

**THEATER IN ASYLUM presents**

**The  
REVOLUTIONS  
Project**

**May 18, 2012  
Bar 82, NYC**

# The REVOLUTIONS Project

Revolution in 1: Part 1.....created by Katie Palmer

After the Rapture: Part 1.....created by Eric Mercado

Every Wednesday.....created by Valerie Graham

Outside of Yourself.....created by Alex Ustach

What Side (Are You On).....created by Christine Drew Benjamin

Revolution in 1: Part 2.....created by Katie Palmer

Dog Days.....created by Blake Bishton and Rachel Karp

After the Rapture: Part 2.....created by Eric Mercado

MOBILE.....created by Greg Redlawsk

¡Olé!.....created by Paul Bedard

Revolution in 1: Part 3.....created by Katie Palmer

Missed.....created by Jack Moore and Kristin Stowell

After the Rapture: Part 3.....created by Eric Mercado

Revolution in 1: Part 4.....created by Katie Palmer

Cleansing.....created by Dan Stearns

## The REVOLUTIONS Project

What is revolution?

What does it take to have a revolution?

Are we revolting? Or revolving?

Twice a year, THEATER IN ASYLUM pulls together up to a dozen lead artists to create short works unified under a single theme. Our first Project was The DEATH / MEMORY Project, where artists mused upon time through the lens of death and memory. Later that year The OTHERS Project asked artists to explore what society defines itself as *not* being. Who is "the other"? Tonight, we will take a look at Revolution.

With the Tea Party Movement, Arab Spring, the Occupy Protests, the Recession and Euro crisis, we are in the midst of many revolutions. Politically, culturally, spiritually, artistically. How do we live today and how will we live tomorrow? How does revolution change the trajectory from today to tomorrow?

We ask you to watch tonight's works for what each says about revolution. How do the pieces differ or disagree?

What would it take for you to make a revolution?

For the world? The country? The city? Yourself?

Thank you so much for coming tonight. We hope you'll take the next few hours to look at revolution's complexity, contemporariness and timelessness. We hope you'll join the conversation.

Paul Bedard and Katie Palmer

theater   
**IN ASYLUM**

Artistic Directors

## The REVOLUTIONS Project

# rev·o·lu·tion

noun

1

a (1) : the action by a celestial body of going round in an orbit or elliptical course; also : apparent movement of such a body round the earth (2) : the time taken by a celestial body to make a complete round in its orbit (3) : the rotation of a celestial body on its axis

b : completion of a course (as of years); also : the period made by the regular succession of a measure of time or by a succession of similar events

c (1) : a progressive motion of a body around an axis so that any line of the body parallel to the axis returns to its initial position while remaining parallel to the axis in transit and usually at a constant distance from it (2) : motion of any figure about a center or axis <revolution of a right triangle about one of its legs generates a cone> (3) : rotation 1 b

2

a : a sudden, radical, or complete change

b : a fundamental change in political organization; especially : the overthrow or renunciation of one government or ruler and the substitution of another by the governed

c : activity or movement designed to effect fundamental changes in the socioeconomic situation

d : a fundamental change in the way of thinking about or visualizing something : a change of paradigm <the Copernican revolution>

e : a changeover in use or preference especially in technology <the computer revolution> <the foreign car revolution>

"revolution." Merriam-Webster.com. 2011. <http://www.merriam-webster.com> (15 May 2012).

# REVOLUTION: A SEMANTIC CASE STUDY THAT HAS A POINT by Emily Daly

It's been a really bad week, so even though I'm about to sound pretentious, please just go with me for a second because I have a major discovery to share with you.

I think the way we use words reveals how we interact with our actual realities. Observing words is a way of observing ourselves and how we create our environments. As a case study: "Revolution." The two ways we use the word: a complete turn – like a Copernican celestial body around a center; OR a dramatic change in a specific field – like the American Revolution (in middle school, minutes before starting a history test, my friend turned around in her desk chair and said to me: "Ok, I've really studied for this, but quick, let's review – what were the major battles of the Industrial Revolution?"). Revolution is movement. Revolution is change. Revolution is progress.

No, I did not use a dictionary for this essay for the precise reason that doing so would ruin the fun of it.

So let's take it a step further, because now that we've defined the word, I'm left wondering about what puts the "re" in "revolution." The moon goes around the earth goes around the sun goes around the center of the galaxy goes around the center of the universe again and again until such time that it doesn't "re" (at the planetarium many years ago, my little cousin was worried about what we would do when the sun exploded. After I explained to her that that was five billion years away and we would be dead by then, she started to cry: "but I don't want to die." She's studying astrophysics right now). The American Revolution set off the French Revolution set off the highly unsuccessful revolutions of 1838 set off other revolutions I've never learned about again and again and my friend fails exam after exam again and again.

Which leads me to the major discovery that I promised to tell you. Thank you for reading this far. I'm sorry to have taken so long to get to the point.

