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9-23-2010

## Jet Lag

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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## PROGRAM NOTES

MISSING YACHTSMAN IN SOLO WORLD RACE NEVER LEFT ATLANTIC

Donald Crowhurst, the missing British yachtsman who had been thought to be on the last stage of a solo voyage around the world, never left the Atlantic during the 243 days he was at sea, it was disclosed tonight. *The Sunday Times* of London, sponsor of the round-the-world yacht race, said in a statement that this had become clear from examination of the logs on his craft, which was found ship-shape but abandoned near the Azores two weeks ago. It has been assumed since then that the lone sailor is dead...

—*The New York Times*, July 29, 1969

GRANDMA SPENDS \$140,000 COMMUTING TO EUROPE AND BACK

The travels of 74-year-old Mrs. Sarah Krassnoff ended last Wednesday in Amsterdam within earshot of the big jets she had used to cross the Atlantic almost daily this summer along with her grandson, Howard Gelfand, 14. Friends and relatives said Mrs. Krassnoff and the boy’s father differed over whether or not the youngster was showing problems of adjustment. The grandmother took the boy out of school and the pair began traveling. There followed 130—and perhaps 160—crossings of the Atlantic at a cost of more than \$1,000 per trip. In most cases they would arrive in the morning and return to New York that evening without leaving the airport...

—*The New York Times*, September 2, 1971

*JET LAG* is a cross-media project developed collaboratively by The Builders Association and Diller Scofidio + Renfro. Their shared interest in combining the presence of live performers with the electronic presence of new technologies prompted the two companies to begin this project.

*JET LAG* is based on two actual personalities in recent history whose lives were enmeshed in complications of time and space brought on by contemporary technologies. In “Part One: Roger Dearborn,” Dearborn’s representations of faked geography, and his location and identity, are manipulated for and by the media. Dearborn ultimately takes advantage of communication “lags” in order to make it appear that he has made fantastic progress. In this period, before global-positioning satellites could track lone sailors, the success of his voyage was the result of a cycle of miscommunications between the sailor at sea, the publicist at home, and the media, who increasingly exaggerated the story.

In “Part Two: Doris Geller,” Geller exists in a space of high-speed travel, where geography is compressed into the time between takeoffs and touchdowns. Geller and her grandson evade the threat of his normalization through psychology by living in the space of nonstop travel; yet, wherever she is, she attempts to produce a domestic atmosphere for her grandson. In an interview, Paul Virilio called this woman who died of jet lag a “contemporary heroine who lived in deferred time.”

In an interesting exchange of gender stereotypes, the woman reproduces a static, domestic space while in constant motion, while the man fictionalizes the bravado of movement while frozen in space.

—*Marianne Weems*

## ABOUT THE ARTISTS

**The Builders Association** (TBA), founded in 1994 and directed by Marianne Weems, is an OBIE Award–winning New York–based company that has created a distinctive voice in contemporary theater by producing original shows based on stories drawn from contemporary life. The company uses technology to extend the boundaries of theater and to reflect on how we live in the 21st century. The Builders’ large-scale productions have been presented in New York City at the Brooklyn Academy of Music (BAM), The Kitchen, St. Ann’s Warehouse, the Whitney Museum of American Art, and the Guggenheim Museum, among many other venues. Over the past 15 years, they have collaborated on 10 productions and become one of the most active touring experimental theater companies in the country. TBA’s shows have toured to major venues the world over. The company’s last three New York premieres were presented at BAM in 2003, 2005, and 2008. TBA’s latest production, *ROAD TRIP*, will premiere in 2011 and be presented as part of BAM’s Next Wave Festival in 2012.

**Marianne Weems** (Director) is artistic director of The Builders Association and has directed all of their productions since the company was born in 1994. In the past, she has worked with Susan Sontag, David Byrne, Disney Imagineering, The Wooster Group, and many others. She is the head of Graduate Directing in the School of Drama at Carnegie Mellon University and serves on the boards of Art Matters and Yaddo. She is the co-author of *Art Matters: How the Culture Wars Changed America* (NYU Press 2000) and is co-authoring a book on The Builders Association forthcoming from MIT Press.

