



**F**or nearly five decades, I have been a champion of dance, music, theater, opera, performance, and circus artists who are deemed too visionary or avant-garde to be accepted by the performing arts mainstream. I began my career as an advocate for these creative outliers when, in 1975, I went to work for **A Bunch of Experimental Theaters, Inc.**, an ad hoc collective of theater auteurs who are now widely considered touchstones for innovation in live arts.



Formed by Richard Schechner, **The Bunch** represented his company **The Performance Group** as well as Charles Ludlam's **Ridiculous Theatrical Company**, André Gregory's **Manhattan Project**, Richard Foreman's **Ontological-Hysteric Theater**, JoAnne Akalaitis and Lee Breuer's **Mabou Mines**, Meredith Monk's **The House**, Andrea Balis' **The Cutting Edge**, and Stuart Sherman's **Spectacles**. Located in a loft in what is now TriBeCa but was then NYC's spice district, The Bunch, as it was known, set about to raise the visibility and viability of these visionaries through promotion and touring. None individually could afford good management, but they lent support of various kinds to each other, rather than acting as competitors. Under the directorship of Mercedes "Chiquita" Gregory, I provided touring opportunities and produced **The Bunch Festival**, a

pioneering experimental theater festival in New York.

In 1977, after The Bunch disbanded, Wheeler joined the crucial administrative collective Performing Artservices, Inc. whose founders Jane Yockel, Margaret Wood, and Mimi Johnson focused on providing reliable services for another cohort of now-venerable performing artists—a group that shared the groundbreaking instincts of The Bunch and included a few of its members. At the time, its signature artist was John Cage; Philip Glass was a year from his breakthrough Carnegie Hall debut, and Robert Ashley and Alvin Lucier were yet to be widely revered as innovators. In dance, the roster included Judson Theater and Grand Union choreographers David Gordon, Lucinda Childs, Douglas Dunn, and Trisha Brown. In theater, it was Mabou Mines and Richard Foreman.

Artservices determined that for avant-garde artists to survive—and even thrive—they would need to be as

organized as their establishment counterparts. (The expectation had always been the opposite: if the artist was avant-garde, doing business would surely be chaotic.) Artservices established a full-service operation that provided for every conceivable administrative need: management, fundraising, production, and touring.

Wheeler was its booking manager. With a sister office in Paris under the direction of Benedicte Pesle, Performing Artservices developed performance opportunities with the all-important European festivals: Festival d' Automne in Paris, The Avignon Festival, The Berlin Festival, The Holland Festival, The Venice Festival, The Edinburgh Festival, and BITEF (Serbia), as well as with the many Maison de la Culture throughout France, in Italy and Scandinavia, and at a new venue in London—the irrepressible Riverside Studios in Hammersmith under the inspired direction of David Gothard. With the United States yet to develop an appetite for new dance, music, or theater, Europe offered the only performance possibilities for American genius in the performing arts.

Europe-focused Artservice (without “s”) represented Robert Wilson, whose theatrical vision was not viable in America (with the exception of the Brooklyn Academy of Music) and found consistent work in every major cultural capital. The office’s other client was Merce Cunningham.

With Artservices (US) acting as the producer, Wheeler partnered with Pesle on the world premier European tour of the benchmark interdisciplinary collaboration then and now— *Dance*, created by Lucinda Childs, Philip Glass, and Sol LeWitt and performed by the Lucinda Childs Dance Company with music performed by Philip Glass and the Philip Glass Ensemble.

With little competition, in the late seventies and early eighties Paris' Artservice was the pulse of American performance innovation for the world. The office on rue Pre-aux Cler became the staging ground for multiple tours by American artists embraced in France but yet to find traction in other countries. Headway was made in London where David Gothard invited Wheeler’s portfolio of rebellious New York dance artists from New York to Riverside Studios bringing with them a transgressive imagination not customary in the UK. The transformation of performance in London began there. Gothard’s truly influential Studios in Hammersmith left an indelible impression on Wheeler, who not so many years later brought Riverside denizens Victoria Chaplin and Jean Baptiste Thierree (*Le Cirque Imaginaire*) to America!

By 1982, prospects for a company that provided artists with both management and production services became possible. Wheeler formed International Production Associates (IPA) with the highly experienced production manager Robert LoBianco. The concept of fusing management and production in one practice followed the principle that new ideas in performance required expertise on and off stage to overcome the expectation that an unconventional performance would be insurmountably challenging work for a presenter. IPA's first two clients were Philip Glass and the American Repertory Theatre (ART).

