



**2015
FRIN
GE
FEST
IVAL**

September 3-19

Press Kit

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FRINGEARTS

KF Knight Foundation

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FRINGEARTS

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September 3-19

FringeArts Curated

After the Rehearsal/Persona Toneelgroep Amsterdam

Sep 3-5 | 8:00pm | \$35
23rd Street Armory, 22 S 23rd St

Art and reality, illness and normality: two Ingmar Bergman screenplays are reimagined brilliantly for the stage by celebrated Dutch director Ivo van Hove and set designer Jan Versweyveld. This theatrical diptych, with each play delving into the messy lives of theater artists, features deeply emotional and physical performances to match the layered psychological drama of Bergman's texts.



In *After the Rehearsal* director Hendrik Vogler organizes his life within the confines of the theater. His life is his work: rehearsals like notes in his diary, performances his autobiography. All emotions are submitted to his control. Yet life and reality cannot be kept at bay: love, birth, decay, and death seep into his sanctum in the persons of Anna, his former lover and star actress, and Rachel, her daughter and his current star.

In *Persona* an actress falls mute during a performance of *Electra* and has not spoken since. As if a short circuit has gone off in her brain, she cannot distinguish between the roles she plays in real life and the ones she plays on stage. But does she have a condition or is she merely assuming another role? The star-struck nurse who cares for her idolizes the actress at first, only to develop a deep resentment towards a woman for whom real emotions and experience serve only as research. *Persona* is played out in hospital and beside a lake, represented by a 10,000 gallon, full-stage pool of water.

An Interview with Ivo van Hove

Q: What was the initial inspiration to do *After the Rehearsal/Persona*? Why was it important for you, personally and/or artistically, to delve into the world of these works?

A: Both texts talk about the importance of art in our lives and society. In *After the Rehearsal* we see a theatre director for who making theatre is at the core of the meaning of his life. His life is theatre. In *Persona* we witness the crisis of an actress about the importance of theatre in her life and the sacrifices she has suffered in her private life.

Q: There is a refined, precise intensity about the performances (and the production overall) in both plays which makes such a compelling container for the messy emotionalism of the characters. Can you talk a bit about this balance?

A: In *After the Rehearsal* I used visceral psychological acting. In *Persona* it is almost like visual arts, more poetic. Don't forget Ingmar Bergman provided us with texts that have lots of emotional and psychological layers.

There will be a talk-back following the September 3 performance of After the Rehearsal/Persona with dramaturg Peter van Kraaij, moderated by Tom Sellar.

Alias Ellis Mackenzie

Lucidity Suitcase International

Sep 11 | 8:00pm | \$20
Sep 12 | 2:00pm/8:00pm | \$29
Sep 13 | 3:00pm | \$29
Sep 15-17 | 7:00pm | \$29
Sep 18 | 8:00pm | \$29
Sep 19 | 2:00pm/8:00pm | \$29
Prince Theatre, 1412 Chestnut St

Go back to the 1980s with the infamous American drug runner Barry Seal, the Colombian drug lords, the CIA agents, and the fixers via the actors who play them on a modern day TV show. A theatrical adventure that exists between myth and history, reality and make-believe, get set for another mind-bending meld of stage design, action, and storytelling from director-performer Thaddeus Phillips. Journey through the “War on Drugs” by way of a television production soundstage—replete with the lighting, booms, cranes, cameras, sets, and props that seek to recreate the “reality” of the past.



Alias Ellis Mackenzie follows the potentially real adventures of the American pilot Barry Seal—drug runner, informant, and Iran-Contra Affair player— and his relationship with Colombian drug lords, nefarious co-pilots, clandestine runways, his family, and the DEA, FBI, CIA and three US presidents.

In Spanish with English subtitles.

An Interview with Thaddeus Phillips

Q: What was the genesis for *Alias Ellis Mackenzie*? Was there moment, while you were working on the TV show that really sparked the whole concept?

A: The spark came from filming an entire day of scenes in the same location but out of linear time. We were on set of Gacha’s office - and I did scenes from 1981, 1983, 1985, etc., completely out of context back to back. I really wanted to stage a show where we based the structure of the show on locations. While many of works I have directed flow with the logic of a film, this one, based on TV and Film will flow using the logic of people making a film. Out of sequence and out of time, leaving the audience to piece together the scenes out to make the story.

Q: What do you think will be the most important aspects of the show that you will concentrate on fine-tuning? (What is the balance of things that needs to keep the show together?)

A: The entire work must feel like a film from 1985 - that was the time most of the events took place and there is a fantastic aesthetic from that time period, artistically, musically and visually. The balance is fitting the madness of the events we are dealing with - within this frame - and using the TV film crew world as a tool to take breaths and readjust. Thus bringing to mind the other task to fine tune - is how the two worlds (the real story of Barry Seal and the TV film crew making that story) work together and ultimately become the language of this wild ride called *Alias Ellis Mackenzie*.

Available Light

Lucinda Childs/Frank Gehry/John Adams

Sep 10-12 | 8:00pm | \$39

Drexel Armory, 32nd St & Lancaster Ave

Experience this rarely seen, monumental work at a scale not seen since its premiere thirty years ago.

Lucinda Childs, one of the most celebrated choreographers of the modern era, revives her seminal 1983 collaboration with composer John Adams and architect Frank Gehry. Within the large, open confines of the Drexel Armory the Gehry-designed set is built anew, with two industrial platforms for dancers (three on top, eight on the bottom), along with chain link fencing, and a lighting design that plays off the natural surroundings of the space. The music by John Adams was inspired by the variations of natural light on a landscape. Created on synthesizers played by Adams, along with some ghostly horns, the score exists only as a recording (not to be played live) with all its sonic dynamics becoming carefully crafted arrangements.



Available Light is about space, time, and the interaction of dance, light, sound, and architecture. Movements and patterns are exchanged between the dancers of the upper level and the bottom level in a choreography that continually evolves at subtly shifting angles at exquisitely arranged intervals. The full effect is that of a complete work of art, beyond a singular viewpoint, a deeply realized artistic encounter that creates a world of its own and is a joy for the senses.

An Interview with Lucinda Childs

Q: Can you talk about the site-specific nature of *Available Light* and how it's adaptable to different spaces?

A: *Available Light*—the title comes from the warehouse, the Contemporary, just the look of that space and the fact that we could beam in extra theatrical lighting from outside into the inside, which was a very special effect, which I liked very much. And, I guess to some extent that's site-specific because that's where we were and that's what we did because of the space. And then the adaptation to BAM for *Available Light* was really quite a challenge, but I don't think in any way it diminished the piece. I mean, the choreography could coexist exactly in the same way with the different levels because the different levels involved dancers on one level picking up on dancers on another level and that kind of counterpoint, which extends and reflects not only in the music but also in the space. For me, site specific is something that goes way back to my street dance in 1964, but we didn't use that term at that time. That's sort of a term that's come about because of these kind of collaborations, I don't think that term necessarily existed even at that time.

Q: How is it meaningful to you to revisit this piece so many years later and also to set up your new company?

A: I've been fortunate since the revival of *Dance*, which was almost five years ago, to have the same group of dancers with me now that were with me in 2009 when we revived *Dance*. With *Available Light*, there's some material that would be exactly the same, but I will probably have the chance to rework some of the sections with this company, with this group of dancers. It means a lot that they've worked with me for so many years and they understand how I work with music.

There will be a pre-show panel at 6:00pm with Lucinda Childs, Julie Lazar, and Suzanne Carbonneau prior to the September 12 performance of Available Light.

A Doll's House

Jo Strømngren Kompani

Sep 4 | 7:00pm | \$45

Sep 5 | 2:00pm/7:00pm \$29

Sep 6 | 2:00pm | \$29

FringeArts, 140 N. Columbus Blvd

Nora and Torvald Helmer, Fru Linde, Krogstad, Doctor Rank: world renowned choreographer, Jo Strømngren recreates Henrik Ibsen's most famous play about trust and kinship, debt and lies, envy and love with a raucous cast of Philadelphia and New York actors. Making respectfully irreverent liberties with the script, pared down to essence and eliminating archaic language, this *Doll's House* revels in the emotional and moral battles in their full glory.



A theatrical exposé of what's happening inside and outside Helmer's house, a house in which the rooms are tiny, mirroring the physical sensation of no house being too big when tensions rise to the surface. Nora Helmer cannot physically fit into her own home. As the actors enter the miniature house, they can barely stand without clashing against the ceiling, let alone inhabit the space together. As the play unravels, Nora's domestic tensions bubble and explode. Strømngren dwells on issues of trust and commitment, which results in a performance that will be forever contemporary.

The dollhouse flips and turns into different rooms. As the actors emerge from the cramped set and enter the open stage, their feelings of restriction and claustrophobia evolve from physical to metaphorical. The rest of the stage represents an open apocalyptic landscape, a grey hell where the characters let their innermost anxieties and declinations loose.

An Interview with Jo Strømngren

Q: Why did you feel compelled to do a version of *A Doll's House*? And now that you're in it, what has emerged as the most compelling aspect of doing it?

A: *A Doll's House* is probably the most frequently performed play in history, which means that audiences around the world may be familiar with the story or at least the theme. Common references are always good for directors as it allows them take the audience on off piste hikes without necessarily causing confusion. In other words, a classic can often give more artistic freedom than new plays.

Q: What are the themes you are playing with the most, or that feel the most electric to you?

A: Interpretations of the play have traditionally been focusing on the gender equality issue. However, I find the other issues in the play more interesting, like the question of trust and commitment between people. On that level, the play will be forever contemporary.

