

GATSBY REDUX



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Gatsby Redux, is a full-length site-specific work inspired by *The Great Gatsby*. Director/Choreographer Janet Roston, and company, Mixed eMotion Theatrix, have created a work filled with love triangles, intimate dance among the trees and waves of movement from a beautiful ensemble in white linen and flowing dresses.

Originally commissioned as a site-specific work by the Los Angeles Music Center and performed in Disney Hall's Blue Ribbon Garden this fully immersive work allowed the audience to move from location to location on the outside grounds of the theater.

It's a return to the 1920's in the 2020's! See the elite of East Egg gossip while Gatsby, from the new money of West Egg, longs to join them; visit Daisy Buchanan and Jay Gatsby in a private tete-a-tete; engage in beautiful Busby Berkeley-style choreography; join the zany, madcap revelries performing alongside vintage cartoons at Gatsby's mansion. It's a special and evocative dance event that you will never forget.

"Stunning...a joyous, roaring 20's garden party," - *LA Dance Chronicle*

GATSBY REDUX

AN IMMERSIVE EXPERIENCE FOR YOUR AUDIENCE

IT'S THE 1920'S IN THE 2020'S!

9 to 11 performers for optimal impact (can be condensed, 7 to 8 performers).

The show can be tailored to the grounds and buildings of your theater or performance area. 45 to 90 minutes depending on your needs. The production features contemporary dance infused with movement from the era all presented with Gatsby-style theatricality. Vintage music is used along with the current trend, Electro Swing, a French blend of 20's music and dance beats.

Dancers perform and the story is told in multiple areas with the audience following the performers from location to location. Interior locations can also be utilized.

ADDRESSING COVID-19

Gatsby Redux is designed as an open air performance. All precautions can be implemented for audience and performer safety including social distancing, masks, etc.



EVENING PERFORMANCES



Evening performances can utilize plucky projections displayed on outdoor surfaces. These projections incorporate vintage cartoons, swirling deco designs and Gatsby-inspired imagery. Lighting provides atmospheric color and a magical mood to the performance.

To extend the evening, the show can conclude with a DJ spinning Electro Swing for your own private 20s dance party! Invite your audience to wear white, or 1920's styles, and make it an evening they will remember.



DAYTIME PERFORMANCES

Daytime Performances can include indoor projections and conclude with the DJ spinning Electro Swing. Alternatively, the performance can culminate in a playfully refined Tea Dance with cast members teaching dances from the era (Charleston, Suzie-Q, Peabody, etc).

DUSK PERFORMANCES

Dusk Performances minimize lighting needs, requiring only one location to be lit for the final scene. The performance concludes and the party, with a DJ and mood lighting, begins!

PLUS MORE!!

The production can include add-ons to be as elaborate as you'd like. Examples from past productions include: dancers arriving in 20's cars; intimate scenes in an art gallery while a pianist plays period music (i.e Scott Joplin, Debussy, etc); a small music combo and vocalist performing hit songs from the 20's. Let your imagination run wild!



COMMUNITY ENGAGEMENT

Along with a fun, immersive experience for your audience, the production explores themes from *The Great Gatsby* through dance and movement. These themes include: Society and Class, the diminishing American Dream, Isolation, Love and the Intricacies of Relationships.

Workshops for your community and schools with the MeMT team can deepen participants' understanding of these themes and how they personally resonate in our times.



PRESS

"A gorgeous dance story unfolds that is passionate and involving. Use of the amphitheater and Blue Ribbon Garden was ingenious and immersive. Janet Roston did a superb job on the lively, upbeat and sometimes jazzy choreography. In the final section very upper crust body language and attitude, mixed with clever dance combinations, highlighted the strong technique of the dancers. It felt like we were a part of this swingin' soiree."

- **Broadway World**

"Stunning. Roston's movement spoke to the 1920's Charleston/flapper era. A lively garden party with beautifully detailed costumes, the choreography was nuanced and complex but also witty and fun."

- **LA Dance Chronicle**

"Ms. Roston, whose amazing work is currently on display at Celebration Theatre's "Cabaret," is one of L.A.'s best choreographers. Her "Gatsby Redux" transports the audience to the 20's with touching, wry and animated movement. Roston made full use of the entire garden with large and small group choreography taking advantage of the deep depth of field to create both intimate and large-scale moments."

- **Stage and Cinema**

"My favorite piece from Moves After Dark: "Gatsby Redux" was by Janet Roston and Mixed eMotion Theatrix. Three different locations, fabulously "tipsy" dancing ladies, beautiful costumes and to complete the choreography, projections, transforming the courtyard of the Walt Disney Concert Hall into a roaring 20's party."

- **Jamie Lynn, Executive Producer, Dancescape LA**

Disney Hall gets moving 'After Dark'

- **Los Angeles Times**



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Los Angeles Times
LATIMES.COM/CALENDAR
Disney Hall gets moving 'After Dark'

A transporting new series dances around the hall, keeping both the performers and viewers on their feet.

