

NEXT @ NYU SKIRBALL

Netta Yerushalmy: Movement

November 1 & 2 | NYC Premiere

Netta Yerushalmy weaves a quilt of borrowed material that stretches the idea of pluralism until it almost snaps.

The Civilians: Sex Variants

November 14-24 | World Premiere

The Civilians examine the intimate lives of Depression-era queers in this kaleidoscopic musical fantasia adapted from the 1941 text *Sex Variants*, a “medical study” of LGBT+ sexuality. Featuring original songs by Martha Redbone, Stephen Trask, and the late Michael Friedman.

Nature Theater of Oklahoma: No President

December 5-7 | North American Premiere

Nature Theater of Oklahoma makes a long-awaited return to NYC with a furious, over-the-top, tightly choreographed political grotesque that draws from everything on offer — all to a reordered recording of Tchaikovsky’s *The Nutcracker*.

Target Margin Theater: Show/Boat: A River

January 9–26

A bold re-imagining of the classic musical that captures the transformation of America from the 1880s to the Jazz Age.

Florentina Holzinger: Tanz

February 13-15 | North American Premiere

The notorious Austrian choreographer blends dance, stunts, and sideshow acts to explore gender and art. “Florentina Holzinger makes everyone uncomfortable.” — *The NY Times*

Robert Wilson: Mary Said What She Said

February 27–March 2 | North American Premiere

Academy Award nominee Isabelle Huppert and director Robert Wilson reunite on this breathtaking production charting the life and torments of Mary Queen of Scots, whose passions cost her a crown.

ICE: Composing While Black

March 22

International Contemporary Ensemble performs works by and with Adegoke Steve Colson and Iqua Colson, Thurman Barker, and Reggie Nicholson from the Association for the Advancement of Creative Musicians (AACM).

Brokentalkers: Masterclass

March 28-29 | NYC Premiere

Adrienne Truscott teams up with Ireland’s Brokentalkers for a hilarious examination of gender and power. Winner of the 2022 Fringe First Award at the Edinburgh Fringe Festival.

Fist And Heel Performance Group: The Reclamation

(World Premiere)

April 4-5

Reggie Wilson boldly reexamines foundational concepts from his earlier works. “An artist compelled by the idea of looking back to move forward.” — *The NY Times*

DLD: Amour, Acide Et Noix

April 11 - 12

The legendary Québécois choreographer Daniel Leveillé revisits his classic work from 2001. “Forces us into the participatory act of confronting our taboos and desires.” — *The Village Voice*

Seán Curran Company: Path & Everywhere All The Time

April 18-19 | World Premiere

Seán Curran Company presents the world premiere of PATH. “Time spent with Sean Curran, his choreography, and his dancers is usually the dance equivalent of a night of invigorating conversation.” — *The NY Times*



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**THE BUILDERS ASSOCIATION
ATLAS DRUGGED
OCTOBER 25-27
WORLD PREMIERE**

ATLAS DRUGGED (TOOLS FOR TOMORROW)

Director: **Marianne Weems**
Writer/Dramaturg: **James Gibbs**
Video Design: **Austin Switser**
Sound Design: **Dan Dobson**
Lighting by **Jennifer Tipton** and **Allen Hahn**
Data Analytics and Interaction Design: **Lawrence Shea**
Set and Costume Design: **Andreea Mincic**
Technical Director & Production Manager:
Jack Daniel Woods

Assistant Director: **Kate Purdum**
Media Associate: **David Pym**
Creative Developer: **Will Rinkoff**
Stage Manager and Sound Associate: **Erin Gray**
Assistant Scenic Design: **Andrew Machovec**
Production Assistant: **Jasmine Richards**

Performed by **Moe Angelos** (The Candidate) and **Tanya Selvaratnam** (Emcee, Engineer)

ATLAS DRUGGED (Tools for Tomorrow) is supported in part by Theater Mitu’s Artists-At-Home program.