**Diller Scofidio + Renfro** (Design, Story, and Video Concept) is a 40-person interdisciplinary design studio that integrates architecture, the visual arts, and the performing arts. Based in New York City, Diller Scofidio + Renfro is led by three partners who work collaboratively on the design of each project. Elizabeth Diller, a founding member, attended The Cooper Union School of Art and received a bachelor of architecture degree from The Cooper Union School of Architecture. Diller is currently a professor of architecture at Princeton University. Ricardo Scofidio, RA, a founding member, attended The Cooper Union School of Architecture and received a bachelor of architecture degree from Columbia University. Scofidio is professor emeritus of architecture at Cooper Union. Charles Renfro, RA, joined the studio in 1997 and became partner in 2004. He attended Rice University and received a master of architecture degree from Columbia University. Renfro is currently a visiting professor at Parsons New School for Design.

Among the various projects of Diller Scofidio + Renfro’s international body of work: Lincoln Center for the Performing Arts in New York, including the redesign of Alice Tully Hall and the renovation and expansion of The Juilliard School; the High Line, an urban park situated on an obsolete elevated railway stretching 1.5 miles through New York City; the expansion of the School of American Ballet; the Institute of Contemporary Art on Boston’s waterfront; the Creative Arts Center currently under construction at Brown University; and Blur, built on Lake Neuchâtel for the 2002 Swiss Expo.

Installation and performance projects include *How Wine Became Modern* for SFMOMA; *Be Your Self* with the Australian Dance Theatre; *Terre Natale*, an exhibition accompanying the United Nations Conference on Climate Change (COP15) in Copenhagen; *Chain City* for the Venice Biennale; and *Arbores Laetae* for the Liverpool Biennial.

**Christopher Kondek** (Video Designer) has been making video for theater and performance for 20 years. He has worked with The Wooster Group in New York City making the video for *Brace Up!*, *Fish Story*, and *Emperor Jones*; Laurie Anderson, codesigning video for her multimedia concert *The Nerve Bible* and her opera *Songs and Stories from Moby Dick*; and The Builders Association, collaborating on the video for *IMPERIAL MOTEL*, *JET LAG*, and *ALLADEEN*. Other notable projects include Michael Nyman’s *The Commissar Vanishes*; Robert Wilson’s *D.D.D. 3*; Stefan Pucher’s *Der Sturm* (Opus award for video design); Meg Stuart’s *Alibi*, *Visitors Only*, *Replacement*, and *It’s Not Funny*; and Sebastian Baumgarten’s *Peter Grimes* at the Semper Oper and his *Tosca* in 2008 at the Volksbühne in Berlin. Kondek’s own theatrical work includes *Dead Cat Bounce*, which was awarded the ZDF Theaterkanalpreis at the Festival Politik im Freien Theater; *Hier ist der Apparat*, a version of Brecht’s *Ozeanflug*; and a collaboration with Christiane Kuehl entitled *Übermorgen ist zweifelhaft* (Tomorrow is dubious).

**Dan Dobson** (Sound Designer) is a founding member of The Builders Association and has designed sound for all of their productions. He has designed sound and sound systems for The Wooster Group, Elizabeth Streb, and Ann Carlson, among many others. He has edited and scored for several independent films and has played with the Blue Man Group since 1995.

**Jennifer Tipton** (Lighting Designer) is well known for her work in theater, dance, and opera. Her recent work in opera includes Gounod’s *Roméo et Juliette*, directed by Bart Sher at the Salzburg Festival; *Aida* at the Royal Opera House in London, directed by David McVicar; and *The Magic Flute*, directed by Tim Albery at the Santa Fe Opera. Her recent work in dance includes Liam Scarlett’s *Asphodel Meadows* for the Royal Ballet in London and Paul Taylor’s *Also Playing*. In theater her recent work includes *The Glass Menagerie*, directed by Gordon Edelstein; *Oedipus the King* at the Carousel Theater of the Clarence Brown Theater in Knoxville, TN; and The Wooster Group’s *Vieux Carre*. Tipton teaches lighting at the Yale School of Drama. She received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003, and in April 2004 the Mayor’s Award for Arts and Culture in New York City. In 2008 she was made a United States Artist “Gracie” Fellow and a MacArthur Fellow.

**Jessica Peri Chalmers** (Writer/Dramaturg) is a writer living in South Bend, IN. She has written the scripts for two Builders Association projects: *JET LAG* and *AVANTI: A Postindustrial Ghost Story*, a play about the final days of the Studebaker automotive corporation. For examples of her published and unpublished writing, see web.me.com/jchalmr.

