



MEIRA

A CLIMATE REVOLUTION
PLAY WITH SONGS

OCTOBER 28 - NOVEMBER 12

PRESENTED BY

flux THEATRE ENSEMBLE

@ ABRONS SERIES

flux THEATRE ENSEMBLE

ABRONS
ARTS HENRY STREET
CENTER SETTLEMENT © ABRONS SERIES

The @ Abrons Series is a subsidized performance space rental program

MISSION

Flux Theatre Ensemble produces transformative theatre that explores and awakens the capacity for change. As an ensemble-artist driven company we believe that long-term collaboration and rigorous creative development can unite artists and audiences to build a creative home in New York.

CREATIVE PARTNERS

Corey Allen

Heather Cohn *Co-Founder*

Emily Hartford

Rachael Hip-Flores

Sienna Gonzalez

Will Lowry

Lori Elizabeth Parquet

Kia Rogers

Corinna Schulenburg *Co-Founder*

Alisha Spielmann

Isaiah Tanenbaum

Jason Tseng

Tiffany Clementi *Creative Partner Emeritus*

Kelly O'Donnell *Creative Partner Emeritus*

Jason Paradine *Creative Partner Emeritus*

CORE VALUES

Collective Care: Our commitment to supporting each other extends beyond our professional collaboration.

Consent and Agency: Flux works toward a non-hierarchical collaboration, practicing consensus and prioritizing consent in all our process.

Rigor and Release: Rigor is the attention we pay to the craft of theatre, and a welcoming of healthy conflict that leads to richer work. Yet we also believe in the necessity of letting go, going fallow, slowing our thinking down, moving back, and stepping away.

Aesthetic of Liberation: Flux is working toward an aesthetic of liberation, which means that every creative choice seeks to make people more free.

Joy: Joy is not just a feeling, it's an act: an act that Flux is committed to creating and embracing in every word, every room, every show, and every interaction.

LAND ACKNOWLEDGEMENT

Flux has produced and developed most of our work on the island of Mannahatta in Lenapehoking, the Lenape homeland. Flux has also created theater on the lands of the Kizh, Tongya, and Chumash (Los Angeles); the Canarsie and Munsee Lenape (Long Island City); and the Lenni Lenape (Easton and Nazareth, PA). We honor the generations of stewardship Native peoples have given to the water, air, and land.

JOIN OUR MAILING LIST

Text **FLUX** to **#444999** and respond with your email address. You can also sign up at fluxtheatre.org. If you reserved your ticket online, no need for either: you're all set!

Flux Theatre Ensemble is a proud member of the Alliance of Resident Theatres/NY, the Network of Ensemble Theaters, and the League of Independent Theatres.

Flux Theatre Ensemble presents

METRA

A CLIMATE REVOLUTION PLAY WITH SONGS

by Emily and Ned Hartford

directed by Emily Hartford

songs by Ned Hartford

October 28 - November 12, 2022

Experimental Theater, Abrons Arts Center

CAST

Cherrye J. Davis*	Cori
Ned Hartford*	Tom
Rebecca Ana Peña*	Aglophonos
Corinna Schulenburg	Sam
Richard B. Watson*	Tyler

**appears courtesy Actors' Equity Association*

CREATIVE TEAM

Will Lowry	Scenic Designer
Kia Rogers	Lighting Designer
Raphael Regan	Costume Designer
Nathanael Brown	Sound Designer
julian veronica	Props Designer
Stephanie Cox-Williams	Gore Designer
Jem Pickard	Climate Action Designer
Judy Bowman, CSA	Casting Director
Jodi M. Witherell	Production Stage Manager
Mackenzie Trowbridge	Production Manager
Spencer Zeitel	Technical Director
Maia Soltis	Associate Costume Designer
Allison Cachay Narva	Assistant Stage Manager
Sophie Millar	Wardrobe Assistant
Corey Allen & Jason Tseng	Image Co-Designers
Isaiah Tanenbaum	Production Photographer
Emily Owens PR	Press Representation
Heather Cohn	Lead Producer

book contributor: Corinna Schulenburg

additional "Cori" text: Cherrye J. Davis

"Cascade" sound design: Ned Hartford

Offstage Voices: Corey Allen, Abigail DelGrosso, Emma DelGrosso, Mercena Schulenburg, Matthew Trumbull, Theodore Trumbull, & Stephanie Willing

Metra is performed at the Abrons Arts Center as part of the @Abrons program.

The show runs approximately 2 hours, with one intermission

OUR WORLD IS ON FIRE



Flux's production of *Metra* is a part of Stop the Money Pipeline coalition's **Blame Wall Street** project: blamewallstreet.org.

Just like the climate revolutionaries of *Metra*, the Blame Wall Street project is taking action to stop those who are most profiting from our planet's destruction: the **banks, insurers, and investors** funding the fossil fuel industry.

