



For Immediate Release
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LA JOLLA PLAYHOUSE ANNOUNCES PROGRAMMING FOR 2019 WITHOUT WALLS (WOW) FESTIVAL ON OCTOBER 17 – 20 AT ARTS DISTRICT LIBERTY STATION

POPULAR BIENNIAL FESTIVAL TO FEATURE IMMERSIVE AND SITE-BASED PROJECTS FROM AUSTRALIA, FRANCE, MEXICO, POLAND, UK; PLUS LIBERTY STATION-BASED ARTISTS AND PLAYHOUSE-COMMISSIONED WORKS BY THIRD RAIL PROJECTS AND DAVID ISRAEL REYNOSO/OPTIKA MODERNA

La Jolla, CA – La Jolla Playhouse is pleased to announce programming for its acclaimed biennial **Without Walls (WOW) Festival**, a four-day explosion of site-based and immersive performances, taking place **October 17 – 20** at **ARTS DISTRICT Liberty Station**, in partnership with the NTC Foundation. Tickets, ranging from free to \$20, will go on sale September 13 at WOWFestival.org or by calling **(858) 550-1010**.

The 2019 WOW Festival line-up features three Playhouse-commissioned projects: ***Ikaros***, by the internationally-renowned, New York-based **Third Rail Projects** (*Then She Fell*); ***Las Quinceañeras***, by acclaimed local designer and ARTS DISTRICT Liberty Station resident artist **David Israel Reynoso/Optika Moderna** (2017 WOW Festival's *Waking La Llorona*, Punchdrunk's *Sleep No More*); and ***Written in Stone***, a series of five 10-minute, site-specific plays, produced by the Playhouse's 2019 Resident Theatre **Backyard Renaissance**.

Additional projects by ARTS DISTRICT Liberty Station-based companies include: ***Hall Pass***, by **Blindspot Collective**; ***A Midsummer Night's Dream***, by **San Diego Ballet**; ***Pandora and the Jar of Hope***, by **Theatre Arts School of San Diego**; ***Senior Prom***, by **San Diego Dance Theater** (2015 WOW Festival's *Dances With Walls*); and ***Without a Net***, by **Malashock Dance**. Other local projects include ***Calafia at Liberty***, by **Wetsuit Collective**; ***How High the Moon***, by **Mike Sears**; ***Inclusion***, by **San Diego Circus Center**; ***PDA***, by **People of Interest** (2015 WOW Festival's *Romulus Kilgore's Mobile Happiness Bazaar*); and ***Theatre on the Move***, by **Oracle Performing Arts**.

The WOW Festival will also feature several pieces by preeminent international artists: ***As Far As My Fingertips Take Me***, by the Beirut/London-based **Tania El Khoury**; ***Boats***, by Australia's **Polyglot Theatre** (2013 WOW Festival's *We Built This City*); ***Hidden Stories***, by France's **Begat Theatre**; ***Peregrinus***, by Poland's **Teatr KTO**; ***Portals: Interactive Connected Trees***, by Israel-based artist **Matan Berkowitz**; ***¡Vuela!***, by Mexico's **Inmigrantes Teatro** (Playhouse's *Kikiricaja*); and a return of **Australia's Strange Fruit** (2015 WOW Festival's *The Spheres*) with their new production of ***Tall Tales of the High Seas***, along with projects by New York-based artists, including ***Allegory***, by **Sammi Cannold**, **Emily Maltby** and **Ari Afsar**; and ***She Buried the Pistol***, by **Hearth Theater**.

"Every two years, the WOW Festival unites local, national and international artists and art lovers for four days of innovative, immersive and interactive events. There truly will be something to appeal to everyone, and we're delighted that audiences of all walks of life can gather at ARTS DISTRICT Liberty Station to celebrate our community's adventurous spirit and rich cultural diversity," said **Christopher Ashley**, the Rich Family Artistic Director of La Jolla Playhouse.

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The 2019 WOW Festival will be curated and produced by Playhouse Associate Producer **Teresa Sapien**. Similar to past WOW Festivals, this exciting event will serve as a cultural and artistic hub, centered around the **Show Imaging Festival Stage**, where patrons can gather to experience WOW performances, engage in lively discussions about the work, and enjoy the many food and drink options on offer at Liberty Station. The Show Imaging Festival Stage will also feature live music by the bands **Trouble in the Wind** (Oct 17 at 8:15pm), **Dream Burglar** (Oct 18 at 8:15pm), **Montalban Quintet** (Oct 19 at 2pm), **Brogue Wave** (Oct 19 at 5pm), **Euphoria Brass Band** (Oct 20 at 2pm), **Whitney Shay & The Hustle** (Oct 20 at 5pm), as well as a performance of ***The Golem of La Jolla – Excerpts in Concert: a modern parable spoken and sung***, by UC San Diego Theatre & Dance faculty **Allan Havis** and **Michael Roth** (Oct 20 at 11am).