The \$45 ticket price for Opening Night of A Doll's House includes an after party with drinks and hors d'oeuvres.

The Border

Jo Strømgren Kompani

Sep 9 | 9:00pm | \$29

Sep 10 | 6:00pm | \$29

Sep 11 | 9:00pm | \$29

Sep 12 | 2:00pm | \$29

FringeArts, 140 N. Columbus Blvd

A man and a woman, each lacking in social grace and neither understanding the other's language, share an office in the northernmost diplomatic outpost of the world. Soon their workplace veneer of mutual respect crumbles into a territorial war of procedure and power. But with the discovery of an emotional addiction to each other, *The Border* becomes a complicated love story that explores the difficulties of connections in adult life.



This stunning duet weaves theater and dance, humor and sensuality, to tell a story that unfolds from a classic drama into the surreal dynamics of irrational human behavior. Border conflicts exist everywhere: between nations, lovers, enemies, dreams and reality, the past and the future. It is only natural to want to cross them, even when it's against one's better judgment.

An Interview with Jo Strømgren

Q: Why is the title *The Border*? Where were you when the idea for this work came to you?

A: *The Border* is a simple title with many associations. The first association is geographical - to which I add quite a clear indication, namely a backdrop showing a map of the border between Norway and Russia in the Arctic region. Secondly I split the stage in two with a masculine and a feminine part - a gender border. Third, I make the two protagonists not understand each other's language - language border. And then on to the text I focus, with irony, on the cultural border between the two, in life philosophy, in childhood references, in psychological issues et cetera. And the human nature is and has always been tempted to cross whatever borders there are. So I hope the question all the way from the start for most audiences is - will the border be crossed? On whatever level border is being interpreted as.

The idea came when deciding to do a production in collaboration with the northernmost institutional theatre in the world - in Tromsø, Norway. The closeness to Russia, and consequently a turbulent border history, became a natural backdrop for a show. I thought it would be okay to take on a local theme, since border problems are rather relevant in the whole world. An isolated fictional event in the Arctic region would perhaps have resonance anywhere. During the production I was by the way invited to a border treaty-signing event, since I have been present in the Russian cultural scene over the last few decades, and got to shake hands with President Medvedev personally. But shaking hands is not synonymous with trusting each other. Now Norway and Russia are in conflict again, like old lovers.

I hope in some ways that the piece can be an associative reminder of the old "can't live with - can't live without."

There

Jo Strømgren Kompani

Sep 9 | 6:00pm | \$29

Sep 10 | 9:00pm | \$29

Sep 11 | 6:00pm | \$29

Sep 12 | 5:00pm | \$29

FringeArts, 140 N. Columbus Blvd

The groundbreaking company's most popular show features former Soviet Union dissidents stranded on a journey between East and West. In an inter-zonal holding area with wooden shipping crates—perhaps a warehouse, perhaps the hull of a ship—they wrestle, they dance, they sing, they yearn for what they've lost. By turns Vaudevillian, poetic, and balletic, *There* is a work of dance-theater about choosing the unknown or going back to what you came from.

In the aftermath of the Soviet Union's dissolution, these dissidents are haunted by the music of their past, a link to their former culture and citizenship, which they by turns rejoice and fight against. They have no music for the future. Existential doubt becomes a heartbreaking reality, and wild mood swings rule the atmosphere of human insecurity, creating wonderfully absurd scenarios matched by the wistful longings of a new home.

There is performed in an invented "Sovietic" language, the company's trademark nonsensical dialogue that sounds like a real language but isn't.

An Interview with Jo Strømgren

Q: Can you describe your approach to building the performance and how it unfolds? (For instance the show seems to unpack its narrative and characters over the course of the show, which I found very engaging)

A: There is not much really happening in the show in terms of storyline. But details and info and development of characters and such are portioned out bit by bit. It's a classic thing I think, to unveil scarcely but at the right times. The show is also a hybrid of styles and methods. Dance or theatre? Epic or abstract? Political or slapstick? On some occasions I have thought - could *There* be described as a Beckett Musical? Two forms that have never and never will cross paths (I hope).

Q: What is it about the dissident world that interested you (and perhaps still does)?

A: Placing something known in unknown surroundings, or vice versa, always creates a dynamic. New questions arise, and even the naive simple questions we don't bother to ask ourselves anymore are yet again valid for scrutiny. The outsider look has always been linked to art and who are more outsiders than dissidents? Making theatre about someone comfortable in their place, without any dilemmas, without any pressing questions or concerns - you have to be quite a good theatre director to make that interesting. And as a European I'm particularly interested in the relocation of people...our history is more messy than what especially Americans think. And there are still dictators here, still genocides going on, still political refugees, still a hilariously lot of circumstances that does not rhyme with the image we like to create. I was recently in Liechtenstein, a feudal principality in the middle of Europe where it's the Prince's way or the highway. The citizens are free to emigrate if they don't agree. The list of European peculiarities is long.



Suite n°2

Joris Lacoste

Sep 15-16 | 7:00pm | \$29

FringeArts, 140 N. Columbus Blvd

The wealth and strangeness of the most ordinary forms of speech come alive.

Words are born, live, and die.

Suite n°2 is a chorale work for five solo voices.

The performers sing a selection of words from sound recordings collected from a variety of sources from political speeches to bad TV to radical poetry and street conversations. The five voices in *Suite n°2* repeat passages from the recordings exactly as they were spoken--mimicking inflection, rhythm, hesitation, and breath. These words are woven into a score and the resulting music includes complex harmonies, drama, humor, and a sense of mischief. As the performers sing, transcribed excerpts of the recordings are projected above them.



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A virtuoso choral presentation of the spoken word presenting many languages (with English supertitles) takes audiences on a procession of words that dance, words that decide, threaten, condemn, that join ranks and separate, words that crumble and rise from the dust, naked words, and words dressed in Versace.

Suite n°2 demonstrates that the ways in which words are spoken are more meaningful than the meaning of the words themselves.

An Interview with Joris Lacoste

Q: *Suite n°1* 'ABC' presented a different approach to learning language. In *Suite n°2*, you're interested in words that have a meaningful effect on reality, speaking as a way of doing. What exactly are you looking for in this shift towards action coming from words?

A: *Suite n°1* functioned for me like an introduction to the *Suites chorales* series in *Encyclopédie de la parole*: I wanted to come up with something like an ABC of ordinary words, using around fifty very different situations. In *Suite n°2*, the challenge is to enter into the drama or action etymologically, allowing words to be heard that are part of the world and that make something, 'performative' words that act on or attempt to act on reality. I thought there might be a theatrical challenge in creating a show out of them that contains action, yet with the action coming entirely through the voices. A piece in which events would happen in and through the word itself: declarations of love or war, break ups, verdicts, threats, encouragements, exhortations, prayers, crises of all kinds. When you think of the proliferation of recorded videos, speeches and messages around us, you might say that words have never had as much influence on the world as they do today, and perhaps even that it is taking over again from the written word. And what interests me in particular is not just to make spoken words heard, but also the way in which they are spoken. The whole purpose of the *Encyclopédie* project is to believe that the form of the word, its inflexions, its accents, its silences, are just as meaningful – sometimes even much more so – as what is actually being said.

Soul Project

David Zambrano

Sep 18-19 | 8:00pm | \$29

Christ Church Neighborhood House,
20 N. American St

Experience soul in all of its manifestations:
spiritual and musical, abstract and personal.

Zambrano, a highly regarded experimental choreographer and improviser, is known for bringing wildly unique, high intensity movement out of his dancers' bodies. In *Soul Project*, an international cast of virtuosic dancers performs a series of mesmerizing dance solos to live recordings of classic soul songs—from Aretha Franklin to James Brown.

Each night the order of the solos and their location in the space changes, as a dancer will create a “center stage” wherever he or she decides to. Throughout the performance, audiences roam freely, get up close to the cast, and witness the dance from the angle of their choosing. The experience is intimate—you can feel every tremble and sigh of the dancers' bodies—and communal, a shared experience in the discovery of sublime expression.

An Interview with David Zambrano

Q: I love the choice of using live recordings; it creates a terrific dynamic. What are you and your dancers playing with when using this dynamic of the live recordings? What do those recordings bring that a studio recording does not? What does it do to the body?

A: Not all the recordings are live recordings. I think there are about three pieces recorded in studios. One strong reason I thought when I heard all those singers singing live, was the way they come out through their voices when they have public. It was more sublime and orgasmic. With the dancers we practice a lot to be able to arrive in those kind of states while performing for each other and, later on, for the general public. We have enormously enjoyed to dance to those live performances of the selected singers.

Q: Why is working with an international cast of dancers so important? What draws you to working and creating with a group made up of such a mix?

A: Since the beginning of my career as a choreographer, I have always selected a group of international individuals. I like the idea that everything we have created in dance has come from a cultural exchange. My selected dancers and I have always learned a lot from each other while working together. Not only from our different dance backgrounds, but also from different ways of eating, cooking, living, etc. I also love to make a possible environment in all my creations where it feels like a little representation of our world but without borders.



Still Standing You

Pieter Ampe and Guilherme Garrido

Sep 9-11 | 7:00pm | \$29

Painted Bride Performing Arts Center,
230 Vine St.

[or] Still supporting you.

[or] Still bearing you.

[or] Still standing for you.

[or] Still standing with you.

[or] Still standing.

[or] Just still



Meet Peter and Gui. Peter. Gui.

