

# ***CAUGHT***

## Press Packet

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## **CAUGHT**



### **WHOSE STORY IS IT?**

AS PART OF DISTRICT 798, A GROUNDBREAKING ART SHOW AT THINK TANK GALLERY, FIREFLY THEATER & FILMS WILL PRESENT AN IMMERSIVE PRODUCTION OF CHRISTOPHER CHEN'S OBIE-WINNING PLAY CAUGHT, DIRECTED BY ED SYLVANUS ISKANDAR.

THURSDAY - SUNDAY NIGHTS, 10/27 - 12/10  
**TICKETS AT [WWW.THINKTANK.GALLERY](http://WWW.THINKTANK.GALLERY)**





**Press Excerpts**  
**CAUGHT**  
**By Christopher Chen**

“CRITIC’S PICK...An immersive theater piece that’ll have you ‘Caught’ up...wildly inventive.”

– [LA Times](#)

“I’d put good money on ‘Caught’ being part of the canon for decades to come. Yet this particular production is the one I wish generations could experience.”

– [No Proscenium](#)

“...the terrific actors and creative production team are — once again under the guidance of the always inventive Firefly Theater & Films — bringing you one of the best shows of the year.”

– [Stage & Cinema](#)

“Caught is an entertaining, dizzyingly smart tour de force, and with any justice, this production will sell out its run.”

– [Stage Raw](#)

“Deftly orchestrated a totally engrossing two-hour theatrical”

– [Broadway World](#)

“...definitely a ‘must-see’ for anyone who loves theatre...”

– [The Los Angeles Beat](#)

“...one of the most unique theater experiences out there....a mind bender that ultimately asks us to upend our notions about how we view those different from us and to separate the art and the artist.”

– [Bello Mag](#)

# CAUGHT



## WHOSE STORY IS IT?



# CAUGHT

By Christopher Chen

Directed by Ed Sylvanus Iskandar

## Cast

*Lin Bo* ..... Louis Ozawa Changchien  
*Wang Min* ..... Jackie Chung  
*Joyce/Curator* ..... Jessica Kaye  
*Bob* ..... Steven Klein  
*Ensemble & Lin Bo Understudy* ..... Eston J. Fung  
*Ensemble & Wang Min Understudy* ..... Christine Lin  
*Ensemble & Joyce/Curator Understudy* ..... Stephanie Barnes  
*Ensemble & Bob Understudy* ..... Peter Wylie

## Immersive Company Members

Alexis Colianni, Carlo Figlio, Gray Gall, Stacia Marcum,  
Clare Morrissey, Katie May Porter, Rebecca Rufer, and  
Alice Victoria Winslow

## Production Team

Environmental/Scenic Design ..... Stephen Gifford  
Lighting Design ..... Derrick McDaniel  
Projection Design ..... Jeffrey Teeter  
Sound Design ..... Cricket Myers  
Costume Design ..... Halei Parker  
Production Stage Manager ..... Amanda Bierbauer  
Assistant Director ..... Garrett Baer  
Assistant Sound Designer and Mixer ..... Kelly Aburto  
Dialect Coach ..... Karen Huie

## Producers

Steven Klein, Stephanie Barnes, Natalia Duncan Macker  
and Louis Ozawa Changchien for Firefly Theater & Films;  
Jacob Patterson for Think Tank Gallery; and Johnny Clark  
for VS. Theatre Company

## Publicity

David Elzer/DEMAND PR  
Art-specific PR: Barbara Pflaumer

## **Post Show Video Production Team**

Hero LA, including Jerry Ying, Tim Hsiung, and Sam Haligman; Mike Kool (Location Sound Mixing)

**District 798 Artists** Mei Xian Qiu, Rafael Hayashi, Teddy Kelly

## **Visual design of Lin Bo's "rally" & Xiong Collective prompts**

Henry Li of [BlueHeronArts.com](http://BlueHeronArts.com)

**Mixology** Brian Klemm and Marcos Tello

**Sponsors** Hmbldt, Kin White Whiskey, Silencio Mezcal

*CAUGHT* is presented by special arrangement with Dramatists Play Service, Inc., New York.

