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.

— Darlinne Pliegel, Actress, and Professor in the School of Film and Digital Media, University of Central Florida

Multimedia Performance Studio is where new kinds of theater — the edge, the synesthetic, the new that finds its way into what makes theater 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 theater that packs a memorable wallop.

— Benny Sato Ambush, Director, Producer, Educator

Kirby Malone and Gail Scott White

LIVE MOVIES
A Field Guide to New Media For the Performing Arts

edited by

Kirby Malone and Gail Scott White

Multimedia Performance Studio
Department of Art and Visual Technology
College of Visual and Performing Arts

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

— Donna J. Haraway (1991)
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
droti
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.blueman.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
Collapsible Giraffe
www.collapsiblegiraffe.org
Complicite
www.complicite.org
Culture Clash
www.cultureclash.com
Merce Cunningham
NEW MEDIA PERFORMING ARTISTS

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 Hysteric 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 Goméz-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
NEW MEDIA PERFORMING ARTISTS

Bebe Miller
Tim Miller
Mind Over Matter Music Over Mind (MOM)  
www.musicovermind.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/~ievry/
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

Proctoriy, “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/Proctoriy

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

Meyrhold Center (Russia)  http://meyrhold.theatre.ru/english/performances/revizor

Meyrhold Memorial Museum (Russia)  www.meyrhold.org


On Meyrhold and The Theatre Theatrical  www.theatrehistory.com/russian/meyrhold002.html

On Meyrhold and Mayakovsky
http://freespace.virgin.net/drama.land/projects/Academic/meyrhold

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


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


*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


*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


*Media-Art-History*, edited by Hans-Peter Schwarz, Prestel/ ZKM|Center for Art and Media, Karlsruhe, Germany, 1997


*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


*Maya® Character Animation*, Jae-jin Choi, Sybex, Inc., Alameda CA, 2004


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
The Theatre of Robert Edmond Jones, edited by Ralph Pendleton, Wesleyan Univ. Press, Middletown CT, 1958
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

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]
Performance Art: From Futurism to the Present, RoseLee Goldberg, Thames & Hudson, NY, 2001

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
SUGGESTED READING

Eisenstein at Work, Jay Leyda & Zina Voynow, Pantheon Books/MOMA, NY, 1982
Evgeny Vakhtangov, compiled by Lyubov Vendrovskaya 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
Brecht on Theatre: The Development of an Aesthetic, Bertolt Brecht, translated by John Willett, Hill & Wang/Farrar, Straus & Giroux, NY, 1964
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


THEORY

Simulations, Jean Baudrillard, Semiotext(e), NY, 1983
Society of the Spectacle, Guy Debord, translated by Donald Nicholson-Smith, Zone Books, NY, 1995
The Shifting Realities of Philip K. Dick: Selected Literary and Philosophical Writings, edited by Lawrence Sutin, Vintage, NY, 1995
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
Technoculture, edited by Constance Penley and Andrew Ross, University of Minnesota Press, Minneapolis, 1991


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


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


**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 ● Interface book, Craftsman House, North Ryde, Australia, 1997


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

**SUGGESTED READING**

*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/trd

**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](http://www.rosco.com)

**Rose Brand**, drapery and fabric supply house, offices in New York and California

[www.rosebrand.com](http://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](http://www.projectorcentral.com)

**Dataton**, Watchout multi-display production and presentation system, and other multimedia control devices.

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

**Texas Instruments** informational web site (Digital Light Processing)

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

**High End Systems**, intelligent lighting, digital lighting, and media server manufacturers, offices in Texas

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

**Scharff-Weisberg**, multimedia staging, audio/video/lighting rentals, and consultation, New York

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

**AVWashington**, audio-visual systems (“Avitecture”), consultation, Sterling, Virginia

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

**Christie Digital**, manufacturer of projectors, Cypress, CA

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

**Barco**, manufacturers of projectors and display systems, Belgium, offices worldwide

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

**Gerriets International**, projection screens, stage curtains & theatrical fabrics, Allentown NJ

[www.gi-info.com](http://www.gi-info.com)

**Lee Filters**, film and theater lighting media, offices worldwide

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

**Barbizon Lighting Company**, film and theater supply house, nationwide

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

**I Weiss**, drapery and fabric supply house, offices in New York

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

**Sapsis Rigging**, stage rigging supply and design, offices in Pennsylvania

[www.sapsis-rigging.com](http://www.sapsis-rigging.com)

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

[www.mcmaster.com](http://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 Restmore, 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
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. Expansion, 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 Fengar 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, Odón von Horváth’s Judgement Day, Mac Wellman’s Bad Infinity, Anna Deavere Smith’s House Arrest, Marlene G. Mayer’s Elia Jenks and Theatre X’s Bode-ward: 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.


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 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 Cybruria Productions, for whom he played the title role of John Titor in Time Traveler Zero 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 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.


**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, Asuncion, 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.
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 1C3/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 Cyurbia Productions. Intellectually challenging and intuitively clear, *Live Movies* is an essential read.

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

Multimedia Performance Studio is where new kinds of theater — the edge, the synthesis, the now that finds its way into what makes theater 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 Cyurbia, 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 theater that packs a memorable wallop.

— Benny Sato Ambush, Director; Producer; Educator

**LIVE MOVIES**

*LIVE MOVIES*

A Field Guide to New Media For the Performing Arts

Kirby Malone and Gail Scott White

Documenting Multimedia Performance Studio's New Stage Technology Project