Pipeline has asked that attendees of *Metra* join the call for top decision makers at these banks to **divest from fossil fuels**.



A pre-addressed letter — which can be sent for free with a single click — is available by scanning the QR code to the left or (if you're reading this on your mobile device) clicking [HERE](#).

Learn about additional steps you can take deeper in this program.

Please join Flux and the team of *Metra* in taking climate action.

Our Options Have Changed

Flux's Interactive Audio Experience



In this telephonic choose-your-own-adventure, each participant enjoys a unique experience. Explore the Hopeline's interactive well-being opportunities... or go down the rabbit hole in a search for the *truth*.

Available 24/7; all you need is your phone and a quiet place to dial in.

Secure your access at fluxtheatre.org. No financial transaction required.

WRITERS' NOTES

“Hope is an embrace of the unknown...Hope is not a lottery ticket you can sit on the sofa and clutch, feeling lucky. It is an axe you break down doors with in an emergency.” – Rebecca Solnit

EMILY HARTFORD: The creation of *Metra* began with the desire to reclaim and remake an old story. That impulse—to break what is no longer serving—was one of the first pieces of *Metra* DNA. The next core piece of code was collaboration, ensemble, and collective action. What is uniquely possible in this co-writing partnership? In the collaboration of this rehearsal room? In our collective work toward liberation? And, maybe most critically, the creation of this show has always been driven by hope: a push into the unknown, toward change and transformation. I’m so grateful for all of the artists and team members who have labored to create *Metra*’s transformations. And I’m grateful that you are joining us to witness them. I hope they spur your hope.

NED HARTFORD: Em and I started writing this piece as a way to contribute to a conversation about the systems of harm and oppression that have led to our current climate crisis. Every culture has the myths it constructs to explain the world, and its role in the world. We believe that the myths we currently live by are killing us. We need new myths, better myths, or we ain’t gonna make it. And we wanted to address all this in an entertaining way, with laughter, drama, and music. The subject matter is complex and so important. We’ve tried our best to come up with something that effectively presents our views, and hopefully moves you, and leaves you humming some tunes as you walk out into the autumn evening. Thanks for being here, and thank you for all the work and effort you might be doing to address the climate crisis, and for just bringing a little more kindness and love into the world. It matters.

CLIMATE ACTION DESIGNER'S NOTES

JEM PICKARD: The story that birthed late-stage capitalism and the climate crisis was one of white supremacy, religious righteousness, and European dominion over the natural world. It’s a violent story of extraction that continues to dominate every sector of our society. But, as the play *Metra* powerfully reminds us, a story isn’t stone; it can be changed. By telling a different story—one of transformation and regeneration—we will build a different society.

Theater offers us an opportunity to model the kind of world we want to live in. In a rehearsal and production process, we can model communities of care and collaboration; in playwriting, we can create characters who act intentionally upon values, and narratives that help envision the road that leads to justice and joy.

Unlike the doom-laden stories that make up so much media around climate change, *Metra* is the tale of a tipping point: a moment of personal and collective revolution, led by people with deep knowledge of transformation, and for whom the stakes are highest. There is grief in this story, there are mistakes made; the revolution isn’t easy or pretty, and the conflicts continue after the play’s end. But the new myth of *Metra* gives us something we might hunger for most in these unprecedented times: permission to be hopeful, and the tools to act on that hope.

Reading this in a paper copy of the program and want the links?

Scan the QR code with your phone or visit tinyurl.com/aftermetra



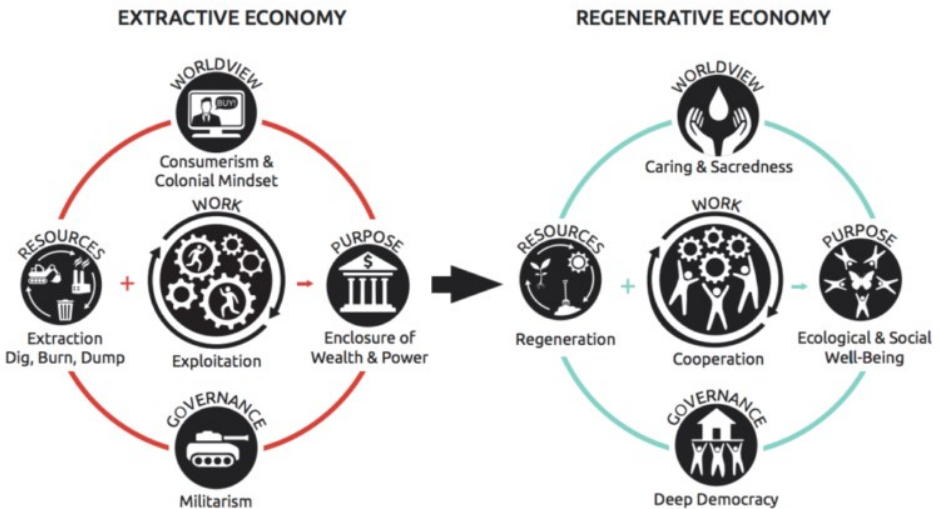
AFTER METRA... NOW WHAT?