Two dancers play out scenes of male friendship, machismo, and the naked male body in this mischievous dance, a kaleidoscopic view of friendship—rife with tensions and aggressions, clumsy desires of harmony and virtue, whispered tunes of togetherness and solitude. *Still Standing You* is a daring, hilarious dance work that travels from the aggressive to the intimate, and the forms two bodies create.

With a dance idiom entirely their own Pieter and Gui shamelessly, and mischievously, seek out what they mean to each other. Are they friends, partners, lovers, rivals or even enemies? The only instrument they can use is their own body, the irony of their displays of muscle, the intensity of their boyish friendship, the capacity to turn one's limitations into virtuosity and the ability to combine all this into a dynamic performance in which ruggedness, anger, and love are entwined in one great physical and all-encompassing embrace.

An Interview with Pieter Ampe

Q: What have audience reactions been like?

A: A lot of people who come to see the show are a bit afraid of what they are going to see because they heard things about it, that it's maybe with two men naked. But then basically, the people who come to see it, once they saw it, they are totally relieved of their prejudices of male nakedness.

Q: How would you describe the relationship of the people on stage?

A: I don't want to impose a certain message or concept. Rather, the relationship between the people onstage can just unfold in a rich and personal way. People always question if we are a couple, but there is no thought around that. *Still Standing You* became an animalistic male thing. It's not about the question of what we are.

Q: How did you end up working with Gui?

A: When I first meet Gui in Portugal I was amazed by his colorfulness and creative flow. I wanted to make a piece that celebrates the colorfulness of our relationship and friendship. We thought if we embraced our meeting, then meaning would arrive itself. For me, that's still my main way of looking at the making of work.

The Extra People

Ant Hampton

Sep 17-18 | 12:00pm-6:00pm | \$29

Merriam Theatre, 250 S. Broad St.

Put on some headphones. Enter the theater. Have your perception of reality break down.

Within a large, nearly empty theater, you sit, one of fifteen audience members, watching another fifteen audience members perform on stage. Soon, you replace those on stage, only to discover that a new audience occupies in the seats you left behind. Now you are being watched. And so it continues and as you are instructed through your headphones, you begin to move throughout different zones of the theater, which is dormant, empty, and unlit save for your flashlight.



You're cast—along with everyone else in the audience—as an extra. But an extra for what? Are you in a play, is it for a film, or are you like a temporary worker just performing the tasks you're told to without explanation? You notice that your instructions differ from everyone else's. Highly realistic recordings create an audio landscape so complete that you start to mistrust the reality of your surroundings. The only thing keeping you safe in a once familiar world becomes a computer-generated voice, telling you what to do.

An Interview with Ant Hampton

Q: When you are in an empty theater, what do you think of, what are the sensations that come to mind —and how has your personal interaction with this phenomena informed the work?

A: I think of theaters as very transparently psychological spaces – buildings, which spring into existence as a direct result of how our minds work. When a theater is full, its audience and function take over and we may not think so much about what a strange invention it is. But when I walk into an empty theater it's like I can really feel the collective drive of so many humans over so much time, all that desire to watch and be watched, and how it has somehow consolidated itself into so many seats and so much stage space. So in fact you could say it's not really possible to deactivate a theater, because as soon as you walk into one, a lot is triggered. Perhaps there's not much difference in this instance between a building and a process – something like a factory.

Audiences for The Extra People will be admitted 15 at a time, in 15 minute increments, between 12:00pm and 6:00pm.

Underground Railroad Game

Lightning Rod Special

Sep 2-3 | 7:00pm | \$20

Sep 4-5 | 8:00pm | \$29

Sep 6 | 4:00pm | \$29

Sep 9-12 | 7:00pm | \$29

Christ Church Neighborhood House,
20 N. American St

How do we teach troubling histories to young people? By even more troublesome methods!

A delirious, funny, and taboo-smashing work about race relations in America travels through time from a modern-day middle school lecture to pre-Civil War times. Along the way this fluid duet moves through a host of comedic and tragic scenarios, as it confronts and confounds thorny issues of race and the perverse narratives created to soften history.

Watch reenactment culture gone awry, a romantic comedy with hipster racists, an irreverent take on the politics of the “n-word,” the sexual allure of the Civil War, troubling middle school curricula, white saviors and magical Negroes, and a time traveling romance between teachers who harbor a racially exoticized attraction.

An Interview with Jenn Kidwell

Q: Why is the title “Underground Railroad Game”? Do you remember where you were when you first thought of it?

A: We call the show “Underground Railroad Game” because the phrase places a momentous and transformative movement in American history next to the idea of play. Our piece works in much the same way, sending up the sacred alongside the profane. I remember the title being Scott’s idea (I think wasn’t into it at first), and I believe we were sitting in a café, working on an application.

Q: Can you describe the “world” of the play? How does this set up allow you to play around with creatively?

A: The play exists in both the intimate setting between two people, but also in public, in a middle school auditorium. Pretty early on we cast the audience as middle-schoolers, but we also play out scenarios that are not appropriate for young viewers. This tension allows us to break rules about the space so that contexts are ever shifting.

An Interview with Scott Sheppard

Q: Can you describe the “world” of the play? How does this set up allow you to play around with creatively?

A: I would describe the world of the play as a trickster world or a funhouse world in that nothing is ever as straightforward as it seems. Just as you begin to settle into your viewing assumptions, you realize that those assumptions are incomplete. The piece is always a step ahead of the audience, darting down thematic corridors, pulling the rug out from under them to reveal potentially horrifying, potentially hilarious secrets. It is also a world of comedic risks. We create moments where some audience members laugh while others cringe. People are a little at sea as they look around for social cues because they say to themselves, “I want to laugh at this, but am I allowed to laugh at this?” The whole piece is a game that we play with the audience, but they don’t know the rules, and they don’t know if they should be playing.



A full schedule of additional festival events, performance dates, times and locations are on our website.
Visit FringeArts.com for up-to-date Festival information.

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To request interviews, photos and more information, please contact:

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www.FringeArts.com

FRINGEARTS

KF Knight Foundation



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September 3-19

Fringe by Neighborhood

Center City

Comedy & Improv

Reimagine Your Reality; Comedy Hypnosis Show

Frank Perri

Sep 3-6 | Skybox at the Adrienne Theater | \$24.00 | 60 minutes

A profoundly hilarious comedy hypnosis show by local hypnotist Frank Perri. Explore the depths of your imagination. An unforgettable exhibition of the mind that you & your friends will be laughing about for a long time to come. Watch the show or be the show! 100% audience participation.

Dangerous Fools & Nardo

Dangerous Fools

Sep 8-17 | Playground at the Adrienne Theater | \$12.00 | 75 minutes

From the absurd to the ridiculous this is improv at it's most hilarious. Fringe favorites Dangerous Fools (Tom Fowler & Mary Carpenter) team up with Philly powerhouse Nardo (Steve Roney, Eoin O'Shea & Joe Sabatino) for a double bill of improv comedy that will amaze, surprise and keep you laughing beyond reason.

Dance

WALLS: A multimedia dance installation

Darcy Lyons

Sep 17-19 | The Lofts at 1307 Sansom St, Apt 3 | \$15.00 | 60 minutes

WALLS meshes dance, video projection, and visual art to explore how and why humans construct, strengthen, weaken and deconstruct actual and figurative walls personally and interpersonally in history, biology, psychology, politics and art. How are these walls beneficial or detrimental to the people who create them?

it's not me it's you

real.live.people.durham

Sep 3-4 | MilkBoy at 110 Chestnut St | \$12.00 | 55 minutes

In the quirky and theatrical dance work *it's not me it's you*, this duet explores how expectations in relationships, often precipitated by misunderstandings and stigmas, result in compartmentalization, recalibration, and the need to reevaluate and relinquish our presumptions.

Interdisciplinary

Dishwasher

Brian Feldman Projects

Sep 3 – 12 | Your Home | \$20.00 | 180 minutes

Award-winning D.C.-based conceptual artist Brian Feldman (24 Minute Embrace) will go to your home, hand wash the dirty dishes in your kitchen sink and, once completed, cold read any monologue of your choosing. Is he a better actor or dishwasher? You decide. Only 25 tickets available (one per performance). #WashDishShow

Outside Sound Concert and Art Gallery

Outside Sound

Sep 16 | Free Library of Philadelphia's Central Library, 1901 Vine St | Free! | 120

Outside Sound, along with Center for Creative Works and SpArc Philadelphia, is putting minutes on a live music and art event at the Free Library of Philadelphia's Parkway Central Library at 6:30pm. This event will feature artwork made by adults with disabilities accompanied by live original music inspired by the artwork.

Music

The Cart of Love / El Carro del Amor

Ana Maria Diaz/Owlsong Productions

Sep 12 | Philadelphia Art Alliance, S 18th Street | \$20-35 | 75 minutes

"The Spanish mezzo-soprano," Ana Maria Diaz, sings 17th century Spanish love songs in a multimedia bilingual program. Also boleros, Sephardi songs, and more with jazz bassist Alan Lewine in the duo "Soprano Meets Contrabass" and special guests. You have never seen anything like this before!

Soprano Meets Contrabass

Owlsong Productions

Sep 12 | Philadelphia Art Alliance, S 18th Street | \$20-35 | 75 minutes

Ana Maria Ruimonte, "the Spanish mezzo-soprano," joins jazz bassist Alan Lewine to present eight centuries of music in one program. With a multinational mix of ancient Sephardic and Spanish medieval and Baroque songs and opera, lieder, zarzuela, chachacha and boleros, and Lewine's originals, they mix her classical voice with his jazz sensibility and flamenco fire.

