

THE CHOCOLATE FACTORY THEATER

FALL 2025 / SPRING 2026

CATCH 79!
September 13, 2025

Netta Yerushalmy, Tuçe Yasak,
Mieke Ulfig, Katherine Profeta,
Paula Matthusen, Alla Kovgan
nothing personal, just everything
October 30 - November 2, 2025

Ruth Childs
Blast!
(with L'Alliance New York)
November 12-14, 2025

Juliana F. May
Optimistic Voices (reprise)
(with Live Artery | New York Live Arts)
January 8-10, 2026

Autumn Knight
NOTHING: more
(with Under The Radar Festival)
January 16-18, 2026

Saturday Salons
Curated by Jennifer Krasinski
March 7 + May 16, 2026

Karinne Keithley Syers
Your Ghost Body
March 13-14, 2026

Neal Medlyn
Made In Heaven
March 25, 2026

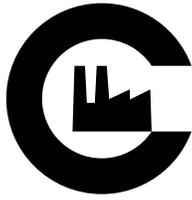
Steven Wendt + Wes Day
Plato Caves: Screens vs Shadows
March 27-29, 2026

Ayano Elson
Control
April 23-25, 2026

Moriah Evans
[.../+*^%<>€£¥\$&@!!!!^^^]
(with Walker Art Center)
June 5-13, 2026

Jasmine Hearn
Memory Fleet
(with New York Live Arts)
June 11-13, 2026

Early Stage Creative Residencies:
Crackhead Barney, Jesse Bonnell, lily gold,
Amanda Horowitz, Kashia Kancey, Joanna Kotze,
Maya Lee-Parritz, Kimiko Tanabe,
Zerina Tye, Lu Yim
Fall 2025 - Spring 2026



THE CHOCOLATE FACTORY THEATER PRESENTS

Karinne Keithley Syers
Your Ghost Body

March 13-14, 2026

Created and performed by **Karinne Keithley Syers**
with **Kate Benson, Johnny Gasper, Aviva Jaye, and Sara Walsh**

Lighting Design by **Madeline Best**

Text, sound, songs, animations, and video by **Karinne Keithley Syers**

Overhead projections by **Sara Walsh** and **Karinne Keithley Syers**

Sound System Design: **Jeremy Kadetsky**
Stage Manager: **Cassie Dietrich**
Sound Op: **Frank Barret**
Light Board Operator: **Harvey Syers**

This show is the live play variation of a video game. Think text adventure with expanded sound and no fights.

SPECIAL THANKS

Thanks: to Kate, Aviva, Johnny and Sara for being party to a long, slow emergence // to Harvey and Phil, who are home // To Brian, Shana, Madeline, the CF for existing, being the home space of my performance imagination, and hosting us for a week a few summers back. // Many of the sounds in the underscoring were sampled from an improvisation afternoon I got to record with the exquisite instruments of the Anarchestra when it stopped through Greenfield, MA. // The following folks helped develop this script in early readings: Kate Kremer, Jason Grote, Brooke O'Harra, Eliza Bent, Julia Sirna-Frest, Chloe Hayat.

// A.P.E. Gallery in Northampton, Massachusetts, hosted a week-long play test of the video game in 2020-something. // The script was developed in a series of workshops at New Dramatists, with the support of the Jerry A. Tishman Creativity Fund. // Folks from some Process & Phenomenon groups at the Pelagic School also helped witness some corners of this text into being // you, for playing

BIOS

Kate Benson is a writer and performer living in Brooklyn. Performances include: *A Tunnel Year* (Chocolate Factory); *Ulysses* (The Public); *How to Draw My Feelings* (Brick Aux); *Seagull* (Skirball); *A Sort of Joy (Thousands of Exhausted Things)* (MoMA); *Fondly, Colette Richland* (NYTW); *[Porto]* (Bushwick Starr & WP Theater); *Good Person of Szechwan* (the Public & LaMama); *Variations on the Main* (Jack); *I'll Never Love Again* (Bushwick Starr); *Nomads* (the Incubator). Plays include *[Porto]* and *A Beautiful Day in November on the Banks of the Greatest of the Great Lakes* (Obie winner, produced by New Georges and the WP Theater). She is a recipient of the Creative Spirit Award and has an MFA in playwriting from Brooklyn College.