Metra tells us a story of a just future born out of the climate crisis through collective action. But what comes of these visions, after we leave the theater and return to our lives? Here are a few real-world inspirations for taking action toward climate justice.

1. Know the Goal

Climate change isn't a singular issue to overcome, but our new global reality. The first step in collective action is getting on the same page, so that we all know what it is we're fighting for.

The climate movement is intersectional, meaning it shares many of the same problems and solutions as other justice movements (social, racial, housing, disability, health, transportation, etc). One tool that encompasses these intersections is called the Just Transition framework, which proposes that our collective goal is to transition from our current extractive culture to a regenerative one:



Learn more about the [Just Transition framework](#) from Movement Generation.

2. Support Land Back and Indigenous Sovereignty

Solutions to climate change and environmental injustice have existed for thousands of years in Indigenous lifeways and land stewardship. One of the most significant actions we can collectively take toward climate justice is to support Indigenous sovereignty projects. This work protects land, water, and air for future generations, while also making meaningful steps toward the return of Native land and accounting for the violence of past and present colonization.

Learn about the [Indigenous land you occupy](#) and the [Land Back movement](#).

Read [An Indigenous People's History of the United States](#) by Roxanne Dunbar-Ortiz and [Braiding Sweetgrass](#) by Robin Wall Kimmerer.

Watch Indigenous-created content with positive, complex depictions of Native people such as *Rutherford Falls*, *Reservation Dogs*, and *Prey*. These works are great examples of what kinds of alternative storytelling happens when Native people control their own narratives.

Donate to support local Indigenous artists, organizations, and sovereignty projects such as:

[Iron Path Farms](#), a Haudenosaunee Two Spirit led food sovereignty project growing ancestral foods for indigenous people.

[The Lenape Center](#), an elder-led organization committed to continuing Lenape-hoking, the Lenape homeland, through community, culture, and the arts.

3. Get Local

The climate crisis is overwhelming because the problems are so all-encompassing, global, and unprecedented. It can make us feel defeated by the scale of change relative to how small our actions seem to be. A way to counter these feelings is to focus on local projects where your positive impact is more apparent.

Join local protests, marches, campaigns, and demonstrations, such as:

[Stop the Money Pipeline](#), working to end the financial sector's funding of the fossil fuel industry.

[Fridays for Future](#) youth climate strikes.

[Sunrise Movement NYC](#), a youth-led collective working for a Green New Deal.

Volunteer with your local community garden, park, or composting facility.

Buy used clothing from local thrift stores and homegoods from reuse centers such as [BIG Reuse](#) in Gowanus. Or skip the money exchange altogether by joining a [Buy Nothing group](#) in your neighborhood.

Donate or volunteer to support local environmental justice organizations, such as:

[El Puente](#) (North Brooklyn)

[WEACT](#) (Harlem)

[UPROSE](#) (Red Hook)

[Bronx River Alliance](#) (Bronx)

[Lower East Side Ecology Center](#) (Manhattan)

[Billion Oyster Project](#) (Governor's Island/ all boroughs)

Vote for lawmakers who are [committed to taking climate action](#).

4. (Re)Connect with the Land

Climate and environmental justice is also about building meaningful relationships with the awesome ecosystems of which we are a part. Nurturing a deeper respect and love for our neighbor species reminds us what is most essential and in need of protecting. So climate action also means hugging some trees, caring for houseplants, digging our toes in the sand and being humbled by the ocean, and appreciating the mountain snow that next spring will become our drinking water.

In NYC we are privileged to have many unique, biodiverse [parks and wilderness areas](#) accessible by public transportation, such as:

- Greenbelt Nature Conservancy (Staten Island)
- Inwood Hill Park (Northern Manhattan)
- Forest Park (Queens)
- Salt Marsh Nature Center (Brooklyn)
- Hudson Highlands State Park (Cold Spring, NY)
- Harriman State Park (Tuxedo, NY)
- Appalachian Trail (Pawling, NY)
- So many beaches!

5. Make it Personal

The above ideas are just the tip of the iceberg. Because climate justice intersects with so many other movements toward a regenerative future, there are countless ways to take action that make sense for you and your life.