The Builders Association’s work is made possible by support from the Good Works Foundation, the Curtis McGraw Foundation, the National Endowment for the Arts, the New York State Council on the Arts with the support of the New York State Legislature, the New York City Department of Cultural Affairs in partnership with the City Council, and the Arts Research Institute at the University of California, Santa Cruz.

Producing Director: Shannon Sindelar
Development Consultant: Morgan Lindsey Tachco

The Builders Association Board of Directors: Moe Angelos, Sharon Connelly, Dan Dobson, James Gibbs, Erica Laird, David Pence, Jennifer Tipton, Marianne Weems, Kim Whitener

ATLAS DRUGGED (Tools for Tomorrow) was developed with the invaluable creative contributions of Anthony Bowden, Britt Berke and Aaron Asher, and with consultation by the amazing Joe Silovsky. This work was developed at Target Margin Theater and Theater Mitu.

Thank you to Christie Lites and Ron Vodicka, and also to Experiments in Opera for granting The Builders Association with essential equipment during the development phase of this project.

Thank you to our generous supporters: Mary Beebe, Cee, Sharon Connelly, Andrea Darriau, Laura Donnelley, James Gibbs, Bret Haines, Cynthia Hedstrom, Joshua Higginson, Scott Hunter, Matthew Karges, Sarah Krohn, Erica Laird, Fred Martens, Carol E. Meyer, Joanna Miller, Carrie Moyer, David Pence and Moira Driscoll, Jane Pence, Kate Rabinowitz, Alexandra Robertson, Nora Sharp, Morgan Lindsey Tachco, Jennifer Tipton, Kathleen Warnock, Jeffrey Weems, Jay Wegman, Kim Whitener, Steve Winders, Philip Yenawine and Paul David Young.

THE BUILDERS ASSOCIATION

Founded in 1994 by artistic director Marianne Weems, The Builders Association creates original productions that examine the impact of media on various cultures and communities. The Builders’ work has appeared at over 80 venues across the globe. In New York, we have been presented at NYU Skirball, BAM, Lincoln Center, St. Ann’s Warehouse, The Kitchen, New York Theater Workshop, the Whitney Museum, the Guggenheim Museum, and more.

We have developed 19 original works from large-scale installations to intimate character-driven performances; from online streaming to new live/streaming hybrid work. Our work has addressed issues such as outsourcing and corporate colonialism in Bangalore, India (*ALLADEEN*), dataveillance (*SUPER VISION*), and the global financial crisis developed with victims of home foreclosure (*HOUSE/DIVIDED*). Our hit *ELEMENTS OF OZ* (2015–2019) is a celebration of queer culture and American escapism using a custom-made AR app; and *TEN STORIES* (2020), was an early online performance in response to the COVID crisis, crafted with a mashup of our now-everyday technologies. Our most recent work, *I AGREE TO THE TERMS* (2022) sheds light on the ‘microworkers’ who shape our online experiences and make pennies-per-click in a vast, unregulated industry.

The Builders’ artistic vision is to provide a cultural context in which to process what it means to live with technology. Creatively, The Builders are a company made for this time, when performance and technology have never been so interdependent. Our work is not just “multimedia,” but a deeper interrogation of media’s incursions into our daily lives and the invisible networks that drive capital and culture.

Production History:
I AGREE TO THE TERMS (2022)
TEN STORIES (2020)
STRANGE WINDOW: The Turn of the Screw (2017–2018)
ELEMENTS OF OZ (2015–2019)
ÉMELIE (2011–2015)
SONTAG: REBORN (2012–2014)
HOUSE/DIVIDED (2011–2014)
JET LAG (2010)
CONTINUOUS CITY (2007–2010)
INVISIBLE CITIES (2005–2007)
SUPER VISION (2005–2006)
AVANTI (2003–2005)
ALLADEEN (2003–2005)
XTRAVAGANZA (2000–2002)
JET LAG (1998–2001)
JUMP CUT (Faust) (1997–1998)
IMPERIAL MOTEL (Faust) (1996)
THE WHITE ALBUM (1995)
MASTER BUILDER (1994)

PROGRAM NOTE

The Builders creates projects that address cultural, economic, and technological flash points. The company has created performances about dataveillance (*SUPER VISION*), outsourcing (*ALLADEEN*), and online labor (*I AGREE TO THE TERMS*). A pair of shows combined investigations of current economic events with classics of the American Canon: (*ELEMENTS OF OZ*) and (*HOUSE / DIVIDED*) which riffed on John Steinbeck’s *The Grapes of Wrath*.

