

The Industry's

2017

YEAR IN REVIEW



In 2017 The Industry invaded Los Angeles in a major way – and we're not just talking about alien puppets here! This past year we created more innovative and accessible cultural experiences than ever before, stretching our limits and impacting the arts community in Los Angeles and beyond.



In the wake of the social and political upheaval that 2017 brought, we presented projects that spoke directly of the fear and despair of this “post-fact” era: Together we celebrated gay pride with *YOUNG CAESAR*, despite LGBTQ rights being under constant threat. We workshopped *GALILEO*, a universal allegory of truth’s struggle against authority. We took over downtown Los Angeles and Walt Disney Concert Hall with *WAR OF THE WORLDS*, the most infamous “fake news” in history.

With collaboration at the heart of our work and ethos, it is inspiring to see how many people came together to make these audacious projects a reality. In 2017 alone we worked with 302 individuals (composers, librettists, conductors, singers, instrumentalists, actors, dancers, puppeteers, visual artists, and production staff), and approximately 8,000 audience members engaged with our performances through free or low-cost tickets.

2017 OPERA BY THE NUMBERS

3 world premiere commissions

8 new operas in development

4 concerts

1 record release

1 city-wide performance installation

2 collaborations with the
Los Angeles Philharmonic

302 individual artists, creators,
and arts workers

Over 8,000 audience members

HOPSCOTCH
record release
and concert

FIRST TAKE and
SECOND TAKE
concerts

YOUNG CAESAR
concert

GALILEO
concert workshop

WAR OF THE WORLDS
performances





“ By creating a vibrant mosaic of so many different sounds, styles, composers, and performers, Hopscotch reminds us that Lucha’s story is also our story—and that we are all subject to these same transcendental experiences of time, memory, and perception.

– Maggie Molloy, *Second Inversion*

HOPSCOTCH

documentation release and concert

In January we released a recording and a media-rich website to document our revolutionary mobile opera HOPSCOTCH. Given the unlikelihood of another production of HOPSCOTCH (we know, how sad!), the documentation serves as an important record of this singular opus. To celebrate the release, we partnered with USC to present a concert of music from HOPSCOTCH.

The album distilled HOPSCOTCH into 20 tracks lasting two hours and fourteen minutes. These include vocal scenes by each of the opera’s six LA-based composers – Veronika Krausas, Marc Lowenstein, Andrew McIntosh, Andrew Norman, Ellen Reid, and David Rosenboom – as well as spoken-word episodes and instrumental interludes to offer a dynamic portrait of this singular collaboration.

For everything HOPSCOTCH, visit www.hopscotchopera.com

FIRST TAKE and SECOND TAKE

FIRST TAKE and *SECOND TAKE* provide a rare and vital opportunity for American opera creators to test new works before the public, in a concert setting with full orchestration.

The operas selected for the third iteration of *FIRST TAKE* this year explored themes ranging from gender equality – Laura Karpman’s *Balls*, about the legendary tennis match between Billy Jean King and Bobby Riggs – to ecological anxieties – John Hastings’ *The Former World*, adapting texts by pioneering land artist Robert Smithson. *FIRST TAKE 17* also featured an innovative exploration of real-time animation with opera – *All is for the Best* by William Gardiner and Thomas Rawle – and a family opera, *Little Bear*, by The Industry’s Music Director, Marc Lowenstein. Nicholas Deyoe’s darkly funny puppet opera *Haydn’s Head* recounts a gruesome true story, and Dylan Mattingly’s expansive meditation on love, *Stranger Love*, rounded out the works presented. *FIRST TAKE 17* was a collaboration with *wild Up*, conducted by Marc Lowenstein and Paolo Bortolameoli, the 2017 Dudamel Conducting Fellow for the Los Angeles Philharmonic at the Aratani Theater.

SECOND TAKE provides a deeper investment in the pieces first heard in *FIRST TAKE* by performing one of the works in its entirety. For our inaugural *SECOND TAKE*, we commissioned composer Andrew McIntosh and librettist Melinda Rice to complete their setting of *Bonnie and Clyde*. This fresh look at Bonnie Parker and Clyde Barrow’s 1930s crime spree was performed with *wild Up*, conducted by Christopher Rountree, at the beautiful Wilshire Ebell Theater.