Marine biologist Ayana Elizabeth Johnson and the All We Can Save project created this helpful tool, a [Climate Venn Diagram](#), to help you find your own climate action:



CAST

Cherrye J. Davis* (Cori) (she/her) is an actor, vocalist, director, playwright, & teaching artist. Education: NYU-Tisch UG, Playwrights Horizons. NYC: *How to Mourn an American* (Rough Draft Fest. 2019), *The Loophole* (The Public), *And She Would Stand Like This* (TMTC), *And Then I Woke* (Downtown Arts), *Self-Accusation* (LaGuardia Performing Arts Center), *Trojan Women* (Oppressed in Heels), *Hope Speaks* (La Mama), *Immortal* (The Forge), *Bintou* (TMTC), *Hamlet* (Classical Theater of Harlem). TV/Film: *For Flow* (2011 HBO Black Film Fest. Finalist), *Scribbles* (NYC Indie Film Fest). Original Work: *Scavenger* (BARS @ The Public), *Dreams in Scar Space* (Playwrights Horizons), *Tapes* (TMTC). A teaching artist in history and spoken word performance, Cherrye has performed at Oregon Shakespeare Festival, Bedstuy Alive!, and in schools throughout NYC. She can also be found performing with blues experiment The Nervous, or fronting the live hip hop band Deathrow Tull. CherryeJDavis.com

Ned Hartford* (Tom, Lyrics/Music, Co-writer, Music Director) (he/him) has acted off-Broadway, regionally, and in TV and indie films. He is also an award-winning songwriter and performer who has played his music to audiences as large as 80,000 people. Runner-up, Billboard Magazine's Best Unsigned Band; Winner, International Songwriting Competition for his song "In The Park". After Ned's last record deal ended (with a rock label out of Nashville), he moved back to NYC with the goal of writing musicals. His musicals have been produced at The Gym at Judson, Theater Row, and The Barrow Group. Ned is also an accomplished voice-over actor, sound designer, film composer, and a member of Actors Equity, SAG/AFTRA, and the Dramatists Guild.

Rebecca Ana Peña* (Aglophonos) (she/her) is a Cuban-American artist based in NYC. Trained as an actor, vocalist, and dancer at NYU (BFA Drama), she has worked in theatre, film, and multimedia. Credits include *The Bacchae* (NYTimes Critics Pick) at The Classical Theatre of Harlem, *What Happened In Skinner* (Ambie Award Nominated), and most recently the one-woman show *My Fellow Americans* (The Secret Theatre). When not performing, she works as a visual artist and writer. In all, she loves working on projects that investigate people's duality and humanity and allow all people to celebrate and explore their legacy.

Corinna Schulenburg (Sam) (she/her), is a founding Flux Creative Partner. She is a trans artist and activist committed to ensemble practice and social justice. As a playwright, her work with Flux includes *Riding the Bull*, *Rue*, *Other Bodies*, *The Lesser Seductions of History*, *Jacob's House*, *DEINDE*, *Honey Fist*, *Salvage*, *The Sea Concerto*, and *Operating Systems*. With Flux, she directed *Ajax in Iraq* (NYITA nomination), *A Midsummer Nights Dream*, and the Food:Souls *Goldsboro* and *Volleygirls*. As an actor with Flux, she has played *Max* in *World Builders*, *Dr. X* in *Hearts Like Fists*, *Ezekiel* in *8 Little Antichrists* (NYITA nomination), and the *Professor* in *Rue*.

Richard B. Watson* (Tyler) (he/him) was born and raised in Wilmington, NC, and lives in NYC. Most recently: *Mystery of Edwin Drood* (Maltz Jupiter), Henry Higgins w/ Kate Baldwin in *My Fair Lady* (Sacramento Music Circus), Sherlock in *Sherlock Homes & The West End Horror* at Asolo and Pioneer theaters. NYC: *The Devil's Disciple* (Irish Rep), *Serendib* (Ensemble Studio Theater), *Venus Flytrap* (Active Theater). Film/TV:

FBI Most Wanted; PS, I Love You; Mozart In The Jungle; Law & Order CI; Delocated; Onion Sports Network; Art=(Love)?; and Powerless (pilot for FX). Richard recently played George in *Who's Afraid of Virginia Woolf* and is an inaugural company member at American Stage (FL). He received his MFA from the Academy for Classical Acting at George Washington University / Shakespeare Theatre Company. Proud union member, AEA and SAG-AFTRA. richardbwatson.com

CREATIVE TEAM

Emily Hartford (Co-Writer/Director) (she/her) is a 2022 Drama League FutureNow Stage Directing Fellow—a national honor whose alumni include Sam Gold, Rachel Chavkin, and the late Chadwick Boseman. This summer, her fellowship included launching, co-producing, and directing in the inaugural FutureNow Festival at the Hangar Theatre in Ithaca, New York. Emily is a member of the Lincoln Center Directors Lab, and her work has been supported by the Orchard Project, the Puffin Foundation, and the SDCF Observership Program. Her productions have appeared at Abrons Arts Center, the Gym at Judson, the Hangar Theatre, and more. With Flux, Emily directed *Operating Systems* and *Rizing*, and is a Lead Creator of the interactive audio project, *Our Options Have Changed*. Her first short film, *Type A*, premiered at the Woods Hole Film Festival in 2021 and has appeared in festivals across the country. Emily is a proud Creative Partner of Flux Theatre Ensemble. emilyhartford.com