ART had recently been established at Harvard by Robert Brustein and Robert Orchard, and the company was quickly breaking barriers in Cambridge, MA by producing plays directed by Andre Serban and Lee Breuer and in Serban’s case introduced the puppetry of the little-known Julie Taymor. IPA's first tour included ART productions of Moliere's *Sganarelle - An Evening of Moliere Farces*, directed by Serban; and of Wedekind's *Lulu (Earth Spirit and Pandora's Box)*, directed by Breuer. Underwritten by American Express, ART’s atypical productions were showcased in Avignon, Amsterdam, Edinburgh, and other European cultural capitals throughout the summer of 1982. The repertory casting featured Cherry Jones, Thomas

Derrah, John Bottoms, Catherine Slade, Carmen de Lavallade, and Tony Shalhoub. In 1984, IPA organized the first U.S. tour of ART's *The King Stag*, directed by Serban with set by Michael Yeargan and costumes and puppetry by Julie Taymor.

By 1983, The Brooklyn Academy of Music's impresario, Harvey Lichtenstein, was poised to tip the scale in favor of American artists in their country, BAM's inaugural Next Wave Festival was launched with Philip Glass's music theater creation *The Photographer* : Far From the Truth about life and trial of Edward Muybridge, written by Glass, Rob Malash and Robert Coe, directed by JoAnne Akalaitis and David Gordon, with music performed live by Glass's ensemble. IPA provided the production and administrative support as well as a national and international touring.

In summer and fall of 1984, IPA introduced Ushio Amagatsu's Butoh dance company Sankai Juku to U.S. audiences at the Olympic Arts Festival in Los Angeles and Summerfest at SUNY Purchase New York. When *Kinkan Shonen* performed at New York's City Center, the front page of The New York Times featured a photo of the company performing a ritual descent on the facade of the theater. Subsequent US tours of Sankai Juku's mesmerizing performances followed bi-annually. Sadly, one of the Butoh dancers fell to his death descending in Seattle's Frontier Square.

In 1984 BAM's Next Wave remounted the Robert Wilson and Philip Glass's landmark 1976 opera *Einstein on the Beach*, producing the work in partnership with IPA. IPA went on to produce the first world tour of Einstein in 1992, in venues as far-flung as Barcelona and Tokyo.

Significant in IPA's growth was the renowned English impresario, Anthony Steel, who gave the company a tremendous boost of confidence. As director of the Adelaide Festival in Australia, he invited IPA to wrangle artists from New York City's downtown scene into groundbreaking collaborations for his program. At Steel's behest, Philip Glass's *A Descent into the Maelstrom* was developed for an Adelaide world premiere in 1986, under the aegis of the Australian Dance Theater, choreographed by Molissa Fenley with stage direction by Matthew Maguire.

Grabbing considerable momentum, Wheeler and LoBianco set in motion in the U.S. the biannual junkets the Philip Glass Ensemble already enjoyed in Europe. Curiosity for Glass's work was growing, and U.S. presenters were eager to find out how his trademark minimalist/maximalist music composition would be received in cities as varied as Lawrence, Kansas, and Berkeley, California.

In 1988, IPA produced and toured an original Glass theatrical work, *1000 Airplanes on the Roof*. With text by David Henry Hwang, innovative 3D set design by Jerome Sirlin, lighting by Robert Wierzel, and direction by Glass who described the work as a science fiction music drama. The production toured 40 cities (at times five cities per week) throughout North America with Glass and his Ensemble sleeping between engagements on a country-western bus outfitted with bunks. The world premiere was staged earlier in a hangar at the Vienna International Airport for the Danau Festival, and the production then traveled to every major festival and city throughout Europe and notably in West Berlin, where it was presented in a professional ice hockey arena abutting the infamous, and soon to fall, Wall.

In 1982, Wheeler teamed with the writer, editor, and downtown observer John Howell to create and publish *Alive Magazine*, a full-color chronicle, in word and pictures, of the burgeoning avant-garde performance scene in downtown New York. Spalding Gray adorned the cover of its premiere issue which

included an editorial perspective by Harvey Lichtenstein.