Originally premiered by InterAct Theatre Company, *CAUGHT* was developed, in part, at the 2014 Sundance Institute Theatre Lab at Sundance Resort.

## **ARTIST BIOGRAPHIES**

**Christopher Chen** (*Playwright*) is an Obie award-winning playwright whose plays have been performed across the United States and abroad. **SELECTED PLAYS:** *The Hundred Flowers Project* (Glickman Award, Rella Lossy Award, James Tait Black Award shortlist), *Into The Numbers* (Belarus Free Theater International Playwriting Competition — 2nd Place), *The Late Wedding*, *Mutt*, *Caught* (Obie Award for Playwriting, NY Times Critics Pick, Barrymore Award, Drama League Nomination for Outstanding Broadway or Off-Broadway Production), *You Mean To Do Me Harm* and *Passage*. **SELECTED HONORS:** Lanford Wilson Award, Sundance Institute/Time Warner Fellowship, Paula Vogel Playwriting Award. **PUBLICATIONS:** Theatre Bay Area, American Theater Magazine, Theater Magazine (Yale), Dramatists Play Service. **CURRENT COMMISSIONS:** American Conservatory Theatre, The Aurora, LCT3, Manhattan Theatre Club, Oregon Shakespeare Festival and Playwrights Horizons. A San Francisco native, Chris is a graduate of U.C. Berkeley, and holds an M.F.A. in playwriting from S.F. State.

**Ed Sylvanus Iskandar** (*Director*) Considered "an alien of extraordinary ability" by the U.S. government, Mr. Iskandar is a director, dramaturge and educator of new works, musicals, classics,

immersive theatre and unique social events that celebrate the power of art to cultivate community. Ed's "view of theatre as a kind of long-form hospitality" results in "extravagantly interactive" productions "loaded with stylistic garnishes" that always "pack a lot of theatrical panache" and are "above all else, entertaining and fresh" (New York Times). Ed has commissioned, developed and directed 150+ playwrights globally (most recently, repertory productions of Mfoniso Udofia's *Sojourners* and *Her Portmanteau* at New York Theatre Workshop, both NYT Critics' Picks). Ed is the recipient of the inaugural SDCF Break-out Award recognizing "the 'rising star' moment of a director" for his 2015-16 season: Charles Francis Chan Jr.'s *Exotic Oriental Murder Mystery\** (NAATCO, NYT Critics' Pick, one of Playbill's 'Most Impactful Shows of '15'), *Sojourners* (Playwrights' Realm) and *The Taming of the Shrew* (Shakespeare Theatre Company). In 2014, Ed was honored with a Drama Desk Special Award for "bold and visionary direction" of *The Golden Dragon* (PlayCo, TONY Critics' Pick) and *The Mysteries* (The Flea, NYT Critics' Pick), a collaboration with 54 American playwrights to create new versions of the medieval York mystery plays presented in a 6-hour marathon evening. Ed is a two-time Drama Desk nominee for Outstanding Direction of Amy Freed's *Restoration Comedy* and Sean Graney's *These Seven Sicknesses* (The Flea, NYT Critics' Pick). Ed received the 2013 NTC Emerging Artist Award for his body of work as Founding Artistic Director of *Exit, Pursued By a Bear*, serving 12,000 homemade meals to audiences in New York City over the course of 150 nights of socially immersive theatre, admission free. Ed is also an officiant and director of weddings, recently for Tony winner Patina Miller and *Younger* star Dan Amboyer. NYTW Usual Suspect and proud alumnus of Stanford, Carnegie Mellon, Lincoln Center Global Exchange and the Drama League. [www.ediskandar.com](http://www.ediskandar.com)

**Louis Ozawa Changchien** (*Lin Bo*) Off Broadway: *CAUGHT* (PlayCo), *Warrior Class* (Second Stage), *Year Zero* (Second Stage), *The Tutors* (Second Stage), *The Dumbwaiter* (National Asian American Theatre Company), *Crane Story* (Playwrights Realm). Regional



credits include *Eurydice* (Williamstown) and *Hamlet* (Trinity Rep). Film Credits: *Spectral*, *Predators*, *The Bourne Legacy*, *Fair Game*, *Gigantic*, *The Sisterhood of Night*, *Someone Else*, and *Pretty To Think So*. Television credits: *The Man in The High Castle*, *Bosch*, *Agents of SHIELD*, *Elementary*, *MacGyver*, *The Mysteries of Laura*, *Matador*, *True Blood*, *Hawaii Five-O*, *Law and Order*, *Blue Bloods*, *Deadbeat*, *Lights Out* and *The Miraculous Year*. Changchien earned his MFA in acting from Brown University. He is also an ensemble member of Partial Comfort Productions and The Actors Center Workshop.