Will Lowry (Scenic Designer) (he/him) is a multidisciplinary designer and an Associate Professor of Theatre at Lehigh University. He has been a Flux Creative Partner since 2011, creating scenic designs for *Rage Play*, *The Sea Concerto*, *Am I Dead?*, *Marian (Or, the True Tale of Robin Hood)*, *Rizing*, *Tartuffe* (with Lafayette College), *Salvage*, *Once Upon a Bride There Was a Forest*, *Jane the Plain*, *Hearts Like Fists*, *DEINDE*, *Ajax in Iraq*, and *The Lesser Seductions of History*; costume designs for *Sans Merci*, *Honey Fist*, and *Menders*; and both scenic and costume designs for *A Midsummer Night's Dream*. He is a Lead Artist for Flux's interactive audio experience *Our Options Have Changed* and was the Creative Director for two productions of *GPS*, an immersive digital work at Lehigh. He has created over 130 scenic, lighting, projection, and costume designs, including productions at Dupont Underground (DC), Mill Mountain Theatre (VA), Warehouse Theatre (SC), Playhouse on Park (CT), Birmingham Children's Theatre (AL), Palace Theatre/Spirit of the Dance Productions (SC/UK), Curtain Call Theatre (NY), California Theatre Center (CA), Southeast Missouri State University, College of Southern Nevada, and the Sydney Opera House (AUS). In NYC, he has designed over twenty off-off Broadway productions and contributed to multiple Broadway and off-Broadway productions as a studio assistant, assistant to the costume designer, or graphic designer. will-lowry.com

Kia Rogers (Lighting Designer) (she/her) a NYC-based lighting designer for theatre and dance. Int'l credits: LD for *The Baby Monitor*, Rome and Cagliari, Italy 2021, and Belgrade, Serbia for the Belgrade Pride Festival. Associate LD for *Slutforat/98.6* in Gothenburg, Sweden with Muna Tseng. West Coast: El Portal's Monroe Forum Theatre, Los Angeles and Z Space, San Francisco. Film credits: *Georgia & Me*, *Happy Days*, and *Hot Angry Mom* web series. Dance designs: Flamenco Vivo National tours, Forward Motion, Kinesis Project Dance Theatre, LD and mentor for Ethical Culture

Fieldston High School Dance Company since 2015. Guest LD: Lafayette College, Easton PA, the University of North Carolina at Wilmington, Wilmington, NC and for the South Carolina Governors School of the Arts, Greenville, SC. Awards: Outstanding Lighting Design for *Real* (2019) and *Jane The Plain* (2014), New York Innovative Theatre Awards; Outstanding Lighting Design for *Mr. Toole* (2016), Midtown International Theatre Festival. NYIT Nominations: *Operating Systems* (2019), *Rizing* (2016), *The Gin Baby* (2014). Kia has been a Flux Creative Partner since 2012 and is a member of LAByrinth Theater Company. krogersld.com

Raphael Regan (Costume Designer) (he/him) is an enrolled member with the Eastern Band of Cherokee Indians. He holds his MFA from the University of Cincinnati, College -Conservatory of Music. Costume Design credits include *According to Coyotes* (Spokane Ensemble Theatre), *Being Future Being* (Catalyst), *Sovereignty* (Harlequin Productions), *The Heart Stays* (feature film), *Collective Noun* (Corkscrew Theatre Festival), *King Lear*, *Apartment 3A*, *Romeo & Juliet*, *Race*, *Escape from Happiness* (Stella Adler), *Taiga in the Berkshires*, *In search of* (Williamstown Theatre Festival) *Little Shop of Horrors*, *Pippin*, *9 to 5* (Highlands Playhouse). Assistant Costume Design credits: *Catch as Catch Can* (Playwrights Horizon), *A Walk on the Moon* (George Street Playhouse), *Harmony* (NYTF), *A Sherlock Carol* (New World Stages), *Anastasia* (Second National Tour), *Fandango for Butterflies* (La Mama), *Mlima's Tale* (Westport Playhouse), *Skeleton Crew* (Westport Playhouse). RaphaelRegan.com

Nathanael Brown (Sound Designer) (he/him) is a New Jersey-based sound designer, composer, and audio engineer who has designed at a plethora of theaters such as Off-Broadway at the Cherry Lane Theatre and regularly at the Irish Repertory Theater in NY. Some notable designs: *A Girl Is A Half-Formed Thing* (IRT, NY), *The Niceties* (Miles Square, NJ), the world premiere of *Ratherskeller: a Musical Elixir* (New Ohio, NY), as well as *The African Company Presents Richard III* at The Great River Shakespeare Festival in Winona, MN. Nathanael is elated to be able to collaborate with the amazing creatives of Flux!