Since its inception in 2011, **Without Walls (WOW)** has become one of San Diego's most popular and acclaimed performance programs. This signature Playhouse initiative is designed to break the barriers of traditional theatre, offering immersive and site-inspired works that venture beyond the physical confines of the Playhouse facilities. Over the last eight years, the Playhouse has been commissioning and presenting a series of immersive and site-specific productions at locations throughout the San Diego community, *Susurrus* (2010) at the San Diego Botanical Garden, *The Car Plays: San Diego* (2011) in the Playhouse parking lot, *Sam Bendrix at the Bon Soir* (2012) at Martini's Above Fourth, *Accomplice: San Diego* (2013) in Little Italy, *El Henry* (2014) at SILO in Maker's Quarter, *The Grift at the Lafayette Hotel* (2015) in North Park, *The Bitter Game* (2016) at Writerz Blok, *What Happens Next* at the Challenged Athletes Foundation, as well as the biennial WOW Festivals in 2013, 2015 and 2017.

The WOW Festival is made possible in part through the generous support of the Wallace Foundation, The James Irvine Foundation, San Diego Commission for Arts & Culture, FACE Foundation, Show Imaging, Delta Airlines, TownePlace Suites by Marriott, Hall's Culligan Water and MK Envision Galleries.

ARTS DISTRICT Liberty Station is San Diego's largest Arts & Cultural District, located in historic buildings at the former Naval Training Center in the Liberty Station neighborhood, near Downtown on San Diego Bay. With 100 park-like acres, the ARTS DISTRICT is home to nearly 145 museums and galleries, artist studios, dance companies, fine dining, creative retail and other organizations that showcase San Diego's creative community and provide innovative experiences for the public.

The **NTC Foundation** was established in 2000 as a 501(c)3 nonprofit foundation to enrich the lives of San Diegans by renovating 26 historic buildings at the former Naval Training Center to create, facilitate and operate a broad-based complex focused on experiencing the arts, culture and creativity that are the hallmark of the San Diego region.

La Jolla Playhouse is a place where artists and audiences come together to create what's new and next in the American theatre, from Tony Award-winning productions, to imaginative programs for young audiences, to interactive experiences outside our theatre walls. Founded in 1947 by Gregory Peck, Dorothy McGuire and Mel Ferrer, the Playhouse is currently led by Tony Award winner Christopher Ashley, the Rich Family Artistic Director of La Jolla Playhouse, and Managing Director Debby Buchholz. The Playhouse is internationally renowned for the development of new plays and musicals, including mounting 102 world premieres, commissioning 52 new works, and sending 32 productions to Broadway – including the currently-running hit musical *Come From Away* – garnering a total of 38 Tony Awards, as well as the 1993 Tony Award for Outstanding Regional Theatre. LaJollaPlayhouse.org.

WOW Festival Projects

Allegory

By Sammi Cannold and Emily Maltby, with music by Ari Afsar (New York)

Based on *The American Woman: Six Periods of American Life*, by Hazel MacKaye.

For the centennial of the passage of the 19th Amendment, writer/directors Sammi Cannold and Emily Maltby, along with composer/arranger Ari Afsar, recreate and reimagine *Allegory*, a women's suffrage pageant originally performed in 1913 on the steps of the U.S. Treasury Building. Performed in 2019 by San Diego area community members outside the Women's Museum of California, *Allegory* will commemorate and carry on the legacy of those who mastered the art of spectacle as both a form of protest and a form of entertainment.

As Far As My Fingertips Take Me

By Tania El Khoury (Beirut/London)

As Far As My Fingertips Take Me is an encounter through a gallery wall between an audience member and a refugee. Their arms touch without seeing each other. The refugee will mark the audience by drawing on their arm. The audience will listen to those who have recently challenged border discrimination. The marking can be kept or washed away. Through touch and sound, this intimate encounter explores empathy and whether we need to literally "feel" a refugee in order to understand the effect of border discrimination on peoples' lives.

Boats

By Polyglot Theatre (Australia)

At a central mooring place, large lightweight boats wait patiently for children's imagination and energy. Once aboard, the boats are propelled by a flurry of feet, with kids working as a crew for their own voyage across the high seas. As the boats journey, Polyglot artists float as castaways to be rescued or as mysterious elements of the urban ocean. Together artists and children guide their boats to safe harbor, ready for new crew and the next adventure!

Calafia at Liberty

By Wetsuit Collective (San Diego)

Calafia at Liberty is a pilgrimage of desire, a search for truth told through movement. Encircling the land-locked USS Recruit, this performance dives through layers of history about the mythic figure at the center, yet removed from, California history: Queen Calafia. Conceived in the 16th century Spanish imagination, Queen Calafia's legacy was resurrected during the 19th century as American historians, like Edward Everett Hale, cited her as the origin for California's name. This progression through history, myth, and the consequences of manifest destiny questions the legends we build over the land we inhabit.

The Golem of La Jolla – Excerpts in Concert: a modern parable spoken and sung

Music by Michael Roth, Libretto by Allan Havis (San Diego)

A month before the 2020 election, white nationalists have taken to the streets, and countless mosques and synagogues from coast to coast are under siege. La Jolla Synagogue's Rabbi Joan is contending with a mysterious visiting rabbi from Prague who trumpets the arrival of an avenging beast, a gigantic red clay Golem. The Prague rabbi reasons that employing a Golem – the ultimate bouncer – will be more humane than having the National Guard fire into the crowd. Not convinced, Rabbi Joan warns her community about placing their faith in Kabbalah black arts, while all await the clash of a marauding armed mob and the hideous Golem outside the temple door.

