

# **KID KOALA'S NUFONIA MUST FALL LIVE**

Tuesday, September 27, 2016 • 8:00 p.m.  
Fisher Auditorium • IUP Performing Arts Center

Music by **KID KOALA**

Directed by **K.K. BARRETT**

Produced by **RYHNA THOMPSON**

Set Designed by **BENJAMIN GERLIS**

Puppet Design by  
**CLEA MINAKER, PATRICK MARTEL, FÉLIX OISVERT, KARINA BLEAU**

Director of Photography **AJ KORKIDAKIS**

String Arrangements and Musical Direction by **VID COUSINS**



Puppeteers

**PATRICK MARTEL  
TYSON HOUSEMAN  
VERONICA BARRON**

Musical Performers

**KID KOALA  
THE AFIARA QUARTET**

Camera Operator **AJ KORKIDAKIS**

Sound Engineer **VID COUSINS**

Video Editor **BEN KNIGHT**

Technical Director and Stage Manager **OLIVIER GAUDET-SAVARD**

Tour Manager **BRIAN NEUMAN**

## **Post Show Tour and Merchandise**

*Nufonia Must Fall* is approximately one hour in length. Following the performance, those wishing to tour the set are invited to come to the front of the auditorium. A select number of IUP students and area high school students who worked with the company upon their arrival plus members of our ushering staff will assist you with getting onto the stage and touring the set. Please take special care on the steps and stage and keep the line moving so that we can get you through in an orderly, safe, and timely manner.

Following the performance, merchandise will be available in the Performing Arts Center Grand Lobby for sale and autographs.

## Nufonia Must Fall, continued

Additional Set Designer

**CORINNE MERRELL**

Assistant Set Designers

**JEREMY GORDONEER**

**MARIE-PIER FORTIER**

Modelmakers

**MAUDE-EMELIE BOURQUE**

**DAN BULLER**

**CLARA GONZALEZ**

**KYLE PURVES**

Puppet Technical Designer

**PATRICK MARTEL**

Assistant Puppet Builders

**ISABELLE CHRÉTIEN**

**JESSE ORR**

**CHRISTINE PLOUFFE**

**VERONIQUE POIRIER**

Additional Production

**PATRICIA BOUSHEL**

**COLIN MACKENZIE**

**ALEXANDRE GAGNON**

**PAMELA FILLION**

A Nufonia Live Inc. Production

Adapted for the stage from Kid Koala's book and soundtrack *Nufonia Must Fall*.

CO-COMMISSIONED BY THE LUMINATO FESTIVAL, ADELAIDE FESTIVAL, THE BANFF CENTRE, INTERNATIONALES SOMMERFESTIVAL HAMBURG, NOORDERZON PERFORMING ARTS FESTIVAL GRONINGEN, ROUNDHOUSE UK, AND BAM (BROOKLYN ACADEMY OF MUSIC).

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## Program Note

One of my fondest memories from childhood was watching Charlie Chaplin films. I remember my whole family—kids, parents, and grandparents—huddled around the screen smiling and laughing along as the story unfolded. Since those days, something about the silent film format has always struck a chord with me. When I was writing *Nufonia Must Fall*, I always imagined the book being a kind of paperback silent movie. I am so thrilled to be working with director K.K. Barrett, who has had a hand in creating some of my favourite movies and many of the most captivating cinematic visuals in the past 15 years. It has been an amazing experience to see the story literally come to life through this amazing team of set designers, puppeteers, and performers. Don't be fooled by its heavy sounding title. *Nufonia Must Fall* is just a good old fashioned love story; and I hope that audiences will have as much fun watching the show as we have had putting it together!