Julian Veronica (Props Designer) (he/hymn) is a post-baccalaureate student at the University of Berkeley. In a past life, he did scenic and prop work. Credits include *Orchid Receipt Service*, *Head Over Heels*, and *OSLO*.

Stephanie Cox-Williams (Gore Designer) (she/her) is a FX/Gore designer, actress, director, producer, and fight choreographer for independent theater and film. Some SFX/Gore credits include: Theatre – *R+J+Z* (OHA/Hard Sparks and Colgate University), *The Temple* (Tin Drum Productions), *Bat Boy* (NJIT), *Frankenstein Upstairs* (Gideon Productions), *The Tower*, *Motherboard* and *Death Valley* (Antimatter Collective), *The Blood Brother's Present... Anthologies* (Nosedive Productions); Film – *The Uri* (Jason Schuster), *The Moose Head Over the Mantel* (inappropriate films), Assistant Effects/Make-up - *Zombies: A Living History* (History Channel). Named "Queen of Gore" by the NY Press (2009) and the "Tom Savini of Off-Off Broadway" by the NY Times (2011). She is part of the Indie Theater Hall Of Fame, 2011 and a NYIT Award Recipient for "Best Innovative Design" for *R+J+Z*, 2015.

Jem Pickard (Climate Action Designer) (they/he), is the co-director of Superhero Clubhouse, a Lenapehoking (New York City)-based company creating theater to

enact climate and environmental justice. Over the past 15 years Jem has produced, directed, and co-created dozens of works of eco-theater including *Mammelephant*, *The Planet Plays*, *Flying Ace and the Storm of the Century!*, *Salty Folk: An Oyster Musical*, and *Core of Me: A Hike-Play*. From 2009-2020 Jem directed the annual Big Green Theater eco-playwriting program for public school students, now in its thirteenth year. Upcoming: LES Fellowship culminating event, on the 10th anniversary of Hurricane Sandy. superheroclubhouse.org

Judy Bowman, CSA (Casting Director) is a Flux first-timer, though she's been talking about it with Kelly O'Donnell for 2 decades. Her recent credits include Madeline Sayet's *Where We Belong* (tour), *...Chad Deity* (Profile Theatre), *A Christmas Carol* (McCarter), *The Great Leap* (Cleveland Play House), *Incendiary* (Woolly Mammoth), and 2 recent musicals: *Justice* and *Nina Simone: Four Women* (Arizona Theatre Co). **FILM/TV:** *Hurricane Bianca*, *One Moment*, *Separation*, *Lost Cat Corona*, *Gold Star*, *Copenhagen*, *Redemption in Cherry Springs* (Hallmark), & *Big Dogs* (Amazon). Judy has collaborated with Humana Festival, Merrimack, Kitchen Theatre, San Francisco Playhouse, & A.R.T. Artios Award nominee for Best Webseries Casting and PT Barnum Award recipient. judybowmancasting.com

Jodi M. Witherell (Production Stage Manager) (she/her), was most recently seen as PSM for the New York production of Meyer2Meyer's *House of Spirits* and Boomerang's *Comedy of Errors*. Favorite Flux: *Operating Systems*, *The Sea Concerto*, *AM I DEAD?*, *Marian, or the True Tale of Robin Hood*, *Salvage*, *Jane the Plain*, *Hearts Like Fists*, *Deinde*, *Ajax in Iraq*, among many others. Other credits: *Almelem*, *Universal Robots* and *The Honeycomb Trilogy* (Gideon Productions); *The Sea*, *The Forest...* and *That Which Isn't* (Theater Accident), *All Systems Go: Mission 4* (Mission to (dit) Mars); as well as shows with The Gallery Players; Avalon Studios; The St. Bart's Players; Working Man's Clothes; Pembli Players; Fireboat Productions, Playwright's Company; Audax Theatre Group; Streetlight Productions and The American Globe Theatre. NYIT Award Winner: Outstanding Stage Manager (2016).

Mackenzie Trowbridge (Production Manager) (she/her) is a freelance production and stage manager based in NYC. She is a graduate of Adelphi University's BFA program, where she received her degree in Theatre Design & Technology. Previous credits include work with the Hangar Theatre Company, Ma-Yi Theatre Company, The Argyle Theatre, Arc Stages, Live Source Theatre Group, Lone Wolf Productions, TheatreworksUSA, etc. Mackenzie currently serves as the Resident Stage Manager for Adelphi University's Department of Dance, along with working for Union College's Theatre and Dance Department. Proud member, AEA.

Maia Soltis (Associate Costume Designer) (she/her), is a costume designer hailing from Rochester, MN, aiming for London, England, and currently based in Manhattan, NY. She received her BFA in Costume Design from Boston University and is passionate about creating theatre that inspires imagination. Art has the power to change the world, and she believes it can create that change by telling stories that inspire hope, curiosity, and empathy. As a costume designer, Maia loves learning about the world through every character's eyes and getting to showcase their world with their clothing. Recent credits include: *LIZZIE: The Musical*, *Colossal*, Selections from *A Midsummer Night's Dream* and *The Corruption of Morgana Pendragon* (Assistant

Costume Designer) at Boston University, *A Gentleman's Guide to Love and Murder* (Assistant Costume Designer) at Lyric Stage Company, and *Romeo and Juliet* at The Great River Shakespeare Festival.