Musician, Model & Medical Experiment

Anomie Fatale

Sep 6-16 | Agno Grill, 2104 Chestnut Street | \$15.00 | 60 minutes

Anomie was born at age 20 on an operating table. Surgical experiments saved her life but left her disabled like a titanium lollipop. Once a biochem college student, now a cyborg mannequin, her original music & burlesque performances are a counter culture reveal of a crippled underworld. Come see this fascinating story

Theater

You Can't Put Me In A Box

UArts, Ira Brind School of Theater Arts

Sep 10-13 | Caplan Studio Theater, 211 S Broad St | \$10.00 | 90 minutes

You Can't Put Me In A Box follows the journey of a girl named Magic, who flees her homeland to escape the wrath and punishment of the Societal, a totalitarian government in the Land of Menot, for being born with an unusual amount of superhuman power and refusing to have it extracted by entering "The Box."

Eugène Ionesco's Exit the King

The Idiopathic Ridiculopathy Consortium

Sep 2-20 | Walnut Street Theatre, Independence Studio | \$25.00 | 90 minutes

King Berenger skips, jumps, sings, and limps from lumbago. He's the Hugh Hefner of a crumbling kingdom, though this party's over and the end is here. Ionesco's absurdist circus: a sparkling, hilariously witty romp, comes to life via the colorful IRC lens. By the minds behind Ionesco's sold-out Rhinoceros (Fringe 2014)

Soldier Bear

Leila and Pantea Productions

Sep 9-18 | Plays and Players, 1714 Delancey Place | \$5.00 | 65 minutes

2 orphans, both soldiers, 1 a bear. A true story from WW II, spanning 5 countries and 2 species, showing what makes a family has no boundaries when a Polish soldier adopts an orphaned cub irrevocably changing both their lives. Puppetry, dance, shadow theatre, and animation combined. Funded by the Jim Henson Foundation.

GROOVE

Tongue & Groove Spontaneous Theater

Sep 10-19 | The Playground at the Adrienne Theater | \$18.00 | 65 minutes

When do you feel in the groove? Inspired by your anonymous answers, this Fringe-favorite ensemble instantly creates funny & heartfelt scenes & monologues; with live improvised music, & special guests, Philly's awesome blues dancers! "Hilarious...and fearless" "Acted with soul-baring sincerity" "Dazzling" "Go see this!"

Three Sisters and a Wolf

Wee Keep Company

Sep 5-13 | The Playground at the Adrienne Theater | \$10.00 | 55 minutes

"No one wants to love the ordinary people in us." -Anton Chekhov Sisters, dancers, singers, clingers, sexpots, introverts, dreamers, binge eaters. Our performance is a montage of real and imagined memories from, and responses to, experimental Chekhov in Lancaster County. In love, theatre, and farmland; wolves wait.

A Spirit On Parole

An Evening with Lenny Bruce Bruce Productions

Sep 11-13 | The Academy of Vocal Arts, 1920 Spruce Street | \$15.00 | 90 minutes

The late Lenny Bruce is permitted to return in spirit to the stage one last time on a "sweet little deal he pickle-slipped to the higher ups." The audience is treated to a hilarious ringside view of the late comic's battles with drug addiction, his promiscuous wife, and the courts relentless attempts to imprison him.

The Most Awkward Love Life of Peabody Magoo

Love Drunk Life

Sep 4-6, 11-13, 18-19 | William Way LGBT Community Center, 1315 Spruce St | \$15.00 | 45 minutes

His name is Peabody Magoo. Yes, that's two cartoon character names in one. First name: a cartoon dog. Last name: an old man whose face looks like a scrotum. An awkward name for an awkward boy. This is adorably tragic search for love.

The Light Princess

Tony Lawton with Ugly Stepsister

Sep 11-13 | Lantern Theater, 923 Ludlow St | \$10.00 | 85 minutes

Another twisted fairy tale from The Fooey team. Adapted from George MacDonald's beloved work, this is the story of a princess cursed with the loss of her inner and outer gravity. To break the curse, the silly girl must somehow be made to shed a tear. With songs by Alex Bechtel. Presentation of a work in progress.

We All Need Some Help

Macah Coates

Sep 6-16 | Fergie's Pub, 1214 Sansom Street | \$10.00 | 65 minutes

We All Need Some Help is a 9-character comedy. They are all criminals in a group therapy session. Each one knows they don't belong there. Each one did nothing wrong. Each one can't stand the other. And each one is played by one actor. Though the situation is fiction, the characters are inspired by real people.

Not For Profit

Ferdinand

Sep 16-19 | Wilma Theater Lobby | \$15.00 | 60 minutes

The theater is dying Only three actors can save it By playing dozens of roles and Telling all of their stories From the box office to the boardroom From the page to the stage Everything you love and Everything you hate About theaters and theater people Will be *Not For Profit*.

The Pop Music Diary of a Gay Man

Chris McGinnis

Sep 9-13 | Skybox at the Adrienne | \$20.00 | 125 minutes

In this jukebox style pop-opera, we meet Adam, a young man who is dealing with his sexuality, and join him on his journey of love, loss, and acceptance. Told through pop hits from Madonna to Rhianna, the story is sure to keep you on the edge of your seat and is filled with issues to which any audience can relate!

Man on the Moon

ETC Theater

Sep 10-19 | Plays & Players Theatre | \$15.00 | 80 minutes

JFK promised a Man on the Moon by the end of the decade. What the hell was he thinking? ETC's 10th Fringe show explores the small steps for man and the giant leaps for mankind in this slice of life of 1969. Written by Todd Cardin, Directed by Emily Cardin

Kill Will

The Philadelphia Shakespeare Theatre

Sep 15-19 | The Philadelphia Shakespeare Theatre, 2111 Sansom St. | \$15.00 | 90 minutes

Kill Will features a collection of killer fight scenes from over a dozen of your favorite Shakespeare plays. A sublime combination of poetic text, exciting and thrilling fight choreography with swords and daggers. The Good, The Bard and The Ugly!

You Are the Hero

Daniel Park

Sep 11-19 | Elixir Coffee, 207 S Sydenham St. | \$12.00 | 90 minutes

One part Legend of Zelda, one part theatre, *You Are the Hero* is your chance to save the world from Evil! Fresh off an international tour, this adventure hands the controls (and Starburst) to you. You'll have to be brave, powerful, and wise to bring the story to a victorious end. But be careful, Game Over does exist.

The Illinois Five

Teresa Miller

Sep 10-20 | Walnut Street Theatre, Walnut Street Studio | \$20.00 | 90 minutes

The Illinois Five is the story of five African American friends who find themselves in the middle of a race riot circa 1920's. Forced to choose between life and death, they escape going their separate ways only to meet back up years later faced with reality of the choice each of them made.

Till Birnam Wood...

John Schultz

Sep 2-5 | The Philadelphia Shakespeare Theatre, 2111 Sansom St. | \$15.00 | 60 minutes

Back for one weekend only! Encounter the witches, put on your blindfold, and fall into the darkness of Scotland under the murderous rule of Macbeth. *Till Birnam Wood...* is an immersive, sensory rendering of Shakespeare's darkest work, literally. Audience members experience this fast-paced, intense production blindfolded

Alzheimer's: The Musical

Actors International Theatre

Sep 13-20 | Skinner Studio at Plays & Players, 1714 Delancey Place | \$20.00 | 75 minutes

Broadway's brightest star, Maurice Green, is tackling his most challenging role; Alzheimer's. In this musical comedy, Actors International Theatre explores what happens when the body is strong but the mind is fading away. Sometimes you have to laugh so you don't cry. This World Premiere is written by Todd Cardin!

Jump The Moon

Philadelphia Opera Collective

Sep 16-19 | Skybox at the Adrienne | \$20.00 | 70 minutes

In the 1890s, a "harem" of women at Harvard discovered and cataloged more stars than anyone before or since. Their work serves as the inspiration for a kaleidoscopic waltz between calculations and dreams, between life and the stars above. POC brings you another world premiere in experimental opera. Leave your orbit.

ZANNA DON'T: a musical fairytale

eXposed Theatre Co

Sep 10-12 | The Swing at McGuffin at the Adrienne, 2030 Sansom St | \$20.00 | 90 minutes

Set in the fairytale world of Heartsville High where EVERYONE has two mommies or two daddies, *Zanna Don't* is a campy pop-rock musical that dares to ask what CINDERELLA would look like when seen through a "RuPaul" lens! Follow magical fairy Zanna as he finds love and facilitates happy endings for all! Or does he?

Puppetdelphia Fringe Slam

Leila and Pantea Productions

Sep 11 | Plays & Players, 1714 Delancey Place | \$10.00 | 75 minutes

Watch puppets and their humans get risky and frisky at this late-night variety puppet show. Presenting a wide range of short puppet acts, from silly to bawdy to sublime, this ADULTS ONLY show will unleash the world of puppetry on Philly. With musical acts, special guest stars, & puppeteers from Philly, NYC, and beyond!

Fairmount

Comedy & Improv

Bye Bye Liver: The Philadelphia Drinking Play Happy Hour Live

Sep 3-19 | Urban Saloon, 2120 Fairmount Ave | \$20.00 | 90 minutes

Since your favorite part of a show is the bar during intermission, we're bringing drinking and theatre together! 2 parts sketch comedy, 1 part drinking games: mixed and served! Come party with us for a night you might remember with interactive drinking games between comedic romps about the drinking experience.