Hall Pass

By Blindspot Collective (San Diego)

Hall Pass is a collection of short plays and musicals by rising talents, including Emily Kaczmarek (2018 Jonathan Larson Grant Recipient), Trevor Bachman (2019 Joe's Pub Residency Artist) and Elizabeth Irwin (*My Mañana Comes* at San Diego Rep). Set and performed throughout a high school, the show offers a glimpse of the world young people navigate every day. Brimming with moments any former teenager will recognize and relish – as well as those they might rather forget – audiences choose their own adventure as they experience the trials and triumphs of the class of 2022.

Hidden Stories

By Begat Theater (France)

Hidden Stories is an invisible performance, a site-specific event that blends itself into the urban landscape. Supplied with headphones, the audience is temporarily endowed with the power to hear the thoughts of certain passers-by and to follow them into the unknown. The city is transformed into a sound stage, the audience's eye is the lens of a camera, and the spectator is the editor, choosing which images to synchronize to the soundtrack being played in their ears. A single rule of thumb: follow an ordinary object (an orange, a newspaper, a box of matches, a pen) as it makes its way through the streets of the city.

How High the Moon

By Mike Sears (San Diego)

How High the Moon is a modern folk tale using live music, animation, object puppetry and actors to tell the tale of Buck and Erma, a young, optimistic, blue-collar couple who build a house only to learn they need a moon hanging above to make the story complete. They set out to retrieve the moon, a journey that will test the very fabric of their love.

Ikaros

La Jolla Playhouse Commission

By Third Rail Projects (New York)

Commissioned by La Jolla Playhouse for the 2019 Without Walls Festival, Third Rail Projects' *Ikaros* is an experiential collection of dreams, myth, film, poetry, dance, and performance. It is an audience-centered walking tour through a desert garden path, located on the grounds of a former naval base under the active sky of a nearby airport. Images of Icarus and Earhart, the fragrance of rosemary, and the flight patterns and roar of the engines above fold into one another to become a rite of passage that follows a cartography of flight and failure.

Inclusion

By San Diego Circus Center (San Diego)

The art of circus has a profound and international voice of every language, skin color, age, religion and culture – all celebrating their own unique history and poetry through skill and movement. What if one wasn't able to express their story and were excluded because they were D I F F E R E N T: the country they come from or the way they pray or the poor neighborhood they knew to be home? No one would ever know their voice. Inclusion is our story, your story, their story. Inclusion goes beyond walls sharing an explosion of circus Without Walls.

A Midsummer Night's Dream

By San Diego Ballet (San Diego – Liberty Station)

Ballet Under the Stars. Join San Diego Ballet as they present one of their enduring classics in a new and enchanting setting. *A Midsummer Night's Dream* is a lovely, whimsical take on Shakespeare's eternal comedy, where "the course of true love n'er did run smooth." As part of La Jolla Playhouse's WOW Festival, its fairies, Amazons and lovers will rush, revel and glide through the real gardens at Liberty Station, with the audience in the center of this 360-degree experience. You're invited to come, sit in the grass, and enjoy the magic as it springs up around you.

Pandora and the Jar of Hope

By Theatre Arts School of San Diego (San Diego – Liberty Station)

Pandora has opened the jar given to her by Zeus, inadvertently unleashing Ambition, Competition, Greed, Envy, Jealousy, Hatred, Injustice, Treachery and Disease into the world. These spirits are bound to haunt the earth for eternity. Luckily, Pandora closed the jar before its contents were completely released, leaving one element to remain: Hope. This immersive piece will engage WOW audiences through large-scale puppetry, dance, music, spoken word and forum-style theatre. Directed and written by Courtney Corey and Wendy Maples, with music by Matthew Armstrong.

PDA

By People of Interest (San Diego)

After charming audiences at the 2015 WOW Festival with *Romulus Kilgore's Mobile Happiness Bazaar*, People of Interest returns to the WOW Festival with ***PDA***, a documentary dance theater piece featuring real-life performer couples. Performed outside at sunset, this romantic new work investigates their relationships' history through body language and tests the boundaries of how they publicly display their affection.

Peregrinus

By Teatr KTO (Poland)

A 45-minute roaming spectacle inspired by the poetic universe of T.S. Eliot, *Peregrinus* depicts a single day in the lives of people whose existence is summed up by the journey between home and work. A mischievous and wildly kinetic examination of 21st century office-workers that illuminates the unpredictability of the mundane.

Portals: Interactive Connected Trees

By Matan Berkowitz (Israel)

This interactive art installation turns trees into portals of nonverbal communication. When one of the trees is touched, it starts “charging up” with light and sound. Once the first tree is fully charged, it wirelessly triggers the second tree, bringing it to life. When the second tree is also touched, and for as long as both of them are activated, the trees reach a “Nirvana” state together – bridging two different locations and establishing communication between the people around them.

