboration of the play *Penelope* (transformed from a version of Carrington’s *Oval Lady*). As far as how the rest of their encounter unfolded, the magic, mystery, and humanity we have portrayed is certainly to be found in both Carrington and Jodorowsky’s work, yet the way it is painted and imagined is without doubt mine and the ensemble’s own invention.

—Stacy Klein, director

Program Notes

Double Edge Theatre, in Ashfield, MA, is premiering a show on the short relationship between Leonora Carrington, one of the most influential women painters of the twentieth century, and Alejandro Jodorowsky, the Chilean iconoclast stationed in Paris who is the author of, among other works, *Where the Bird Sings Best* (2014). The stage exploration is inspired by Carrington's lucid, perplexing art and Jodorowsky's account of their encounter when he lived in Mexico City in the 1960s. The following is a dialogue between Stacy Klein, founder of Double Edge and director of *Leonora and Alejandro: La Maga y el Maestro*, and Ilan Stavans, Lewis-Sebring Professor of Humanities, Latin American and Latino Culture and the publisher of Restless Books.

Ilan Stavans: The relationship between Leonora Carrington and Alejandro Jodorowsky defies the traditional model of mentor/mentee. The two are spiritual beings trapped in their own universe. Yet they manage to interact in a dynamic way that defies expectations. Carrington's imagery is a window to the world of alchemy, mystical codes, and spiritual awareness. She is far more than a surrealist in that she doesn't use the language of dreams, like André Breton, Tristan Tzara, Max Ernst, Salvador Dalí, and Antonin Artaud. The feminine dimension opens up new vistas, allowing Carrington to defy the constraints of time and space. But hers is also the grammar of mental illness.

Stacy Klein: It's a tricky subject, isn't? I doubt if she had not written about her time in the asylum, or if the Surrealists hadn't been so enamored by her gruesome time in that institution, that anyone would read mental illness into her paintings. They depict an imagination that many aspire to and few attain, and certainly a profound and female humanity. Although, as many of us, Leonora suffered, she was a fully functional person who painted and wrote, among other talents, for almost 90 years. Her one time in a "madhouse" was at the outbreak of the Spanish Civil War and the Second World War, when she was first discovering her artist self and her partner at the time was removed from France and thrown into a concentration camp. Quite a vulnerable period.

IS: In *Leonora and Alejandro: La Maga y el Maestro*, you insert elements of Kabbalah that in my mind are appropriate. Of course, Carrington wasn't Jewish. But Jodorowsky is: Jewish symbols overpopulate his oeuvre.

SK: Yes, Jodorowsky is Jewish and used Kabbalistic symbols—and mudras and many other “spiritualities”—as part of his spiritual and artistic search. Carrington searched through her ancient Celtic roots and the Goddesses, and also delved into other traditions of interest, Tibetan and Judaism in particular, and the Mayan and Aztec cultures that surrounded her. Her paintings include *The Bath of Rabbi Loew*, which is a reference to the golem, and a Kabbalistic map of the nine points of ascent, embedded in a wise face. Her husband was a Jewish Holocaust survivor, and although he did not practice, her children, like you, were raised as Jews in Mexico City.

IS: For Jews, the milieu was extraordinarily fertile. My father, also an actor, knew Jodorowsky well. He came to my house. For years one of his plays, *El juego que todos jugamos* [The Game We All Play], was in theaters. I never saw it but heard much about it. It was about archetypes: a politician in search of glory, a Communist in need of redemption, a businessman looking for fortune, a professor mindful of the authorities, a patient who is awaiting death, and so on. A new version is back.

In 1985, I moved to New York. I looked at Mexico from afar and began to understand my upbringing differently. I found literature.

Years later, by happenstance I became a publisher. One day I thought of Jodorowsky. I wrote to him via his agent. To date, Restless Books has released three literary books by him, including *Where the Bird Sings Best*. In my eyes he is simultaneously an offspring of magical realism, the aesthetic movement that gave us *One Hundred Years of Solitude* and other masterpieces, and a refutation of it. Logic is constantly being defied. And a bridge between the internal and external realms is built not for us to understand reality through our intellect but to reconfigure it by other means.