Dance

Into the Lights

Dancefusion & Ballet Fleming

Sep 18-19 | Performance Garage, 1515 Brandywine St. | \$25.00 | 75 minutes

Contemporary ballet meets modern dance in a wonderful new production *Into the Lights*. Dancefusion and Ballet Fleming collaborate on a program that will include: original works by Christopher Fleming and Dancefusion's reconstruction of 1st movement of the Waldstein Sonata from 1971 by Jose Limon and Daniel Lewis.

Under Her Skin

Jeanine McCain

Sep 4-5 | Performance Garage, 1515 Brandywine St | \$18.00 | 50 minutes

Finding fragments in a box of family secrets. Uncovering intimacy in unexpected similarity. With choreography by Jeanine McCain, this multi-media dance-theatre piece explores a visceral connection to stories of the past through movement, video, and an original score by Garrett Hope.

Cut on the Bias

Katie Horton and Artists

Sep 14-15 | The Performance Garage, 1515 Brandywine St. | \$12.00 | 70 minutes

A compilation of short works by various up-and-comers exploring the margins, outskirts, fringe, periphery, and how we understand and react to it.

Happenings

They Only Come Out At Night: A Graveyard Cabaret

REV Theatre Company

Sep 11-19 | Laurel Hill Cemetery | \$25.00 | 60 minutes

"Pretty damn ideal...a total blast!" Citypaper. "Fantastic...the performers have killer pipes...spine-tingling...dead-on sexy," Phindie. Back (from the dead) by popular demand (with new songs) after three years of sold-out performances! Sip free cocktails with lost (singing) souls as darkness falls in the misty boneyard.

Music

On Having Become Obsolete

Sabzabi

Sep 10, 17 | The Glass Factory, 1517 N Bailey St | \$15.00 | 50 minutes

Sabzabi uses percussive technique to obscure our sense of rhythm. Expanding and contracting of time is used as an auditory method to convey the show's theme regarding the cyclical nature of biosystems. The show features live drumming, choreographed dance, and placement within a storm of immersive quadraphonic audio.

Interdisciplinary

duende

duende

Sep 19 | Performance Garage, 1515 Brandywine St. | \$15.00 | 60 minutes

Founded by cellist Gabriel Cabezas, BalletX dancer Chloe Felesina, and composer Alyssa Weinberg, duende's performances explore the intersection of music and movement, connecting audiences to the energy of live collaboration. Join duende for this intimate late night show, serving up art, drinks, and conversation.

Theater

A Man Ain't Suppose To Cry

The Garden Of Eden Productions

Sep 11-13 | Performance Garage, 1515 Brandywine St. | \$20.00 | 120 minutes

A Man Ain't Suppose to Cry a Garden Of Eden Productions (GOEP) original stage play about a man, the woman he loves, and a marriage that was based on a lie.

A Few Thousand Upgrades Later

Brian Shapiro

Sep 3-18 | London Grill, 2301 Fairmount | \$15.00 | 60 minutes

In 1995, nobody downloaded, payphones existed, and performer Brian Shapiro created a show on how people predicted computers would impact human interaction. 20 years later, we download daily, payphones died, and Shapiro revisits that show to raise questions in an era where waiting 15 seconds for answers is wasting time!

Fishtown & Kensington

Comedy & Improv

Night Trolley

Alejandro Morales

Sep 18 | Johnny Brenda's, 1201 Frankford Ave. | \$15.00 | 90 minutes

Doors are opening. Welcome to *Night Trolley*. This is a local comedy acid test with transfer available to a higher, deeper love. Hosts Matthew Tsang and Eddie Finn and their house band, The Misandrist Haberdashery, will friend request the imagination on a strange trip through the seedless overbelly of Philly.

Theater

Here At Home

Marisol Soledad

Sep 7-19 | Ticket Holders will Receive Location Information | \$15.00 | 50 minutes

Once upon a time there was a woman. Once upon a time there was a house. Knock, knock. Who's there? Oh, welcome! So glad you're home.

A Cocoon of Your Own Making

Julia Taus

Sep 13-19 | Pig Iron School, 1417 N. 2nd Street | \$10.00 | 60 minutes

A Cocoon of Your Own Making is a Julia Taus debut solo performance about a woman's pursuit of a monogamous relationship through the unearthing of her poetic voice. Each poem that surfaces challenges perspective and raises questions for us all to ponder.

A Great War by James J. Christy Jr

Iron Age Theatre

Sep 10-20 | The Mass Building, 1325 N Randolph St | \$20.00 | 115 minutes

An unbreakable soldier. An unwinnable war. On the 100th anniversary of World War One, Iron Age Theatre presents the dynamic premiere of the remarkable journey of a German Jewish soldier who survives the deadliest battles of the Great War, only to learn the devastating truth about its origins. Directed by Jim Christy.

ANDY: A Popera

Opera Philadelphia & The Bearded Ladies

Sep 10-20 | Opera in the City, 1526 N American St | \$40.00 | 150 minutes

A musical mélange inspired by the life, fame, and philosophy of Andy Warhol—*ANDY: A Popera* transforms an Olde Kensington warehouse into a den of pop iconography and absurdity. It's an artistic collision of cabaret and opera exploring what Warhol has become today. What happens when a man becomes a brand?

Capacity for Veracity

Jessica Creane, Paloma Irizarry, Mal Cherifi

Sep 4-14 | The Iron Factory, 118 Fountain Street, 3rd Floor | \$15.00 | 60 minutes

Zip your lips, loosen your tongue, and unsettle in for an honest evening of brutal lies, frank backdoor encounters, clear ambiguity, civilized viciousness, and a resounding hush-hush.

Pretty Tall for a Hobbit

Ananke Creative

Sep 3-13 | Middle Earth 339A West Girard Ave | \$12.00 | 45 minutes

If you have a fear of commitment and a sense of adventure, join the club! Come see this comedy set to the Lord of the Rings score as told by an awkward Gryffindor twenty-something. It's a story of facing "ch-ch-ch-changes" and challenges, with NUGGETS SERVED AT ALL PERFORMANCES! "Come...see...this...show." -JRR Tolkien

Shelter-in-Place

Alisha Adams

Sep 18-20 | Las Parcelas, 2248 N Palethorp St | \$10.00 | 80 minutes

A North Philly survivalist meet-up group plots their escape from civilization. This immersive, site-specific performance invites audiences to

question the meaning of survival, and design their own escape(s). Is self-sufficiency a myth? Can survival be bought and sold? Are you prepared for the worst?

Slaughter/ette

Butter & Serve Theatre Company

Sep 3-5 | Mascher Space Cooperative, 155 Cecil B Moore Ave | \$0.00 | 60 minutes

What do wine, sequins, mascara, and blood amount to? Slaughter/ette. Butter & Serve returns to the Fringe Festival with a raucous dark comedy. By defining and subsequently defying stereotypes of women as exhibited through reality television, this piece explores female roles within society and popular culture.

Dance

Bellows Falls

Leah Stein Dance Company

Sep 16-19 | The Iron Factory, 118 Fountain St | \$20.00 | 60 minutes

A Site-specific performance at The Iron Factory integrating light, sound and place, its history and resonance in a personal performance by the company's artistic director Leah Stein, dancers and guest artists.

Careful Injuries

Other Case Notes Ensemble

Sep 11-12 | Mascher Dance Co op, 155 Cecil B. Moore Ave | \$8.00 | 60 minutes

We are an experiment-based performance group working primarily out of Philadelphia, where we are grateful artists-in-residence at Mascher Space Co- Op. Our work generally begins with a question relating to where the psychological meets the physical and evolves based on what we discover in the process of investigation.

Of Our Remnants

Olive Prince Dance

Sep 9-12 | The Iron Factory, 118 Fountain St | \$20.00 | 60 minutes

The stage is set with a collection of chairs, empty frames, and abandoned objects for a dance of expressive physicality to emerge. *Of Our Remnants* is an intimate site-specific work where visual art and dance collide. The viewer is immersed in the installation creating an absorbing impact from all vantage points.

Boing!

Vervet Dance

Sep 18-19 | Mascher Space Cooperative, 155 Cecil B. Moore Ave | \$10.00 | 45 minutes

1,000 Ping Pong Balls, 5 performers, and a few pots and pans... *Boing!* is an exploration of bouncing and swirling movement and sound, created as a fusion of music, dance, performance, and installation. A kinesthetically playful and aurally rich experience, *Boing!* delivers a visually stunning and sonic experience.

2,000 Movements

Gregory Holt

Sep 16-17 | figet, 1714 N Mascher St | \$10.00 | 60 minutes

This is a solo of 2,000 unrepeated, layered movements. The process I've used doesn't attempt to systematize or mechanize movement production, but rather relies on differences of quality and intensity. I'm constantly changing my perspective and looking for distinction.

Rude Beach

Shannon + Katrina

Sep 3-4 | The Iron Factory, 118 Fountain St | \$15.00 | 60 minutes

Equal parts adventure and love song, *Rude Beach* is a tall glass of your parents green shag carpet. Shannon+Katrina equals two fun and funny dancers making lovely and loveable dance from the comfort of your living room. Pull up a chair to the kids table with your new friends.

Structurally Sound

New Street Dance Group + The Radical Sound

Sep 19 | Lithuanian Music Hall, 2715 East Allegheny Ave | \$15.00 | 75 minutes

NSDG and new music ensemble The Radical Sound bring you a performance experience that begs the question, "Just what are we made of -and how stable is it, anyway?" Featuring choreography by Krista Armbruster and Shannon Dooling, re-imaginings of historic music, and a world premiere commission by composer Tomek Regulski.

