

WAKKA WAKKA
PRESENTS

THE IMMORTAL JELLYFISH GIRL

A CO-PRODUCTION WITH
NORDLAND VISUAL THEATRE

WRITTEN AND DIRECTED BY
GWENDOLYN WARNOCK AND KIRJAN WAAGE

59 59

THEATER A

JANUARY 10 – FEBRUARY 12

WAKKA WAKKA

PRESENTS A CO-PRODUCTION WITH

NORDLAND VISUAL THEATRE

THE IMMORTAL JELLYFISH GIRL

WRITTEN AND DIRECTED BY

GWENDOLYN WARNOCK AND **KIRJAN WAAGE**

WITH HELP FROM THE ENSEMBLE

DIRECTED BY ..... GWENDOLYN WARNOCK AND KIRJAN WAAGE

EXECUTIVE PRODUCER ..... GABRIELLE BRECHNER

PERFORMERS ..... LEI-LEI BAVOIL, ALEXANDER BURNETT, FRANÇOIS COUDER, DOROTHY JAMES, ANDY MANJUCK, PETER RUSSO, KIRJAN WAAGE, GWENDOLYN WARNOCK, OLIVIA ZERPHY

THE ENSEMBLE ..... LEI-LEI BAVOIL, ALEXANDER BURNETT, FRANÇOIS COUDER, JON LEVIN, DOROTHY JAMES, ANDY MANJUCK, PETER RUSSO, KYRA VANDENENDEN, OLIVIA ZERPHY

PUPPET DESIGN & CONSTRUCTION ..... KIRJAN WAAGE

PROPS & ADDITIONAL PUPPET CONSTRUCTION ..... LEI-LEI BAVOIL, DOROTHY JAMES, JACK MARKUSSEN, EVE WARNOCK

ORIGINAL MUSIC & SOUND DESIGN ..... THOR GUNNAR THORVALDSSON

LIGHTING DESIGN ..... JAN ERIK SKARBY WITH MARIANNE THALLAUG WEDSET

ASSOCIATE LIGHTING DESIGN ..... LIAM CORLEY

PROJECTION DESIGN ..... ERATO TZAVARA

ADDITIONAL PROJECTION DESIGN ..... OBLSK

SET DESIGN, COSTUME DESIGN ..... GWENDOLYN WARNOCK AND KIRJAN WAAGE

ADDITIONAL PROP, PAINTING & SEWING ..... VIRGINIA MANNING, MACK PEGRAM, MARLON RAJAN, CORNELIA WAAGE

INTERN ..... JIA LE LING

NORDLAND VISUAL THEATRE

GEIR-OVE ANDERSEN, YNGVILD ASPELI, PREBEN FAYE-SCHJØLL, ANNE SJILD KOLSETH, JAN ERIK SKARBY, TIM LUCASSEN, ANNE SØRFJELL

WAKKA WAKKA PRODUCTIONS

GABRIELLE BRECHNER, ANDY MANJUCK, PETER RUSSO, KIRJAN WAAGE, GWENDOLYN WARNOCK

RUN TIME: **1 HOUR AND 20 MINUTES** WITH NO INTERMISSION

SPECIAL THANKS

BROADWAY STAGES, DANIEL FINE, DANIEL GOLDSTEIN, TOM GUSTAFSON, CORY KRUECKEBERG, MICHELLE LEE

The Immortal Jellyfish Girl was created with support from: Arts Council Norway, The Jim Henson Foundation, Spenn Norway, and the Fund for Light & Image Norway.

BROADWAY STAGES · THE JIM HENSON FOUNDATION · Kulturrådet · LEWIS CENTER FOR THE ARTS PRINCETON · SPENN

PROGRAM NOTE

The metaphor of Puppeteer as God has long been associated with puppetry. Like Gods, Puppeteers have the power to create and to destroy. They have control over every element in the world of the puppet show. However, as we enter the Anthropocene in this age of climate change and mass extinctions it feels as if Puppeteer as Man is probably a more accurate metaphor. Human beings are now playing with elements which in the past were reserved for the Gods. We are creators of hurricanes and droughts, genetically modified food, and gender selected children. Our relationship to the world has shifted drastically as we, not nature, essentially hold the power to decide what animals will live on and what animals will die out.

The Immortal Jellyfish Girl looks into a future where much of what we hold dear is lost, and questions our place in this world. It wrestles with extinction and survival, with greed and sacrifice, with loneliness and love. In a way, it puts the burden of the future, and the survival of the Animal Kingdom, on us, here—now, by putting it on the shoulders of the one person in the show who is from the present: The Fantastic Mr. Fox (the real one), a man who wears a fox mask, who is the leader of an organization called Animal R.I.O.T. who is a time traveler, a prophet, and a fool. Bumbling through the show as the narrator, he travels through time making mistakes and trying to fix them as the story spins to its conclusion. He does not really understand his power. He did not ask for the responsibility. Yet there he is, determining the future of the world.