—Kid Koala

## The Company

**KID KOALA (creator, musical score)** is a world-renowned scratch DJ, music producer, and award winning graphic novelist. He has released four solo albums on Ninja Tune the most recent being "12-bit Blues." He has released two graphic novels: *Nufonia Must Fall* and *Space Cadet*. He has also been involved in collaborations such as *Gorillaz*, *Deltron 3030*, and *The Slew*. Kid Koala has toured with the likes of Radiohead, the Beastie Boys, Arcade Fire, Money Mark, A Tribe Called Quest, Mike Patton, DJ Shadow, and The Preservation Hall Jazz Band. He has contributed to scores for the films *Shaun of the Dead*, *Scott Pilgrim vs. The World*, *Looper*, and *The Great Gatsby*. He has composed music for The National Film Board of Canada, the Cartoon Network, Sesame Street, and Adult Swim. He has also been commissioned to create music for runway shows for Belgian fashion designer Dries Van Noten. Kid Koala's unforgettable live shows range from silly touring turntable carnivals like Short Attention Span Theater (featuring turntable bingo) and Vinyl Vaudeville, including puppets and dancers to quiet-time events like Music To Draw To, his Space Cadet Headphone Experience, and most recently, *Nufonia Must Fall Live*. He lives in Montreal with his wife and two daughters.



**K.K. BARRETT (director)** is a production designer known for his work on the films of highly individual directors. While born in Omaha, Nebraska, he began his creative path in Oklahoma as painter, sculptor, and musician. Playing “pleasurable avant noise” music brought him to Los Angeles in late 1976, and he quickly became the drummer and visualist for The Screamers—a synth, piano, vocals and drums experiment known for wildly popular live shows on both coasts. This led to his first experiences designing sets for videos, winning MTV awards for “Tonight Tonight” with the Smashing Pumpkins and “New Pollution” with Beck. These adventures became serious with *Being John Malkovich*, Spike Jones’ feature film debut. He has been the production designer on all of Spike’s films, including *Where the Wild Things Are* and recently was Oscar nominated for his design of *Her*. His other design/director collaborations have been equally unique, *Lost in Translation* and *Marie Antoinette* with Sofia Coppola, *Human Nature* with Michel Gondry, and *I Heart Huckabees* with David O. Russell. In 2011, Barrett teamed with Karen O. to create *Stop The Virgins*, a theatre piece—or psycho opera as they prefer it known—which combined dance, live music, projection, sets, and sound design. It played two sold out runs at St. Ann’s warehouse in New York City and in 2012 at the Sydney Opera house. This led to hooking up with like-minded musician/visualist Kid Koala and interpreting *Nufonia*, Koala’s graphic novel, as a live theatre experience.

**RYHNA THOMPSON (producer)** has been a founder, president, producer, and artist manager in the cultural and creative industries for the last two decades. Under the banner of her company Envision Management & Produc-

tion, she has worked with internationally recognized, boundary-breaking artists rooted in music, such as Kid Koala, Bell Orchestre, and Amon Tobin amongst many others. Her artists have opened tours for Radiohead, Arcade Fire, and Jack Johnson and performed in venues such as Madison Square Garden and the Hollywood Bowl. She has assembled and managed tours on five continents and overseen dozens of record releases. Always thinking outside the box, Ryhna has frequently worked with artists to conceive, produce, and manage projects in the realm where music intersects with film, animation, theatre, literature and interactivity. Projects have been brought to life with Mass MoCA, Luminato Festival, and the National Film Board of Canada to name a few great organizations. Always keen to contribute to her communities, Ryhna served for many years as President of the Music Managers Forum Canada. *Nufonia Must Fall Live* is her latest work as a multi-disciplinary producer, working alongside longtime collaborator, Kid Koala.