Johnny Gasper is a sound & video designer, and occasional performer. His performance credits include Karinne Keithley Syers' *A Tunnel Year* (The Chocolate Factory), Royal Osiris Karaoke Ensemble's *The Art of Luv, Parts 5 & 6* (Bushwick Starr & Abrons Arts Center), and Advanced Beginner Group's *I Understand Everything Better* (The Chocolate Factory & Abrons Arts Center). He has made sounds for many plays, most recently *Without Mirrors* (The Brick, written & directed by Jerry Lieblisch, feat. David Greenspan), *The Mushroom* (Target Margin, created by Normandy Sherwood & Nikki Calonge), *Lions* (Philly Fringe @ The Drake, created by Lightning Rod Special, directed by Sarah Blush), *Two Sisters Find a Box of Lesbian Erotica In The Woods* (Rattlestick & New Georges @ HERE, by Bailey Williams & Emma Horwitz, directed by Tara Elliot; Drama Desk Nominee), and *Racecar Racecar Racecar* (The Hearth @ ART/NY, by Kallan Dana, directed by Sarah Blush). MFA: PIMA at Brooklyn College.

Aviva Jaye is a multi-disciplinary artist primarily creating music, wielding voice, keys, harp, guitar &

ukulele. She combines acoustic & electronic elements to unlock a portal for listeners to venture, exploring the dimensions of empathy, self-awareness, social justice & Afrofuturism. Her work includes theatre, dance & poetry. Recent projects include *Slow Motion Cumbia* (Wellesley College); *SEE/UNSEE* (Prism Fest 2025 NY); *Lydian Gale Parr* (Target Margin); *An Incomplete List* (Prism Fest 2024 NY), *ἄνωγειον* by Gelsey Bell (HERE Arts & tour), *Samesoul Maker* (Merkin Hall), *Colored School No. 3* (National Sawdust) & *We Can Change the Country* by Darius Jones (Roulette); *Oracular Recall* by Ben Holbrook (The Motor Company); composer for the play *LORDES* (New Ohio Theater); music direction & performance for “*Four Questions*”, a Pride production (LaMama); featured artist at The Public’s Civic Salon series & Artist-In-Residence at Guildhall (East Hampton). Aviva is a band member performing & recording with Arthur Moon, Dessa, Echo Bloom & Raia Was. As a youth advocate, she has led students with Brooklyn Youth Chorus & as a teaching artist with Marquis Studios & The Wooster Group in New York’s city schools.

Karinne Keithley Syers makes performance and satellite variations on performance in print, radio, video and now games. This is her third show at The Chocolate Factory, after *A Tunnel Year* (2016) and *Another Tree Dance* (2013). Her performance work has also been seen in New York at Incubator Arts Project, Target Margin, Danspace Project at St. Marks, St. Ann’s Warehouse, Dixon Place, P.S. 122, La MaMa E.T.C., innumerable installations of Catch, several Little Theaters at Tonic, The Ohio Theater’s Ice Factory festival, Galapagos, Surf Reality, and Ur, a dance palace she co-founded with Chris Yon. Her audio work has aired on WFMU (where she was also a DJ) and the Australian Broadcast Network’s Soundproof, and was included in McSweeney’s Quarterly 64: The Audio Issue, accompanied by a magic lantern scroll. As a performer and sound designer, she has collaborated with David Neumann, Young Jean Lee, Big Dance Theater, Sibyl Kempson, The Civilians, Talking Band, Yoshiko Chuma, Sara Smith, Chris Yon, Ivy Baldwin, and Theater of a Two-Headed Calf. She is an alumna of New Dramatists, a member of the posses Joyce Cho and Machiqq, the founding editor of 53rd State Press, and the founder of the Pelagic School. She has spent most of her working life teaching and the last fourteen years being a parent. She currently teaches sixth grade and co-

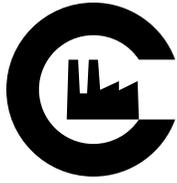
directs the theater club at a boarding middle school for boys.