Las Quinceañeras

La Jolla Playhouse Commission

By David Israel Reynoso/Optika Moderna (San Diego – Liberty Station)

From the creators of the groundbreaking *Waking La Llorona*, *Las Quinceañeras* offers a surreal, immersive, multisensory exploration of the famed rite of passage undertaken by many Latinas on their 15th birthday. The mysterious Optika Moderna opens its doors once again after years of secrecy and seclusion, inviting participants to undergo their latest procedure: “Proyecto (15).” Adventurous audiences can book an appointment to meet with Optika Moderna’s staff of trained paranormal opticians. Within the lab, patients will experience a hallucinogenic journey into the early 1990s as they relive the fateful events surrounding the celebrations of multiple Quinceañeras.

Senior Prom

San Diego Dance Theater (San Diego – Liberty Station)

Senior Prom is a production of San Diego Dance Theater’s (SDDT) Aging Creatively senior dance program. SDDT Artistic Director Jean Isaacs has created a fun evening to highlight this innately humorous, immersive, inter-generational event. Forty dancers perform in a wide variety of prom-like activities, including line dancing, spiking the punch bowl and crowning the King & Queen. In addition to Isaacs, choreographers include SDDT founder George Willis with Andromeda Bradley, John Diaz, Yvonne Gagliardo, Betzi Roe and Mitchum Todd. The evening is hosted by Ms. Tendu and Wolfman Jack. Take a walk down memory lane and join the party! Prom attire encouraged!

She Buried the Pistol

By Lydia Blaisdell and the Hearth Theater (New York)

Lydia Blaisdell’s family tree states that her great-grandmother Cora died at age 33 from complications of influenza and childbirth. But the real story of Cora’s life includes decades spent in a public mental asylum. In a deeply personal one-woman show, the writer invites the audience to join her in a ritual re-telling of her great-grandmother’s life. *She Buried the Pistol* reckons with the histories we inherit and how to tell the story of someone erased from the records of polite society.

Tall Tales of the High Seas

By Australia’s Strange Fruit (Australia)

This epic tale, performed atop 16ft sway poles, follows the Chaplin-esque antics of three eccentric mariners aboard a vessel which morphs from humble beached boat, to a ship on the high seas. This vessel’s levitated crew perform an arsenal of spectacular physical feats in an exploration of the immense capacity of the human spirit, transforming familiar public spaces and highlighting the iconic sway poles that define Australia’s Strange Fruit. A frolicking, swashbuckling adventure for all ages!

Theater on the Move

By Oracle Performing Arts (San Diego)

Oracle Performing Arts is bringing its innovative pop-up venue and its miniature productions to La Jolla Playhouse's WOW Festival. Designed to overcome theater-going barriers of distance, cost, time, and class, Oracle's venue can pop up anywhere to offer free theater to the public. Built into a 10-foot by 20-foot pop-up tent, Oracle's unique venue has a mini lighting and sound system, a mini backstage, a mini performance area, and seating for 12 audience members at a time. *Theater on the Move* features ten different 5-minute plays, a mix of raucous comedies and bittersweet dramas, in repertory throughout the weekend.

¡Vuela!

By Inmigrantes Teatro (Mexico)

Four battered and injured birds desperately beat their wings in an attempt to return to flight alongside their flock as they flee the arrival of a hurricane. Not able to lift themselves more than a palm's length, they helplessly contemplate their luck at being abandoned by the rest, the model birds, the healthy and strong. Instantly, the most basic questions arise: How will they fetch water or food? Will they really be able to survive without the help of their tribe? This is a play about solidarity, teamwork and the ability to adapt and put on a brave face despite life's difficulties.

Without a Net

By Malashock Dance (San Diego – Liberty Station)

Malashock Dance creates a multidimensional, immersive and participatory experience, based on the theme of an edgy, "down-on-its-luck" traveling circus/carnival. Explore the midway and try on costume pieces in our interactive photo booth, grab some concessions and prepare for an exciting two-act show. The Big Top room features circus-themed dances, aerial acrobatics, and performers on Cyr Wheel, Lyra, Rings, Silks and Traveling Bungees. The House of Fun room features Scarlet Checkers – a "clowntortionist," sword swallower and comedienne, and an interactive projection screen, designed by Tammuz Dubnov of Zuzor. Enjoy sideshow acts, choreography and reactive projection technology, and play with the technology yourself. This risqué and tantalizing experience will indulge your inner fantasy to "run away and join the circus."

Written in Stone

La Jolla Playhouse Commission

By Backyard Renaissance Theatre (San Diego)

Hidden corners of Stone Brewing's Liberty Station Bistro & Gardens serve as the setting for five new 10-minute plays. Audiences will travel to five locations and witness stories that were inspired there and penned by Playhouse-commissioned playwrights Mashuq Deen, Shairi Engle, Frank Katasse (*They Don't Talk Back*, presented by Native Voices during their Playhouse residency), Daria Miyeko Marinelli and Marisela Orta.