**BENJAMIN GERLIS (set designer)** is a set designer for stage and screen. He has worked at many of the major UK producing houses including the National Theatre, English National Opera, Royal Opera, Young Vic, and Royal Court. Projects have taken him to New York (Metropolitan Opera, American Ballet Theatre, Broadway), Montreal (Cirque Du Soleil, Centaur Theatre, Segal Centre), and the Bregenz Opera festival in Austria. He works extensively in animation, regularly collaborating with director Mikey Please on award-winning short films, music videos, and commercials. This year, he co-founded ‘Stripeland,’ a design collective working across stage, screen, and live events. [www.stripeland.co.uk](http://www.stripeland.co.uk)

**PATRICK MARTEL (puppet designer and puppet technical designer)** has been working as a puppeteer as well as puppet and set designer for over 20 years now. His work was seen in many theatre plays including *À nous deux!*, with Théâtre de l'Avant-Pays, for which he was awarded a commendation, recognizing excellence in puppet design around the world, by the Arlyn Award Society. He collaborated with Atlanta's Center for Puppetry Arts designing the sets, costumes and puppets for the production *Don Quixote*. He created puppets for a number of television programs (like *1, 2, 3... Géant!*), as well as for variety shows that toured around the world. In 2000, he started teaching classes at Université du Québec à Montréal. In 2012 and 2013, he was head of the postgraduate diploma in Puppetry at the same institution. He recently designed and directed a puppet performance for a multimedia installation created by Victor Pilon and Michel Lemieux that is to open in 2017 for Montreal's 375th anniversary. He is now designing the puppets for a large scale touring show for Cirque du Soleil.

**CLEA MINAKER (puppet designer, puppeteer)** is a performer, designer, and director, who brings the language of contemporary puppetry to creations and collaborations in theatre, opera, dance, video, film, live music, installation, and community arts. Trained at the International Institute of Puppetry Arts (2002-2005) in Charleville-Mezieres, France, Clea's original creations evoke a poetic quality. Situating clandestine manipulation within ever-evolving scenic spaces, she strives to produce a 'total' image. Clea was awarded the Siminovitch Protégé Prize for Theatre Design by Canadian puppeteer Ronnie Burkett in 2009. In 2007-2008 Clea created and performed a shadow puppetry stage show for Feist, The Reminder Tour, touring internationally. She has created 'carte blanche' performances with Leslie Feist at the Montreal contemporary puppetry festival, Casteliers, with Candas Bas at IFI, Istanbul Independent Film Festival, at the Museum of Contemporary Art, San Diego, and most recently at with Hajra Waheed at Art Dubai. In 2013, she created shadow puppetry for *Salomé* a Canadian Opera Company production directed by Atom Egoyan as well as for *Tales of Odessa, A So-called Musical*, at Montreal's Segal Centre. In 2014, she performed and designed for the Luminato premiere of Kid Koala's live puppetry film-performance, *Nufonia Must Fall*. Clea's first full length solo performance, *The Book of Thel*, based on the poem by William Blake, was presented in 2013 at Festival Artdanthé at Theatre Lachpelle in Montreal. Most recently, Clea directed *The Saint Plays* by Erik Ehn as Artist in Residence at Concordia University.

**KARINA BLEAU (puppet designer, puppeteer)** has been developing an art practice since 2001 that melds sculpture, film and the puppeteering arts, resulting in visual theatre through which matter, light, and the body in motion are explored. This approach enables her to examine our incoherent relationship with the world through the underlying themes of life and death and of transmittance. She approaches her art as a means to shed light on the possible relationships between humans and their inhabited spaces. In conjunction with her practice, she co-directs an interdisciplinary research space which promotes the in-depth study of marginal artistic practices and is dedicated to teaching her art to young people. Her work has been shown at home and abroad: *Petit nid* (2009), *Atlantis* (2010), *Haïku du dernier souffle* (2011), *Jean-Claude est un homme-Maison* (2012), *Haïku en trois temps* (2012), and *Grain dans' tête* (2014). She has been working on her most recent show, *Sacré ucre*, for the past two years and will be premiering it in 2016 at the Théâtre les Écuries in Montréal. She contributes to the practices of artists whose work resists disciplinary boundaries such as the Inuit circus artist Guillaume Saladin (Arctiq), the circus artists Karine Delzors (France/Switzerland), and Jessica Arpin (Switzerland/Quebec), the electroacoustic artist Félix Boisvert, the puppeteer Justine Macadouz (France/Quebec), the Théâtre Incliné (Fils Blanc) and the geopoet Jean Morrisset. Her path has led her to be recognized for her innovations in theatre, to a diploma in contemporary puppeteering and a master's degree in theatre from the Université du Québec à Montréal, and to receive the international Arlyne award for puppet design in 2004.