As a central figure in the 2008 mortgage-backed security crisis, Ayn Rand’s protégé Alan Greenspan became a character in *HOUSE/DIVIDED*, and this began our interest in tracing the long influence of Ayn Rand on American policy, and also her proximity to power in the US Government.

ATLAS DRUGGED picks up this thread and suggests where it may lead us in the near future, now that Ayn Rand’s descendants have become the power brokers of a new Silicon Valley, venture-capital backed elite. We posit that this group, having already captured the culture (Social Media, Search) and the economy, will go after the government next; the government being, of course, not only the creator of pesky regulations, but also a source of perennial frustration for a group that sees itself as smarter and better than the rest of us.

As it turns out, the idea that Engineers know better than everyone else and should properly be put in charge of everything is older even than Ayn Rand, and had its first flowering in the early 20th-century “Technocracy” movement. In one of history’s neat rhymes, Elon Musk’s grandfather was convicted for his involvement in “Technocracy Incorporated,” a Canadian organization that advocated for a totalitarian regime in North America ruled by Engineers and Scientists.

Ayn Rand’s vision of “Galt’s Gulch” from the 1957 novel *Atlas Shrugged* is a fictional microcosm of the same idea: a utopia created by and for the very best men: producers and innovators, looking out for their own self-interest and engineering their way to greatness, unencumbered by regulations or by the demands of “moochers,” her catchall term for those who require pretty much anything at all.

Ayn Rand dreamed of steamships and skyscrapers: the ultimate symbols of industrialism. In our own moment, of course, the latest flowering of Engineering is AI, and we stand by as witnesses watching it change every aspect of our world while the government struggles to keep up. Another instance of “move fast and break things.”

In just the last two months, current events have caught up to some of our ‘five minutes into the future’ predictions. J.D. Vance, whose Senate seat was purchased by Ayn Rand acolyte and West Coast venture capitalist Peter Thiel, has been selected as a Vice Presidential Candidate, a man potentially a heartbeat away from the highest power in America. Until quite recently J.D. Vance and Peter Thiel made no secret of their fascination with Curtis Yarvin, a “neo-reactionary philosopher” whose racist fantasies run to the total destruction of the U.S. government and a new golden age of totalitarian

mini-states ruled by Engineers and other deserving men: Galt’s Gulches, each and every one of them.

So we invite you to witness the construction of a candidate, play a game, and let your investments dictate the end of our show.

After all, your votes do make a difference.

WELCOME TO NYU SKIRBALL

NYU Skirball holds close James Baldwin’s dictum that “artists are here to disturb the peace.” Our mission is to present adventurous, cross-disciplinary work that inspires yet provokes, confirms yet confounds, and entertains yet upends. We proudly embrace renegade artists who surprise, productions that blur aesthetic boundaries, and thought-leaders who are courageous, outrageous, and mind-blowing.

We are NYU’s largest classroom. We want to feed your head.

NYU SKIRBALL FUNDING

NYU Skirball’s programs are made possible in part with support from the National Endowment for the Arts; the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature; and the Howard Gilman Foundation; Van Cleef and Arpels; Collins Building Services; and Marta Heflin Foundation; as well as our valued donors through memberships, commissioning, and Allies for Arts Access Fund support.

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GO BEYOND THE STAGE

Discover more about *ATLAS DRUGGED (Tools For Tomorrow)* with online interviews, essays, articles, reading lists, and many other digital resources.



**Scan for online resources and dramaturgical insights into this production.
Or visit NYUSkirball.org.**