Interdisciplinary

The Girl's Guide to Neighborly Conduct

Tangle Movement Arts

Sep 10-12 | Philadelphia Soundstages, 1600 N 5th St | \$20.00 | 90 minutes

Signal to turn. Lock the door. Smile. Tangle's acrobats build homes, recreate family, and give neighborly advice in a new show merging circus arts, dance, and theater. Against a kinetic cityscape of suspended rope and silk walls, this innovative all-female company negotiates life's unspoken rules and expectations.

Visual Art

Pope Up

Philadelphia Sculptors

Sep 5-19 | Globe Dye Works, 4500 Worth St | \$0.00 | 240 minutes

In honor of the Pope's upcoming visit, artists offer offbeat, humorous and maybe even sacrilegious interpretations of all things "Popish." Handling religion isn't for the faint of heart – these artists spare no brushstroke, chisel, or technology as they skewer, applaud, and perhaps make us question, what we believe in.

Northern Liberties

Dance

PURGATORY

Gunnar Montana

Sep 9-19 | The Latvian Society, 531 N 7th St | \$25.00 | 60 minutes

Gunnar Montana takes us to church with another wickedly beautiful production - his most mature and thought provoking work yet. Be baptized in this raw and sometimes uncomfortable exploration of the state of Purgatory, examined through a series of very human struggles that bring people to their knees each and every day.

Theater

City of Woes

Found Theater Company

Sep 9-17 | Vox Populi Aux Performance Space, 319 N 11th St | \$15.00 | 90 minutes

Greetings from Hell! Navigate the dark, decadent, and sinful as Found Theater descends into an underworld inspired by Dante's "Inferno." Influenced by crime fiction and led by demons, lost souls, and fallen angels, this hybrid performance will investigate nightmarish territory. Will we survive, or abandon all hope?

Fifty Days at Iliam

Hannah Van Sciver

Sep 3-5 | Asian Arts Initiative Theatre, 1219 Vine St | \$12.00 | 70 minutes

Fifty Days at Iliam is a bold new piece exploring the Trojan War as told through the paintings of Cy Twombly. Featuring a dynamic ensemble led by Hannah Van Sciver and direction by William Steinberger, it is an unflinching look at the role of the artist in the final days of a decade-long slaughter.

Growing Into My Beard

I've Seen The Future

Sep 3, 9-10 | Tabu Lounge & Bar, 200 S 12th St

Sep 4-5 | 954 Dance Movement Collective, 954 N 8th St

Sep 12-13 | Philly Aids Thrift, 710 S 5th St

Sep 16-18 | William Way LGBT Community Center, 1315 Spruce Street

\$15.00 | 55 minutes

Bay Bryan comes out. As ginger. A coming-of-age cabaret for anyone who has ever felt – even a little bit – queer at heart. A fusion of storytelling, improv, song cycle, and just a drop of drag. Last seen at Obie-Winning Horse Trade Theater Group in NYC and the Minnesota Fringe Festival.

It's So Learning

The Berserker Residents

Sep 11-20 | Ruba Club Studios | \$15.00 | 70 minutes

We're taking Attendance. Join The Berserker Residents for their new dark and savage comedy that explores America's floundering schools. Prepare for anything in this interactive classroom experience. You'll find no pity as you navigate a world full of bureaucratic chumps, red pens, and gold stars. Pencils down, idiots!

LIKE A BAT OUT OF HADES

Ombelico Mask Ensemble

Sep 3-13 | Liberty Lands Park, 926 N American St | \$0.00 | 90 minutes

Will Hercules defeat Death and bring Alcestis back from the underworld? Why sacrifice your wife so you can live longer? Why not? Come see the story of Alcestis told in the physical, raucous style that only OME can do. Free! In the park! BYO seat! Based on Alcestis, by Euripides (Euripides pants, Eumenides pants).

Tale of the Phantom Ship

Temple Theater's Sidestage Season

Sep 10-14 | Asian Arts Initiative, 1219 Vine St | \$15.00 | 150 minutes

This musical takes place in 1812 in Charlottetown, present-day PEI, Canada, and is a story-within-a-story where tavern-folk retell the tale

behind the legendary Ghost Ship of Northumberland Strait to a visitor. Like the Celtic music which inspired it, the tale includes sea shanties, wistful romance, and patriotic marches.

The Lid

Pat Finnerty/BRAT Productions

Sep 4-6 | Underground Arts, 1200 Callowhill St | \$20.00 | 90 minutes

Don't you wanna know about the lid? What was underneath the lid? I don't know. I can't tell you. But I can tell you that there are 14 British invasion songs alongside a cast dedicated to finding out just that. That and the fucking wifi password.

facebook.com/bratproductions IG: @brat_rocks #finnertyfever

Northwest Philly

Interdisciplinary

The Colored Girls Museum

Vashti DuBois FortMom Productions

Sep 11-13 | The Colored Girls Museum, 4613 Newhall St | \$15.00 | 60 minutes

The Colored Girls Museum former "polite" term, replaced by "Negro," then by "black " now by "African-American." A collective of Colored Girls convert a home into an interactive Museum, which masquerades as an AirBnB. This salon- style performance re-imagines the museum as, Sanctuary and Underground Railroad.

The Fall

Shadow Company of Yes! And... Collaborative Arts

Sep 11-19 | Arch Street United Methodist Church, 55 N Broad St. | \$7.00 | 60 minutes

This original take on Pandora's Box and the Fall of Man smashes myths, music and masks from around the globe to tell a very modern allegory. Inspired by current events, as well as the stories of cultures and people long forgotten, tell a new and old story of how one moment of temptation can change the world.

Theater

Bright Invention in The Art Series

White Pines Productions

Sep 3-5 | The White Pines Place, 7908 High School Road, Elkins Park | \$10.00 | 75 minutes

The three forms comprising The Art Series use your pieces of art to inspire our scenes, monologues, dances and delights. "Click" uses your photographs, "Your Mix Tape," your fave music, and "Assemblage" . . . whatever you have in your pockets! One form performed at each show - see one or see them all!

Dissever My Soul

Lone Brick Theatre Company

Sep 4-19 | Historic Rittenhouse Town, 208 Lincoln Drive | \$15.00 | 90 minutes

"The Red Death held sway over all"... even its creator. Opposed by the characters that people his work, Edgar Allan Poe unravels the mysteries of life and death through the very words he penned to overcome the forces that keep him from his lost love, Virginia. A love story only America's master of horror could tell.

ENDOME

Holly Bittner

Sep 11-13 | Sedgwick Theatre, 7137 Germantown Ave | \$20.00 | 75 minutes

This multimedia memoir dramatizes a woman's experience living with the disease endometriosis, infusing medical records and surgery reports with memories, songs, and dreams. Boundaries and bonds are examined between patient and physician, psyche and soma, and art and science. \$5 of each ticket goes to endo research.

Innovative Juggler

Greg Kennedy, Innovative Juggler

Sep 4-13 | Philadelphia School of Circus Arts, 5900a Greene St. | \$20.00 | 60 minutes

Originally trained as an engineer, Greg uses the principles of geometry and physics to create groundbreaking work with original apparatus. While mastering traditional juggling styles he's also created entirely new forms of manipulation. He prides himself on making visual spectacles out of everyday objects.

Stilt: a play in one act

Mitchell Bloom and Megan Diehl

Sep 11-13 | Allens Lane Park, 601 West Allens Road | \$15.00 | 90 minutes

Claire's family is changing. Anne is expecting her first child – any minute. She waits and waits and waits. Claire digs and digs. Sara writes and writes, and rights. Geoff turns and returns. Carter plays mother, and Iain plants seeds. The promise of a new life lies in the soil.

The Dolls of New Albion

Manayunk Theatre Company

Sep 3-12 | Venice Island Performing Arts Center | \$20.00 | 90 minutes

The Dolls of New Albion is a Steampunk opera written by Pennsylvania native Paul Shapera. Based in the utopian world of New Albion, the show explores love and humanity and asks the question: Can you resurrect a person's soul and place it in a machine so it can live on?

Old City

Comedy & Improv

Nothing Good Happens After 2AM

Retrograde Theatre

Sep 4-6 | Arden Theatre Co., 40 N 2nd St | \$7.00 | 90 minutes

Devised from a series of continuous adventures between two friends. *Nothing Good Happens After 2AM* is a collection of comedic spoofs, songs, and dances inspired by the people you love to hate. Join Claudette & Claradean, Karl & Ellis, and a few others on what we think, at the very least, will be a memorable experience.

Dance

763 Miles

Annex Dance Company & Drye/Marinaro Dance Company

Sep 12 | Painted Bride Art Center, 230 Vine St | \$15.00 | 75 minutes

Annex Dance Company (SC) and Drye/Marinaro Dance Company (NY) return to the Philly Fringe with *763 Miles*, an evening of modern dance exploring relationships, intersections, and new beginnings. With each company sharing repertory, they challenge the audience to find connections between works created miles apart.

Spoken Word

Born Fat

Fat Kid Productions

Sep 11-13 | Biello Martin Studio, 148 N 3rd St | \$10.00 | 80 minutes

"Elizabeth Anne, you were born fat!" These words, uttered by her mother, followed Elizabeth her whole life. Based on a true story, our heroine shares how she ditched the husky section for health and happiness. For anyone who has ever wanted to lose weight, this inspiring and heartbreaking comedy is for you!

