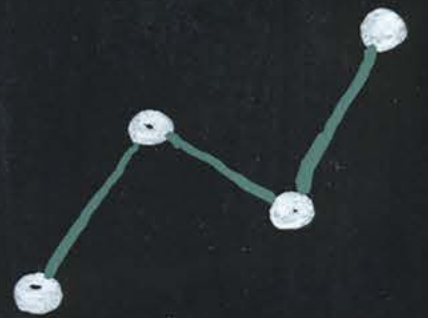
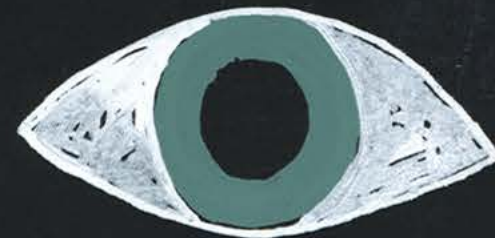
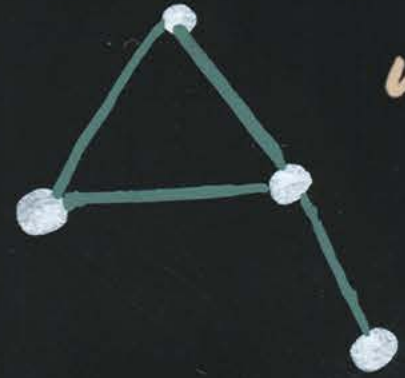


PIM'S EYE METAMORPHOSES

written & performed by Neil Redfield



Directed by:
ANN NOLING

Sound Design by:
CAROLINE ENG

Scenographer:
MATTHEW DEINHART

Stage Manager:
**AMBER
GEBERT-GOLDSMITH**

JAN
28-31



A live digital performance
www.pimsmetamorphoses.com

DIRECTOR'S NOTE



This is a play of stories. Stories we are told, stories we experience, stories we remember. It is about the experience of sitting alone in your room late at night and wondering how the hell you got there and what the hell you are supposed to do tomorrow. It is about the experience of yearning, for success, for wisdom, for comfort, for connection. It is a celebration of the search for resiliency in the face of grief.

The stories in this play are ancient and epic and yet also new and mundane. They are completely unrelated to, and yet entirely relevant to, this moment we are all journeying through right now. Staring at a computer screen and wondering how I got here is becoming a daily occurrence here in Pandemic Month 11. Most members of our team at one point or another in the rehearsal process joined Neil in zooming in from our childhood bedrooms. Loss, in many forms, is all around us. We are grieving loved ones, lost connection, and abandoned rehearsal rooms and theaters. Resiliency, right now, feels all the more difficult, all the more precious, and all the more worthy of celebration.

From the very beginning of this project, our team shared a desire to make a piece of digital theater that embraced this new medium—that could in fact only exist digitally—but that would still capture the joy of live storytelling and collaboration our team was all missing. We have found such joy in being in process together exploring the new opportunities inherent in making work this way. I am so grateful for this team's determination to find possibility in the middle of challenge. It is a determination that lies at the heart of this story. Our belief is that there is something magical that occurs when we join together to share a story together in real time, and our hope is that that magic can transcend the limits of a shared room.

In a moment we will make some requests of you. Please follow them. Theater is a communal act, perhaps more now than ever. We are so excited to share this LIVE moment with you, but we cannot do it alone. We need your help to make this experience the most that it can be, we need you to meet us, lights off, headphones on, video in full screen, so together we can share in a moment of communal storytelling. Time in this story is continuously collapsing on itself. It is this moment, live and right now, that grounds us together in this story. Thank you for joining us here, together, from wherever you find yourself tonight.

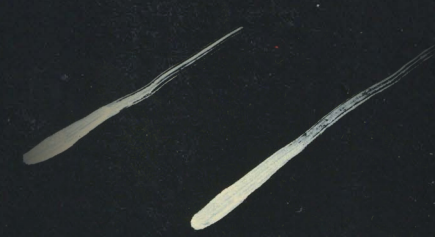
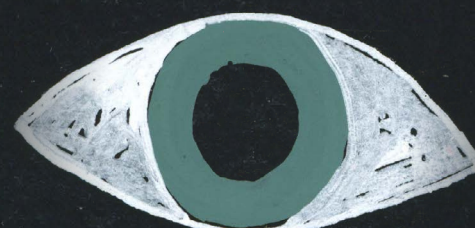
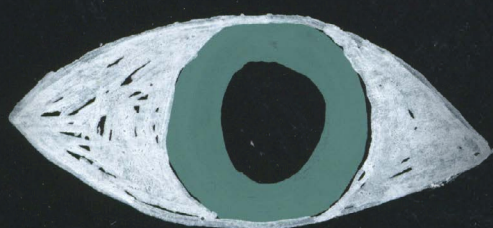
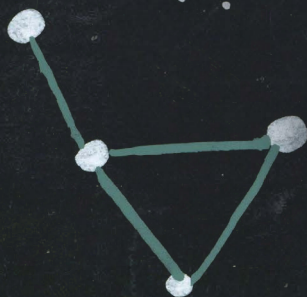
PROJECT HISTORY



Pim's Metamorphoses was first written over the summer of 2019 in preparation for a solo performance class which was included in my MFA curriculum at Southern Methodist University. At that time, I believed the project was about me processing trauma from a particular time in my life. Ultimately, I have learned that it was not just about a particular time in my life, but instead about the sweet suffering of Change, Growth, and Self-Reflection that we all experience throughout our lives.