Robert Wilson's *the Knee Plays*, with music by David Byrne (inspired by the Dirty Dozen Brass Band), became another signature production of IPA when it toured the U.S. in 1986. To clear a major hurdle posed by any Wilson creation, IPA developed a technical package that included the complete lighting equipment needed to fully realize the work as Wilson imagined—one that presenters could install in a matter of hours. Benefiting from the ease of the installation package, Lincoln Center presented *the Knee Plays* at Alice Tully Hall in December 1986.

Based on the resounding success of that production, Lincoln Center's program director, William Lockwood, and the then president of Lincoln Center, Inc., Nathan Leventhal, invited Wheeler and his IPA team to create a new festival to showcase the breadth of contemporary dance, music, theater, and opera. Lincoln Center, not known then as a home for avant-garde work, was keen to be part of the New York performance scene.

Wheeler created the Serious Fun! summer festival, which brought downtown artists uptown to Alice Tully Hall. Serious Fun! became a much-anticipated annual event, produced by IPA with funds and space provided by Lincoln Center that earned Wheeler an OBIE in 1992.

Affordable tickets and split performance programs characterized Serious Fun! Alice Tully, a prestigious concert hall with 1,000 seats, came to host artists otherwise seen at gritty venues like The Pyramid Club or Franklin Furnace, connecting the likes of Ann Magnuson, Ethyl Eichelberger, Eric Bogosian, Scott Johnson, Dollie Deluxe, Leo Bassi, The Blue Man Group, Diamanda Galas, Pomo Afro Homos, and Karen Finley with sizable, enthusiastic new audiences. Finley's timely now-famous work *We Keep Our Victims Read* excoriated by North Carolinian Senator Jesse Helms from the Capitol chamber was cheered with three sold-out Lincoln Center performances.

Molissa Fenley, Jane Comfort, Marie Chouinard and, Bill T. Jones gave striking shared evening performances. Robert Wilson's breakout work, *Overture for the Fourth Act of Deafman Glance*, with Sheryl Sutton, opened the festival in 1987, and his *Dr. Faustus Lights the Lights* further tested the production expertise of the space in 1992. Michael Nyman's opera *The Man Who Mistook his Wife for a Hat*, from the clinical tale by Oliver Sacks, made its American debut in 1988. David Gordon (1991) collaborated with Red Grooms to create *The Mysteries and What's So Funny?* with piano score by Philip Glass and the ethereal actor/dancer Valda Setterfield in the role of Marcel Duchamp is regarded as a milestone in Gordon's extensive career.

In a *coup de theatre*, Rose English, the UK performance artist, performed with a stallion on the Tully Hall stage - a breakout moment for the staid venue! *Megadance*, an evening of ten or more choreographers, showcased previously hard-to-find or unseen works. One evening provided a retrospective of dance associated with the Judson movement, including Steve Paxton, Simone Forti, and Lucinda Childs, as well as a conceptual work by Paul Taylor. Serious Fun! celebrated hip hop dance in 1987.

The new vaudevillians Bill Irwin and David Shiner created their Broadway bound-show *Fool Moon* for the festival. These and other accomplishments earned Serious Fun! an OBIE for outstanding achievement in 1992. Doubtful that Lincoln Center had expected a downtown award for its uptown programming. Or remembers.

With the AIDS epidemic devastating the communities and taking the lives of so many men, Wheeler co-produced (with Naj Wickoff) Diamanda Galas's operatic "seize the day" performance scream *The Plague Mass in the knave of the Cathedral of St. John the Divine* blaring the slogan: "arrested at St Patrick's now performing at St John's". Ms. Galas with the politically provocative ACT UP, had been forcibly removed by NYPD during a strategic sit in demonstration to raise the profile of the epidemic in the cathedral on Fifth Avenue.

The exponential growth of IPA included a talented woman, Linda Greenberg (now Brumbach), enabling Wheeler to further specialize in championing work of non-traditional performing artists, most notably Spalding Gray, whose monologues are now legendary. With IPA support, Gray beguiled audiences throughout America—at universities, colleges, and unconventional performance spaces. The company also produced tours for Elizabeth Streb, Karen Finley, Lisa Kron, Meryl Tankard, Reno, and composer Scott Johnson, among others.

To jump start careers by new artists, IPA produced shows at The Joyce in New York. Molissa Feney and Elizabeth Streb debuted new work, Kazuo Ohno (father of Butoh), Canadian multi-media whiz kid Michel Lemieux, and an eclectic event, Sounds American (introduced by John Schaeffer) showcased varied new ideas in music performance with the unique architect/composer Christopher Janney being memorable.