What if you could see how your actions affect the future? Would that make you a prophet? A time traveler? Would you need to see a future calamity in order to change your behavior and take decisive action in the present? These are the questions at the heart of *The Immortal Jellyfish Girl*. In the show, we combine traditional art and storytelling forms with modern practices and technologies. Allowing the past, the future, and the present a space in which to meet, the meta-theatricality of *The Immortal Jellyfish Girl* draws attention both to our power as human beings, and to the clumsy and often unintentional outcomes of wielding that power. As we blur the lines between past, present and future in this show, we call attention to our own seemingly small individual actions which can be profoundly influential in the circle of life.

—Wakka Wakka



JOIN THE RIOT!



ANIMAL R.I.O.T. STANDS FOR ANIMAL RESURGENCE IN OUR TIME

Animal R.I.O.T. is an ANTHROPOMORPHIC organization with a BIO-ECCENTRIC worldview. We are led by our founder, the Fantastic Mr. Fox (the real one), who leads by the principle of not leading. Our goal is to preserve and protect the remaining wild places and the not so wild places on earth, so that animals can continue to exist. We want to be on the front lines of the struggle to maintain our fragile ecosystems and the wild animals that live there. We are fighting to reduce human impact on the world, by increasing awareness, increasing our numbers, and giving wild animals space to increase their numbers as well. This resurgence has to happen in our time, because we are running out of time. When an animal dies, it doesn't come back.

Anyone can join Animal R.I.O.T. We embrace dark ecology, deep ecology, in-and-out ecology, anti-ecology, any kind of ecology as long as it protects ecosystems. Every single person is important and needed to help make the planet remain habitable for all life forms.

CLICK HERE TO READ THE MANIFESTO

ANIMAL R.I.O.T.

JOIN THE RIOT TODAY AT **ANIMALRIOT.ORG** AND STAY WILD!

ABOUT WAKKA WAKKA

Wakka Wakka Productions, Inc. is an award-winning non-profit visual theater company based in NYC and Oslo. Our mission is to push the boundaries of the imagination by creating works that are bold, unique and unpredictable.

Since 2001 Wakka Wakka has created and produced eleven original works of theater which have toured extensively throughout the US and abroad. All of Wakka Wakka's productions have been highly physical, overlapping in a wide range of styles, including grotesque, absurd and clown, incorporating elements such as object manipulation, puppetry, masks and original music.

Wakka Wakka created its first original work, ***B9: Clinch Mountain Lookout***, at Edinburgh Festival Fringe. ***B9*** is centered on a seemingly perfect couple whose blissful relationship disintegrates into horror. In 2002/3, Wakka Wakka created ***Fattie and Skinny Show!***, a modern clown piece that ran Off-Off Broadway.

In 2004 the company premiered its first puppet piece, ***The Untold Story of Monkey***, at NYC's The Tank. The play follows a young monkey from his jungle home to his untimely death in outer space. In 2006, ***The Death of Little Ibsen*** – a darkly comedic puppet exploration of Henrik Ibsen's quest to find his true self – ran Off-Off Broadway and was a *New York Times* Critic's Pick.

In 2008 Wakka Wakka created ***FABRIK: The Legend of M. Rabinowitz***, which ran Off-Off Broadway. About the life of the real Moritz Rabinowitz – an outspoken Polish-Jewish émigré whom the Nazi's mistakenly dubbed "the leader of the Jewish Resistance in Norway," ***FABRIK*** was awarded a 2008 UNIMA Citation of Excellence and was nominated for a Drama Desk award.

In 2010, Wakka Wakka premiered ***Baby Universe: A Puppet Odyssey*** Off Broadway at Baruch Performing Arts Center. The bizarre tale of humankind's last hope in the face of imminent annihilation wrought by an angry, dying sun, ***Baby Universe*** was critically acclaimed and was nominated for 3 Drama Desk awards. In 2011, Wakka Wakka was awarded an Obie Grant for Outstanding Work.

Wakka Wakka premiered ***SAGA*** Off Broadway in the spring of 2013. ***SAGA*** examines the 2008 Icelandic financial crisis through the very personal story of Gunnar Oddmunson. Lucky and successful before the crash, Gunnar's big dreams for the future give way to the harsh reality of family abandonment and bank repossession, which in turn awaken his ancient Norse desire for blood revenge. ***SAGA*** was the recipient of a 2013 Special Drama Desk Award for Sophisticated Puppet Theater.

