



LIVE MOVIES

A Field Guide to New Media For the Performing Arts

edited by

Kirby Malone and Gail Scott White

Documenting Multimedia Performance Studio's New Stage Technology Project



RESEARCH AND RESOURCES

It is not clear who makes and who is made in
the relation between human and machine.

— Donna J. Haraway (1991)

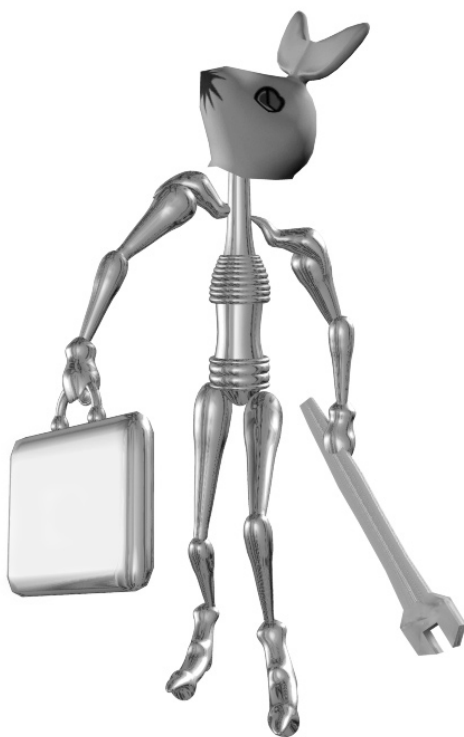


Photo: Ioulia Kousskova.

New Media Designers

Some New Media Designers, Projection Designers and Multimedia Designers: artists whose work should be sought out, enjoyed and pondered

Julie Archer
Batwin & Robin
Ruppert Bohle
Bob and Colleen Bonniol
Zak Borovay
Ron Chase
Sage Carter
Michael Clark
John Conklin
Jason Czaja
dbox
Diller + Scofidio
William Dudley
Sarah Drury and Jen Simmons
Shelley Eshkar and Paul Kaiser
Leah Gelpe
Wendall Harrington
Jan Hartley
Beryl Korot
Elaine McCarthy
motiroti
Willam Noland
Kirby Malone and Gail Scott White
Laurie Olinder
Richard Pilbrow
Jake Pinholster
Jerome Sirlin
Rudi Stern
Dick Straker / Sven Ortel (Mesmer)
Karen TenEyck
Paul Vershbow

Artists

Some new media theater Directors, Composers, Writers, Artists, Companies, Groups, Gangs and Loose Affiliations from the present and (relatively) recent past

Reza Abdoh
Actors' Gang
www.actorsgang.com
John Luther Adams
John Addams
JoAnne Akalaitis
Benny Sato Ambush
Laurie Anderson
www.laurieanderson.com
Steve Antosca
Robert Ashley
Blue Man Group
www.bluman.com
Pina Bausch
www.pina-bausch.de
Anne Bogart/SITI
www.siti.org
Bob Boilen
www.bobboilen.info
David Bowie
www.davidbowie.com
Glenn Branca
The Builders Association
www.thebuildersassociation.org
Carbone 14
www.usine-c.com/fr/carbone14
Ping Chong
www.pingchong.org
Martha Clarke
George Coates
www.georgecoates.org
Collapsable Giraffe
www.collapsablegiraffe.org
Complicite
www.complicite.org
Culture Clash
www.cultureclash.com
Merce Cunningham

Cyburbia Productions
www.cyburbiaproductions.com

Steve Dixon

DJ Spooky
www.djspooky.com
www.21Cmagazine.com

Paul Dresher

Dumb Type
 DV8 Physical Theatre
www.dv8.co.uk

Rinde Eckert
www.rindeeckert.com

Atom Egoyan

Erik Ehn

Emergency Broadcast Network

Brian Eno

Jan Fabre

Laura Farabough

Karen Finley

Frederic Flamand / Le Plan K

Forced Entertainment
www.forced.co.uk

Richard Foreman / Ontological Hysterical Theatre
www.ontological.com

Forkbeard Fantasy
www.forkbeardfantasy.co.uk

Michael Franti

La Fura dels Baus
www.lafura.com

Coco Fusco

Peter Gabriel

Diamanda Galas

Frank Galati

Gale Gates et. al.

Janie Geiser

Gertrude Stein Repertory Theatre
www.gertstein.org

Jon Gibson and Miriam Seidel
www.miriamseidel.com/violetfire

Philip Glass

Heiner Goebbels

Guerrilla Girls
www.guerrillagirls.com

Guillermo Gómez-Peña

Granular Synthesis

Peter Greenaway
www.greenaway.com
www.petergreenaway.net

Chris Hardman / Antenna
www.antenna-theater.org

Julia Heyward

Perry Hoberman

Holy Body Tattoo

Cynthia Hopkins

Naomi Iizuka

Impossible Theater

Elfriede Jelinek

John Jesurun

Bill T. Jones / Arnie Zane

Miranda July
www.mirandajuly.com

Sarah Kane

Paras Kaul

John Kelly

Knowbotics Research

Tina Landau

Laterna Magika
www.laterna.cz

Robert Lepage / Ex Machina
www.exmachina.qc.ca

Mabou Mines
www.maboumines.org

Tod Machover

Whit MacLaughlin / New Paradise Laboratories
www.newparadiselaboratories.org

Caden Manson / Big Art Group
www.bigartgroup.com

Christian Marclay

Richard Maxwell
www.nycityplayers.org

Jody McAuliffe

Charles L. Mee, Jr.
www.panix.com/~meejr

Bebe Miller

Tim Miller

Mind Over Matter Music Over Mind (MOM²)
www.musiccovermind.org

John Cameron Mitchell & Stephen Trask

Ariane Mnouchkine / Théâtre de Soleil

Meredith Monk

www.meredithmonk.org

John Moran

Multimedia Performance Studio

www.avt.gmu.edu/mps

National Black Light Theatre (Prague)