Allison Cachay Narva (she/her) is a NYC-based costume designer, stage manager, and teaching artist. She is a senior at Hunter College, majoring in Theatre with minors in Media Studies and Arts Management. She also serves as a Student Ambassador through CUNY and NYC-DOE's Immigrant Ambassador Program. After graduating, she plans to pursue theatre education in order to build meaningful connections between NYC's theatres and public school students. Previous credits include work with Hunter Theatre Company, Roundabout Theatre Company, MCC Theater, and Boundless Theatre Company, among others.

Corey Allen (Image Co-Designer) (he/him) is an actor, writer, and teaching artist from San Diego, CA. He is an Assistant Professor at the University of Texas at Austin, holds an MFA in Acting from the University of Illinois, Urbana-Champaign and a BA in Drama from UC Irvine. NYC credits include: *Am I Dead?*, *The Sea Concerto* (Flux), *Moony's Kid Don't Cry* (DramaLeague). Regional: Shakespeare Theatre: *An Oresteia*, *Macbeth*; Huntington Theatre Company: *A Raisin in the Sun*, *Ma Rainey's Black Bottom*; Pioneer Theatre Company: *Two Dollar Bill*, *A Few Good Men*; Great River Shakespeare Festival: *Othello*, *Twelfth Night*, *A Midsummer Night's Dream*; Utah Shakespeare Festival: *Cyrano de Bergerac*, *The Two Gentlemen of Verona*; Repertory Theatre of St. Louis: *Alabama Story*, *The Fall of Heaven*; Orlando Shakespeare Theatre: *Best of Enemies*. Film work includes: *Halston*, *Lost & Found*, *Proximity*. Television: *Happy!*, *Mindhunter*, *Manh(a)ttan*, *Power*, and *Madame Secretary*.

Jason Tseng (Image Co-Designer) (they/them) is a queer, non-binary Chinese-American playwright based in New York City, originally hailing from the suburbs of Washington, D.C. Their plays have been presented and developed by Flux Theatre Ensemble, Judson Arts, Mission to dit(Mars), Theatre COTE, Inkubator Arts, Second Generation, Downtown Urban Arts Festival, and LA Queer New Works Festival. They are a Flux Creative Partner, a member of The Civilians's 2019/2020 R&D Group, a member of Mission to dit(Mars)'s Propulsion Lab, and their plays have been honored as Semi-finalists for the New American Voices Playwrights Festival, Bay Area Playwrights Festival and the Eugene O'Neil National Playwrights Conference. Jason's full-length plays include *Rizing* (World Premiere, Flux), *Like Father, Same Same*, *Ghost Money*, *Fear and Wonder*, and *The Other Side*. jasontseng.co

Isaiah Tanenbaum (Production Photographer) (he/him), a Flux Creative Partner, is a photographer specializing in theatrical productions, headshots, and events, as well as an actor. Photo clients include NY Classical Theatre, EnGarde Arts, ART/NY, Epic Theatre Ensemble, Boomerang, NY Theatre Workshop, and dozens of actors, models, and dancers. A graduate of Amherst College, Isaiah lives in Brooklyn with his wife Jenna, son Samson, and cat Juno. Head of Marketing, Eldritch Foundry. it-photos.com

Emily Owens PR is an NYC-based press agent specializing in new work premiering Off and Off-Off Broadway. EOPR's clients include performing arts venues, theatre festivals, indie theatre companies, self-producing artists, and early career playwrights.

emilyowenspr.com

Heather Cohn (Lead Producer) (she/her) is a producer, director, fundraiser, and strong believer in collective leadership. She is a co-founder and Creative Partner with Flux Theatre Ensemble. With Flux, Heather has produced nearly 30 full productions, including 18 world premieres. She has directed 9 Flux productions, including plays by Corinna Schulenburg, Kevin R. Free, Kristen Palmer, Erin Browne, and Johnna Adams. She served as Assistant Director to Austin Pendleton on Johnna Adams's *Gidion's Knot* and most recently as Assistant Director for Andrea Thome's *Fandango for Butterflies (and Coyotes)*. She has also directed with Rattlestick, Lark Play Development Center, Planet Connections, the EstroGenius Festival, MTWorks, Cherry Lane, and more. She has served as the Executive Director of En Garde Arts, a site-specific Off-Broadway theatre, since 2019 and has been with the company since 2017. Heather was the Director of Development for Epic Theatre; prior to that she worked with New York Theatre Workshop, The Pearl Theatre Company, and Theatre Communications Group, also in development. She previously served as a Board Member of the League of Professional Theatre Women (LPTW) and was co-chair of the Task Force for trans inclusion. She's an alum of the Producers' LAB with WP Theatre and the Cornerstone Theatre Summer Institute, where she helped produce Octavio Solis' *Lethé*. Heather is a graduate of Vassar College, where she majored in Latin American Studies and spent time living in Cuba and Chile. And most importantly, she's a proud mom to Mercena.