Wakka Wakka's most recent NYC run was here at 59E59 Theaters in the winter of 2017, with the show ***MADE IN CHINA***, Wakka's third *NY Times* Critic's Pick. A darkly comedic puppet musical inspired by true events, ***MADE IN CHINA*** is a fantastical exploration of human rights, consumerism and American-Chinese relations as told through the unlikely love story between a middle-aged, Midwestern American hoarder and her neighbor, a widower ex-pat from China.

The Immortal Jellyfish Girl is the second installation in Wakka Wakka's ***ANIMALIA*** trilogy. The first piece, ***Animal R.I.O.T.*** - a guerilla-style, eco-manifesto performance - has been seen at international festivals in Europe, at the Andrew Edlin gallery in NYC, and at several other venues in the US and Norway. Wakka Wakka is currently working on the third and final installment of the trilogy, ***Dead Animals,*** a pageant-style theatrical experience marrying narrative drama and art installation, which we hope to premiere in late 2023.

The company is led by Gabrielle Brechner, Kirjan Waage, and Gwendolyn Warnock and is supported by members Andy Manjuck and Peter Russo.

www.wakkawakka.org

wakkawakkaprods @wakkawakkaprods

NORDLAND VISUAL THEATRE

Nordland Visual Theatre, based north of the Arctic Circle in Northern Norway, offers residencies and co-production to artists and theater companies. The theater plays a key role in developing and promoting visual theater in Norway. Nordland Visual Theatre's co-productions range from traditional puppet theater to cross-over works merging elements from the visual arts, theater, mime, dance and multi-media. Productions are collaborations with theater companies, puppeteers, actors, directors, stage designers, composers and artists from all over the world.

SPECIAL THANKS

Broadway Stages, Daniel Fine, Daniel Goldstein, Michelle Lee



CURATOR'S NOTE

Welcome back to our friends, Wakka Wakka Productions, producing here again after their 2017 triumph, ***Made In China***. Since 2001 Wakka Wakka has created and produced eleven original works of theater which have toured extensively throughout the US and abroad. I am especially drawn to the socially conscious undercurrents here and in all of their work. Their shows are highly physical, overlapping in a wide range of styles and incorporating elements such as puppetry, object manipulation, masks, and original music.



Val

VAL DAY
Artistic Director

59E59 THEATERS STAFF

ELYSABETH KLEINHANS President/Founding Artistic Director
VAL DAY Artistic Director
BRIAN BEIRNE Managing Director
ELIZA JOHNSON Finance Associate/Office Manager
CATE PUGLIA Receptionist/Administrative Assistant
MELISSA SHAWCROSS Technical Director
ERICA PIERRE Marketing/General Manager
CRISTINA GREENFIELD Marketing Manager
MELINDA GRABER Digital Marketing Associate
ALAN BUTTAR Graphic Designer
MATT ROSS Press Representative
NICOLE CAPATASTO Press Representative
CLAIRE WOJCIECHOWSKI Press Representative
GRACE WALKER Press Representative
SHANNON SMITH Theater Manager
COLLEEN MORGEN House Manager
CARLOS CONILL Facilities Manager
WALDIN ROJAS Facilities Assistant
FRANKIE DIAZ Facilities Assistant
LLOYD MULVEY Director of Ticketing Services
CRAIG SCHENKER Box Office Manager
ANDREA ARVANIGIAN Box Office Supervisor
JORDAN ELMAN Box Office Supervisor
DANIELLE COVINGTON Box Office Supervisor
CAILIN KELLY Box Office Associate
ALANIS MOLINA-GARNELO Box Office Associate/Usher
MICIAH WALLACE Box Office Associate/Usher
ANNA BONGARDINO Usher
ANNE RUTTER Usher
BENJI SILLS Usher
CHRISTIAN MIRANDA Usher
ELLIOT JACOBS Usher
ERIC BERKELEY Usher
FLOWER RIOS Usher
ISRAEL ORENGO Usher
ITAI ADAM VAGNER Usher
JOEY PITTORINO Usher
KAYLA GRANT Usher
NATALIE LILAVOIS YUSTY Usher
RICHARD RODRIGUEZ Usher
SANTIAGO AGUILAR Usher
JOHN D. IVY Theater Technician
KAT KHELLBLAU Theater Technician

NEXT IN THEATER A — MARCH 4 - APRIL 16



LAND ACKNOWLEDGEMENT

59E59 Theaters reside on the traditional homelands of the Lenni-Lenape People on the Lenape Island of Mannahatta. We acknowledge the Lenni-Lenape as the original people of the land who were forcefully removed during colonization resulting in erased and excluded peoples and culture. We are grateful for the opportunity to work on the land and honor their elders, past and present alongside future generations for their stewardship and continuing relationship with their territory.

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