negativland

No Theatre

Michael Nyman

www.michaelnyman.com

John Oswald

Randall Packer

Suzan-Lori Parks

Pilon & Lemieux

www.4Dart.com

Travis Preston

Steve Reich and Beryl Korot

The Residents

Ridge Theater

www.ridgetheater.org

José Rivera

Mikel Rouse

www.mikelrouse.com

Rude Mechanicals

www.rudemechs.com

Todd Rundgren

www.tr-i.com

Rick St. Peter

San Francisco Mime Troupe

www.sfmt.org

Scanner

Carolee Schneemann

Peter Sellars

Jeffrey Shaw

www.jeffrey-shaw.net

Theodora Skipitares

Sledgehammer

Anna Deavere Smith

Elizabeth Streb

Dave Soldier

www.mulatta.org

Soon 3

John Spitzer / Fraudulent Productions

www.fraudulent.org

Squat Theatre

Squonk Opera

www.squonkopera.org

Stationhouse Opera

www.stationhouseopera.com

Studio Scarabee

Survival Research Laboratories

www.srl.org

Julie Taymor

Tectonic Theater Project

Fiona Templeton

www.fionatempleton.org

D.A. Therrien / Crash Art

Theatre X

Basil Twist

Luis Valdez / El Teatro Campesino

www.elteatrocampesino.com

Bill Viola

i.e.VR (The Institute for the Exploration
of Virtual Realities) (U. of Kansas, Lawrence)
www.ku.edu/~ievr/

Roger Waters

www.roger-waters.com

Cathy Weis

Mac Wellman

Darron West

www.siti.org

Robert Whitman

Robert Wilson

www.robertwilson.com

Wire

George C. Wolfe

Wooster Group

www.thewoostergroup.org

Yubiwa Hotel

Pamela Z.

Mary Zimmerman

RESEARCH WEB LINKS

Projectory, "a discussion group and resource for those involved in...the creation of Projection Design, live events, dance, film, rock concerts, touring shows, sports, and architectural applications."
<http://groups.yahoo.com/group/Projectory>

ZKM Center for Art and Media (Karlsruhe, Germany) www.zkm.de

Media Art Net (Germany) www.medienkunstnetz.de

Rhizome (NYC) www.rhizome.org

Ars Electronica (Austria) www.aec.at

Boston Cyber Arts Festival www.bostoncyberarts.org

Centre for Performance Research (Wales) www.aber.ac.uk/~cprwww

Performa / Performa 05 (NYC) <http://performa-arts.org>

Arts Archives, "an international digital moving image resource for performance practice research" (UK)
www.arts-archives.org/index.shtml

Dedale "is a platform promoting production and experimentation in the fields of innovating artwork and new media." (France) www.dedale.info

Digital Performance Archive (UK) <http://dpa.ntu.ac.uk>

Alternative Theater www.alternativetheater.com

Digital Performance, "the online magazine for artists embracing technology," (NYC)
www.digitalperformance.org

Museum of the Moving Image tribute (UK)
<http://easyweb.easynet.co.uk/%7Es-herbert/momiwelcome.htm>

Bill Douglas Centre for the History of Film and Popular Culture (UK) www.centres.ex.ac.uk/billdouglas

Media History Project www.mediahistory.umn.edu

Early Visual Media www.visual-media.be

SIGGRAPH www.siggraph.com

CGTalk www.CGTalk.com

Meyerhold Center (Russia) <http://meyerhold.theatre.ru/english/performances/revizor>

Meyerhold Memorial Museum (Russia) www.meyerhold.org

On Meyerhold's Bio-mechanics (Macedonia) www.unet.com.mk/mian/english.htm

On Meyerhold and The Theatre Theatrical www.theatrehistory.com/russian/meyerhold002.html

On Meyerhold and Mayakovsky
<http://freespace.virgin.net/drama.land/projects/Academic/meyerhold>

Yuri Lyubimov, Director (Russia) <http://www.lubimov85.ru>

Erwin Piscator, <http://homepages.tesco.net/~theatre/tezzaland/webstuff/piscator.html>

Piscator's Political Theater (Germany) www.erwin-piscator.de

Svoboda and Scenography (UK) www.scenography.co.uk/josef_svoboda.php

Svoboda at Media Art Net (Germany) www.medienkunstnetz.de/artist/svoboda

Laterna Magika (Prague) www.laterna.cz

Federal Theatre Project Collection, George Mason University Libraries
www.gmu.edu/library/specialcollections/federal.html

Federal Theatre Project informational sites:
www.novaonline.nv.cc.va.us/eli/spd130et/federaltheatre.htm (VA, US)
www2.let.uu.nl/solis/ams/xroads/1theatre.htm (Utrecht, Netherlands)

SUGGESTED READING (Also see www.cyburbiaproductions.com/books)