IPA produced many of Philip Glass' chamber works, including *Beauty and the Beast* and *Les Enfants Terribles*, choreographed by Susan Marshall based on the films by Jean Renoir and scored for the Philip Glass Ensemble, as well as *Hydrogen Jukebox*, staged by Ann Carlson with lyrics by Allen Ginsburg. The Ensemble performed *Beast* in sync with the famous silent film, *Terribles* was choreographed by Susan Marshall, and *Jukebox* was staged by Ann Carlson with lighting by Robert Wierzel and set projections designed by Jerome Sirlin. Glass' score for the Edgar Allan Poe short story *A Descent into the Maelstrom* — conceived and adapted by Molissa Feney, Philip Glass, and Mathew Maguire for the Australian Dance Theatre—debuted at the Adelaide Festival whose artistic director was Anthony Steel.

Godfrey Reggio's game-changing masterwork films *Powaqqatsi* and *Koyaanisqatsi* with industrial strength scores by Philip Glass toured worldwide for many years devised by IPA with live music by the Philip Glass Ensemble.

In 1985 Wheeler induced (with steadfast persistence by Linda Shelton) Philip Glass to write a full evening length dance score for Twyla Tharp. *In The Upper Room* is now considered one of the late 20<sup>th</sup> century's most persuasive dance scores and arguably a Tharp masterwork

With that bold achievement as an introduction, Wheeler approached Ms Tharp in 1996 to create a new dance work – a pickup company – that was to be named THARP! Conducting national auditions in four regional locations, a company that included a 16 year old natural born dancer was assembled and subsequently toured 25 cities in US and Canada. Designed by Santo Loquasto, lighting by Jennifer Tipton and styled by Richard Avedon IPA produced THARP! At New York's City Center.

As Glass' work developed in both recognition and appreciation, demand for use of his compositions increased, Wheeler managed publishing catalogue for Glass' company Dunvegan Music Publishers Inc. guided by the distinguished music copyright attorney of the time, Harold Orenstein.

With the benefit of exquisite timing, Wheeler coaxed The Metropolitan Opera to commission Glass' opera *The Voyage* to commemorate the 500th anniversary of Columbus' "discovery" of the Americas. Wheeler negotiated the largest commission ever paid to a American composer for a new opera (\$450,000) and only The MET's second opera at the time.

In 1996, Wheeler's IPA co-produced TS Eliot's *The Waste Land*, starring Fiona Shaw, in partnership with En Garde Arts, Inc. (Anne Hamburger) in the very derelict Liberty Theater on 42nd Street, directed by Deborah Warner, earning huge critical acclaim and a Dramatists Guild Award.

In 2000, IPA produced Ireland's Abbey Theatre production of *Medea*, also starring Shaw and directed by Warner, at the Brooklyn Academy of Music's Majestic (now Harvey) Theater. A seismic production that toured the U.S., with Tom Pye's giant glass paneled set. It finished with a run on Broadway.

Continuing his history of innovative stage works, Wheeler produced and toured the Robert Wilson / Philip Glass 3D music theater event *Monsters of Grace*, featuring lyrics by 13th century Sufi poet Rumi, translated by Coleman Barks; live music; and a 3D film created by the cinematic innovation company Kleizer-Walczak. Each audience member wore special glasses to watch the first-feature length film ever created digitally. More than 740,000 people—the largest aggregate audience for either Glass or Wilson—experienced *Monsters* across its performances in the UK, Europe and North America.

Having collaborated with Sandra Gibson (Executive Director Arts Presenters) to organize Columbia University's American Assembly conference (The Creative Campus initiative) focused on the "Medici" role higher education plays in advancing contemporary culture nationwide, and co-chaired by Lee Bollinger (then the president of University of Michigan) and Alberta Arthurs, Wheeler took his own advice in responding to a job description at a public university in New Jersey. Much to his surprise, Wheeler was appointed by its then President Dr Susan A. Cole to be Executive Director for The Office of Arts + Cultural Programming at Montclair State University in July of 2004 and welcomed him as "my producer". In an spring address to her campus a few years later, she would exclaim that the New York Times mentioned Montclair State no few than thirty times in one year and that New Yorkers were traveling by charter bus to her theater.