SK: *Where the Bird Sings Best* is my absolute favorite Jodorowsky book. It is magical, it is anti-intellectual, and it builds a reality that is unique and at the same time an imagining of one's ancestry through the hardships, political crises, and personal problems that are universal. I tried to go back through my own ancestors,

thinking about grandparents' love in a honey bath, or my mother's burning up the sky with a dance. Of course it is extreme and often devoid of realism, but in an age when the real is completely insane, the imagination becomes more grounding.

IS: Jodorowsky's films are impossibility egotistical, a word that is and isn't synonymous with narcissism. The first has the ego at center stage, the second is about Narcissus looking at his own image being reflected. In either case, the effect is disquieting.

SK: My favorite Jodorowsky movie is Jodorowsky's *Dune*. While this is about him, as usual, it is about a heroic attempt at an artistic creation, and for me it was about the struggle of an artist to achieve, how far to go, the vulnerability, and the balance of art and the need to survive, economically or just in terms of getting your work out there. I cried. I was touched. The rest of his films are good for some images, but really I am too old to spend time on a man's ego. And he is such a great writer!

IS: Theater—particularly experimental theater—might be the best medium to investigate the collision of Carrington and Jodorowsky. It brings it to life and gives it an enviable sense of intimacy.

SK: This is one of the most fulfilling projects of my 40 years of directing. The dialogue, the worlds, the immersion of both of these greats in their work. I feel truly blessed. To me and to the ensemble, it is as if we are walking hand in hand with both of these astonishing artists.

IS: Submerging myself in the work of these two masters, I am left with their politics. Carrington was a feminist unlike any other: restless, defiant, introspective; Jodorowsky, in turn, is a *conquistador*—a shaman whose tribe is linked through Twitter.

SK: I will take the feminist. Not only did she start before it was allowed or fashionable but she is completely necessary to lead these times. And her politics go way farther. She talked of animals and the environment before I knew what the word green was. I also think Jodorowsky's description of the coal strike in Chile in *Where the Bird Sings Best* was so deep and profoundly important. As for Twitter, I feel we would all be better without it, particularly in the case of some more prominent users.

IS: Twitter is for Jodorowsky what an oil canvas is for Carrington.

A Note from Susan L. Aberth, PhD, Associate Professor, Bard College

Leonora Carrington (1917–2011) was one of the most remarkable artists of the twentieth century who is only now receiving the attention she deserves. Painter, sculptor, playwright, printmaker, costume designer, and fiction writer, this multitalented artist left behind a remarkable body of work that has been the subject of exhibitions and books worldwide. Born in England, during the 1930s she became part of the Surrealist circle in France where she was forced into exile, like so many other surrealist artists, because of World War II. In 1943 she moved permanently to Mexico where she remained until her death, raising a family and becoming an important part of that country's cultural life. Her work deals with global myths and esoteric teachings ranging from Tibetan Buddhism to the Kabbalah, alchemy, Celtic magic, and Goddess Worship. As an early and ardent feminist, she sought to reclaim women's central role in these spiritual traditions. Likewise, she was a pioneer in addressing speciesism and the planet's impending ecological disaster.

Working with Double Edge Theatre as their Leonora Carrington consultant over the past six months has been a great learning experience. I expected to convey traditional information on the artist, only to find that the director, Stacy Klein, had already purchased not only the primary texts on this artist but many of the more obscure as well. These items were worn with use, tagged with notes, and clearly had been carefully read and memorized. Discussions about the performance were held at a very high level with many nuances at play that engaged a great variety of sources. Klein and the other participants incorporated aspects of Carrington's biography, relationships, artwork, and writing in order to provide a unique vision of the great meeting between Alejandro Jodorowsky and Carrington, two extraordinarily gifted and powerful individuals. The final product is steeped in magic, revealing not only the alchemical melding between great seers but also their spiritual tug of war around issues of gender. Every aspect of this performance is based on factual evidence, and yet it also transcends reality to provide a tantalizing glimpse of what happens when the creative arts meet the magical arts. My own role was to provide a gentle nudge here and there as to accuracy and atmosphere, taken from the subjective perspective of my own relationship with the artist. More often than not I stood in humble amazement watching this piece distill and go through many transmutations until it reached its current state. Everyone's dedication and

tireless drive to give Jodorowsky and Carrington the respect they are due impressed me and has informed my own working methods.