NEW MEDIA AND FILM

- The Magician and the Cinema*, Erik Barnouw, Oxford University Press, 1981
- The Panorama*, Bernard Comment, Reaktion Books, London, 1999
- New Media 1740-1915*, edited by Lisa Gitelman and Geoffrey B. Pingree, MIT Press, 2003
- Illuminating Video: An Essential Guide to Video Art*, edited by Doug Hall and Sally Jo Fifer, Aperture, NY, 1991
- Noise, Water, Meat: A History of Sound in the Arts*, Douglas Kahn, MIT Press, 2001
- Film Directing Shot by Shot: Visualizing from Concept to Screen*, Steven D. Katz, Michael Wiese Productions, Studio City CA, 1991
- Gramophone, Film, Typewriter*, Friedrich A. Kittler, Stanford Univ. Press, 1999
- Snap to Grid: A User's Guide to Digital Arts, Media, and Cultures*, Peter Lunenfeld, MIT Press, 2001
- The New Media Reader*, edited by Noah Wardrip-Fruin and Nick Montfort, MIT Press, 2003
- Movies Before Cinema*, Parts 1 and 2, edited by Scott MacDonald, *Wide Angle*, Vol. 18, Nos. 2 and 3, Johns Hopkins University Press, Baltimore MD, 1996
- In the Blink of an Eye: A Perspective on Film Editing* (2nd Edition), Walter Murch, Silman-James Press, Beverly Hills CA, 2001 [1st Edition 1995]
- The Conversations: Walter Murch and the Art of Film Editing*, Michael Ondaatje, Alfred A. Knopf, NY, 2002
- Behind the Seen: How Walter Murch Edited Cold Mountain Using Apple's Final Cut Pro and What This Means for Cinema*, Charles Koppelman, New Riders, Berkeley CA, 2005
- Multimedia: From Wagner to Virtual Reality*, edited by Randall Packer and Ken Jordan, introduction by William Gibson, W.W. Norton, NY, 2001
- New Screen Media: Cinema/Art/Narrative*, edited by Martin Rieser and Andrea Zapp, British Film Institute, London, 2002 [with DVD]
- New Media in Late 20th-Century Art*, Michael Rush, Thames & Hudson, NY, 1999
- Making Beats: The Art of Sample-based Hip-Hop*, Joseph G. Schloss, Wesleyan Univ. Press, Middletown CT, 2004
- Media-Art-History*, edited by Hans-Peter Schwarz, Prestel/ ZKM | Center for Art and Media, Karlsruhe, Germany, 1997
- Future Cinema: The Cinematic Imaginary After Film* (Electronic Culture: History, Theory, Practice), edited by Jeffrey Shaw and Peter Zweifel, MIT Press, 2003
- Devices of Wonder: From the World in a Box to Images on a Screen*, Barbara Marin Stafford and Frances Terpak, Getty Publications, LA, CA, 2001

3D ANIMATION

- Animation Art: From Pencil to Pixel, the History of Cartoon, Anime & CGI*, Jerry Beck, Harper Collins Publishers, Inc., NY, 2004
- Digital Sci-fi Art: A Step-by-Step Guide to Creating Stunning, Futuristic Images*, Michael Burns, Harper Design International, NY, 2004
- Maya® Character Animation*, Jae-jin Choi, Sybex, Inc., Alameda CA, 2004
- The Art of Maya®*, T. Hawken, Alias | Wavefront, Toronto, Ontario, 2003
- The Art of 3-D Computer Animation and Imaging*, Isaac Victor Kerlow, John Wiley, NY, 2000
- The Complete Animation Course*, Chris Patmore, Barron's Educational Series, Inc., Hauppauge, NY, 2003

TECHNICAL THEATER AND BOOKS BY DESIGNERS

- Painting With Light*, John Alton, Univ. of California Press, Berkeley, 1949 / 1995
- The Speed of Light: Dialogues on Lighting Design and Technological Change*, Linda Essig Heinemann Drama, Portsmouth NH, 2002

- New Theatres for Old*, Mordecai Gorelik, Samuel French, New York, 1940
- Light on the Subject: Stage Lighting for Directors and Actors — and the Rest of Us*, David Hays, introduction by Peter Brook, Limelight, NY, 1989
- Control Systems for Live Entertainment*, 2nd Edition, John Huntington, Focal Press, Boston, 2002
- The Theatre of Robert Edmond Jones*, edited by Ralph Pendleton, Wesleyan Univ. Press, Middletown CT, 1958
- The Dramatic Imagination*, Robert Edmond Jones, Theatre Arts Books, NY, 1941/1969
- Towards a New Theatre: The Lectures of Robert Edmond Jones*, transcribed and edited, with commentary, by Delbert Unruh, Limelight Editions, NY, 1992
- The Stage Is Set*, Lee Simonson, Theatre Arts Books, NY, 1932
- The Secret of Theatrical Space*, Josef Svoboda, edited and translated by Jarka Burian, Applause Theatre Books, NY, 1993
- The Scenography of Josef Svoboda*, Jarka Burian, Wesleyan Univ. Press, Middletown CT, 1971

THEATER AND PERFORMANCE HISTORY

- The Theatre and Its Double*, Antonin Artaud, Grove Press, NY, 1958
- Noise: The Political Economy of Music*, Jacques Attali, Univ. of Minnesota Press, 1985
- Puppets, Masks, and Performing Objects*, John Bell, TDR (*The Drama Review*), Vol. 43, No. 3 (T163), Fall 1999, MIT Press [now available as a book from MIT]
- Puppetry: A World History*, Eileen Blumenthal, Abrams, NY, 2005
- The Empty Space*, Peter Brook, Atheneum, NY, 1968/1987
- Performance: A Critical Introduction*, Marvin Carlson, Routledge, NY, 1996
- On Edge: Performance at the End of the Twentieth Century*, C. Carr, Wesleyan Univ. Press, 1993
- Performance: Live Art Since 1960*, RoseLee Goldberg, Abrams, NY, 1998
- Performance Art: From Futurism to the Present*, RoseLee Goldberg, Thames & Hudson, NY, 2001
- The Twentieth-Century Performance Reader*, edited by Michael Huxley and Noel Witts, Routledge, London, 1996/2002
- A Journey Through Other Spaces: Essays and Manifestoes 1944-1990*, Tadeusz Kantor, edited and translated by Michal Kobińska, Univ. of California Press, Berkeley, 1993
- Total Theatre: A Critical Anthology*, edited by E.T. Kirby, E.P. Dutton, NY, 1969
- The Theatre of Images*, Bonnie Marranca, PAJ/Johns Hopkins Univ. Press, Baltimore, 1977/1996
- Pinocchio's Progeny: Puppets, Marionettes, Automats, and Robots in Modernist and Avant-Garde Drama*, Harold B. Segel, PAJ, Johns Hopkins Univ. Press, Baltimore, 1995
- Beyond the Boundaries: American Alternative Theatre*, Theodore Shank, Univ. of Michigan Press, Ann Arbor, 2002 [expanded from 1982]