**Jackie Chung** (*Wang Min*) Off Broadway: *microcrisis* (Ma-Yi Theater Company), *The Children of Vonderly* (Ma-Yi), *Mother Courage and Her Children* (Public Theater/NYSF), *After* (Partial Comfort Productions). Regional: *Tiger Style!* (La Jolla Playhouse), *different words for the same thing* (Center Theatre Group), *Brownsville song (b-side for Tray)* (Actors Theatre of Louisville's Humana Festival), *Fast Company* (South Coast Repertory) and *Macbeth 1969* (Long Wharf Theatre). Film/TV: *Grey's Anatomy*, *Deadbeat*, *Someone Else*.

**Jessica Kaye** (*Joyce/Curator*) After studying Literature and Performance Studies at Harvard, Jessica worked in New York as an actress in film, theater and television. She was awarded the Bob Hope Fellowship for Outstanding Potential and Talent at Columbia University where she earned her MFA in Acting. Jessica has starred in the feature films *All God's Creatures*, *Condition* and *Inheritance*. She also played the baddie Rebecca Lewis in the long-running ABC soap opera *One Life To Live*. In 2008, she produced and starred in *Gargoyle*, a SAFTA (South African Film and Television Award) nominated short film shot in Johannesburg. A recipient of the Samuel and Lorenza Gary Memorial Award and the Harold C. Lloyd Foundation Scholarship, Jessica received an MFA in Film Production from the USC School of Cinematic



Arts in 2013. Jessica is the co-writer/co-director and lead actor of the feature film *Inheritance* which had its World Premiere at SXSW, March 2017, and will be available on iTunes and Amazon, November 7, 2017.



**Steven Klein (Bob)** LA stage highlights: LA premieres of *Shopping & F\*cking* (Celebration Theatre), *Orson's Shadow* and *An Infinite Ache* (Black Dahlia), and Itamar Moses' *The Four of Us* and *Completeness* (VS. Theatre & Firefly), along with playing Fool to James Gammon's *King Lear* (MET). Other stage: NY premiere of Jane Martin's *Flags* off Broadway and *Biloxi Blues* and Philly premiere of *An Infinite Ache*, both at the Walnut Street Theatre. TV: *Burn Notice*, *Sons of Anarchy*, *Star Trek Enterprise*. Film: *The Circle*, *The Skyjacker*, *White Collar Stoners*, and *Kensho at the Bedfellow*. Steven founded and runs Firefly Theater & Films.

**Eston J. Fung (Ensemble & Lin Bo Understudy).**

Firefly Theater & Films and Think Tank Debut. Off Broadway: *A Dream Play* (HERE Arts Center) and *Arcadia*, *Caucasian Chalk Circle*, *Scenes From A Court Life*, *Ubu*, *Midsummer Night's Dream*, *Othello*, *Fucking A*, *Our Lady of 121st Street*, *Salt Pepper Ketchup*, *The Commencement of William Tan* (Yale School of Drama). Regional: *Intersections* (Guthrie Theater). Film: *Gym Teacher: The Movie*. TV: *Happy!*, *Instinct* and *Royal Pains*. Education: Circle In The Square Theatre School (NYC); Yale School of Drama.