By LAURA BLEIBERG

Take dance out of its traditional setting — and it can become a particular kind of theatrical magic. But the creation of site-specific dance comes with challenges too.

Consider choreographer Janet Roston's experience in creating "Gatsby Redux," one of three works that will be presented on the stairs, walkways, amphitheaters and gardens at Walt Disney Concert Hall for the Music Center's Moves After Dark series, beginning Tuesday and running through Aug. 1 and returning through Aug. 1 and running through Aug. 1.

Keck children's amphitheater, Roston envisioned the site's rehearsal space for "Gatsby Redux" and Jay Daisy Buchanan scene for "The Great Gatsby." And sure "Gatsby Redux" and "The Great Gatsby" are replete enough, as a recent rehearsal, as a recent rehearsal, as a recent rehearsal, as a recent rehearsal.

But then, the dance moves into the concert hall's Blue Ribbon Garden. When Roston made one of her first scouting trips to this lush landscape, she high above Hope Street, the stone walkway yielded an odd obstacle for dancers.

"It was like the march of the ants," said Roston, who runs the multimedia dance company Mixed eMotion Theatrix.

"We thought we could have Gatsby give everyone a gift of a small because there



JANET ROSTON, choreographer, and her dance company rehearsing Moves After Dark outside Disney Hall.

Moves After Dark

Where: Outdoor spaces of Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles. Comfortable shoes recommended.
When: 8:30 p.m. Tuesday, Wednesday, July 24 and Aug. 1.
Tickets: \$30
Info: (213) 972-0771
musiccenter.org/moves

loved her vision of presenting a "Gatsby Redux" in Disney's outdoor spaces.

"I knew I wanted something that was about relationships, love," Roston said. "I wanted to transport the audience."

Transporting the audience is a good way to describe not just Roston's goals but also Moves After Dark, now in its third season. For these performances, viewers generally stand or move around during each 20-minute dance, walking from one piece to the next.

Holly Rothachild, artistic director of Strange & Elegant Choreography and Performance Installations, created a minimalist piece for eight performers on Disney's Grand Avenue last year, inspired by the stairway, inspired by the lively energy she feels from Frank Gehry's architecture.

Rothachild hung out by the director, Laure Sefton, who created "Concert Walk" in which her dancers travel along a snaking staircase and into the Carson Amphitheater. Disney Hall's design architect, Sefton's creativity sparked Roston's interest in the dance, titled "Under the Stars."

Chalrobear Dance Artists' director, Laure Sefton, the present "Concert Walk" in which her dancers travel along a snaking staircase and into the Carson Amphitheater. Disney Hall's design architect, Sefton's creativity sparked Roston's interest in the dance, titled "Under the Stars."

He noted the importance of Roston's work in the context of commercial real estate, television and film.

She also has two stage productions running: "Cabaret," Celebration Theatre's musical in Hollywood, and "Must House," a family musical that recently opened at the Kirk Douglas Theatre in Culver City.

With Mixed eMotion Theatrix, Roston's original projects have included "Anais, a Dance Opera," created in collaboration with composer-lyricist Cindy Shapiro, about the company's mission.

Roston said it is to use theater, dance and visual effects to tell stories — "all kinds of stories, literary or biographic, folk tale, fairy tale. The idea is to communicate stories from a theatrical and movement premise. This is the road I'm on."

It's a road that fell out of favor for many concert dance choreographers, but Roston points to Martha Brown as an artist who brought unapologetic inquiry to storytelling with meaning of movement theater.

Roston, who earned a bachelor's and master's degrees in dance from UCLA, said she has been more interested in attracting an audience in exploring new movement. Her master's project created a children's theater system.

Her greatest influence, she said, is human interaction — "I want the audience to feel something."

"And I feel like I'm a part of the whole." It's less the experience of more about love, more about love, more about love, more about love.

She expects to be distinguished by other choreographers as it should matter to her architectural background.

"You get and watching — how

BIOS

JANEI ROSTON Director, Choreographer



Janet is an award-winning Director/Choreographer working in theater, concert dance and many forms of media. She was the Director/Choreographer and Co-Creator of "Anaïs, A Dance Opera," which tells the story of famed diarist, Anaïs Nin, a MeMT production. Performances include the Greenway Court (Los Angeles), New Vic (Santa Barbara), Musco Center for the Arts (Chapman University). Internationally it was performed at the Festival Off d'Avignon, La Nouvelle Eve in Paris and opened the International Theater Festival in Casablanca, Morocco. As Director/Choreographer of theater her work includes "Midsummer Night" for the Tennessee Shakespeare Company, "Striking 12" (Laguna Playhouse), "Tonya and Nancy, The Rock Opera" (ART, Boston), "CarnEvil" (Sacred Fools Theater) "shAme," (King King Nightclub), "So Now You Know" (California Tour) and "The Wanting" (Highways). Janet created