MEYERHOLD/EISENSTEIN/VAKHTANGOV

- Russian and Soviet Theater 1905-1932*, Konstantin Rudnitsky, Abrams, NY, 1988
- Meyerhold the Director*, Konstantin Rudnitsky, Ardis, Ann Arbor MI, 1981
- Meyerhold on Theatre*, translated, edited, with commentary, by Edward Braun, Eyre Methuen, London/Hill & Wang (FS&G), NY, 1969
- The Theatre of Meyerhold: Revolution on the Modern Stage*, Edward Braun, Drama Books Specialists (Publishers), NY, 1979
- Vsevolod Meyerhold*, Jonathan Pitches, Routledge, London, 2003
- Meyerhold at Work*, edited by Paul Schmidt, translated by Schmidt, Ilya Levin and Vern McGee, Univ. of Texas Press, Austin, 1980
- Meyerhold's Theatre of the Grotesque: Post-Revolutionary Productions, 1920-1932*, James M. Symons, Univ. of Miami Press, Coral Gables, 1971

SUGGESTED READING

Eisenstein at Work, Jay Leyda & Zina Voynow, Pantheon Books/MOMA, NY, 1982

Evgeny Vakhtangov, compiled by Lyubov Vetrovskaya and Galina Kaptereva, translated by Doris Bradbury, Progress Publishers, Moscow, 1982

The Theater of Meyerhold and Brecht, Katherine Bliss Eaton, Greenwood Press, Westport CT/London, 1985

PISCATOR/BRECHT

The Weimar Years: A Culture Cut Short, John Willett, Abbeville, NY, 1984

Modern Drama in Theory and Practice 3: Expressionism and Epic Theatre, J.L. Styan, Cambridge Univ. Press, 1981

Brecht on Theatre: The Development of an Aesthetic, Bertolt Brecht, translated by John Willett, Hill & Wang/Farrar, Straus & Giroux, NY, 1964

Understanding Brecht, Walter Benjamin, translated by Anna Bostock, introduced by Stanley Mitchell, Verso, London, 1966/1977

The Political Theatre: A History 1914-1929, Erwin Piscator, translated by Hugh Rorrison, Avon Books, 1978/Eyre Methuen, 1980 [orig. German 1963]

The Piscator Experiment: The Political Theatre, Maria Ley-Piscator, Southern Illinois Univ. Press, Carbondale, 1967

The Theatre of Erwin Piscator: Half a Century of Politics in the Theatre, John Willett, Holmes & Meier, 1979

Erwin Piscator's Political Theatre: The Development of Modern German Drama, C.D. Innes, Cambridge Univ. Press, 1972

FEDERAL THEATRE PROJECT AND THE LIVING NEWSPAPER

LIBERTY DEFERRED and Other Living Newspapers of the 1930s Federal Theatre Project, edited by Lorraine Brown, George Mason University Press, Fairfax VA, 1989

Free, Adult, Uncensored: The Living History of the Federal Theatre Project, edited by John O'Connor & Lorraine Brown, New Republic Books, Washington DC, 1978

Arena: The Story of the Federal Theatre, Hallie Flanagan, Limelight Editions, NY, 1940/1985

THEORY

Simulations, Jean Baudrillard, Semiotext(e), NY, 1983

Selected Writings, Walter Benjamin (Michael W. Jennings, General Editor, four volume series), Belknap Press of Harvard University Press, Cambridge MA, 1996-2003

The Dialectics of Seeing: Walter Benjamin and the Arcades Project, Susan Buck-Morss, MIT Press, 1989

Society of the Spectacle, Guy Debord, translated by Donald Nicholson-Smith, Zone Books, NY, 1995

Anti-Oedipus: Capitalism and Schizophrenia, Gilles Deleuze and Félix Guattari, Richard Seaver Books/Viking Press, NY, 1977

The Shifting Realities of Philip K. Dick: Selected Literary and Philosophical Writings, edited by Lawrence Sutin, Vintage, NY, 1995

Simians, Cyborgs and Women: The Re-invention of Nature, Donna Haraway, Routledge, NY, 1991

How We Became Post-Human: Virtual Bodies in Cybernetics, Literature and Informatics, N. Katherine Hayles, Univ. of Chicago Press, 1999

Highbrow Lowbrow: The Emergence of Cultural Hierarchy in America, Lawrence W. Levine, Harvard University Press, 1988

Rhythm Science, Paul D. Miller a.k.a. DJ Spooky, That Subliminal Kid, MIT, 2004

Technics and Civilization, Lewis Mumford, Harvest/HBJ, NY, 1963

The Secret Life of Puppets, Victoria Nelson, Harvard Univ. Press, 2001

Progress Without People: In Defense of Luddism, David F. Noble, Chas. H. Kerr Publishing Co., Chicago, 1993

Technopoly: The Surrender of Culture to Technology, Neil Postman, Knopf, NY, 1992

Technoculture, edited by Constance Penley and Andrew Ross, University of Minnesota Press, Minneapolis, 1991

"Eighteenth Century Wetware," Jessica Riskin. *Confrontations* 83, 2003

War of the Worlds: The High-Tech Assault on Reality, Mark Slouka, Basic Books, NY, 1995

Under the Sign of Saturn, Susan Sontag, FS&G, NY, 1980

The Wisdom of Crowds: Why the Many Are Smarter Than the Few and How Collective Wisdom Shapes Business, Economics, Societies and Nations, James Surowiecki, Doubleday, NY, 2004

The War of Desire and Technology at the Close of the Mechanical Age,
Allucquère Rosanne Stone, MIT, 1996

The Virilio Reader, Paul Virilio, edited by James Der Derian, Blackwell, Malden, MA, 1998

Edison's Eve: A Magical History of the Quest for Mechanical Life, Gaby Wood, Knopf, NY, 2002

CYBERPUNK

Terminal Identity: The Virtual Subject in Post-Modern Science Fiction, Scott Bukatman,
Duke University Press, Durham, NC, 1993