Sara C Walsh mostly designs sets and makes puppets. Most recently she was Basil Twist’s Associate on *The Monkey King* at San Francisco Opera. At the Chocolate Factory she designed *Get Mad at Sin* (for Andrew Dinwiddie and Jeff Larson), Pele Bauch’s *H to Oh*, Juliana May’s *Adult Documentary*, and Anna Sperber and Gelsey Bell’s *Wealth from the Salt Seas*. She also was production designer for Brian Rogers’ film *Screamers*. It feels really nice to be back. Sara designed puppets for *The Kioskers* at St. Ann’s Puppetlab (starring Johnny Gasper), and the set for *A Beautiful Day in November on the Banks of the Greatest of Great Lakes* (written by Kate Benson). She has been friends with Karinne Keithley Syers for almost twenty years. Member of Wolf 359. saracwalsh.com MFA NYU Tisch Design.

Madeline Best is a Lighting Designer, Performer, and Managing Director at the Chocolate Factory Theater in New York City. Recent artists she has worked with include Brian Rogers, Heather Kravas, Michelle Ellsworth, Aki Sasamoto, Moriah Evans, Yve Laris Cohen, Anna Sperber, Neal Medlyn, Ursula Eagly, Milka Djordjevich, Efrían Rozas, Luciana Achugar, Andrea Kleine, Anne-B Parson/Big Dance Theater, and more. Madeline grew up in Durham, North Carolina, studied at Bennington College (‘07) and currently lives in Long Island City, Queens.

LAND ACKNOWLEDGEMENT

We acknowledge that The Chocolate Factory Theater is situated on the unceded ancestral lands of the Munsee Lenape and Canarsie people. We pay respect to the past, present and future stewards of these lands. The Chocolate Factory Theater respectfully offers this acknowledgment as a small step on a path towards recognition and repair, with the understanding that acknowledgment is not a substitute for action.



ABOUT THE CHOCOLATE FACTORY THEATER

Founded in 2004, The Chocolate Factory Theater (CF) supports the creation of new work by interdisciplinary performance artists from its post-industrial facility in Long Island City, Queens. We encourage risk-taking and innovation within the experimental performing arts community by responding to artists' needs with space, time, money and administrative support throughout their careers. As an artist-founded, artist-run institution—and one of the few remaining spaces wholly devoted to experimental performance in New York City—we believe that the ideas generated within our walls have the potential to improve the lives of New Yorkers, shape broader cultural movements, and inspire change.

Each year, CF builds a robust Artistic Program comprising 8-10 commissioned premieres by interdisciplinary artists; 6-8 early stage creative residencies; a number of contextually-relevant interdisciplinary events (organized by guest curators) including cinema, music, and literature-focused gatherings; and organizational partnerships intended to deepen and expand connections between specific interdisciplinary artist communities.

As a team of practicing artists themselves, CF staff engages with its artist community from a place of direct understanding, as partners in a shared endeavor—making the process of developing new work within our spaces incredibly unique. Artists receive exclusive 24/7 access to our spaces and technical equipment for a period of 1-6 weeks, culminating in premiere performances for the public. We literally hand artists the keys and—in addition to substantial financial, administrative and technical support—provide a level of flexibility, trust, autonomy and appreciation that is rare in New York City. CF has earned a strong reputation—among its artist community, its peer institutions, and the field at large – as an organization that is truly “by artists, for artists”.

MAJOR SUPPORTERS: Booth Ferris Foundation, Con Edison, Harkness Foundation, Howard Gilman Foundation, The Henry Luce Foundation, the Willem de Kooning Foundation, and Teiger Foundation through the Coalition of Small Arts New York, jetBlue, Lambent Foundation, M&T Bank, New York Community Trust, NYC Department of Cultural Affairs, New York State Council on the Arts, NYC Council Member Julie Won, The Chocolate Factory Theater Trustees, Mental Insight Fund at San Francisco Foundation, Mertz Gilmore Foundation, Queens Borough President Donovan Richards, Jr., Rise Light and Power, Select Equity Group Foundation, Shubert Foundation, Shine Electronics, Tiger Baron Foundation, and our many individual donors.

STAFF

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Madeline Best	Managing Director
Regine Pieters	Director of Development
Shana Crawford	Production Manager
Peter Richards	House Videographer
Michael Reardon	Graphic Design
Sheila Lewandowski	Co-Founder / Executive Director Emerita

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