The point to all this is that there isn't a point, and you were stupid for reading and hoping that there might be one. You thought you were going to go somewhere in this, but ended up right where you started. We've thought we threw off our oppressors, but they just changed their hats. She thought she actually studied this time, but that girl has only ever failed.

So I'm sorry to say that, upon close inspection, the very words that are supposed to carry us forward are holding us back. There is no movement or change or progress. there is only repeating sameness. The revolution may not be televised, but stick around because they're playing it on repeat so you'll definitely catch it again and none of us are going anywhere.

I told you it's been a really bad week.

## Revolution in 1

Conceived and Created by Katie Palmer

Co-created and Performed by:

Laura Aristovulos, Bekah Levin, Lizzy Palmer,  
Russell Peck\*, Marchelle Thurman

\*Appearing courtesy of Actors' Equity Association

Additional text by Jake Lasser

Revolution in 1, a dance and spoken word study, explores the double meaning of the word (as in revolt and revolve). What can these two ideas reveal about what is happening in our ever-expanding and ever-connecting world? And what are the eventual, potentially inevitable, outcomes of this constant cycling of rebellious ideals?

## The REVOLUTIONS Project

### After the Rapture

Created by Eric Mercado and Ryann Wier  
Featuring Dana Clinkman and Mark Costello

“For the Lord himself will come down from heaven, with a loud command, with the voice of the archangel and with the trumpet call of God, and the dead in Christ will rise first. After that, we who are still alive and are left will be caught up together with them in the clouds to meet the Lord in the air. And so we will be with the Lord forever.” -1 Thessalonians 4:16-17

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### EveryWednesday

Written and performed by Valerie Graham,  
Drew Freed, Amy Garson and Curry Whitmire

Revolution makes me think of all the successful musicals dealing with said subject. Namely Les Mis and Ragtime. We just kept coming back to the common practice of idle activity. The idea that we exist in this incredibly hyper aware society that is often led by convenience. We want to change the world by doing nothing. Thanks to Paul and Katie. And Tom and Jerry.

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### Outside of Yourself

Written and Performed by Alex Ustach  
Let's be in touch: [austach@gmail.com](mailto:austach@gmail.com)  
Twitter: [alexustach](https://twitter.com/alexustach)

# Memorial

“The revolutionary artist despises the staleness of passive art created in environments of social repression.” -Pablo Picasso

What corners of the mind have they found for you?  
Which back-of-the-brain shadowed gallery room  
have they hung all that light,  
and how long is the hallway that leads to it?  
Does anybody even bother to wander down there anymore?  
Or have they grown too easy in avoidance  
when the dust needs a cleaning,  
when it is heaping and spilling out?  
I too know how grief takes maintenance,  
takes tools to survive its machine.  
So I reach into the howling space heart-first,  
use its bucket to scoop you up like ocean water,  
and begin to climb you out of silence  
word-by-word. I patch the holes of sky  
with the letters of your name(s),  
and then re-explain the sunset  
to the tapped-out, to those who cut off  
their ears and out their eyes so no one's death  
(but their own) could burden their bones.  
Tell them how it got this colorful,  
what murderous painters had a brush in this.  
Tell them, even when they have chosen  
that deafness and that blindness.  
Teach them. Write a poem  
that stretches memory across their chainmail-chest  
so that it thunders out of its echo  
and becomes real again.

by Alex Ustach



The REVOLUTIONS Project

Which Side  
(Are You On)?

Conceived by Christine Drew Benjamin  
Performed by Shelley Fort

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Dog Days

Written by Blake Bishton  
Directed by Rachel Karp  
With JT O'Connor\*, Brian Michael Shaffer, and  
Fergus Scully

\*Appearing courtesy of Actors' Equity Association

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MOBILE

Written and Directed by Greg Redlawsk  
Performed by Mary Notari and Natalie Kropf

"Have you ever been beyond the city limits?"

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¡Olé!

Written and performed by Paul Bedard  
Inspired by the poetry, letters and visual works of  
Salvador Dalí and Federico Garcia Lorca

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Missed

Created by Jack Moore and Kristin Stowell  
Performed by Eric Emch, Marcie Henderson,  
Wes Jetton, and Katie McCreary  
Produced by Snapdragon, Allison Bressi and  
David E. Bruin, Co-Producing Artistic Directors

Selections from a series of interconnected songs  
and scenes that illustrate the most helplessly  
romantic, laugh out loud funny, and, sometimes,  
heartbreakingly depressing means of the modern  
match-making revolution: Craigslist's Missed  
Connections.

[Snapdragontheatreworks.wordpress.com](http://Snapdragontheatreworks.wordpress.com)

# A Bullfight by Paul Bedard

Art is on the inside.

Organs are on the inside.

Art is in the soul.

There is no soul.

Art is magic that pours out of our hearts.

Your heart is a thumping, red muscle.  
Art is perception, your eye the machine.