“ For those in the audience, “First Take” is a fascinating sneak peek into the future of American opera.

– Catherine Womack, *Los Angeles Times*

[Read about Laura Karpman’s *Balls* in the Los Angeles Times](#)



YOUNG CAESAR

YOUNG CAESAR was part of our ongoing *Highway One* series that brings to life rarely performed milestones of California's counter-cultural musical history in inventive presentations.

YOUNG CAESAR, Lou Harrison's sublime and sinuous depiction of Caesar's love for another man, was performed and recorded live with the Los Angeles Philharmonic New Music Group at Walt Disney Concert Hall. The Industry created the new performance edition through extensive research and direct contact with many of the artists originally involved in the notorious premiere in Pasadena. Our edition fused Harrison's original gamelan-inspired orchestration with his later lush orchestral writing. The recording, a collaboration between The Industry Records and the Los Angeles Philharmonic, will be released in February 2018.

“ Sharon, in conjunction with his opera company, the Industry, mounted a fanciful, visually stunning, endearingly mercurial, marginally risqué, momentarily over-the-top and ultimately touching production. The L.A. Phil New Music Group, conducted by Marc Lowenstein in the final Green Umbrella program of the season, was sensational, revealing layer upon layer of sheer musical gorgeousness capable, from the first bars, of lifting the spirits.

— Mark Swed, *Los Angeles Times*

GALILEO concert workshop

One of our major events this year was a live concert version of *GALILEO*, a new musical setting of the classic Brecht play. Performed under the stars at the Angels Gate Cultural Center in San Pedro, the large-scale concert workshop highlighted a new translation of Brecht's play by Artistic Director Yuval Sharon, new music by Andy Akiho, a major sculpture by Liz Glynn, with a full cast and orchestra.

Bertolt Brecht lived in Los Angeles while in exile from Nazi Germany. During his stay, he created a radically condensed version of his play, simply titled *Galileo*, in collaboration with the actor Charles Laughton. This English version premiered in 1947 at the Coronet Theater. Later that year, persecuted by the House Un-American Activities Committee, Brecht fled back to Germany. This new translation was inspired by the Laughton version, and this production is dedicated to that time when America was both a sanctuary to many important European immigrants – and becoming a monstrous power in its own right. In Brecht's version of the Italian astronomer's history, Galileo's struggle with an oppressive church becomes an elemental parable about the freedom of thought, despairing and hopeful, timeless and more timely than ever.

This concert workshop was invaluable for all the creators to test new ideas with performers and to share them with an audience.



WAR OF THE WORLDS

WAR OF THE WORLDS was our major production for 2017 – our most audacious experiment since *HOPSCOTCH*. This large-scale, citywide performance experience was a powerful engagement with public life, bringing opera out of the concert hall and into the streets. Three defunct air raid sirens located in downtown Los Angeles were repurposed into public speakers to broadcast a live performance at Walt Disney Concert Hall. The notorious 1938 radio drama created by Orson Welles came to new life with music by Annie Gosfield, written and directed by The Industry’s Yuval Sharon, conducted by Christopher Rountree, and narrated by Sigourney Weaver, with special guest appearance by the Mayor of Los Angeles Eric Garcetti.

WAR OF THE WORLDS challenged the assumption that the concert hall is a protected realm, impervious to the life of the street. An innocuous musical presentation – Annie’s twisted take on Holst’s perennial *The Planets* – was interrupted by alarming reports from the streets of Los Angeles of an alien invasion. The ensemble on the stage of Walt Disney Concert Hall and the three ensembles outside the hall eventually performed together in a coda that unified all locations into one shared event. There was no privileged perspective: each of the various sites has its own individual viewpoint on the work as a whole.

Three sold-out performances offered audiences the opportunity to see the same piece from three different perspectives. All three siren site locations were free and open to the public.