Wheeler opened the university's new state-of-the-art Alexander Kasser Theater in October of that same year with a stage work featuring Mikhail Baryshnikov (*Forbidden Christmas or The Doctor and The Patient* directed by Rez Gabriadze) and followed with a daring premiere season that featured a rarely - if ever - produced opera *Oedipus* by the American microtonal genius Harry Partch stage by Bob McGrath and the inventive Ridge Theater. Subsequently in 2005, Wheeler named and established PEAK Performances which quickly gained international stature as America's most welcoming venue for daring and original work. And, unfortunately, among a dwindling number of venues nationwide capable of or willing to present compelling artists.

Under his direction, in 18 seasons, PEAK mounted 253 productions for 708 performances, including 57 world premieres, 54 U.S. debuts, and 66 commissions. Bill T. Jones, Romeo Castellucci, Liz Gerring (Trilogy: *Glacier, Horizon, Field*) in collaboration with lighting designer Robert Wierzel and composer Michael Schumacher), Wayne McGregor's *Random Dance*, David Rousseve, Sir Richard Alton, Page Allen (*Madison's Descent*), Michael Curry, Michael O'Sulleabhain (the cherished Irish composer), Meredith Monk,

Andrea Miller, Fred Hersch (*My Coma Dreams*) Camille A. Brown (*INK*), Ann Carlson (*Elizabeth, the dance*), Mary Halvorson, Missy Mazzoli, Julia Wolfe, Du Yun, Robyn Orlin, Ash Fure (*The Force of Things*) The Crossing, Alarm Will Sound - Scott Johnson's *Mind Out of Matter*) Christian Penderecki, Dorcy Rugumba (*The Investigation*), Robert Wilson (*Krapp's Last Tape*), Simone Dinnerstein (*The Eye is the First Circle*), Laurie Olin, Miguel Zenon, Bob McGrath, Jan Fabre, Liz Lerman (three productions), Maya Beiser, Netta Yerulshamy, David Lang (*The Difficulty of Crossing A Field*) and Vijay Iyer (big band), Nora Chipaumire (*Portrait of My Father as Myself and Nehanda*) Sean Gandini (American debut), Donald Byrd, Faye Driscoll (*SPACE*), Zvi Gotheiner (World Premier), Tzeni Agyriou (Greece) and French circus artists Raphaëlle Boitel (three premieres) and Fanny Soriano (debut) among many global artists, all found the freedom and resources to create thrilling new works at the Kasser.

Memorable productions include the Robert Brustein, Arnold Weinstein, Hankus Netsky musical *Schlemiel The First* based on the Isaac Beshevis Singer story, directed by David Gordon; the Jerome Savary love letter to life and legacy of Josephine Baker: *Looking for Josephine*, the Robert Wilson musical ode to one of America's most original artist *Zinnias: The Life of Clementine Hunter*, and the astounding Afro Cuban, Yiddish Opera, *Hatuey: Memory of Fire* the tale of a indigenous Dominican freedom fighter who became a celebrated Cuban hero. The unlikely partnership of Elizabeth Streb and Anne Bogart miraculously staged the mind-bending contrivance animated by the world's only "gunk" machine, *Falling and Loving*, and PEAK featured the immeasurably original opera by David T Little and Royce Vavrek, *Dog Days*, directed by Robert Woodruff within an inch of terrorizing perfection.

The visual theater artist Robert Whitman created two distinct experiences for PEAK, the first (*Passport*) was presented simultaneous with DIA Beacon with the second (*Swim*) focused on an original theater experience for the visually impaired by subjecting the narrative vernacular of a "play" to sound and smells.

The world-renowned British choreographer, Sir Richard Alston, found a deserved US home theater in Montclair where he presented works always with live music and in some instances with MSU students' chorus conducted by its director of choral studies, Professor Heather Buchanan.

The innovative choreographer Wayne McGregor's company Random Dance (now Studio Wayne McGregor) celebrated the American debut of *FAR* at PEAK in 2011 and followed with the enthusiasm of that premier with a co-commission for *ATOMOS* in 2014.

Early in 2005, it was apparent to Wheeler that Bill T Jones/Arnie Zane Company merited a venue that offered the best production capability with significant development time and monetary support. *Blind Date*, *A Quarreling Pair*, *Story/Time*, *Analogy/Dora: Tramontane* and *Curriculum II* were made for, and with, PEAK at the Kasser Theater. *Story/Time* was filmed uninterrupted in 3D from beginning to end, and *Curriculum II* was captured for free streaming access on PEAK Plus+.