**Christine Lin (Ensemble & Wang Min Understudy)**

A Chicagoland native and Duke grad in electrical and biomedical engineering, Christine originated the role of Ms. Zhao in David Henry Hwang's *Chinglish* at the Goodman Theater and on Broadway. Other select theater credits: *4000 Miles* (Cincinnati Playhouse), *Soul Samurai* (InFusion Theatre), *Iphigenia...*



(*a rave fable*) (Halcyon Theatre), Rodger & Hammerstein's *Cinderella* (PM&L Theatre), and several revues with Asian American sketch comedy group Stir-Friday Night! Select TV: *Nicky, Ricky, Dicky & Dawn*, *The Blacklist*, *The Following*, *Gossip Girl*. Select film: *Big Words*, *Blowtorch*, *Listen Up Philip* and upcoming *Platypus*. Deepest gratitude to Firefly, Think Tank, Chris, and Ed for this timely work. @christine2lin, www.christine2lin.com



**Stephanie Barnes** (*Ensemble & Joyce/ Curator Understudy*) Stephanie is a native Angeleno and graduated from USC with her B.F.A. in Acting. She continued her training at the Nancy Banks Studio, and The Bramon Garcia Braun Acting Studio. Theater: *The Last Days of Judas Iscariot* (Mary Magdalene), *Barbarians* (Lydia Pavlovna), *The Importance of Being Earnest* (Gwendolyn), *Boy Gets Girl* (Harriett). TV: *Conan*, *Workaholics*, *The Late Late Show with James Corden*, *Hand Of God*. Stephanie has been working for Firefly Theater & Films for 5 years, including work on *Unscreened* and *Us*. Big thanks to the Cast and Crew of *CAUGHT* for their incredibly hard work and dedication, and most all, for keeping things spicy. Literally.

**Peter Wylie** (*Ensemble & Bob Understudy*) is so grateful to be part of the team on Caught! Credits Include: *The Sweetheart Deal* with Latino Theater Company at LATC, *Lady Windermere's Fan*, *Twelfth Night* and 2 *Flash Festivals* with Chalk Rep; *The Adding Machine* at La Jolla Playhouse; *Mister Roberts*



at The Kennedy Center; *Perfectly Persephone* at Imagination Stage; *Man With Bags* at Long Acre Lea; and *Thief River* at the H Street Playhouse. He has a BFA from Carnegie Mellon; an MFA from the University of California, San Diego, and is the Co-Artistic Producing Director of Chalk Rep, a sight responsive theatre company working all over Los Angeles. www.chalkrep.com. All thanks to Ed, Steven, Steph and the entire production team for their support.

**Stephen Gifford** (*Environmental/Scenic Design*) Stephen's design work has been featured at numerous theatres in the LA area including: Ensemble Theatre Company Santa Barbara, La Mirada Performing Arts Center/McCoy Rigby, 3D Theatricals, The Colony Theatre, The Falcon Theatre, A Noise Within, The Theatre @ Boston Court, The Antaeus Company, International City Theatre, Celebration Theatre and many more. He has garnered many awards and nominations for his work including six Ovation Award nominations and was awarded The Bob Z Award for career achievement in set design by the LADCC. More info can be found at [www.stephengifforddesign.com](http://www.stephengifforddesign.com)

**Derrick McDaniel** (*Lighting Designer*) From *Romeo and Juliet* to *Guys and Dolls*, Derrick has designed lighting for many plays over his 20-plus years in the business. A few of Derrick's lighting credits include, *Blood Brothers* at the Whitefire Theater, *Melissa Arctic* at the Road Theater on Magnolia, and *Little Shop of Horrors* at the Alexander Auditorium. Recent lighting projects include *Boy From Oz* at the Celebration Theatre, *Les Blancs* at the Rouge Machine Playhouse, *The Lyons* at the Road Theatre on Lankershiem; and *Spring Awakening* at the Malibu Playhouse. Derrick won the LA Weekly 2012 award for lighting *Mercy Seat* at the Inside the Ford Theater. He has also been nominated for a 2008 Ovation Award for lighting, for *The Shelter* at the Odyssey Theater and for *Lady* at the Road Theater. He has also been nominated for a Los Angeles Drama Critics Circle award for *On An Average Day* at the Elephant Lab and for *Among The Thugs* at the Odyssey Theater. He has also been featured in the Artist Profile section of @ThisStage Magazine, and has received a Scene for Lighting Designer of the Year for 2016-17. He also has the privilege of being the Resident Lighting Director for the Whitefire Theater, VS. Theater and the Buzzworks Ensemble. Derrick would like to thank the director, producers, crew and fellow designers of *CAUGHT*. Derrick has done several productions for Firefly and appreciates another opportunity to create. And thanks to the patrons of live theater. Enjoy!