About the Artists

Stacy Klein (Direction/Design/Creation) founded Double Edge in 1982 and moved the theatre and her family to a farm in rural western Massachusetts in 1994. She has conceived and directed five original performance cycles, which have toured internationally, and in 2013 she received the Doris Duke Performing Artist Award, given to artists of profound influence on the field of arts. In 2002, Klein began an annual Summer Traveling Spectacle at the Farm, which now also tours to engage other communities. The Spectacle, and the Farm itself, are the signature pieces of Klein's concept of creating a "Living Culture" in communities throughout the United States.

Jennifer Johnson (Co-creator/Actor) joined the Double Edge ensemble in 2016 after two decades of collaboration as an actor, dramaturg, and trainer. She was a co-creator of and actor in *Keter, the Crowning Song* in the '90s and *Relentless* in the early 2000s and appeared in many Spectacles at Double Edge, most notably as Lucy Stone in *We the People*, Athena in *The Odyssey*, and Senora in *Once a Blue Moon*. Johnson also directed the oral history project in *The Ashfield Town Spectacle*. She was the co-director of the Charlestown Working Theater in Boston for 24 years.

Carlos Uriona (Co-creator/Actor) is from Argentina and is celebrating his 20th anniversary with the DE ensemble. He co-created *The Grand Parade* and *Once a Blue Moon*, based on Latin American story, music, and dance as well as Uriona's history of resistance during the Argentine military dictatorship. He also co-created and was a lead actor in all four performances of the *Garden of Intimacy and Desire Cycle*. In 2002, Uriona and artistic director Stacy Klein conceived Double Edge's annual Summer Traveling Spectacle series. Closely connected to this work is Uriona's role as the leader of Double Edge's grassroots campaigns and audience development initiatives. Before coming to Double Edge, he founded the award-winning puppet theater Diablomundo.

Matthew Glassman (Co-creator/Actor) began working with Double Edge in 2000. He has co-created several performances, including *Once a Blue Moon*, *The Grand Parade*, and the *Garden of Intimacy and Desire Cycle* in leading acting roles. As a director, Glassman has worked on *Total Verruckt!* and *The Oven*. He has also written Double Edge Summer Spectacles *Shahrazad 2014* and *Once a Blue Moon* and created scenes in *The Ashfield Town Spectacle*, including the Town Meeting (an art and democracy project) and Figures. Since 2014, Glassman has been curating the biennial Art & Survival Convening.

Adam Bright (Actor/Producer/Aerial Architect) joined Double Edge in 2005. He created the role of the Englishman in *Once a Blue Moon* and co-created *The Grand Parade*. As producer he leads all major projects of the theatre, including the Spectacles, touring performances, and the events and business of the Farm Center, as well as rigging all of the theatre's performances. He recently produced *The Ashfield Town Spectacle*. Originally from Kent, England, Bright holds an honors degree in Theatre from Hull University.

Amanda Miller (Actor/Costume Designer) has been with Double Edge since 2011. She has performed in Double Edge's Summer Spectacles *We the People*, *Once a Blue Moon*, *Shahrazad*, and *The Odyssey* as well as in *The Ashfield Town Spectacle*. She is also the costumiere and a musician for *The Grand Parade*. Miller is originally from Dubois, Indiana.

Travis Coe (Actor) developed the role of W.E.B. Dubois in *We the People* and is working on a solo performance titled *SUGA*. He is a leader of Art Justice at Double Edge. Coe is a co-founder of Round Room Image, where he serves as the director of the Live Department. He received his BA in Acting at Columbia College Chicago.