The Ultimate Cyberpunk, edited by Pat Cadigan, ibooks, distributed by Simon & Schuster, NY, 2002

Transit Lounge: Wake-up Calls and Travelers' Tales from the Future, Ashley Crawford and
Ray Edgar, editors; a 21•C/Interface book, Craftsman House, North Ryde, Australia, 1997

Escape Velocity: Cyberculture at the End of the Century, Mark Dery, Grove Press, NY, 1996

Panic Encyclopedia, Arthur Kroker, Marilouise Kroker and David Cook
St. Martin's Press, NY, 1990

Storming the Reality Studio: A Casebook of Cyberpunk and Postmodern Fiction, edited by Larry McCaffery,
Duke University Press, Durham NC, 1991

Mirrorshades: The Cyberpunk Anthology, edited by Bruce Sterling, Arbor House, 1986

A Selection of MAGAZINES AND JOURNALS

that cover new media more and less, or from time to time

American Theatre, Theatre Communications Group (TCG)

520 Eighth Avenue, 24th floor, New York NY 10018-4156, (212) 609-5900 www.tcg.org tcg@tcg.org

HOTREVIEW.org online journal of theater criticism www.hotreview.org/index.html

Live Design (consolidates *Entertainment Design*, *Lighting Dimensions* and *SRO*)

11 River Bend Drive South, Stamford, CT 06907

Subscriptions (for magazine and online newsletter): www.livedesign.com

October, 611 Broadway, #610, New York NY 10012

Subscriptions: MIT Press www.mitpress.mit.edu/october

PAJ: A Journal of Performance and Art, PO Box 260 Village Station, New York NY 10014

Subscriptions: MIT Press www.mitpress.mit.edu/paj

Performance Research, c/o Linden Elmhirst, Dartington College, Totnes, Devon TQ9 6EJ UK

www.performance-research.net performance-research@dartington.ac.uk

Subscriptions: Routledge Journals, Taylor and Francis www.tandf.co.uk/journals

TDR: The Drama Review, NYU, 721 Broadway, 6th fl., New York NY 10003

Subscriptions: MIT Press www.mitpress.mit.edu/tdr

Theater, Yale School of Drama/Yale Repertory Theatre, PO Box 208244, New Haven CT 06520-8244

www.yale.edu/drama/publications/theater theater.magazine@yale.edu

Subscriptions: Duke University Press www.dukeupress.edu/journals

Theatreforum, 9500 Gilman Drive, #0344, UCSD, La Jolla CA 92093

Subscriptions: www-theatre.ucsd.edu/TF

Video Systems, PO Box 12901, Overland Park KS 66282-2912 www.videosystems.com

Wired, 520 Third Street, Suite 305, San Francisco CA 94107-1815 www.wired.com

A short compilation of web resources for
LIVE MOVIE PRODUCTION MANAGEMENT

Rosco Laboratories, film and theater lighting media, scrims, front and rear projection screens, offices worldwide
www.rosco.com

Rose Brand, drapery and fabric supply house, offices in New York and California
www.rosebrand.com

Projector Central, online clearinghouse for information, comparisons, pricing and merchants for video projectors (sends useful updates on the rapidly changing world of projectors)
www.projectorcentral.com

Dataton, Watchout multi-display production and presentation system, and other multimedia control devices.
www.dataton.com

Texas Instruments informational web site (Digital Light Processing)
www.DLP.com

High End Systems, intelligent lighting, digital lighting, and media server manufacturers, offices in Texas
www.highend.com

Scharff-Weisberg, multimedia staging, audio/video/lighting rentals, and consultation, New York
www.swinyc.com

AVWashington, audio-visual systems ("Avitecture"), consultation, Sterling, Virginia
www.avwashington.com

Christie Digital, manufacturer of projectors, Cypress, CA
www.christiedigital.com

Barco, manufacturers of projectors and display systems, Belgium, offices worldwide
www.barco.com

Gerriets International, projection screens, stage curtains & theatrical fabrics, Allentown NJ
www.gi-info.com

Lee Filters, film and theater lighting media, offices worldwide
www.leefiltersusa.com

Barbizon Lighting Company, film and theater supply house, nationwide
www.barbizon.com

I Weiss, drapery and fabric supply house, offices in New York
www.iweiss.com

Sapsis Rigging, stage rigging supply and design, offices in Pennsylvania
www.sapsis-rigging.com

McMaster-Carr, VERY extensive general hardware supplier, shipping locations throughout the U.S.
www.mcmaster.com

CONTRIBUTORS

ERIC BRODY received a Bachelor of Fine Arts degree in Digital Arts from the Department of Art and Visual Technology at George Mason University. He is a new media artist and 3D animator. He has conducted research in show control with the Multimedia Performance Studio, for whom he worked as assistant multimedia designer, animator and video operator for *Silence & Darkness*. His multimedia designs have been commissioned and exhibited by 1708 East Main in Richmond VA.

SUZANNE CARBONNEAU is a dance critic and historian whose writings have appeared in *The Washington Post*, *The New York Times*, and other publications. She directs the Institute for Dance Criticism at the American Dance Festival, and has served as Critic-in-Residence at the Joyce Theater in New York. Carbonneau is a Scholar-in-Residence at Jacob's Pillow Dance Festival and the Bates Dance Festival, and she lectures and writes about dance for the John F. Kennedy Center for the Performing Arts, and other presenters across the United States. She is a dance consultant to the National Endowment for the Arts, where she has also served as a panelist. Carbonneau holds a Ph.D. in Performance Studies from New York University and is a Professor of InterArts at George Mason University.