**James Gibbs** (Company Dramaturg) is a founding partner of dbox, an advertising and creative agency based in New York City. He has directed a wide array of dbox projects, including its contributions to *JET LAG*, *ALLADEEN*, and *SUPER*

*VISION*. He was dramaturg for The Builders Association’s *CONTINUOUS CITY*. Gibbs has taught at Cornell University’s School of Architecture, Art, and Planning and the School of Visual Arts.

**dbox** (3D Design and Animation) is an award-winning interdisciplinary advertising and creative agency based in New York City. dbox fosters dialogue, strategy, and design within its studio through a combination of commercial and independent projects that engage its team of conceptualists, strategic planners, brand creators, designers, and artists. In addition to its award-winning commercial work, dbox has a history and philosophy of engaging with the arts and a long relationship of collaboration with The Builders Association.

**Ellen McCartney** (Costume Designer) Professional work includes *Café Oublie*, *Dry Cleaning*, *Monster of Happiness* (TMB), *Tug of War* (Getty Villa), *Othello* (Hartford Stage Company), *King Lear* (Brewery, Disneyland), *A Month in the Country* (Guthrie), *Semiramide* (Minnesota Opera), *JET LAG* (Builders Association, NY). In New York: *Fish Story*, *The Hairy Ape* (Wooster Group), *IMPERIAL MOTEL* (*Faust*) (Builders Association). Broadway: *A Walk in the Woods*. Her work has also been seen in New York at Second Stage, Circle Repertory Company, Playwright’s Horizons, and Manhattan Theatre Club. McCartney holds the Robert Corrigan Chair in the School of Theatre at the California Institute of the Arts.

**Austin Switser** (Video Codesigner/Operator) Design credits: Off-Broadway: *The Starry Messenger* at The New Group; *Piano Starts Here* at the Apollo Theater; *Some Americans Abroad* at Second Stage; ¡*El Conquistador!* at New York Theatre Workshop; *My Wandering Boy*, *The Happy Embalmer*, *Liberty*, *The Light in the Piazza*. Regional: *The History Boys* at the Ahmanson; *Mask*, *Ray Charles Live!*, and *Matter of Honor* at the Pasadena Playhouse; *Monster of Happiness* with Theatre Movement Bazaar; *Apollo: Lebensraum* at the Kirk Douglas Theater; *Bell Solaris* and *Peach Blossom Fan* at REDCAT. Broadway associate: *Sondheim on Sondheim*, *Rock of Ages*, *Impressionism*, *Thurgood*, *A Catederd Affair*, *Xanadu*. Switser went to CalArts. www.austinswitser.com

**Tyler Micoleau** (Lighting Associate) Associate lighting designer *JET LAG* (1999/2000: Maubouge, Brussels, Budapest, Montreal, Seattle). Recent New York Off-Broadway credits: *That Face* (Manhattan Theatre Club); *When the Rain Stops Falling* (Lincoln Center Theater); *The Aliens* (Rattlestick); *Blasted* (Soho Rep); Cynthia Hopkins’s *The Success of Failure, or The Failure of Success* (St. Ann’s Warehouse). Regional: Dallas Theater Center, The Old Globe, Trinity Rep, Shakespeare Theatre, American Repertory Theater, and Long Wharf Theatre, among others. Awards: 2010 OBIE Award for Sustained Excellence, 2009 American Theatre Wing Hewes Design Award (*Blasted*), two Lucille Lortel Awards, the Connecticut Critics Circle Award, three Philadelphia Barrymore nominations, and a Chicago Jeff Award nomination.

**Laura Mroczkowski** (Lighting Associate/Props Coordinator) is currently the associate lighting designer for The Builders Association and Deborah Hay Dance Company. She has had the opportunity to work with many opera, theater, dance, and music

groups from around the world, including Los Angeles Opera Company, the Whitney Museum, the Actors Theatre of Louisville, the Milwaukee Children’s Theater, Tang Art Museum, New York Theatre Workshop, Trinity Repertory Company, the Yerba Buena Center for the Arts, Baryshnikov Arts Center, Walker Art Center, the Wexner Center for the Arts, DASSdance, Company of Strangers, Big Dance Theater, Dumb Type, and Sintroca. Mroczkowski is the co-artistic director and founding member of Blank-the-Dog productions.