WOW Festival Biographies

Ari Afsar is a singer/songwriter with placements on ABC, Disney and an On-Demand feature. A graduate of Ethnomusicology Jazz from UCLA, Afsar just released her debut EP, *Somewhere I Thought I'd Be*. She recently opened for Michelle Obama at the Shrine Auditorium, performed at the U.S. Institute of Peace, and opened for the ACLU national conference in D.C. She was the original Eliza in Chicago's production of *Hamilton*, Miss California 2010, top 10 at Miss America 2011, a top 36 *American Idol* Alum, and currently stars in a SXSW award-winning series. She has been an advocate/performer/public speaker for The Women's March, The Social Innovation Summit, Nexus Global, The University of Chicago, The MoveOn rally on the steps of the U.S. Supreme Court, and The United State of Women. ariannaafsar.com @ariannaafsar

A Melbourne-based, world-renowned performing arts company, **Australia's Strange Fruit** creates and performs unique, large-scale visual spectacles that fuse theatre, dance and circus using their unique, trademark sway-pole apparatus. Since the company's inception in 1994, Strange Fruit have performed at over 600 international festivals in over 52 countries, to well over 5 million people. Regardless of age, language or cultural background, Strange Fruit are dedicated to producing invigorating and challenging performances in highly accessible contexts. With a world-renowned repertoire that celebrates a wide variety of themes and stories, the company has achieved near-cult status in almost every continent across the globe. Performing regularly at festivals, special events and private functions, their sublime, hypnotic beauty is truly remarkable and must be experienced to appreciate its full effect.

Backyard Renaissance Theatre Company presents theatre with an "art to the gut" sensibility and believes that exceptional storytelling is rooted in a sense of joyful play, human connection, and gutsy intensity. The company was founded in 2015 by artistic director Francis Gercke and executive director Jessica John Gercke. With the addition of producing director Anthony Methvin, the company has produced nine productions including the San Diego Premiere of *Parlour Song* by Jez Butterworth, *The Elephant Man* by Bernard Pomerance, the San Diego Premiere of *Gutenberg: The Musical* by Scott Brown and Anthony King, *Abundance* by Beth Henley, the San Diego Premiere of *Bachelorette* by Leslye Headland, *The Zoo Story* by Edward Albee, *Mr. & Mrs. Fitch* by Douglas Carter Beane and the world premiere of *Tarrytown* by Adam Wachter, which was named Best Original Musical by the San Diego Critics Circle in 2017. Backyard Renaissance also presented the San Diego premiere of Noah Haidle's *Smokefall* and Shelagh Stephenson's *An Experiment with an Air Pump* as La Jolla Playhouse 2018/2019 Theatre in Residence.

Founded in 1992, **Begat Theater** uses public space as a venue to explore private and subjective experiences. Recognized for its innovative and contemporary performances, the company has been touring for 25 years in France and abroad. Recent works include *Les Demeurees*, a theatrical installation; *Hidden Stories*, an invisible performance; and *La Disparition*, which places portable media devices in the hands of an active audience. *Askip**, an immersive show is currently touring French middle schools allowing students and adults to follow and hear the thoughts of an 8th grader, her teacher, and a janitor on one particular day. The company develops its work and operates a Residency Center for the Arts in Gréoux-les-Bains in the south of France. *Hidden Stories* is supported by FACE Contemporary Theater, a program developed by FACE Foundation and the Cultural Services of the French Embassy in the United States with the support of the Florence Gould Foundation, the Ford Foundation, Institut français-Paris, the French Ministry of Culture, and private donors.

Matan Berkowitz lives in the nexus of art, technology and positive impact. His award-winning inventions translate physical signals (such as brainwaves, heartbeats and movements) into music, turn everyday objects into instruments and have been displayed at museums, galleries, events and stages worldwide. Matan regularly speaks and performs for the likes of TED, Google, Microsoft, and Forbes. His presentations often combine live musical demos of his inventions, while his unique workshops focus on Rapid Innovation - turning ideas into reality quickly and effectively, without relying on technology. As the founder of Shift, a company which specializes in impact-driven innovation, Matan co-developed solutions for people with disabilities: enabling paralyzed, amputee, blind and autistic musicians to express themselves in new ways. His latest projects include a motion-controlled instrument which makes playing music easier than ever before, a tongue-operated device that acts as a platform of accessibility and rehabilitation for the severely disabled, and an international art installation connecting different cities in the world via a network of interactive trees. Featured in Forbes' 30 Under 30 list of most promising young Israelis in science & technology, Matan is an ROI Community member and an alumnus of The Generational Ambassadors Program (MIT & Harvard) and University of Pennsylvania's Social Global Impact House.

Blindspot Collective develops radically inclusive programming that cultivates new work, emerging artists, and diverse audiences. The company has collaborated with The Old Globe, Diversionary Theatre, UC San Diego Department of Theatre and Dance, and other community partners since being founded in 2017. Their inaugural projects were two site-specific and immersive musicals: *Last Night in Town*, based on the songs of Ben Folds; and *Hall Pass*, commissioned by New York University and produced in partnership with Playwrights Horizons Theatre School as part of the Future of Storytelling Festival. The company has received acclaim for its original work, including *Untold*, a verbatim play about mental illness that won the Dunn-Rankin Award for New Work at the 2017 San Diego Fringe Festival; *The Magic in this Soul*, another verbatim play about discrimination and resilience that won the Audience Favorite Award at the 2018 San Diego Fringe Festival; and *Qulili*, a documentary play based on the stories of local refugees supported by the Critical Refugee Studies Collective. The company also develops Forum Theatre for youth audiences, including *Safa's Story* and *Danny's Story*, which allow young people to consider the complexities of difference and prejudice. Combined, those two productions have been seen by over 6,500 students in the 2018-19 academic year.