“ Underneath the silliness was a sharp critique of the idea of art as refuge, consolation, or distraction

– Alex Ross, *The New Yorker*





NOVEMBER



WAR OF THE WORLDS by the numbers:

4 simultaneous performance locations
(Inside Walt Disney Concert Hall
and on the streets of LA)

3 defunct air raid sirens,
retrofitted with Meyer Sound speakers

12-way broadcast

32 instrumentalists

14 member cast

12 dancers

0.045 second delay from the concert
hall to the three satellite stages on the
streets of Los Angeles

4 aliens (that we know of...)



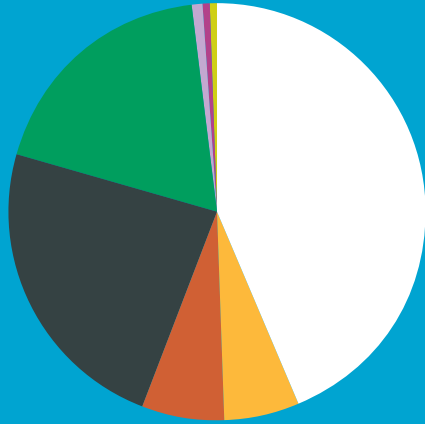
“ It is not that [the decommissioned air raid sirens] aren't marvelous in their mysteriously antiquated way; it is just that every other aspect of this opera and its sensational production and performance happens to be more marvelous.









– Mark Swed, *Los Angeles Times*



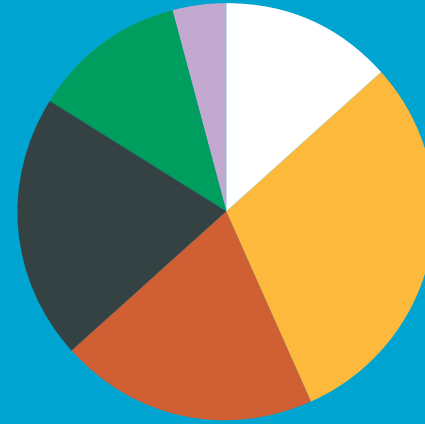
The Industry's Year In Review in Dollars and Cents







We strive to be an example of a nimble nonprofit that grows responsibly. Each year our expenses reflect a modest increase in general operating, while our production expenses are defined by what each project needs. The charts below represent our ambitious year in dollars and cents.



Total Expenses*		\$564,022	%
	General Operating Expenses	\$ 246,326	43
	FIRST TAKE Production	\$ 34,325	5
	SECOND TAKE Production	\$ 36,306	6
	GALILEO Production	\$ 131,881	25
	WAR OF THE WORLDS Production	\$ 105,704	19
	HOPSCOTCH Documentation Project	\$ 3,411	0.6
	YOUNG CAESAR Record Production	\$ 4,000	0.6
	Research and Development	\$ 2,049	0.3

* These numbers represent 2017 expenses only, all of the productions had expenses in 2016 except *FIRST TAKE*.



Total Income*		\$ 676,052	%
	Board Contributions	\$ 91,000	13.5
	Individual Contributions	\$ 202,381	29.9
	Family Foundation Grants	\$ 136,000	20.1
	Foundation Grants	\$ 139,000	20.6
	Civic (National, City, State) Grants	\$ 80,690	12
	Record Sales & Earned income	\$ 26,981	3

*These amounts include \$90,000 we raised for 2018 general operating expenses and will be restricted for next year.

The Industry's Year Ahead

In 2018, we will continue our experiments in the development of new opera, and will find opportunities for the company to grow. We can't reveal what we are up to just yet, but here is a brief list of our secret plans.

- › Launching **The Industry Insiders**: A new membership program that delivers exclusive access to special content and opportunities year round
- › **Revealing a new program** that mines our 7-year history while continuing to incubate emerging talent
- › Celebrating the **album release** of *YOUNG CAESAR* in February (prepare yourself for more puppet orgies!)
- › Presenting a **concert fundraiser** May 12
- › Another **collaboration with the LA Phil** in November as part of our *Highway One* series
- › Continuing to explore a **full production of GALILEO**
- › Developing our **next major independent project** slated for 2019

THE INDUSTRY IS:

Yuval Sharon, *Founder & Artistic Director*

Elizabeth Cline, *Executive Director*

Marc Lowenstein, *Music Director*

Ash Nichols, *Production Manager*

BOARD OF DIRECTORS

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