**Moe Angelos** (Performer) has worked with The Builders Association since 1999, spanning two centuries, several productions, and many a hotel room minibar. She has also created six plays with her collaborative theater company The Five Lesbian Brothers, who have been published and won some awards. Angelos has also appeared in the work of Brooke O’Harra, Carmelita Tropicana, Anne Bogart, Holly Hughes, Lois Weaver, Zack, Leigh Silverman, and The Ridiculous Theatrical Company, to name a few in the cavalcade of luminaries.

**Jess Barbagallo** (Performer) recently toured Italy in John Turturro’s *Fiabe Italiane* and last year appeared in Classic Stage Company’s production of Anne Carson’s *An Oresteia*. She has performed in the work of Big Dance Theater, Theatre of a Two-Headed Calf, Half Straddle, Red Terror Squad, and The Management. Her play *Grey-Eyed Dogs* debuted at Dixon Place in New York City as a Mondo Cane commission, and she is a writer and performer with *Room for Cream*, a live lesbian soap opera presented at La Mama. She also was selected to be a part of Soho Rep’s 2009/10 Writer/Director Lab to develop her new play *I’ll Meet You in Tijuana*.

**Nick Bonnar** (Performer) is a recent graduate of Carnegie Mellon University. A Manhattan native, Bonnar founded his company Tenement Street Workshop, based out of Brooklyn (tenementstreet.org). Off-Broadway credits include *The Conqueror Worm* and *Lights and Music*. Recent film credits include *Once More with Feeling* and *Faces of War*.

**David Pence** (Performer), a founding member of The Builders Association in 1994, has performed with the group in *MASTER BUILDER*, *THE WHITE ALBUM*, *JUMP CUT* (*Faust*), *ALLADEEN*, *AVANTI*, and *SUPER VISION*; workshop productions of *IMPERIAL MOTEL*, *JET LAG*, and *ROAD TRIP*; and a proto-Builders *HEDDA GABLER*. He has taught at Builders’ residences at New York University and Theaterhaus Gessnerallee, Zurich. His voice is featured in Diller + Scofidio’s “Indigestion”; sound installations by Ben Rubin including “America on the Move” (Smithsonian), “917: A Code without an Area,” and “Sink”; and Billy Klüver’s film *9 Evenings*. Pence hosts the weekly music show *Radio Junk Drawer* (www.wmpg.org) and plays guitar in Fact Family.

**Kristen Sieh** (Performer) is a founding member of the TEAM, with whom she has performed in venues all over North America and Europe, including London’s Barbican Center, Toronto’s Harbourfront Centre, the Walker Art Center, PS122, The Public Theater’s Under the Radar Festival, The American Repertory Theater, and Lisbon’s Culturgest. Her work outside of the TEAM has included collaborations with Lear deBessonet, Tim Crouch, The New Group, Banana Bag and Bodice, the Riot Group, and Elevator Repair

Service. Regional credits include productions at Baltimore Centerstage, Triad Stage, the Philadelphia Live Arts Festival, and Denver Center Theatre. She is currently working on *Mission Drift*, the TEAM’s new work in development.

**Joseph Silovsky** (Performer/Technical Consultant/Foley Sequence Creator) is a performance artist from Oklahoma and has been the technical director with The Builders for *XTRAVAGANZA*, *ALLADEEN*, and *SUPER VISION*, as well as engineering the flutter screens for *CONTINUOUS CITY*. With *SUPERVISION*, he also joined The Builders’ pool of performers. He has built robots and other machines for Richard Maxwell, NTUSA, Radiohole, and Lucky Pierre. His own work has been performed in Chicago, New York, and Rakvere, Estonia. His last show, *The Jester of Tonga*, was a critical success at PS122 in the fall of 2008, and he is presently developing a new performance/gallery exhibition called *Send for the Million Men*.

**Neal Wilkinson** (Production Manager) worked with The Builders Association on *ALLADEEN* and *SUPERVISION* and codesigned the sets for *CONTINUOUS CITY* and the upcoming *ROAD TRIP*. He is a multimedia writer/director/designer whose original work has been produced in venues throughout New York City. Wilkinson’s work can be seen at www.ndwilkinson.com.