Sammi Cannold is a director who is one of *Forbes Magazine's* 30 Under 30 in Hollywood & Entertainment, class of 2019. This fall, she will be directing a new production of Tim Rice and Andrew Lloyd Webber's *Evita* at New York City Center. This past winter, she directed the world premiere of Celine Song's *Endlings* at the American Repertory Theater after having developed it at Playwrights Realm and the Eugene O'Neill Theater Center. Other recent credits include *Ragtime* on Ellis Island and *Violet* on a moving bus also at the A.R.T. Recent associate credits include the Broadway production of *Natasha, Pierre & The Great Comet of 1812* (dir. Rachel Chavkin). Cannold has also served as an Artistic Fellow at the A.R.T., a member of Cirque du Soleil's Creative Cognoscenti, and a Sundance Institute Fellow. B.A., Stanford University ('15) and M.A., Harvard University ('16). www.sammicannold.com.

Tania El Khoury is a live artist creating installations and performances focused on audience interactivity and concerned with the ethical and political potential of such encounters. Her work has been translated and presented in multiple languages in 32 countries across six continents, in spaces ranging from museums to cable cars to the Mediterranean Sea. She is a 2019 Soros Art Fellow and the recipient of the 2017 International Live Art Prize, the 2011 Total Theatre Innovation Award and Arches Brick Award. Tania is a festival guest curator at Bard Fisher Center. She holds a PhD in Performance Studies from Royal Holloway, University of London. In 2018, a survey of her work entitled "ear-whispered: works by Tania El Khoury" took place in Philadelphia organized by Bryn Mawr College and FringeArts Festival funded by Pew Centre for Arts and Heritage. Tania is affiliated with Forest Fringe in the UK and is the co-founder of the urban research and performance collective Dictaphone Group in Lebanon.

Allan Havis has taught theatre and film over three decades at University of California, San Diego. As a playwright, his work has been produced widely in the U.S. and in Europe. Nineteen plays have been published including anthologies in Penguin/Mentor, TCG, and Broadway Play Publishing. His young adult novel *Albert the Astronomer* was published by Harper & Row and *Albert Down a Wormhole* by Goodreads Press. He completed two chamber operas with renowned composer Anthony Davis and wrote a popular cinema studies book *Cult Films: Taboo & Transgression* ten years ago. He is Chair of Theatre & Dance at UC San Diego.

The Hearth Theater produces plays that explore female characters who pulse with emotional, intellectual, and psychological complexity. They seek to challenge stereotypes, advance and complicate the conversation about feminism, and expand perceptions of what it means to be a woman. Their most recent production, *Athena*, by Gracie Gardner, was a *NY Times* Critic's Pick, twice extended, revived for a second run and included in the *NY Times* "Most Unforgettable Theater Moments of 2018." Production history also includes the world premiere of *For Annie*, by Beth Hyland, and a workshop production of Leila Teitelman's *Baby Cakes*. They are currently developing commissions by Emma Goidel and Lily Akerman, and have developed plays by Sofya Levitsky-Weitz, Nissy Aya, Lizzie Stern, Sophie Weisskoff and Seonjae Kim.

Inmigrantes Teatro is an independent group of experienced creatives in the Mexican theatre field. Based in Baja, California. Their goal is to create productions geared to audiences on both sides of the Mexico-United States border. Founded in 2005 by Raymundo Garduño, the company debuted with the play *Naufragios* (Shipwreck). The improv show *Los Improductivos* (*The Improductives*) followed in 2007. *Inmolación* (Immolation) opened in the summer of 2010, with book by Enrique Olmos and directed by Raymundo Garduño. The piece was selected by CECUT (Centro Cultural Tijuana) as part of their Education Series Program and it represented Baja California in the International Borders Theatre Festival (2012) and FESARES Baja California State Theatre Festival (2013). *Kikiricaja* debuted in 2011 and ran at La Jolla Playhouse in 2015. With a state government grant called PECDA, Inmigrantes Teatro was able to put together *No Tocar* (*Do Not Touch*) by Enrique Olmos in 2013. In 2014 they premiered two plays also by Enrique Olmos, *Hazme un hijo* (*Make Me a Child*), and their latest play *Dios es un bicho* (*God Is a Bug*) which had its world premiere at the Children's Theatre festival.

Malashock Dance advances the art and experience of dance by creating original programs that communicate, educate, challenge, entertain and encourage new forms of personal expression. Since 1988, Malashock Dance has created and performed over 100 original dance works, produced annual performances and workshops, and collaborated with other renown artists and cultural organizations to critical acclaim. Malashock Dance productions have earned top awards in San Diego among the dance and theater communities, including six Emmy Awards for its dance films, which have aired on over 30 affiliate PBS stations nationwide. John Malashock received the Bravo Icon Award in 2017. Founded by John Malashock following his extensive career in dance and theater, the Company performs in various San Diego venues and events and has toured nationally and internationally. The Malashock Dance School expands the Company's connection to the community through a robust schedule of dance classes and workshops. The organization also offers unique in-school programs that serve communities that lack affordable arts programming.