**Cricket S. Myers** (*Sound Design*) On Broadway, Cricket earned a Tony Nomination and a Drama Desk Award for her design of *Bengal Tiger at the Baghdad Zoo*. In Los Angeles, she has earned 20 Ovation Nominations, as well as winning The Kinetic Award for Outstanding Achievements in Theatrical Design. Regional designs include La Jolla Playhouse (*Guard at the Taj, Sideways, The Nightingale*), The Ahmanson (*50th Anniversary Celebration, Sunshine Boys*), The Mark Taper Forum (*Bent, Steward of Christendom, The Price, Bengal Tiger, Lieutenant of Inishmore, Joe Turner's Come and Gone*), South Coast Rep (*Doll House Part 2, The Siegel, The Fantastics, Elemeno Pea, Zealot*), The Kirk Douglas Theater (*Endgame, Twist Your Dickens*), Pasadena Playhouse (*Stoneface, Real Women Have Curves*), and the Geffen Theater (*Underneath the Lintel, Sex with Strangers, Wrecks, Some Girls*). Other L.A. theaters include The Ricardo Montalban Theater (*I Only Have Eyes for You*), East West Players (*Next to Normal, Tommy*), Ghost Road Theater Company, and The Celebration Theater. [www.cricketsmyers.com](http://www.cricketsmyers.com)

**Jeffrey Elias Teeter** (*Projection Designer*) graduated from California Institute of the Arts and has worked on numerous World, West Coast, and New York premieres. He has designed and worked on: *Love on the Floor* directed by Cheryl Burke, Jerri Slaughter and Paul Vincent Morente (Orb Theater Tokyo); *Holmes & Watson* directed by David Ira Goldstein (Arizona Theater Company); *Love Has No Labels* (national TV ad), *Marvel's Avenger's S.T.A.T.I.O.N.* (Paris & Las Vegas); *The Tallest Tree in the Forest* and *Tribes* (Mark Taper Forum); *On the Spectrum* and *Cyrano* (Fountain Theatre); *A Guide to an Exhibitionist* and *Cleopatra, C.E.O.* (Heidi Duckler Dance Theatre); *Baby It's You*, written and directed by Floyd Mutrux (Broadhurst Theatre on Broadway); Lighting Director & Designer for *Halloween Horror Nights, Shrek 4D, Jurassic Park Splash Down*, and *Frankenstein's Lab* at NBC Universal Studios Hollywood and several premieres for AMC; *Brewsie & Willie*, a collaboration with Center for New Performance and Poor Dog Group; *All That Skate*, an international ice skating show (Staples Center); *Piedra de Sol*, directed by

Maria Morett (Getty Villa); *The Jesus Ride*, performed and written by Michael Schlitt (New York Fringe Festival and Portland Center Stage); *Kirk Douglas: Before I Forget* (Kirk Douglas Theatre); *Apollo* (Portland Center Stage); *Norman's Ark* (Ford Amphitheater); *Mycenaean* (Brooklyn Academy of Music Festival); *11 Septembre 2001* (National Theatre of Paris); *The Mask* and *Can-Can* (Pasadena Playhouse); *A Hip Hopera* (Edinburgh Fringe Festival). Other projects include The leading Matters and Stanford Challenge national tours.

**Halei Parker** (*Costume Designer*) is a Los Angeles based Costume Designer. Her designs were most recently seen in at Rogue Machine Theatre, Odyssey Theatre Ensemble, East West Players, Malibu Playhouse, Greenway Court Theatre, and site-specific locations all over LA for Chalk Repertory Theatre and Disco Dining Club. She was a 2016 Ovation Nominated costume designer for *The Hairy Ape* at Odyssey Theatre Ensemble. Her work has been seen on screens and stages in the US, Mexico, and Europe. Halei is a company member at Rogue Machine Theatre and Chalk Rep theatre and holds an MFA in Theatre Design from UC San Diego. For more information and inquiries, please go to [HaleiParker.com](http://HaleiParker.com).