Evan Barth (Actor) has been working with Double Edge Theatre since 2012 and is an actor and the grounds manager for the theatre's beautiful Farm Center. He has performed in the Summer Spectacles *We the People*, *Once a Blue Moon*, and *Shahrazad* as well as in *The Ashfield Town Spectacle*. He has also toured with *The Grand Parade* as the sound/video operator. Barth is originally from Los Angeles, CA.

Hannah Jarrell (Actor) has been with Double Edge since 2006, most recently incorporating stilts and flying in her performance work. She is also a training leader

for Double Edge's student programs and leads K–12 programming. In this capacity, she directed local youth in *The Ashfield Town Spectacle* and led a major part of the parade. Jarrell is originally from San Antonio, TX, and holds a BA from Southwestern University and MFA from Goddard College.

Micaela Farías Gómez (Performer) is a performer of song, dance/movement, and music and also conducts and produces her own program in the National Folkloric Radio of Argentina. She has her solo and band projects and is dedicated to research and production of Argentine and Latin American folkloric music in the encounter with other roots, new currents of sound, and other artistic disciplines. Farías Gómez has collaborated on diverse projects with national and international artists and is a coach of vocal rhythm and expression in music and theater. She worked with her father, renowned musician and composer Chango Farías Gómez, on incorporating tools in the formation of his musical ensembles.

John Peitso (Musician) has collaborated with Double Edge for more than 20 years as music director, performer, and lighting designer and moved from Boston to Ashfield, MA, in 2016 to join the ensemble. He was lighting designer and lead musician for *The Grand Parade* and co-adapted and created the music for *Once a Blue Moon* and its subsequent tours to Boston and Springfield. He also worked on *The Ashfield Town Spectacle*, for which he is responsible for all musical events, including the parade. Peitso was the technical and music director of the Charlestown Working Theater for 24 years.

Manuel Uriona (Musician) is a musician dedicated to the study of the roots of Afro-Latin folkloric music. He is a disciple of Sekou Sylla in the United States and has participated in the Uruguayan Official Competition of the Montevideo Carnival with Murga La Clarinada (2001–2002), and A Contramano (2003). In Cuba, he was a disciple of Familia Angarica y los Chinitos, a professional course in the National School of Arts in Havana. He was a percussionist with Chango Farías Gómez in the final years before his passing and a percussionist with Bersuit Vergarabat for more than 15 years. He also works as a musician and producer with Micaela Farías Gómez and Santadiabla.

Alexander Bakshi (Composer) was born in Sukhumi in 1952 and graduated from the Don Conservatory. He has lived in Moscow since 1985. In his artistic searches,

he works with a synthesis of theater and music and has developed a new genre: the “theater of sound.” Bakshi has written music for more than 30 dramatic productions, often working with director Valery Fokin. Together with his wife Liudmila, Bakshi founded the Theater of Sound Laboratory in 2003. They organized the first International Theater of Sound Festival in Moscow in 2003.

Liudmila Bakshi (Musical Director) holds a PhD in musicology from the Institute of Art Research in Moscow and has published numerous articles about contemporary music. As a musician, a soprano, she has performed throughout Europe, Japan, and the United States, often in the works of her husband, Alexander Bakshi. She has staged a dozen musical-theatrical productions in Russia, Poland, and other countries.

Michal Kuriata (Scenography) is an alumnus of the Wrocław Academy of Fine Arts in professor Christos Mandzios’s studio. He works with sculptures, paintings, drawings, and stage design. Kuriata was born in Wrocław, Poland, and is currently living in Ashfield, MA.

Michael Fitzgerald (Scenography) was born and raised in Ashfield, MA, on the Fitzgerald Family Dairy Farm, now Double Edge’s Farm Center. He has four decades of manipulating the human-built world—carpentry, farming, and building homes, churches, and theatrical productions. Fitzgerald is chairman of Ashfield’s Planning Board.