Emily Maltby is a director, choreographer, and writer. Upcoming with Sammi Cannold: *Evita* at New York City Center. Most recently she directed a reimagining of Lerner and Barry's *Lolita, My Love* at the York Theatre Company as well as a new production of *Fiddler on the Roof* in Singapore. She served as a dramaturg for NYMF for three years, as well as the associate director and associate choreographer of Michael John LaChiusa's *First Daughter Suite* at The Public Theater and the script supervisor for the development and Broadway production of *Anastasia*. Maltby holds a B.A. from Northwestern University. www.emilymaltby.com

Optika Moderna is a ground-breaking, immersive company led by San Diego's **David Israel Reynoso**, the Obie Award-winning costume designer for the Off-Broadway runaway hit *Sleep No More* (Punchdrunk/Emersive). At La Jolla Playhouse, he designed *Queens*, *Tiger Style!*, *Waking La Llorona* (2017 WOW Festival), Liz Lerman's *Healing Wars* (2015 WOW Festival) 2015 and *The Darrell Hammond Project*. His other regional scenic and costume design credits include The Old Globe, American Repertory Theater, Commonwealth Shakespeare Company, Lyric Stage and Gloucester Stage, among many others. He is the recipient of the Elliot Norton Award in Costume Design and a multiple nominee for the IRNE and BroadwayWorld awards.

Oracle Performing Arts was founded in 2017 to make theater and explore different understandings of reality. Oracle produces theatrical works that present challenging points of view, that are artistically innovative, and that provide both their audiences and collaborators with new or unusual experiences that may lead to new understanding. They believe theater can be entertaining and spectacular while still exploring provocative ideas and multiple perspectives. In May 2018 Oracle produced María Irene Fornés' play *Fefu and Her Friends* inside the historic Victorian house at Olivewood Gardens in National City. Each audience was limited to 20 people. The play was performed inside the house and outside in the gardens. In November 2018 Oracle debuted its experimental pop-up theater in City Heights, Tierrasanta, and Clairemont. The tour featured 10 short plays, with actors and crew. At this public installation passers-by could pop in to see one play or stay for several.

People Of Interest (POI) is a theatre company dedicated to creating theatrical experiences around individual stories, revealing the hidden truths through new original work. Founded in 2014 by theater director and UC San Diego MFA graduate Jesca Prudencio, POI has collaborated with theater companies across the globe to create people specific productions. Past productions include *Romulus Kilgore's Mobile Happiness Bazaar* (2015 WOW Festival), *FAN: stories from the brothels of Bangkok* (B-Floor Theatre, Thailand), *Nothing: on sexual assault in public spaces*, *A&Q: on the war on drugs* (Pineapple Lab, Philippines). POI serves a community of individuals committed to creating work for the people, by the people.

Polyglot Theatre is Australia's leading creator of interactive and participatory theatre for children and families. Their distinctive artistic philosophy has placed them at the international forefront of contemporary arts experiences for babies and children up to 12 years of age. Inspired by artwork, play and ideas of children, Polyglot Theatre creates imagined worlds where audiences actively participate in performance through touch, play and encounter. Polyglot Theatre is assisted by the Australian Government through the Australia Council, its arts funding and advisory body, the Victorian Government through Creative Victoria and the City of Melbourne.

Michael Roth is a composer, sound designer, music director, orchestrator and pianist whose work includes chamber music, film scores, experimental opera, and music and sound for over 250 productions, including Broadway, off-Broadway, Canada's Stratford Festival, and over 35 productions at La Jolla Playhouse as one of its first artists-in-residence. Recent projects: *Henry IV* with Tom Hanks; *The Tempest* with Christopher Plummer, and Plummer's *A Word or Two* (Des McAnuff, director); *Jews & Baseball* (PBS documentary featuring Dustin Hoffman); his chamber music/theatre treatment of Beckett's *Imagination Dead Imagine*, recently premiered in LA, San Diego and Prague; collaborations with Randy Newman (musical direction for Disney's *Princess and the Frog*, orchestrations for *Faust* – La Jolla Playhouse, Encores, upcoming in LA), Tom Stoppard, Stacy Keach, Dan Sullivan, Peter Sellars, Culture Clash, accompanying singers from Alice Ripley to Madonna and Alicia Keyes, new music/theatre with Frances Ya-Chu Cowhig; and his award-winning (eight film festivals so far) web-series, presented to fight cyber abuse, *The Web Opera*, streaming now at thewebopera.com.

San Diego Ballet features a talented and diverse group of professional dancers that has included all regions of the U.S. and other countries including England, Japan, Russia, Mexico, Cuba and Azerbaijan. Celebrating 27 years, San Diego Ballet is dedicated to bringing the finest quality dance productions to San Diego ranging from classical ballets to original works found nowhere else. Their recent season reflected the company's hometown pride in world premiere *Home Grown*, the holiday spirit of *The Nutcracker*, and the distinctive spice of *Ritmos Latinos*. Classic moments in ballet during *White in White* contrasts Dance Gallery featuring emerging choreographers, and the season finishes with an exclamation point in *A Night of Jazz & Dance*. Located at Dorothea Laub Dance Place San Diego in the historic Liberty Station in Point Loma, San Diego Ballet is the area's premier dance company. For more information on the company, dancers, and upcoming performances visit www.sandiegoballet.org.