RICK DAVIS is Artistic Director, Theater of the First Amendment/Center for the Arts, and Associate Dean of the College of Visual and Performing Arts at George Mason University. He worked at Baltimore's Center Stage for six seasons as Resident Dramaturg and/or Associate Artistic Director, and co-founded the American Ibsen Theater in Pittsburgh. He has directed a wide variety of world premieres, regional premieres, and classics for TFA, including Anna Theresa Cascio's *Rushmore*, *Cellophane Xerox* by Fred Gaines, Anthony Clarvoe's *The Living*, Marlowe's *Doctor Faustus*, and Ibsen's *John Gabriel Borkman*. He has directed for Center Stage, Players Theatre Columbus, the Kennedy Center, Lake George Opera, Opera Idaho, Capital City Opera, the IN Series, and other companies. His writing has appeared in *American Theatre*, *Theater*, and other publications, and his co-translations of Ibsen (with Brian Johnston) have been produced across the country and are published by Smith and Kraus. He was educated at Lawrence University (BA) and the Yale School of Drama (MFA, DFA).

DAN HOBSON worked as lighting and scenic designer, as well as production manager, for many of the MPS shows documented in this book. He has been working in the theatrical realm for 26 years. His efforts include work as an actor, lighting, sound and set designer, as well as stage manager and technical director. Tossed with touring experience with dance and off-broadway tours throughout the U.S. and in the Far East, he brings a very diverse perspective to the integration of new technologies into the theatrical landscape. It has been his pleasure to help steer this project and assist in making it a bit easier for other creative minds to travel down a similar path.

KIRA HOFFMANN has directed stage management for MPS since 2001, when she first worked with the company as Production Stage Manager for *Naked Revolution*. She received her BA in Theater with a Concentration in Arts Administration from George Mason University's Department of Theater (1994). Additionally, she is Production Stage Manager for the Virginia Ballet Company and Production Manager for Washington DC's City at Peace. She has stage managed for Washington Opera, Spoleto Arts Festival, Wolf Trap Opera, and Theater of the First Amendment, and also held the position of Staff Stage Manager for the Center for the Arts' Concert Hall at GMU. She has designed lights at the Warner Theater, Lisner Auditorium, Arena Stage, and the 9:30 Club. Kira taught Stage Management as an adjunct faculty member of GMU's Department of Theater. She has worked as Company Manager for Theater of the First Amendment, since 1998. She is currently pursuing her Masters degree in Arts Management at George Mason University.

PAT KELLY began working in the computer graphic industry in 1990, as a designer for a graphics service bureau where he became a Graphics Manager. In 1998, he started working for an architectural firm creating 3D architectural renderings and CD-ROM-based multimedia presentations. When the dot.com craze began in 2000, he shifted focus to his multimedia skills as a web-developer. Shortly thereafter a government contracting company hired him away from his dot.com career to work as a Technologist for an e-government initiative to research and implement web-based enterprise management systems for the United States Geological Survey (USGS). In 2004, he moved into the intelligence sector to design and implement similar enterprise-wide management systems. In 2001, he began a side business creating 3D architectural renderings and animations. He received an MA in Digital

CONTRIBUTORS

Arts from George Mason University. He designed the web site for Cyburbia Productions, and is creating a new site for Multimedia Performance Studio, which will host the electronic version of *Live Movies*.

SEAN LOVELACE worked with MPS in 2004 as a composer, performer, and sound designer for Cyburbia's *Time Traveler Zero Zero* and *Silence and Darkness*. This past February he participated in the first Mid-Atlantic Laptop Battle held at the DC9 in Washington, D.C. In November he traveled to Philadelphia to participate in another regional laptop battle. He is an active member of the 804noise collective in Richmond, Virginia, and has participated in a number of their events including the Minijack festival as well as the annual Noisefest in which he performed with more than twenty other bands from all over the east coast. In March of 2005 the Washington, D.C. label Nextus Records released the compilation *Electronic Music For People Like You* that featured numerous tracks of Sean and his laptop-derived headphone-friendly sounds. *Expansive*, Sean's collaborative installation with Milad Meamarian and Sean Walker was featured at the 123 Gallery at George Mason University in November of 2005. He is currently working on an album that will be released on Nextus. Sean contributed a track to *Break In the Road*, the hurricane relief benefit album featuring various DJ's and beat makers who are members of Soulstrut.com. In May of 2006 he will graduate with a B.A. in Sociology from George Mason University.

WHIT MacLAUGHLIN is an OBIE- and Barrymore Award-winning creator of performance theatre work. He serves as Artistic Director of New Paradise Laboratories. He has conceived, written, directed, and designed 9 original performance works with the company since its inception in 1996. Prior to his founding of NPL, he was a charter member, for 17 years, of the Bloomsburg Theatre Ensemble, originally under the artistic direction of famed theatre teacher Alvina Krause. He is a recipient of a Pew Charitable Trust Fellowship in Performance Art (2002), an NEA/Pennsylvania Council on the Arts Artistic Advancement Grant (1989-90), and a Pennsylvania Council on the Arts Fellowship Award (2003). He received an OBIE award in 2002 for *The Fab 4 Reach the Pearly Gates* and a Barrymore Award in 2000 for the World Premiere of Mary Fenger Gail's *Drink Me* at the Interact Theatre. MacLaughlin's work has been presented at the Ontological Theatre and PS 122 in NYC, at the Walker Art Center in Minneapolis, the Andy Warhol Museum in Pittsburgh, as well as at residencies in a variety of colleges and universities all over the country. He has been commissioned by the Philadelphia Live Arts Festival and the Tony Award-winning Children's Theatre Company of Minneapolis. Coming in 2007 will be a collaboration with Actor's Theatre of Louisville for the Humana Festival of New Plays and Chinese-American playwright Alice Tuan with a piece about bachelor/bachelorette parties called *Playtime*. He graduated with a BA in Buddhism from Northwestern University, and an MFA in directing from Virginia Polytechnic University. He has studied Suzuki Actor Training Method in Toga-mura, Japan.