Jeff Bird (Scenography) is currently the technical director at Amherst College. He has been working as a college technical director since 1999. Bird first worked with Double Edge on *Don Quixote* in 2002 and since then has collaborated as both builder and designer on a number of projects. Some of his favorite projects include a banquet table that became a ship for the voyages of Odysseus and a Waterfall/House of Memories for the finale of *Once a Blue Moon*.

Tadea Klein (Costume Designer) was raised in Ashfield, MA, and graduated from Bard College with a degree in Creative Writing and Judaic Studies. After studying in Israel, Connecticut, and Massachusetts, she is now the costume designer and resident farmer at Double Edge Theatre.

Beckie Kravetz (Mask Designer) began her sculpture career as a theatrical mask maker. She received her training at the Yale School of Drama, the Centro Maschere

e Strutture Gestuali in Italy, the Taller de Madera in Guatemala, and the Instituto Allende in San Miguel, Mexico. In 1988, she became the resident mask maker for the Los Angeles Opera. Her skills have helped transform the faces of dozens of singers, including Placido Domingo, Sir Thomas Allen, Carol Vaness, Samuel Ramey, Gerald Finley, and Rod Gilfry.

Holly Gettings (Lighting Designer) started lighting shows in Boston during the folk revival of the 1980s. She grew up in northern Massachusetts and studied at Boston University, starting in community theater and moving into music production, specializing in acoustic, jazz, opera, ballet, and vintage rock shows. She has toured with both music and dance programs and has designed at most of the major venues in the Boston area and many national venues. She has been technical director for the Cambridge River Festival since 1990, works extensively at Harvard University, and has been the technical director for the Ko Festival of Performance in Amherst since 2009.

Cariel Klein (Associate Producer/Aerial Choreography) has been part of Double Edge since before she can remember. After performing as a child in four Summer Spectacles, she left to pursue a circus career and trained at New England Center for Circus Arts in Vermont and at the Circus Warehouse in New York City while at the same time receiving her degree in the Political Performance of the Self at the Gallatin School of New York University and in Buenos Aires. In 2017, Klein assumed a permanent role as associate producer of the theatre, engaging in all performance, production, and business activities.

Morgan Jenness (Dramaturgical Consultant) has worked as an educator and activist, has been in the literary office and was former associate producer at the Public Theater, and was associate artistic director at New York Theatre Workshop and Los Angeles Theatre Center. Jenness has served in dramaturgical capacities at theaters and developmental situations all over the American theater for more than three decades and as creative consultant at both the Helen Merrill and Abrams Artists agencies. Jenness is also a recipient of an Obie for Long Term Support of Playwrights, the prestigious Literary Managers and Dramaturgs of the Americas Lessing Award, the first Elsa Rael VintAge Award, and a 2015 Doris Duke Impact Award.

Nina Mankin (Dramaturgical Consultant) is a dramaturg, writer, and performer. As a dramaturg, she has worked with many artists, including Anne Bogart, Faye Driscoll, Ricky Ian Gordon, Tony Kushner, David Levine, and Taylor Mac, with whom she has developed numerous works, including *The Lily's Revenge*. This is her third opportunity working with Double Edge.

Susan L. Aberth (Leonora Carrington Advisor) is an associate professor of art history at Bard College, specializing in Latin American surrealism. She received her BA from the University of California, Los Angeles, her MA from the Institute of Fine Arts at New York University, and a PhD from the Graduate Center of the City University of New York. She is a recipient of the professional development fellowship from the College Art Association and the National Endowment for the Humanities and the author of *Leonora Carrington: Surrealism, Alchemy, and Art* (2004).

Milena Dabova (Ensemble Acting Work) joined Double Edge in 2009. She most recently created the lead role of Luna in *Once a Blue Moon* and also co-created *The Grand Parade*. In addition to acting, she is the theatre's choreographer, including *The Grand Parade*, *Shahrazad*, *Once a Blue Moon*, and *The Ashfield Town Spectacle*, and is originally from Bulgaria.