Originally, I had intended to continue developing this as an in-person performance after graduating last May, but - as with everything else in 2020 - plans changed. As we moved deeper into pandemic time, I started to see the possibilities of digital performance, and this show was still something I was still eager to develop. Thus, the digital version of **Pim's Metamorphoses** was born. What has been most exciting in the transition from in-person theatre to a digital medium has been the discovery of just how many resonances with the present time we have found in the script, originally written in the "before times." I think this is because this is a play about self-reflection being performed in an era where we suddenly have had time to reflect. This is a play about returning home when more young adults than ever have returned to their childhood homes. This is a play about discovering myth in the mundane when our daily lives have sustained more mundanity than ever before. In fact, several of the problems I had yet to solve of the original in-person version were solved by the shift to this medium, and I think it has made the show stronger and more cohesive.

At its most surface level, I hope that this show provides you with some raw, imaginative storytelling as a tonic for our times. At its best, I hope it reminds you of the slow, inexorable, Change happening inside you, that has always happened inside you, that will always happen inside you.



TEAM CREDITS



Written and Performed by Neil Redfield

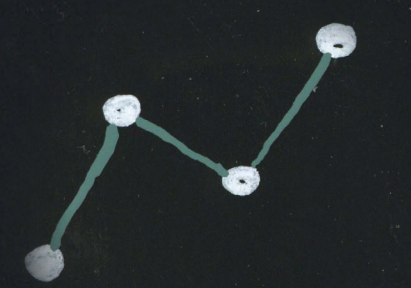
Directed by Ann Noling

Sound Design by Caroline Eng

Scenography by Matthew Deinhart

Stage Managed by Amber Gebert-Goldsmith

Graphic Design by Allie Yacina



BIOS




Neil Redfield (Performer/Playwright) (he/him) is an actor and writer currently sheltering in San Antonio, TX, but is ultimately based in NYC. As an actor, he has performed around the country (Dallas Theatre Center; Berkshire Theater Group; Resident Ensemble Players), though a recent highlight has been performing from his bedroom in WHO'S THERE, an international piece of digital performance devised in response to BLM (New Ohio Ice Factory 2020). As a writer, his work is often inspired by classical Greek and Roman mythology. He also tutors mathematics, studies Mandarin, and runs marathons. MFA: SMU. www.neilredfield.com


Ann Noling (Director) (she/her) is a director and teacher from Brooklyn. Favorite projects include Jessica Dickey's ensemble Amish Project at WTF, and Julia Izumi's Meet Murasaki Shikibu Followed by Book-Signing and Other Things in the NYC Fringe. She has helped developed new work seen at Dixon Place, The Brick, The Martin E. Segal Theatre Center, and The Fourth Street Theatre and has received fellowships and assistantships with Playwrights Horizons, Williamstown Theatre Festival, MTC, and the SDCF Observership program. B.A. in American Studies focusing on performance studies and American theatre, Tufts University; M.F.A. Brooklyn College.

Caroline Eng (Sound Designer) (she/her) is a New York based sound designer and audio engineer. Recent design work includes Where Are You (Digital) (SUITE/Space, Mabou Mines), Rarámuri Dreams, Taxi Radio, and May 35th (The Columbia University International Play Reading Festival 2020 Podcast Series), Julius Caesar and Macbeth (American Academy for the Dramatic Arts). Find Caroline's online portfolio at






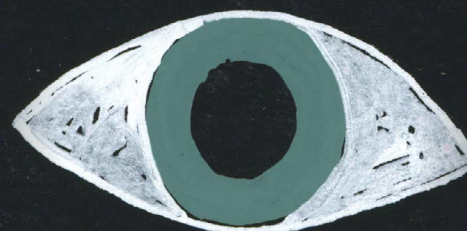
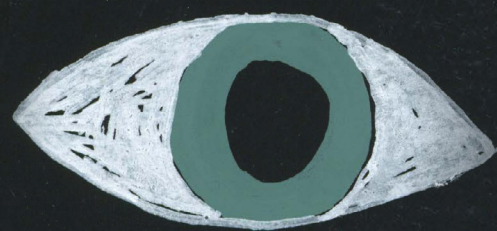
Matthew Deinhart (Scenographer) (he/him) is New York based multidisciplinary designer. Recent design credits include the scenic design for *The Lesser Magoo* (Brooklyn College) and *Sweat* (Brooklyn College), the lighting design for *La Folie* (Premiere - Brooklyn College), *Dark Star of Harlem* (La Mama), *The Sandwich Program* (Premiere - The Public), and *Tongue Depressor* (Premiere -The Public), and the projection design for *This is a Cave* (Premiere - Brooklyn College) and *ANIMUS ANIMA//ANIMA ANIMUS* (Premiere - The Public). Matthew is a 2015 graduate of Queens College with degrees in philosophy and theatre, and has been working as a freelance designer since 2014.




Amber Gebert-Goldsmith (Stage Manager) (she/they) is a Stage Manager currently located in the Bay Area. She recently graduated from the University of California, Santa Cruz with a degree in Theater Arts. She has worked on a variety of styles of performances including new works, dance, opera, experimental and devised theater. She has worked for Opera San José, City Lights Theater Company, and Santa Cruz Shakespeare.



Allie Yacina (Graphic Designer) (she/her) is an illustrator and graphic designer based in Portland, Oregon. More of her work can be found on Instagram @allie.yacina and on her website allieyacina.com



SPECIAL THANKS



The Redfield Family
Brandon Grimes
Jellianys Michelle
Jake Beckhard
Sidney Rubinowicz