choreography for the hit production, "The Boy From Oz" (Celebration Theatre) for which she received her second Ovation Award (LA's top theater award) as well as the Los Angeles Drama Critics Circle Award (LADCC). Janet created choreography for "The Color Purple," (Celebration Theatre) which garnered her the Ovation, NAACP and LADCC Awards. Additional choreography: "Once On this Island," (International City Theater, NAACP Nomination); "Avenue X," (Odyssey Theater, Ovation Award Nomination); and "Failure, A Love Story" (Coeurage Theater, Kirk Douglas Theater, Ovation Nomination). Her contemporary choreography has been presented at London's Royal Academy of Music and in Cannes, France. Her work was awarded at the Palm Desert Choreography Festival and selected for the Los Angeles Dance Festival. She has received two American Choreography Awards and is a proud alumni of the Directors Lab. janetroston.com

RYAN BERGMANN Producer



Ryan is a Los Angeles based theatrical director and producer. He has spent well over a decade devoted to promoting and growing the arts community in and around the Los Angeles area and beyond. He specializes in new works and developing theatre arts that foster communication and acceptance of all communities. Ryan earned his BA in Theatre and German at Truman State University and has continued his studies throughout the world. In 2015 Ryan and his partner in crime, Janet Roston proudly established Mixed eMotion Theatrx with the dream of bringing the magic and joys of theatre, dance and multimedia to all communities throughout the world to further acceptance and growth within us all. His most recent directorial work includes, "Mutt House, The Musical" (Kirk Douglas Theatre), "Die Mommie Die" (Kirk Douglas Theatre), "Die Mommie Die" (Celebration Theatre), "Niagara Fall" (Theatre of

NOTE), "Bronies the Musical" (LA Fringe, Best Musical Winner), "revolver" (Celebration Theatre), "The Real Housekeepers of Studio City" (LA Fringe, Best of Fringe Winner). Ryan's most recent producing work includes, "Anaïs, A Dance Opera" (Greenway Court Theater), "Tonya & Nancy: The Rock Opera" (King King), "The Next Fairy Tale" (Celebration Theatre), and "BASH'd: A Gay Rap Opera" (Celebration Theatre). ryanbergmann.com

JOE LARUE Projection Design



Joe is a stage/film director, video editor, photographer, graphic designer, dramaturg, and projection designer. His projection design, story editing, and research skills were pivotal in the shaping of MeMT's *Anaïs, A Dance Opera*. He is the director of the web-series *Dog Days* and *Pet Peeves*. His short films *Adobo*, *Loaded*, and *Thanksgiving* have screened at festivals including the Boulder International Film Festival, D.C. Asian Pacific American Film Festival, Philadelphia Gay and Lesbian Film Festival, and the Long Island Gay & Lesbian Film Festival. He is the editor of the hit Nigerian feature films *When Love Happens*, *Lunch Time Heroes* and *When Love Happens Again*. Projection design credits include *Gatsby Redux* (Walt Disney Concert Hall), *Striking 12* (Laguna Playhouse), four consecutive years of *The 24hr Plays*, *Tonya & Nancy* (Club Oberon, Boston), *Serpentine Pink* (Son of Semele), and *CarnEvil* (Sacred Fools). Joe holds an MFA in Acting from the University of Florida. joelarue.com

ALLISON DILLARD Costumes



Allison is an Ovation and LADCC award winning costume designer based in Los Angeles. She received an MFA in Costume Design and Technology from the University of Missouri- Kansas City. Recent local design work includes: *Measure for Measure* (Antaeus); *Mutt House* (Kirk Douglas Theatre); *Born to Win*, *Priscilla*, *Queen of the Desert*, *Die, Mommie, Die!*, *BootyCandy* (Celebration Theatre); *Shine Darkly*, *Illyria*, *Antigone* (Fugitive Kind); *Gatsby: Redux*, *The Shadow*, *Anaïs Nin: Unbound* (Mixed eMotion Theatrx); *Spies Are Forever* (Tin Can Bros.); *A Singular They*, *Sons of the Prophet* (The Blank Theatre); *Failure: A Love Story* (Coeurage Theatre); *The Addams Family*, *Les Miserables*, *The*

Lion King Jr. (Milken Community Schools); *The Discord Altar* (OperaWorks); *Men on Boats*, *Cloud 9*, *The Arsonists* (Western Stage). Her work can be seen at allisondillard.com.

THE COMPANY

Mixed eMotion Theatrix

OUR MISSION

Mixed eMotion Theatrix (MeMT), formed in 2016, combines music, contemporary dance, ethnic movement, opera, theater, film and multi-media to create hybrid performance experiences in live theater. The company is dedicated to telling stories of the human condition through the use of folk tales, myths, classic literature, new histories and biographies. It is the goal of MeMT to create productions that are filled with wonderment, insight and the rush of human motion and emotion.

LINKS

Learn more about Mixed eMotion Theatrix at our website: MeMTheatrix.com

Connect with us on Social Media:



Watch a **Gatsby Redux** promo video:



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