Jeremy Louise Eaton (Ensemble Design Work) has been with Double Edge since 2004. She has created many roles with Double Edge, including Shahrazad in *Shahrazad, A Tale of Love and Magic* and Bella Chagall in *The Grand Parade*, and created the murals for the Latin American Spectacles on tour. Recently she directed a short performance based on Calder's Circus for *The Ashfield Town Spectacle*. Eaton directs the theater's student training programs and directed a residency at the Boston Conservatory in 2016.

Walton Wilson (Company Vocal and Text Work) serves as chair of the Acting Department and head of voice and speech at Yale School of Drama. He is the resident voice and speech advisor at Yale Repertory Theatre and has served as voice, text, and dialect coach for productions on Broadway, Off-Broadway, and in regional theater. He is a proud member of Actor's Equity Association for more than 30 years; his professional acting credits include productions Off-Broadway and in regional theaters and Shakespeare festivals across the country. He is a long-time member of Shakespeare & Company in Lenox, MA.

About the Company

Double Edge Theatre (DE), an artist-owned organization, was founded in 1982 by Stacy Klein. The ensemble applies vigorous physical training and the principle of an artist's autonomy to create work intimately woven with the community. In 1994, Double Edge moved from Boston to a 105-acre former dairy farm in rural Ashfield, MA, to create a sustainable artistic home. In 1996 Argentine actor and puppeteer Carlos Uriona joined DE and wove into the ensemble his community-based street theatre. Today, the Farm has become an International Center of Living Culture, including performance, international touring and artist collaboration, year-round theatre training, conversations, convenings, greening and farming initiatives, and a popular indoor/outdoor traveling spectacle that takes place alongside the hills, pastures, river, and gardens of the Center.

The Double Edge ensemble includes artistic director Stacy Klein; co-artistic directors Carlos Uriona and Matthew Glassman; producing director Adam Bright; associate artistic director Jennifer Johnson; associate directors Jeremy Louise Eaton, Milena Dabova, and Hannah Jarrell; musical/lighting director John Peitso; and co-founder Carroll Durand (emeritus). Associate ensemble members are Amanda Miller, Andrew Todd, Evan Barth, and Travis Coe. Together the group, who hail from across the US, England, Bulgaria, and Argentina, lead the art, the training, the producing, and the board of the theatre and have been working together from 9 to 35 years. Alongside the ensemble is the Double Edge company, which includes resident artists and farm production and staff: Cariel Klein, Michael Fitzgerald, Jeff Freeman, Rob Lizotte, Tadea Klein, Michal Kuriata, Robert Carlton, Hayley Brown, Zoe Batson, Jose Neustadt, and David Flaxman.

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Nancy Marshall, and Suzi Day and costume volunteers Bri Leue, Heather Gray, Madeline Roberts, Clea and Malina Taranto; glass sculptor Ed Branson; metal fabricators Mark Day and Jay Burnett; production assistants Melissa MacDonald, Hannah Burt, and Alice Terekhova; DE intern Kim Chin-Gibbons; photographers Maria Baranova-Suzuki and David Weiland; Chris Rawlings; and to funding support from the Hess Foundation, the Trust for Mutual Understanding, the New England Foundation for the Arts, and the University of Massachusetts—Amherst Department of Theater.

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Office of Arts + Cultural Programming (ACP) enhances the cultural, creative, and academic life of the Montclair State campus and the broader community. Its signature program, Peak Performances, features innovative works by international contemporary artists of exceptional merit, and by the next generation of great artists training at Montclair State University's College of the Arts. Through its Cultural Engagement program, ACP offers master classes, workshops, lectures, and discussions designed to deepen participants' understanding of the aesthetic, cultural, and social contexts of the performances presented.

ACP gratefully acknowledges our student staff and volunteers:

Peak Ambassadors **Ciara Allen, Maelle Vladina Antoine, Melody Appel, Janel Brown, Annie Castoro, Veronica Gagliardi, Brian Lanigan, Cristina Latino, Emily Leddy, Waverley Leung, Hailey Nichols, Lauren O'Brien, Maral Tutunjian, Anushe Zebal**

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Mid Atlantic Arts Foundation



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To view our complete season and for more information, visit peakperfs.org.

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