**Joshua Higgason** (Technical Director/Announcer) has collaborated as a technical director with Theater for One in Times Square by Christine Jones, Latitude 14 at Noorderzon Arts Festival, PS122, Hayden Planetarium, The Flea, Keen Company, Dorset Theatre Festival, The Drama League, the Ohio Theatre, Technical Artistry, and many others. He also designs audio and visuals, and his work has been seen/heard at Carnegie Hall, St. Ann’s Warehouse, Juilliard, EMPAC, The Public, MTC, The Flea, HERE, The Box, Theater Row, Symphony Space, and the Edinburgh Fringe Festival, as well as with shows by Jay Scheib, Bang on a Can All Stars, Carrie Mae Weems, Peter Flaherty, Brian Mertes, and Philip Seymour Hoffman.

# ACKNOWLEDGMENTS

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Worldwide Tour Representation: Micocci Productions, www.micocci.com.

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# Theater

# Theater



Dr. Susan A. Cole, President  
 Dr. Geoffrey W. Newman, Dean, College of the Arts  
 Jedediah Wheeler, Executive Director, Arts & Cultural Programming

Peak Performances @ Montclair presents:

A Peak Revival!  
**JET LAG**

Created by **The Builders Association** and **Diller Scofidio + Renfro**

Director **Marianne Weems**  
 Design, Story, and Video Concept **Diller Scofidio + Renfro**  
 Video Designer **Christopher Kondek**  
 Sound Designer **Dan Dobson**  
 Lighting Designer **Jennifer Tipton**  
 Writer/Dramaturg **Jessica Peri Chalmers** (with contributions from the company)  
 Company Dramaturg **James Gibbs**  
 3D Design and Animation **dbox**  
 Costume Designer **Ellen McCartney**  
 Video Codesigner/Operator **Austin Switzer**  
 Design Associate **Lyn Rice**  
 Lighting Associates **Tyler Micoleau** and **Laura Mroczkowski**  
 Based on an original idea by **Diller Scofidio + Renfro**

**CAST**  
 Doris Geller.....**Moe Angelos\***  
 Nantucket/Lincoln Schwartz.....**Jess Barbagallo**  
 Richard Mifflin/Announcer .....**Nick Bonnar**  
 Roger Dearborn/Pilot .....**David Pence**  
 Grace Dearborn/Flight Attendant/Announcer .....**Kristen Sieh\***  
 Rupert Schneeman/Bill/Mr. Schwartz .....**Joseph Silovsky**

**CREW**  
 Production Manager **Neal Wilkinson**  
 Technical Director/Announcer **Joshua Higgason**  
 Technical Consultant/Foley Sequence Creator **Joseph Silovsky**  
 Assistant Video Operator **Jared Mezzocchi**  
 Production Stage Manager **Megan Schwarz Dickert\***  
 Assistant Director **Sarah Krohn**  
 Costume Coordinator **Andrea Mincic**  
 Props Coordinator **Laura Mroczkowski**  
 Assistant Stage Manager **Eric Brakey**  
 MSU Production Assistants **Ashley Biel, Michael Joel, Eric Stalowski, Mia Zanette**

**BUILDERS STAFF**  
 Managing Director **Erica Laird**  
 Business Manager **Matthew Karges**

*\*Appears courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

This production of *JET LAG* was made possible with the generous support of Peak Performances @ Montclair State (NJ), the National Endowment for the Arts, and the Baryshnikov Arts Center.

*JET LAG* premiered in 1998 at The Kitchen in NYC and was supported by La Maison des Arts, Cr teuil; Le Centre Culturel Transfrontalier Le Man ge, Maubeuge; Centre of Research for Cultural Development, Nantes; Kulturhus, Aarhus; and Kaaitheater, Brussels. Additional funds for the original production were provided by The Andy Warhol Foundation for the Visual Arts, The Curtis W. McGraw Foundation, Good Works Foundation, Graham Foundation, The Greenwall Foundation, the Jerome Foundation, the Microsoft Foundation, the National Endowment for the Arts, the New York State Council on the Arts, and the generous support of individual donors.

Previous versions of this project included Jeff Webster (Roger Dearborn), Ann Carlson and Dale Soules (Doris Geller), Dominique Dibbell (Lincoln Schwartz), Heaven Phillips (Grace Dearborn), Tim Cummings (Richard Mifflin), Peter Norrman and Amber Lasciak (video associates), Susan Hamburger (lighting associate), and Eric Dyer (technical director).

Duration: 1 hour 20 minutes, no intermission.

In consideration of both audience 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 inside the theater.

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Credit: dbox

The Builders Association  
 Diller Scofidio + Renfro

**JET LAG**

September 23-October 3, 2010

Alexander Kasser Theater  
 Montclair State University



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