Abrons Arts Center is a home for contemporary interdisciplinary arts in Manhattan's Lower East Side neighborhood. A core program of the Henry Street Settlement, Abrons believes that access to the arts is essential to a free and healthy society. Through performance presentations, exhibitions, education programs and residencies, Abrons mobilizes communities with the transformative power of art. **The @Abrons Series** is a subsidized theater rental program that provides access to space as well as production services at subsidized rates. While @Abrons is not curated, priority is given to shows and events that align with the Abrons mission and that are committed to anti-oppression.



Actors' Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. actorsequity.org

SPECIAL THANKS

Flux would like to thank the following individuals and organizations for their donated time, items, and expertise. This production would not have been possible without their generosity.

INDIVIDUALS Susan Brucoli, Erin Harkins, Rohandry Hernandez, Michael and Lori Massey, Bajihaj Mbaye, Monserrat Mendez, Nilan, Kelly O'Donnell, Kiara Pichardo, Sarah Rehm, Gabriel Stelian-Shanks, Irwin and Marta Tanenbaum, Syria Scott, York

ORGANIZATIONS Adelphi University & Erin Kiernan, Alliance of Resident Theatres/ New York, The Drama League, HERE Arts Center, Lehigh University, Materials for the Arts, New Georges, Remix Market, Strymon Engineering, The Tank

DEVELOPMENT OF METRA

The themes for Metra were originally conceived and developed through a series of devising workshops in 2018, led by Emily Hartford, that were funded by the Puffin Foundation. That grant enabled an ensemble of artists to gather and experiment with the source dramaturgy, generate material, and engage in discussion. Following those workshops, Ned Hartford and Emily Hartford created the script for Metra (with songs by Ned Hartford). Metra had a public staged reading, presented by Flux, in December 2021. Artists who have participated in the devising and development of the play have included Toni Anderson, Arthur Aulisi, Matt W. Cody, Heather Cohn, Suzanne Darrell, Cherrye J. Davis, David DelGrosso, Rachael Hip-Flores, Rocio Mendez, Antonio Miniño, Lori Elizabeth Parquet, Rebecca Ana Peña, Anna Rahn, Dominique Rider, Corinna Schulenburg, Ereni Sevasti, Alisha Spielmann, Richard B. Watson, Stephanie Willing, and Salma Zohdi.

INSTITUTIONAL DONORS



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the Arts**

OPEN BOOK: METRA EXPENSES

Occupancy/Theatre Rental	16%
Artistic Salaries & Fees	38%
Technical/Production Salaries & Fees	25%
Production Expenses (sets, lights, costumes, etc)	9%
Marketing & PR	5%
Administrative	5%
Contingency	2%

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THE LIVING TICKET

Metra continues Flux's **Living Ticket** initiative, which makes our shows free for all to attend. Well, not exactly free: it costs a lot to create these productions, and we want to provide our team a living wage. So while you don't have to pay anything, **we encourage you to support Flux with a donation**, informed by our **Open Book** initiative.

OPEN BOOK

Flux's Open Book initiative makes our production budgets available to the public. If you donate as part of your Living Ticket, you'll know exactly where your resources are going — and more importantly, to whom.

We're proud to say that Metra represents the first Flux production where **all our contributors are making an hourly minimum wage** (or equivalent fee). This was a longtime goal for Flux, and we're grateful to every foundation and individual donor who made it possible.

We are currently in the process of evolving our Open Book program. For Metra, we're sharing the **percentages** of our expenses, so you can see that the majority of our resources are going toward supporting our people. You can find that percentage-based budget just inside this program, and online.

HOW MUCH SHOULD I GIVE?

While the most important thing to us is having you at our productions, if you would like to give financially, please donate **any amount** that you think is appropriate.

If you need a suggestion, consider paying the cost of 2 hours of your time.

HOW TO DONATE

There are several ways to donate:

- You can donate with cash or credit card **in the lobby**
- You can donate online at fluxtheatre.org/give
- You can donate *time* by **volunteering**: grab (or email) any Flux Creative Partner and ask how you can pitch in!

Flux is a 501(c)3 not-for-profit, and all donations are tax-deductible to the extent permitted by law.

HOW CAN I LEARN MORE?

How did these initiatives come to be? How did we arrive at these numbers? How did things go with previous Flux shows produced under this model?

Visit fluxtheatre.org/living-ticket and fluxtheatre.org/open-book for the answers to these questions, and more!