Theater

The Shoplifters

1812 Productions

Sep 3-20 | Arcadia Stage at The Arden Theatre, 40 N 2nd St | \$42.00 | 120 minutes

Alma's sticky fingers have finally landed her in cuffs. The key belongs to Otto, a past-his-prime security guard with too much experience and too little time. It's a class struggle comedy as Alma and Otto face off over the haves, the have-nots, and all the regular folks caught in the cross-fire.

The Captive

Philadelphia Artists' Collective

Sep 1-20 | Physick House, 321 S 4th St | \$25.00 | 100 minutes

Irene is unhappy. Her quiet devastation sparks a chain of events that will shake the foundations of her otherwise tidy world. Deeply controversial in its time, we present this mannered tragedy in Society Hill's historic Physick House. From the PAC (Previous fringe hits THE RAPE OF LUCRECE, THE SEA PLAYS and CREDITORS.)

901 Nowhere Street

Sam Tower + Ensemble

Sep 8-17 | Power Plant Productions (Basement), 233 N Bread St | \$20.00 | 90 minutes

One reckless evening draws an aspiring novelist into an intoxicating world where a cynical private eye and a mysterious publisher fight to erase their past. Three hardboiled heroines are swept up in a twisted exploit of power, greed, and manipulation. Fantasy trumps reality in this hallucinogenic crime drama gone awry.

Cuzzo

Aleksandra Berczynski, Roza Money and MB

Sep 9-13 | PII Gallery, 242 Race St | \$10.00 | 20 minutes

Enter the world of two fierce and flippant cousins, Aleksandra Berczynski and Roza Money, ready to take on the night no matter how long or dark it is. No matter how high their heels, how low their décolletage, or high the proof they're drinking, they make it through the night. Don't you fret, they've got each other.

Disability: A Comedy

In Cahoots Theatre

Sep 11, 18-19 | Society Hill Playhouse, 507 S 8th St | \$25.00 | 120 minutes

Not your average love story. A quadriplegic puts an ad in a paper looking for love, and gets a lot more than he bargained for. A story of overcoming obstacles and seeing people for who they truly are, *Disability: A Comedy* is sure to intrigue and inspire audiences of all kinds.

The TV Show!

The Shaky Shaky Players of SpArc Services' Cultural Arts Center

Sep 16 | Painted Bride Art Center, 230 Vine St | \$10.00 | 40 minutes

The Shaky Shaky Players' newest production depicts a nice, normal night at home watching TV. We'll flip through the channels to view all your favorite movies and reruns, plus commercials for useful household products you didn't even know you needed! *The TV Show!* will make you laugh, and cry, and feel okay again.

100

Sam Henderson

Sep 8-17 | Outside, N/A | \$20.00 | 45 minutes

100 is a procedurally-generated solo show for an audience of one by Sam Henderson (Chris Davis' Anna K, Renegade Co.'s Damned Dirty Apes). Each show is unique, there are over 10 billion possible variations. Chance, fate, old text adventure games, and the human voice.

Venue address will be emailed after ticket purchase.

Visual Art

FAMILY: Portraits and Stories

Linda Dubin Garfield

Sep 6, 13 | The Book Trader, 7 N 2nd St | \$0.00 | 120 minutes

Get in touch with your inner artist! You'll remember the art you enjoyed and you forgot you can do! Create an image; tell your story. Making art together inspires dynamic discussions. Be part of this interactive mixed media Fringe Installation. Art materials supplied. Proceeds benefit Family Support Services.

glass movement

Glass Routes

Sep 3-7 | The Clay Studio, 137 N 2nd St | \$12.00 | 180 minutes

Epic blown glass art performances on the streets of Philly with live music accompaniment. Toying with the idea of creation and destruction, breaking conventional ideas & glass. This repurposed 1967 fire truck turned into a mobile studio, and the ensemble of artists that follow, push the boundaries of their craft.

South Philly

Comedy & Improv

The WaitStaff's Vacation!

The WaitStaff

Sep 4-19 | L'Etage, 624 S 6th St | \$15.00 | 55 minutes

From the company that brought you The Real Housewives of South Philly and who the Philadelphia Inquirer calls "Philly's hottest sketch comedy troupe," comes something even hotter: a brand new comedy show! Given the troupe's impressive track record, this show is sure to sell out, so buy your tickets now!

Are We There Yet?

Kate Mellina

Sep 8, 13 | Pop-Up on Passyunk, 1548 E Passyunk Ave | \$5.00 | 50 minutes

Houses built from bottles. Room-sized loaves of bread. A redwood tree restroom. America had it all during the '50s and '60s, along with dinosaur parks, wacky food fests and museums celebrating atomic bombs and cypress knees. Join authentic Baby Boomer Kate Mellina for a tour of the mid-century's oddest attractions.

Dance

American Standard

Brian Sanders' JUNK

Sep 9-19 | JUNK Studio, 2040 Christian St | \$35.00 | 50 minutes

Escape the crush of urban living and be transported to a more bucolic way of life; *American Standard* mulls JUNK's evocative style with the twangs of bluegrass, the sweet smell of rotting hay and bare flesh atop a shaggy Hereford. Where will a quest for a more tranquil existence lead us? Our roots hold a certain veraci.

Dances with Socks

Megan Flynn Dance Company

Sep 12-13 | DIG Yoga, 410 Monroe St | \$13.00 | 55 minutes

An evening of new solos, duets and small ensemble works that explore authenticity and vulnerability. Socked, slippered, or barefooted, Megan Flynn's fully embodied, physically articulate dancers come together to ask: "What makes a perfect fit?"

Sit Down. Stand Up.

Jessica Noel and Leslie Davidson of Philly PACK

Sep 4-19 | Philly PACK, 729 S 4th St | \$10.00 | 30 minutes

Sit Down. Stand Up. is an exploration of the goings and comings in a relationship between two people. Through choreography staged around or in a bath tub set to Radiohead's music, Leslie Davidson and Jessica Noel strive to communicate relatable relationship themes; the downs the ups, the ins the outs, the ebb and flow.

Red Tutu

The Rock School For Dance Education

Sep 19 | The Rock School For Dance Education, 1101 S Broad St | \$10.00 | 50 minutes

Our dancers aspire to greatness. Some star in hit TV shows, some get feature-length Hollywood films made about them, and others star on Broadway. Many are in the premier international dance companies in Europe, Asia and the US. Come see future ballet icons as they perform a series of electrifying dances in *Red Tutu*!

Traces of She

Evalina Carbonell Meredith Stapleton Kat Sullivan

Sep 18-19 | CHI Movement Arts Center, 1316 S 9th St | \$15.00 | 90 minutes

Traces of She is a mosaic of the ways femininity sits in our bones, the inherited postures we carry or leave behind, and the paths through which we flow and fold between archetypes. In this evening length affair, three choreographers present diverse works highlighting the female embodied.

UNARMED

Arielle Pina

Sep 11-13 | Shiloh Baptist Church, 2031 Montrose St | \$15.00 | 50 minutes

Our American flesh is bound with historical stains. Five bodies create a mirror and reflect America's failure to confront racism and the irreversible cultural divide. This multidimensional performance peers into the universal Black Soul.

Interdisciplinary

THEATRE

Scott Weingarten, Ruthie Schanbacher, Kristin N

Sep 12 | Jed Williams Gallery, 615 Bainbridge St | \$0.00 | 120 minutes

Interactive art exhibit and performance featuring Brooklyn-based photographer Scott Weingarten and fiber installation and costume by fiber artist Ruth Schanbacher. The audience becomes the show in this curious event that will feature impromptu street-theater style dance by Kristin Narcowich and others.

Music

"Bon Appétit!" By Julia Child and Lee Hoiby.

Aurora Classical

Sep 13 | Saint Mary's Church, 1831 Bainbridge Street | \$20.00 | 20 minutes

"Bon Appétit!" is a comic culinary extravaganza that taps the wit and antics of one of America's best-loved television personalities!

Conducted by David Hayes and sung by Susan Weinman, it is comprised of music draped over the words and gestures of Julia Child, the mother-of-all-foodies! Cake, coffee and cash bar menu.

The Ambiguity of Love, A Recital of Cabaret Songs

Melinda Benson, Mezzo-soprano

Sep 12, 19 | Laurie Beechman Cabaret Theater, 601 S Broad St | \$10.00 | 60 minutes

Melinda Benson, mezzo-soprano, will perform a recital of Cabaret and Musical Theater songs that feature the many complexities of unrequited love. Some composers featured will include: Kurt Weill, Kander and Ebb, Stephen Sondheim, George Gershwin, Jay Leonhart, and Claude-Michel Shoenberg.

Theater

Zombies... with Guns

Tribe of Fools

Sep 4-12 | The Luna Theatre, 620 S 8th St | \$25.00 | 75 minutes

A small group of humans survive the Zombie Apocalypse by the grace of God... and guns... lots of guns. The creators of Two Street and Heavy Metal Dance Fag comically shred our cultural ideas about guns. Are guns the problem? Are people the problem? What about Zombies? What about Zombies... with guns?

Dolly for Sue -Project Revival

Lucky Nickel Theatre Co.

Sep 17-19 | Luna Theatre 620 S 8th St | \$10.00 | 90 minutes

A Rock Musical. A story about the true-to-life experience for kids in today's foster care system. This story follows a teenage girl who leaves her little sister behind in hopes of giving her a chance to be adopted by their current foster family. Her efforts seem futile when she finds herself stuck in a group home.