Few adventuresome theater directors could contrast with each other more radically than Romeo Castellucci (Italy) and Stacy Klein (US), with Castellucci debuting five works that included the upsetting *Hey Girl*, the visually incisive *Tragedia Endgonidia (Briatun)*, his infamous *On The Concept of the Father, Regarding the Son of God* that had drawn religious right protests throughout Europe (not a peep in US), and his prescient vivisection of our country's founding in *Democracy in America*, based on the essential Tocqueville opus, contrasted starkly (although with illumination) with the multi-dimensional carnival-inspired vision of Klein's Double Edge Theater from Ashfield, MA. Double Edge stunned the house with

original works *The Grand Parade (of the 20<sup>th</sup> Century)* bringing Chagall masterworks to performance life and *Leonora & Alejandro – la maga y la maestro* focused on provocative Mexican life of the feminist British expat surrealist, Leonora Carrington.

Were it not for accusations of sexism brought by female members of Jan Fabre's company (Troubleyn) and leveled against Fabre himself, his works for PEAK exploring the sensual dynamism of abstract expressionist Yves Klein (*Quando l'uomo principale e una donna*), the barbarism of the Middle Ages (*Je suis sang – I am blood*), the bromance mashup between Richard Wagner and Frederick Nietzsche (*Tragedy of Friendship*) would stand as bold examples of PEAK's unerring commitment to freedom of expression.

Following suit with the Creative Campus initiative that attracted Wheeler to Montclair, is the making of The Creative Thinking course inspired by the wisdom of Paul Baker (*Integrating Abilities*) who taught that interdisciplinary course first at Baylor in Waco, TX and then at Southern Methodist University in Dallas. MSU undergraduate students (more than 100 per semester) with varied majors across the campus took the course to discover the creative impulse inherent in their lives and learning goals.

One of many fruitful examples of how the arts can inspire the creative impulse in all research endeavors is the work of Ashwin Vadya who collaborated with the quintessential juggler Sean Gandini (*Smashed*) during a semester of a mathematics course. 75 students learned juggling as a physical exercise, as a conceptual event and as history resulting in a far-ranging exhibition of their achievement in the lobby of the Kasser Theater.

At its annual conference in 2016, The Association of Performing Arts Presenters (now Professionals) bestowed Wheeler at its annual conference the prestigious William Dawson Award for Programmatic Excellence and Sustained Achievement in Programming in an unforgettable tribute by Elizabeth Streb.

Noting the relationships between the choreographic vision and that of the cinematographer, Wheeler received a \$450,000 grant for the Mellon Foundation to establish *Dance for Film on Location at Montclair State*, featuring three contrasting choreographers making original dances for camera: Heidi Latsky, Nora Chipaumire and Doug Elkins.

Before Instagram and tik tok globalized small scale dance, PEAK commissioned and produced five short film works by Susan Marshall under the title *Dances in The Palm of Your Hand*. One such dance featured Wheeler's public performance debut!

In 2019, Wheeler expanded access to the best new ideas in the performing arts when he partnered with MSU's Broadcast and Media Operations to capture stage performance for online global streaming – PEAK Plus+. This bold initiative predated the streaming solutions brought about by the COVID pandemic and exemplified his career infused by a singular pursuit of audiences for new artists without compromise.

The concept expanded in the 21/22 PEAK season with five performance captures – *Strange Fruit* by Donald Byrd, *Movement* by Netta Yerulshamy, *Smashed2* by Gandini Juggling, *Hotel Paradiso* by Familie Floz and *Curriculum II* by Bill T Jones) all produced, directed and edited by the visionary filmmaker Alla Kovgan (*Cunningham 3D*), who is known for her intuitive understanding of how film makes a visceral connection between performers and viewer.



Imminent on the horizon is Wheeler's determination to establish a platform that delivers the work of new artists to as broad a section of the American public as possible, enabled by state of the art cinematic performance capture.

Wheeler believes the future of a sustainable performing arts sector is a robust fusion with broadcast streaming. Streaming content must attain new levels of excellence beyond what passes today as "capturing" performance.

A handwritten signature in black ink, appearing to read "Jed", with a stylized, wavy underline.