**FÉLIX BOISVERT (puppet designer, puppeteer)** studied composition at the Conservatoire de Musique de Montréal where he received his master's degree in 2005. He has worked as a multidisciplinary artist (puppet theatre, music, technological arts, and dance) for the following productions: *Concerto au sol* (2014), *Lune et l'autre* (2009), *Pas à pas* (2006), and *Manu danse* (2005). He distinguishes himself alternately as a puppeteer, musician, and sound artist. His process stems from a desire to express music in artistic forms that defy their nature as sound. For the past few years, he has found fertile grounds for this exploration within puppet theatre. He also is a music teacher, mainly of the Fonofone, an instrument he helped to develop and with which he tours schools across the province of Quebec. He has taught over 1000 workshops to enthusiasts of all ages. He collaborates with many artists and companies hailing from the varied disciplines of circus arts, puppet theatre, film, and dance, namely Kid Koala (*Nufonia Must Fall Live*), Anthony Venisse (*Le concierge*), Les minutes complètement cirque (*Babel*), Les sept doigts de

la main (*Patinoire*), Nicolas Cantin, Sandy Silva (the percussive dance pieces Do I Know You and App #21), Mathieu Roy (the Territories exhibition at the Musée de la civilisation de Québec), Antonin Monmart (*Un ange passe*), Karina Bleau (*Sacrésucre* and *Haïku du dernier souffle*), Guillaume Saladin (*Artcirq*). He co-directs a newly-built creation and experimentation space for the in-depth study of multidisciplinary practices.

**TYSON HOUSEMAN (puppeteer)** is a Cree actor, artist, puppeteer, and stilt walker. Born in Edmonton, Alberta, he is the son of notable aboriginal comedian Howie Miller. Tyson got his own big break while living in Vancouver when he attended an open casting call intended only for Indigenous actors and landed a role as a werewolf in the Twilight Saga films. Since then, Tyson has utilized his surreal teenage quasi-fandom by becoming a role model for aboriginal youth, and he travels to reserves across Canada to meet with youth and give motivational speeches. Tyson has a BFA in Theatre Performance from Concordia University in Montreal. He currently spends his winters in Montreal creating politically engaged performance works based around his aboriginal heritage, and his summers are spent working with the Bread & Puppet Theatre company on their beautiful farm in Glover, Vermont.

**VERONICA BARRON (puppeteer)** creates and performs physically exuberant theatre using puppetry, clown, and the human body. Her original short *Winning Higgins's Love: A Clown Tragedy*, with co-creator Aimee Rose Ranger, has been presented at Puppet Showplace Theater, Boston's First Night, and Outside the Box festivals, and others. With Boston-based Liars and Believers, she has collaboratively developed two multidisciplinary theatrical works: *Who Would Be King*, a clown drama with swords (American Repertory Theater's Club Oberon), and *ICARUS*, an Americana musical in which she plays The Balladeer/Lead Puppeteer (National Puppetry Festival; New York Musical Theater Festival; Outside the Box Festival; puppetry design by Faye Dupras with Penny Benson). As an actor, she recently appeared as Marjanah in Central Square Theater's award-winning *Arabian Nights*, a holiday spectacular featuring physical comedy, clowning, and giant puppets, and has also appeared with Huntington Theatre Company, Imaginary Beasts, and others. She composed new music and vocal arrangements for Central Square Theater's *Her Aching Heart*, and for Caryl Churchill's *Vinegar Tom* for Whistler in the Dark Theater and Franklin and Marshall College. Veronica holds a BFA in Theater Arts from Boston University where her studies included collaborative playmaking, a physical approach to acting, and classical Indian dance-theatre. [veronicabarron.wordpress.com](http://veronicabarron.wordpress.com)