KIRBY MALONE is a writer, director and multimedia designer, and teaches Cyberpunk and Performance Studio, as a professor of InterArts in the Department of Art and Visual Technology (AVT) at George Mason University, where he serves as Director of MPS. He is the co-founder/director, with Gail Scott White, of the performance and design company, Cyburbia Productions. His work has appeared at the Brooklyn Academy of Music's NEXT WAVE Festival, Seattle Rep, Arena Stage, Baltimore Theatre Project, Center Stage, Peabody Chamber Opera, Theatre Cornell, Painted Bride Art Center, Banff Centre/School of Fine Arts and Minnesota Opera's OPERA TOMORROW Festival. Directing credits include the original productions *Silence & Darkness*, a live movie for the cell phone age; *Time Traveler Zero Zero: A Story of John Titor*; *Auto-Bodies*; *The Pleasure Raiders*; and *Columbus, a ghost story*; Linda Hartinian's adaptation of Philip K. Dick's *Flow My Tears, the Policeman Said*; and the operas *Chatter & Static* by Paul Mathews, *The Defendants Rosenberg* by Ari Benjamin Meyer, and Komar & Melamid's *Naked Revolution*, composed by Dave Soldier. He has created multimedia designs for Bertolt Brecht's *Caucasian Chalk Circle*, Ödön von Horváth's *Judgement Day*, Mac Wellman's *Bad Infinity*, Anna Deavere Smith's *House Arrest*, Marlane G. Mayer's *Etta Jenks* and Theatre X's *Bode-wad-mi: Keepers of the Fire*. His multimedia productions have been featured in two cover stories in *American Theatre* in 1987 and 1995, and his writings have appeared in *Link* and *Boston Book Review*. His profile of Rainer Werner Fassbinder was featured on NPR's *All Things Considered*.

LAURIE A. MEAMBER writes on performance, aesthetics, technology, and consumer culture. Adopting a critical perspective, she has written several pieces on how the performing arts function as a means of cultural production, and on the marketing and consumption of aesthetics in daily life. Other texts have focused upon the use of technology in marketing (including web advertising and customer relationship management techniques) and the consequences for consumer culture. She has also published critiques of conventional marketing theory using postmodernist/poststructuralist thought. She is an Associate Professor of Marketing in the School of Management at George Mason University. Her work has appeared in *Advances in Consumer Research*, *Marketing Theory*, and *Consumption, Markets & Culture*, among other outlets. She is on the editorial review board of *Consumption, Markets & Culture*, and provides reviews for many journals and conferences. She has a B.A. in Sociology/Organization Studies, with a minor in Dramatic Art from the University of California, Davis; an M.B.A. from the University of California, Riverside; and, a Ph.D. in Management from the University of California, Irvine. In 1995-1996, she was a visiting scholar at Southern Denmark University, Odense, and participated in artistic events affiliated with Copenhagen 1996: Cultural Capital of Europe.

JENNIFER PARKER-STARBUCK is a senior lecturer in Drama, Theatre, and Performance Studies at Roehampton University, London. She received her Ph.D. from the City University of New York Graduate Center, and her B.F.A. from New York University's Tisch School of the Arts, Experimental Theatre Wing. Her current book project, entitled *Cyborg Theatre: Corporeal/Technological Intersections in Multimedia*, investigates multimedia performance and contemporary subjectivity. She is the co-organizer of the Association for Theatre in Higher Education (ATHE) Performance Studies Preconference and the ATHE Performance Studies Focus Group Representative 2004-06. She is a contributing editor of *PAJ: A Journal of Art and Performance* and her essays and reviews have appeared in *Theatre Journal*, *PAJ*, *The Journal of Dramatic Theory and Criticism*, *Western European Stages*, *Didaskalia*, and *Slavic and East European Performance*, for which she acted as managing editor (1996-2000). Recent essays include: "Shifting Strengths: The Cyborg Theatre of Cathy Weis," in *Bodies in Commotion*, eds. Carrie Sandahl and Phil Auslander, University of Michigan Press, 2005, and "Framing the Fragments: The Wooster Group's Use of Technology," in *The Wooster Group and its Traditions*, ed., Johan Callens, Peter Lang/Presses Interuniversitaires Européennes, Dramaturgies: Texts, Cultures, and Performances Series, edited by Marc Maufort, 2005.

DAVE SOLDIER grew up in Carbondale, Illinois and played violin in Western swing bands and guitar in rhythm and blues groups, including Bo Diddley's, and studied composition with Roscoe Mitchell and Otto Luening. He founded the seminal punk chamber group, the Soldier String Quartet. He formed the punk Delta blues band, the Kropotkins, the Thai Elephant Orchestra (with conservationist Richard Lair), the Andalusian band, the Spinozas, and Da Hiphop Raskalz, in which 6-8 year olds in East Harlem write and play their own compositions. Soldier's compositions include *The People's Choice Music: the most wanted and unwanted songs* in collaboration with artists Komar & Melamid; *A Soldier's Story* and *Ice-9 Ballads*, collaborations with Kurt Vonnegut; repertoire for musically naïve children (Matarile in West Harlem, the Tangerine Awkestra in Brooklyn); repertoire performed on specially designed instruments by songbirds; and the song cycles/oratorios/operas *Smut* for medieval homoerotic Latin poetry, *The Apotheosis of John Brown*, and *Naked Revolution* with Komar & Melamid, many of which are available through Mulatta Records <www.mulatta.org>. Soldier has recorded/composed/arranged for television and film (*Sesame Street*, *I Shot Andy Warhol*), John Cale, Guided by Voices, David Byrne, and many others, appearing on more than fifty CDs. He received a Ph.D in neuroscience at Columbia University, where he is a professor in the Neurology, Psychiatry, and Neuroscience departments, and heads a lab studying synaptic properties and Parkinson's Disease.

MIKE SOLO is a musician and actor, and creates graphic design and digital art as Eyes Wide Open Designs. He is a company member and the resident graphic designer of Cyburbia Productions, for whom he played the title role of John Titor in *Time Traveler Zero: A Story of...*, and also performed in *Silence & Darkness*. He has been a member of the bands Lifelike, Plan B Genius, Tiger Shark and

the Statue Wave. He recently designed the catalogue, *Faces of the Fallen*, for an exhibition of paintings honoring lives lost in the Iraq War; this exhibition has been displayed at Arlington National Cemetery. He studied acting with Glen Hochkeppel. He received a BFA in computer graphics from George Mason University's Department of Art and Visual Technology. For more information please visit <www.eyeswideopendesigns.com>.