San Diego Circus Center is devoted to advancing circus training in North America and enriching the lives of our community by teaching circus disciplines, art and culture. They offer recreational training, professional circus training, and performance opportunities for our youth and adults in a safe, noncompetitive, socially enriching and nurturing environment. Their curriculum encourages and builds on each individual's strengths and abilities to create a strong, unique foundation for excellence. With professionally-aimed classes and programs, their focus is on higher education accompanied by a strong advocate of recreational studies. Founded by Jean-Luc Martin, San Diego Circus Center brings thought-provoking performances from the perspective of the world of Circus! Martin has performed with several established circus companies, including three tours with Cirque du Soleil. This year the San Diego Circus Center was selected in Cirque du Soleil's "Next Generation" program where CDS provides coaching, choreographers, curricula and ongoing support to assist in building high caliber artists.

San Diego Dance Theater is led by Artistic Director Jean Isaacs, an award-winning choreographer whose work has been presented in Switzerland, Germany, China, Mexico, Guatemala, Canada and Poland, as well as on both coasts of the US. She is the originator of the annual site-specific project Trolley Dances and co-founder of the San Diego Dance Alliance, Three's Company and Dancers, and Isaacs/McCaleb & Dancers. Her work has been commissioned by the San Diego Opera, La Jolla Playhouse, The Old Globe, Goodman Theatre, San Diego Rep, Berkeley Repertory Theatre, Long Wharf Theatre, and for Brooklyn Academy of Music. She collaborates frequently with numerous cross-border partners, creating the Festival of Mexican Contemporary Dance at San Diego State University. Recent awards include the San Diego Critics Circle Award, Bay Area Theatre Critics Award, two California Arts Council Choreography Fellowships, Distinguished Teaching Award at UC San Diego and the California Dance Educators Associate Artistic Award. Isaacs taught technique, choreography, and improvisation at UC San Diego's Department of Theatre and Dance for 25 years. San Diego Dance Theater is in residence at ARTS DISTRICT Liberty Station.

Mike Sears is an actor and playwright. Regionally, he has performed at La Jolla Playhouse, The Old Globe, Cygnet Theatre Company, San Diego Repertory Theatre, North Coast Repertory Theatre, New Village Arts, Lamb's Players Theatre, Backyard Renaissance Theatre Company and Diversionary Theatre. As a playwright, Sears has written *Felt* and *The Corpse Bride*, both of which received Best of The Fest Awards at the Actors Alliance of San Diego Festival. He has also written *The Pied Piper*, *A Punk Opera*, which premiered at Canyon Crest Academy in San Diego. His most recent play, *Red Truck Blue Truck*, was created through a commission from The Old Globe and received a workshop and public reading in November 2018.

Teatr KTO was established in 1977. In the company's 42nd year of operation, over 30 productions have been performed indoors and outdoors in Poland and around the world, which have been seen by more than three million people. The group has visited nearly 250 cities in over 40 countries on five continents. Since January 2005, the Teatr KTO has had the status of a municipal theatre in Krakow. For 42 years now the company has been managed by its current director Jerzy Zon

Theatre Arts School of San Diego (TAS+SD) was founded in 2012 at Liberty Station by Courtney Corey, whose credits include the original Los Angeles and Chicago productions of *Wicked*, the first and second national tours of *Rent*, as well as La Jolla Playhouse, The Old Globe. TAS+SD has been producing innovative, outside-the-box theatre pieces and experiences for diverse young theatre artists for the past seven years and is proud to present their first professional piece for the San Diego theatre community at the WOW Festival.

Third Rail Projects has been hailed as one of the foremost companies creating site-specific, immersive and experiential performance. The company is led by Artistic Directors Zach Morris, Tom Pearson and Jennine Willett, and is dedicated to re-envisioning ways in which audiences engage with contemporary performance. The company's currently running, award-winning immersive hit, *Then She Fell*, was named as one of the "Top Ten Shows of 2012" by Ben Brantley of *The New York Times*. They have made work in New York and nationally since 2000, with projects including *Ghost Light* at Lincoln Center Theater, the immersive theater hit *The Grand Paradise* in Brooklyn, *Sweet & Lucky* with Denver Center for the Performing Arts, and *Learning Curve* in Chicago with Albany Park Theater Project, as well as internationally through the Global Performance Studio (GPS), which combines the company's creative and educational offerings through a program of cultural listening and exchange. Third Rail Projects has been the recipient of several prestigious awards, including two New York Dance and Performance (Bessie) Awards; a Chita Rivera Award for Choreography; two CEC Artslink Back Apartment Residencies (Russia); a Theater Fellowship from the Bogliaco Foundation (Italy); an IllumiNation Award from the Ford Foundation and National Museum of the American Indian; and more. Third Rail Projects' artistic directors were recently named among the 100 most influential people in Brooklyn culture by *Brooklyn Magazine*. Visit thirdrailprojects.com to learn more.

Wetsuit Collective is an ensemble of UC San Diego graduate students of all theater-making disciplines who are committed to theater as a collective act of creation. We believe in theatre's power to spark conversation between people and the places they inhabit. We create spaces where multiple truths, layers of history, and audiences coexist with performers in worlds of theatrical possibility.

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