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**VID COUSINS (string arrangements, musical director)**, since composing his first string quartet at the age of fourteen, has had a varied career in music as a composer, musician, producer, arranger, and engineer both in-studio and live. Beginning his career in London, UK, working alongside engineers and producers including Al Fisch (*Bjork, The Art of Noise*), Charlie Francis (REM, *Hi Llamas*), Brian Rose (Robbie Williams, *Longview*), he relocated to Montreal as a musician and musical director on Spek's *Don't Sweat the Small Stuff* tour. He has since spearheaded the audio production of numerous international tours such as Amon Tobin's *Foley Room 7.1* surround sound tour, and worked with artists on the road such as Squarepusher, Bell Orchestre, and of course Kid Koala with whom he has collaborated on numerous live tours as well as records and scores as producer, engineer, and composer and musician. His work has been featured in the scores of a number of National Film Board films and he provided the original score for the Oscar shortlisted animated film *Requiem for Romance*.

**AJ KORKIDAKIS (director of photography)** is a Montreal-based digital media artist who finds himself constantly jumping around filmmaking, photography, animation, design, and whatever other medium a project might call for. This multi-tasking style keeps his work fresh and gives him access to a wide range of techniques to create rich visual worlds with. In other words, he prefers to dream up images first and then figure out how to create them after. His films have played festivals internationally, including *TIFF* and *Just for Laughs*, winning him two awards at the Youngcuts Film festival which have also been broadcast across North America. He is a frequent collaborator with many noted Montreal musicians on various video and animation projects. His design work has ranged from traditional poster design to creating organizations' entire visual identities, and has led to him illustrating the December 2012 cover of *New Internationalist* magazine. More recently, he has begun to create

work with a focus on interaction whether it be through physical installations or digital applications. He loves to use his work to explore the blurring lines between traditional and new media, and he is most in his element when working in multi-disciplinary environments that challenge him to learn new skills in order to complete a project. As such, *Nufonia Must Fall* is a perfect home for him.

### THE AFIARA QUARTET

Valeri Li, violin • Timothy Kantor, violin  
Eric Wong, viola • Adrian Fung, cello

The Afiara Quartet, an ensemble for the 21st century, is a string quartet defined by its pursuit of beauty, meaning, and growth as musicians and ambassadors for its genre. It is a dynamic and award-winning ensemble, described as "a revelation" (*La Presse*) with performances balancing "intensity and commitment" and "frequent moments of tenderness" (*Montreal Gazette*). After residencies at The Juilliard School and San Francisco State University, the Afiara are currently Fellowship Quartet at the Royal Conservatory of Music. The ensemble is winner of the Young Canadian Musicians Award, Concert Artist Guild, Munich ARD, and Banff International String Quartet competitions including the latter's Szekely Prize for the best interpretation of Beethoven. The Afiara has performed throughout the Americas, Europe, and Asia at such venues as Carnegie Hall's Zankel and Weill Halls, the Kennedy Center, Alice Tully Hall at Lincoln Center, Library of Congress in DC, Sao Paulo's Museum of Modern Art, Pro Musica of San Miguel de Allende, London's Wigmore Hall, Austria's Esterhazy Palace, Munich's Prinz Regenten Theatre, Amsterdam's Muziekgebouw, and the Royal Library in Copenhagen. Their relentless pursuit of beauty and discovery is documented in over 25 commissions of new music, new educational outreach initiatives for school children funded by the Ontario Arts Council, and projects with jazz virtuoso Uri Caine, Latin Grammy Award-winning producer Javier Limon, and ground-breaking scratch DJ, Kid Koala.

