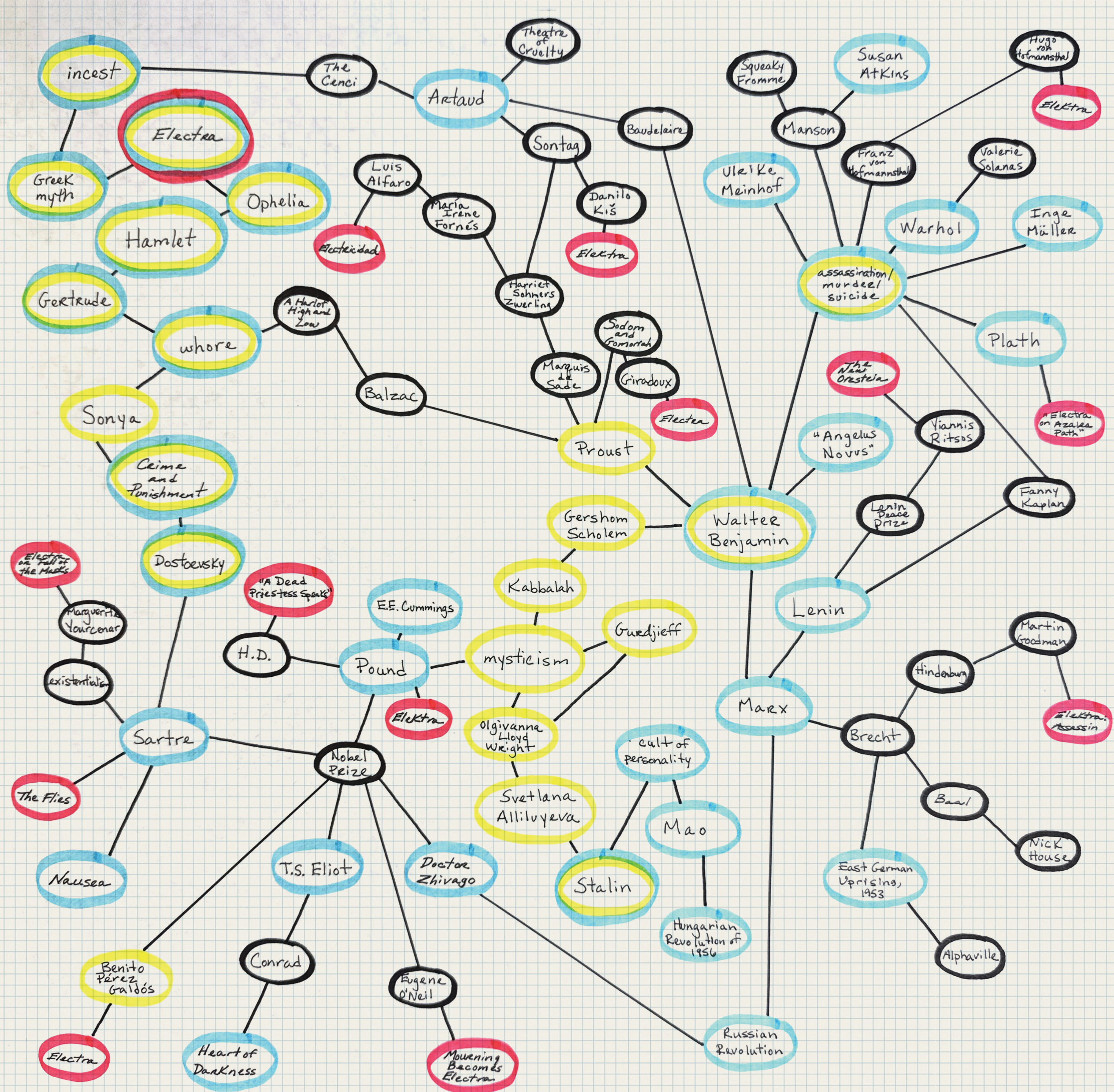




PUSH UP SOMETHING HIDDEN presents
MY OBSESSION WITH *HAMLETMACHINE*
NOVEMBER 7 - 16, 2025

CONCEPT: Amy Lewis

ORIGINAL TEXT: Amy Lewis

QUOTED TEXT: Compiled by Amy
Lewis from listed references

CHOREOGRAPHY: Amy Lewis in collaboration with the dancers**

DIRECTION: Dylan Russell

**VOICE, TEXT, &
DIALECT COACH:** Susan-Jane Harrison

LIGHTING: Harry Rubeck

SOUND: Alex Fakayode

SET: Michael Fitzgerald

COSTUMES: Krystal Harfert

STAGE MANAGER: Janesta Edmonds

PROGRAM COVER ART: Katie Lewis

PROGRAM DESIGN: Ilsa Brink

NARRATOR: Venée Call-Ferrer

ACTOR ONE: Vivian Huang

ACTOR TWO: Norman Gee*

ACTOR THREE: Jen Halsing

WALTER BENJAMIN: Tom Bleecker

GERSHOM SCHOLEM: Daniel Tuden

*This Actor appears with the special permission of the Actors' Equity Association

DANCERS:

Emma Andre

Marc Chappelle

Colin Epstein

Jesse Escalante

Claire Evangelho

Ria Fifield

Maxine Flasher-Duzgunes

Sonsherée Giles

Ki' Shae Qetlah

Nol Simonse

Henry Winslow

Kevin Wong

****The dancers contributed original movement, ideas, and feedback every step of the way. Special thanks to dancers in past renditions of the work: Kevin Atkinson, Nick Brentley, Zach Fischer, Sebastian Grubb, Barb Lankamp, Carmen Serber**



BIOS



REFERENCES

An Equity-approved project

ARTIST STATEMENT

Thirty years ago, I was an undergrad in the theater program at UCLA. In my second year, graduate student Nick House directed *Baal* by Bertold Brecht. I was so in awe I convinced myself I was in an exceptional program that would lead me to act in and direct great works. None of these things ended up being true, disillusion began to creep in as time went on, but Nick House's fascinating work remained a constant. In my final year, he directed *Hamletmachine*. I fell in love with the magic that was Nick House.

Ten years later, after shifting from theater to dance and completing my MFA at Mills College, Nick's production of *Hamletmachine* was still with me. I decided I wanted to do something with the play,

and so, to understand it, I embarked on what would end up being years of research. *Hamletmachine* is very short, approximately 9 pages, but it is packed with references to renowned people, historical events, and literary works. I made a map, seen on the other side, which contains references in *Hamletmachine* and people that are connected to those references. During a ten year period, I read a lot and started writing about some of the subjects in *Hamletmachine*, using multitudes of quotes from the list of publications I've included. As that was happening, thirteen of my family members died, including my parents. Embedded in *Hamletmachine* is loss and grief, and since I was immersed in that as well, I started to include some autobiographical stories into what I was writing. I ended up with an

overlong script that was edited, with the help of dramaturg Jayne Wegner, many times over.

"My Obsession with *Hamletmachine*" is a six-degrees-of-separation narrative stream of consciousness. Viewers are not meant to hold onto every sentence. I am using many, many words to say that death is what we all have in common, and that is no small thing. In a broken, fractured world, death's annihilation is unifying. When we are face to face with it, the world breaks open and love pours in, just like being 21 and seeing Nick House's production of *Hamletmachine*.

Amy Lewis

Dedicated to Daisy Irene Downing