THOMAS STANLEY is an assistant professor of InterArts in the Department of Art and Visual Technology at George Mason University. He received his MA in Ethnomusicology at the University of Maryland, College Park, where he is completing doctoral research on emerging performance practices. He is co-author of *George Clinton and P-Funk: An Oral History* and has written and lectured extensively on radical forms of Black musical expression and their role as arenas for an underground discourse on the same essentially philosophical questions that are the preoccupation of cosmologists and mind-body theorists. As an artist, Stanley has attempted to exploit the capacity of music for anchoring, framing, and energizing our subjective experience of macrotemporal texture (history). Currently, within the trio Mind Over Matter Music Over Mind, he constructs and deploys sampled and electronically generated music against a backdrop of appropriated video material. MOM² performances offer an occasion for an interior remapping of the boundaries of mental health. This most recent phase of Stanley's sonic-craft evolved out of the performance troupe Noumenal Lingam, a multi-genre ensemble he organized in 1993 to provide a musical and dramatic space for his librettos. Noumenal Lingam's illustrious crusade is highlighted by the production of *Powerball: When the Blind Stumble it is Not for Lack of Light* — a natural history of human error, and the electronic composition *Barking Dog, Laughing Squirrel*, used as a closing theme for a televised network crime drama featuring ample amounts of gratuitous sex and violence.
<www.musicovermind.org> <www.soundzimpossible.com> <www.transparentproductions.org>

GAIL SCOTT WHITE is a multimedia designer, sculptor, and animator. As a professor of digital arts at George Mason University, she teaches 3D animation and 2D still and motion graphics, and serves as Associate Director of the Multimedia Performance Studio. She has also taught sculpture and digital arts at Cornell and Colgate Universities. She has created multimedia design for Komar & Melamid's *Naked Revolution*, Cyburbia Productions' *Silence & Darkness* and *Time Traveler Zero*, and Encompass New Opera Theatre's *The End of A World* and *A Full Moon in March*. Her collaborations with choreographers include *Nude Tumbling Down a Staircase* with Byron Suber, and *In the Blink of an Eye* with Jane Franklin Dance. She has exhibited at A.I.R. Gallery and the Alternative Museum (NYC); the Everson Museum (Syracuse NY); Stone Quarry Hill Art Park (Cazenovia NY); 1708 Gallery (Richmond VA); Dance Place (Washington DC); Rhode Island School of Design; and Exposicion Binacional Arte Paraguayo-Americano, Ascuncion, Paraguay. She created a permanent outdoor architectural installation for Ithaca Commons in Ithaca, NY. Her work was featured in the exhibition *Art on the Digital Edge* at the Academy Museum (Easton, MD), and in her solo exhibition of large-scale digital prints, *Transgenic Beings*, at the Krasnow Institute for Advanced Study (Fairfax VA). She was awarded an Artist's Fellowship from the Virginia Commission on the Arts, and a Residency at Sculpture Space (Utica NY). Her multimedia collaborations with Kirby Malone were featured in *Projection Design: An Overview*, a video by Wendall Harrington, which premiered at the Broadway Projection Master Classes at the Tribeca Performing Arts Center in New York City in June 2005.



Triple-A Plowed Under, Federal Theatre Project's Living Newspaper, 1936.

A CALL FOR VENTURE PHILANTHROPISTS

New media theater

and performance are nothing if not collaborative.

And yet, most artists working in this field, especially in experimental and grassroots companies, lack the financial resources necessary for sustained new technology initiatives.

If an enlightened affiliation of venture philanthropists was to assemble a fund which they would distribute to a group of adventurous multimedia performance companies and ensembles, these philanthropic “angels” would enable new media artists to change the proverbial “face of the American theater.”

Such a program would allow new media theater companies to cover production costs and to pay a team of artists (writers, directors, singers/actors/dancers/musicians, composers, designers, animators, film and video artists, production and stage managers, dramaturgs, technicians, engineers, etc.) a “living wage” as they research, develop and perform new media works.

If you, or anyone you know, or anyone you ever heard of, would like to discuss or participate in this utopian program for opening doors to the future of new media theater and performance, please contact Multimedia Performance Studio at MSN IC3/C200 College Hall, George Mason University, Fairfax VA 22030 or at kmalone@gmu.edu, and we would be delighted to meet with you.

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Live Movies: A Field Guide to New Media for the Performing Arts
is also available online at www.avt.gmu.edu/mps

For more information:

kmalone@gmu.edu | (703) 993-8865



Kirby Malone and Gail Scott White continually challenge the boundaries of live performance, art and creativity by embracing and artistically employing a full spectrum of dynamic media. *Live Movies* is a vitally original and compelling guide to the synergistic blending of theater, film and new technologies that is characteristic of their work in the Multimedia Performance Studio and Cyburbia Productions. Intellectually challenging and intuitively clear, *Live Movies* is an essential read.

— Darlann Fluegel, Actress, and Professor in the School of Film and Digital Media, University of Central Florida

Multimedia Performance Studio is where new kinds of theatre — the edge, the synthesis, the new that finds its way into what makes theatre great — is truly happening. This crucible for performance art is a beacon for the whole theatrical world.

— Richard Winkler, Lighting Designer

Malone and White, of MPS and Cyburbia, weave and integrate stunning multimedia imagery into the fabric of theatrical storytelling with boundless imagination and conceptual boldness. They are artistic and technical alchemists whose visual landscapes interact with live actors, music, sound, lighting and scenography to synthesize new languages of performance. What they do is new jack theater that packs a memorable wallop.

— Benny Sato Ambush, Director, Producer, Educator

Multimedia Performance Studio

Department of Art and Visual Technology
College of Visual and Performing Arts