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## Upcoming Events

Now-Oct. 29, Daily Hours; Exhibit: Gilded Age to Great War: Milton Bancroft and His Art; University Museum, Sutton Hall\*

Now-Oct. 13, Daily Hours; Exhibit: Associated Artists of Pittsburgh; Kipp Gallery, Sprowls Hall\*

Oct. 1, 2:30 p.m.; Concert: IMTA: Dorothy Sutton Festival Concert; Gorell Recital Hall, Second Floor Sutton Hall\*

Oct. 4, 7:30 p.m.; Concert: Crimson Hawk Invitational Choral Conference; Fisher Auditorium, IUP Performing Arts Center

Oct. 6, 8:00 p.m.; Concert: IUP Symphony Orchestra, Fall; Gorell Recital Hall, Second Floor Sutton Hall

Oct. 6, Daily Hours; Exhibit: Comic Art as Interpretation; Kipp Annex Gallery, Sprowls Hall\*

Oct. 8, 8:00 p.m.; Ovations!: Pittsburgh Symphony Orchestra; Fisher Auditorium, IUP Performing Arts Center

Oct. 9, 3:00 p.m.; Concert: IUP Choirs Concert, Fall; Gorell Recital Hall, Second Floor Sutton Hall

Oct. 10, 8:00 p.m.; Faculty Recital: Faculty Recital: Zach Collins, tuba; DiCiccio Hall, Cogswell Hall, Room 121\*

Oct. 11, 7:00 p.m.; Ovations!: Rodgers and Hammerstein's Cinderella; Fisher Auditorium, IUP Performing Arts Center

Oct. 11, 7:00 p.m.; Concert: OctUBAfest: Studio Showcase; Gorell Recital Hall, Second Floor Sutton Hall\*

Oct. 12, 8:00 p.m.; Faculty Recital: Faculty Recital: Joren Cain, saxophone; Gorell Recital Hall, Second Floor Sutton Hall\*

Oct. 13, 7:00 p.m.; Concert: OctUBAfest: Tubaphonium Ensemble; DiCiccio Hall, Cogswell Hall, Room 121\*

Oct. 13-22, 8:00 p.m.; Theater-by-the-Grove: We Are Proud...; Waller Hall Mainstage Theater, IUP Performing Arts Center

Oct. 14, 6:00 p.m.; Special Event: Gala: A 40th Anniversary Celebration in Black and White; University Museum, Sutton Hall

Oct. 16, 3:00 p.m.; Concert: IUP Bands Homecoming Concert; Fisher Auditorium, IUP Performing Arts Center

Oct. 18, 8:00 p.m.; Guest Artist Recital: Guest Alumni Recital: Jon Wylie, tuba; Gorell Recital Hall, Second Floor Sutton Hall\*

Oct. 20, 8:00 p.m.; Ovations!: The Daloy Dance Company of The Philippines; Fisher Auditorium, IUP Performing Arts Center

Oct. 21, 5:00 p.m.; Reception: Comic Art as Interpretation; Sprowls Hall\*

Oct. 25, 8:00 p.m.; Sound Choices: Litton Quartet, Fall; Gorell Recital Hall, Second Floor Sutton Hall

Oct. 27, 8:00 p.m.; Concert: String Ensemble Concert; Gorell Recital Hall, Second Floor Sutton Hall\*

Nov. 3, Daily Hours; Exhibit: /kyoob/; Kipp Annex Gallery, Sprowls Hall\*

Nov. 4, 7:00 p.m.; Dance Theater: Blood Wedding; Zink Hall Dance Theater

Nov. 4, 8:00 p.m.; Concert: Percussion Ensemble Concert; DiCiccio Hall, Cogswell Hall, Room 121\*

Nov. 5, 7:00 p.m.; Dance Theater: Blood Wedding; Zink Hall Dance Theater

*Subject to change*

*\*Free admission*