Fish & Beauregard

Viscosity Theatre

Sep 5-9 | South Street Magic, 617 E Passyunk Ave | \$15.00 | 60 minutes

Beauregard is on a mission to release Jamie, his goldfish, into the wild. Jamie is too big for his tank, which develops a leak. Beauregard seeks shelter under The Cloud of Perpetual Rain, where Marzi finds them on her quest to Discover the Unknown. They develop a solution with terrible consequence. All Ages.

Damned Dirty Apes!

The Renegade Company

Sep 9-19 | FDR Park, 500 Pattison Ave | \$20.00 | 60 minutes

Renegade, with Chris Davis and Sam Henderson, will mash-up the classic films Planet of the Apes, Tarzan the Ape Man, and King Kong into a theatrical expedition of FDR Park ruled by the laws of the jungle. Wear comfortable shoes, prepare to get dirty, and don't stray from the path.

Love's Labour's Lost

Revolution Shakespeare

Sep 16-20 | Hawthorne Park, 12th and Catharine St | \$0.00 | 120 minutes

"To fast, to study, and to see no woman," (IV, iii) agree the gentlemen of Shakespeare's romantic comedy of love, clowns, and wit.

RevShakes' second free fall outdoor production will be directed by Samantha Bellomo, and feature live, original music. Shows will run Fringe and post-Fringe, through Sept. 27th.

Give Me a Hand!

Laurencio Ruiz

Sep 11-12 | Casa Monarca, 1448 S 17th St | \$0.00 | 45 minutes

Give Me a Hand! is an interactive puppet show where children and parents have the opportunity to see and practice from the other side of puppetry. The audience is invited to be part of the puppet show as the puppet's right hand, with a task to complete. Come and find out what you are capable of!

Me First: An Autobiographical Comedy About Dying

Cursed Church Artist Collective

Sep 10-19 | The People's House, 1323 Mifflin St | \$10.00 | 65 minutes

Join Philadelphia playwright Jason Rosenberg as he grapples with the absurdity of autoimmune disease. A solo, autobiographical comedy about how hard it is to live while you're (kinda) dying. Visit us at www.facebook.com/mefirstmefirst.

She Is A Problem

She Is A Problem

Sep 9-14 | Adobe Cafe, 1919 E Passyunk Ave | \$10.00 | 75 minutes

Why is the death of a female artist romantic? Why is the concept of the dead woman seductive? *She Is a Problem* is an interactive gallery installation and devised theatrical experience that explores these questions through the lives and works of Francesca Woodman, Sylvia Plath, Anne Sexton, Diane Arbus and Kay Sage.

Spookfish

Haygen Brice Walker and Jessica Schwartz

Sep 3-13 | Headlong, 1170 S Broad St. | \$10.00 | 80 minutes

A haunted house that's not a haunted house... until it is. A play about slasher flicks, the horrors of high school, firework accidents, cat colonies, and a Canada Goose. The meanest play in this year's Neighborhood Fringe will have you guessing who's the Spookfish until the end. *Audience members must sign a waiver

West Philly

Comedy & Improv

Teething Emotionalities: WOOF

Tabitha Vidaurri & Alyson Goodman

Sep 11-12 | The Rotunda, 4014 Walnut St | \$10.00 | 60 minutes

In this series of comedic monologues, Tabitha and Alyson chronicle life lessons they absorbed during awkward stages in their lives. They will answer questions like, "Why does tragedy turn into comedy?" "What does it take to get clean?" "Do things really ever end?" "Who let the dogs out?" With video art by Rich Wexler.

Dance

Body of Water

Antonia & Artists

Sep 5-12 | Community Education Center, 3500 Lancaster Ave | \$18.00 | 60 minutes

Our bodies are 75% water. What would happen if we moved like the liquid we are? Antonia & Artists is a modern dance company made up of talented humans. Watch as they journey through the depths within to harness the fluidity, agility and transformative strength of the most powerful element.

Theater

Alternative Theatre Festival 2015

iNtuitons Experimental Theatre

Sep 12 | Platt Performing Arts House, 160 Stouffer Commons 3702 Spruce St | \$5.00 | 90 minutes

The *Alternative Theatre Festival* is an annual experimental playwrights festival put on by iNtuitons Experimental Theatre at the University of Pennsylvania. It features student written, acted, and directed plays and exercises, each of which features some sort of experiment or new and different idea.

Estranged Seekers

Nighthawks

Sep 17-19 | The Rotunda, 4014 Walnut St | \$20.00 | 80 minutes

Dramatic and musical interpretation of material by Buchner ("Lenz") and Kafka (by three time Arts Council recipient William Burrison, and composer Ross Lipton), Rumi (by singer/instrumentalist Michael London), with Susan Miller's post 9/11 one-act, "The Grand Design" (directed by Marlene Sider). & visual projections.

Taking Her in Vein

Joanne McBride/Power Surge PAC

Sep 16-19 | CEC Meeting House Theatre, 3500 Lancaster Ave | \$15.00 | 90 minutes

By the courage of the ones joining in the circle, *Taking Her In Vein* dissects the destructive nature of addiction. Sobriety is an every-day struggle and chameleon characters come clean on the reality of substance abuse through a cabaret-styled narrative. Admitting there's a problem is just the first step.

Interdisciplinary

Second Skull

Sothis

Sep 16, 19, 21 | LAVA Space, 134 Lancaster Ave | \$9.00 | 75 minutes

"They removed my whisper from general population to maximum security," Herman Wallace phoned a poem to PrisonRadio.org from solitary in 2012. Our play is about the social brain of freedom. Texts by Laboria Cuboniks, Mumia Abu Jamal, and more. "I gained a voice". Image "ICEBOX" by Christina McPhee

Music

Eris Temple Offerings

Radio Eris/A Piano & A Cocktail Murderess/Guests

Sep 3-11 | Eris Temple Artspace, 602 S 52nd St | \$10.00 | 100 minutes

West Philadelphia's performance venue Eris Temple Artspace celebrates its 10th year with 4 nights of music from the fringe of Philly. House band Radio Eris and curatorial cover duo A Piano & A Cocktail Murderess host guests Ed Wilcox (9/3), MFM (9/4), Whoopsiedaisey (9/10), and David E Williams (9/11).

**To request a user-friendly spreadsheet with all dates, times, and locations of independent Festival shows,
which can be used to create a festival schedule, please contact Hallie Martenson, FringeArts
Communications Director**

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To request interviews, photos and more information, please contact:

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FRINGEARTS

KF Knight Foundation



**2015
FRIN
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IVAL**

September 3-19

Festival Late Night

Festival Late Night at FringeArts

Curated by King Britt/Kate Watson-Wallace (anonymous bodies)

High-res images available upon request

Sept, 4

10:30pm Opening Night Reception:

Red 40 and the Last Groovement **FREE** *La Peg Stage*

12:00pm DJ Sideswipe **FREE** *La Peg Stage*

Sept, 5

10:30pm DJ Botany 500 **FREE** *La Peg Stage*

Sept, 6

9:00pm Laraaji Alternative tunings and innovative electronics.

Suphala Western classical, Indian classical, jazz, folk, and soul from versatile young tabla artist. **\$20** *FringeArts Theater*

10:30pm DJ Lil Dave **FREE** *La Peg Stage*

Sept, 8

10:30pm Tim Motzer **FREE** *La Peg Stage*

Sept, 9

10:30pm DJ Kyle Andrews **FREE** *La Peg Stage*

Sept, 10

10:00pm DJ Joe Data Garden **FREE** *La Peg Stage*

Sept, 11

10:30pm DJ Ian St. Laurent **FREE** *La Peg Stage*

Sept, 12

9:00pm McRad '80s hardcore band brings on speed punk with flavors of metal, reggae, and jazz.

Spank Rock Committed to creating music that is experimental, soulful, and wild.

\$25 *FringeArts Theater*

10:30pm DJ Ron Crawford **FREE** *La Peg Stage*



Sept, 13

- 9:00pm Chris Forsyth Lauded guitarist and composer whose work assimilates art-rock textures with vernacular American influences.
Marissa Perel Brooklyn-based artist functions within dance, performance art, and installation. **\$25** *FringeArts Theater*
- 12:00pm DJ Pia Ercole **FREE** *La Peg Stage*

Sept, 14

- 9:00pm Jaamil Kosoko - *Black Male Revisited*
\$15 *FringeArts Theater*
- 10:30pm DJ Kate Watson-Wallace

Sept, 15

- 9:00pm Nyugen Smith Multimedia, sculpture, video, and performance artist.
Saul Williams Poet and hip hop artist who created MartyrLoserKing, a digital dialogue between the First and Third Worlds. **\$20** *FringeArts Theater*
- 10:30 DJ King Britt **FREE** *La Peg Stage*

Sept, 16

- 9:00pm Xenia Rubinos Jamming to recordings of her own voice, keyboards, and a creaky door.
Helado Negro An elegant combination of carefully crafted sounds in accordance to a hypnotizing aura. **\$30** *FringeArts Theater*
- 10:30 DJ Rahsaan **FREE** *La Peg Stage*

Sept, 17

- 10:00pm DJ Matthew Law Festival After Party. *La Peg Stage*

Sept, 18

- 9:00pm Chimurenga Renaissance Blending hip-hop and African music. **\$25** *FringeArts Theater*
- 12:00pm DJ Underdog **FREE** *La Peg Stage*

Sept, 19

- 9:00pm Closing Party: Martha Graham Cracker Cabaret
Slaying audiences with drag for over 7 years
FREE \$15 *FringeArts Theater*