Art is in the impression, the interpretation,  
the subjective meaning of all things!

The inside of things is still a superficial reality.  
What is deep is still an epidermis.  
Things have no other meaning besides their strict objectivity.  
I don't see any question to answer in the world which surrounds us;  
I only see objectives to register.

For you, art is automatation. Mechanization.

For you, art is sentiment. Irrationality. Wrecklessness.

For you, art is science.

Everything is science.

Art is a bullfight. The confrontation that awakens all senses. The complete activation of self. Art is born in the moment your eyes meet the bull's and you know death will come. Art is the mystery that happens next.

## The REVOLUTIONS Project

# Cleansing

by Dan Stearns  
with original music by Danny Blu  
and including text by Euripides & Charles L. Mee

Direction & Environmental Design by Dan Stearns  
Dramaturgy & Sound Design by Colleen Toole

Company: Dan Gershaw, Joshua Hinck, Sevrin  
Anne Mason\*, and Michelle Uranowitz

\*Appearing courtesy of Actors' Equity Association

"But you know what's the most wonderful thing about New York? It's where everyone comes to get fucked. It's one of the last places left where people are still willing to bend over to let in the new. And the old. New Yorkers are, uh, permeable. You know what I mean? Therefore we're sane. Consequently, we're the target of the impermeable and the insane. And of course, New York is where everyone comes to be forgiven. What have you done wrong?"

- John Cameron Mitchell, Shortbus

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## The REVOLUTIONS Project Staff

Production Coordination.....Paul Bedard and Greg Redlawsk  
Lighting Design.....Dan Stearns  
Photography.....Stephanie Warren  
Ticketing.....Kathryn Appleton  
Baked Goods.....Ramsey J. Scott  
Volunteers.....James Castiglioni, Rick Fudge, Mandy Robbins, Kiran Singh, Abby Schreer

THEATER IN ASYLUM would like to thank Chloe and everyone at Bar 82!

We wish to express our gratitude to the Performers' Unions:  
ACTORS' EQUITY ASSOCIATION,  
AMERICAN GUILD OF MUSICAL ARTISTS,  
AMERICAN GUILD OF VARIETY ARTISTS, SAG-AFTRA  
through Theatre Authority, Inc. for their cooperation  
in permitting the Artists to appear on this program.

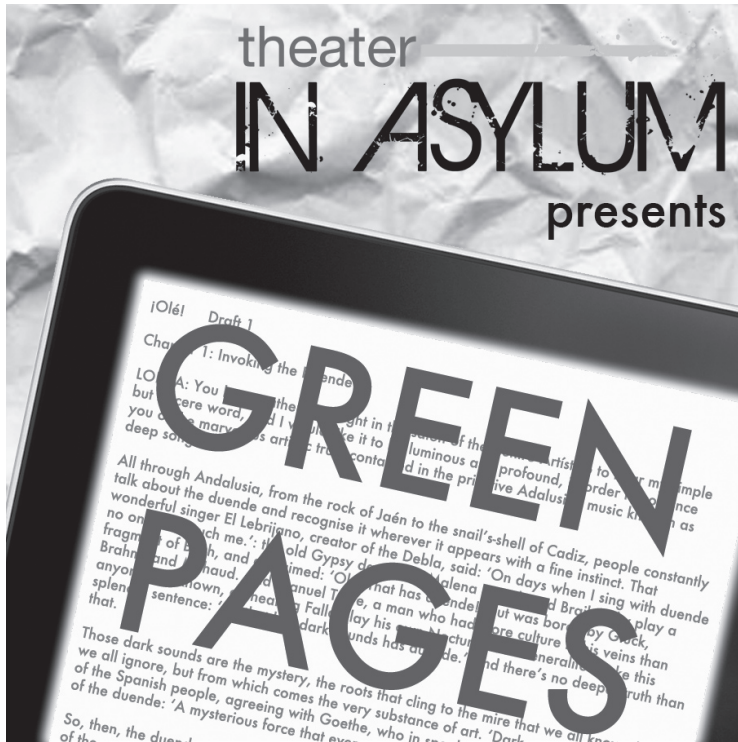
# theater IN ASYLUM

Paul Bedard and Katie Palmer    Kathryn Appleton    Greg Redlawsk    Stephanie Warren  
Artistic Directors    Producer    Company Manager    Marketing

Artists in Residence: Randall Benichak, Meghan Kennedy, Jake Lasser, Ben Otto,  
Russell Peck, Ramsey Scott, Dan Stearns

THEATER IN ASYLUM is a New York-based dance-theater company founded in 2010 to provide asylum to highly-charged subjects and characters. With thrilling performance, we suspend preconceptions, analyze a subject's origins and leave audiences with newfound understanding and empathy. Suspend beliefs, believe again.

And check out **Green Pages**, THEATER IN ASYLUM's new play development series beginning this Summer!



[www.theaterinasyllum.com](http://www.theaterinasyllum.com)