**Johnny Clark** (*Artistic Director, VS. Theatre Company*) is the co-founder and Artistic Director of VS. Theatre Company. He is also an actor, most recently portraying "Paul" in the World Premiere VS. production of *Cops And Friends Of Cops* (LA Weekly Nominated "Best Ensemble"). Selected theatre credits: *A Hatful Of Rain*, *Life And Limb*, *Brilliant Traces*, *The Credeaux Canvas*, *Modern Dance For Beginners*, *Navy Pier*, *Beggars In The House Of Plenty*, *Waste Of Shame*, *Eric Larue*, *Never Swim Alone*, *Death Of A Salesman*, *On An Average Day* (Los Angeles and Chicago Productions), *Eagle Hills*, *Eagle Ridge*, *Eagle Landing* and *Blackbird* for which he was nominated for Best Lead Actor by the Los Angeles Drama Critics Circle for his portrayal of "Baylis," and *The Mercy Seat* (Ford Theatre). He has done several commercials and independent films including *Lousy With The Spirit* (Cannes Film Festival) and *Liars Club*, which he co-wrote, produced

and starred in. The film won First Prize at the Rhode Island Film Festival and received a limited theatrical release.

**Firefly Theater & Films** — With equal footing in theater and film, Firefly Theater & Films has been telling compelling stories for more than 20 years. Firefly's theater productions — including numerous world- and regional premieres — have won more than two-dozen awards for shows in Boston, Los Angeles, Philadelphia, Belfast, Off-West End London, and Off-Broadway. Firefly's films — including notable documentaries *Finders Keepers*, *Make Believe*, and *Print The Legend* — have won awards at dozens of leading festivals internationally. Its last stage production was the 2017 Off-Broadway, US premiere of Robert Hollman's *Jonah and Otto*. It is now in post-production on two documentaries, including the next film by Clay Tweel, who was short-listed for a 2016 documentary Oscar, and is developing a new stage musical based on its documentary *Make Believe*.



**VS. Theatre Company**, a non-profit 501c(3) corporation, is a collection of passionate artists devoted to producing World, West Coast and Los Angeles premieres by the best contemporary playwrights in America. Playwrights include John Patrick Shanley, Stephen Adly Guirgis, Adam Rapp, Itamar Moses, and Neil LaBute, among others. VS. was founded in 2004 based on a shared passion for riveting stories and live performance in an intimate setting. Named “one of the top theatre companies of the last decade” by the LA Weekly, VS. productions have won numerous theatre awards, enjoyed sold-out runs and received widespread critical acclaim. On deck in 2018 will be the Off Broadway premiere of Ron Klier's *Cops And Friends Of Cops*. For more info, please visit [www.vstheatre.org](http://www.vstheatre.org).

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[LA Times Review](http://www.latimes.com/entertainment/arts/la-et-cm-caught-christopher-chen-theater-review-20171107-story.html)

<http://www.latimes.com/entertainment/arts/la-et-cm-caught-christopher-chen-theater-review-20171107-story.html>

# An immersive theater piece that'll have you 'Caught' up in ideas

**Daryl H. Miller**

You've read the New Yorker article. You've heard all of your artist friends talk about him. Now you can hear Chinese dissident artist Lin Bo speak at a downtown L.A. art gallery about the work that got him jailed back home. What's that? You *haven't* heard of him? Well, you will.

Lin's talk is the keynote of a wildly inventive art installation/theater piece known as "Caught," which plunges attendees down a rabbit hole and flips them around several times. The whole affair leaves viewers with more questions than answers, which in this case is a good thing because the questions push us to think deeply about perception and truth.

Emerging San Francisco playwright Christopher Chen won an Obie Award this year for the piece's off-Broadway presentation, and Louis Ozawa Changchien,

a leading player in that production, performs here. The L.A. production, though, is more fully immersive in the hands of rising New York director Ed Sylvanus Iskandar, known for constructing just this sort of all-enveloping experience.

Arriving on the second floor of a nondescript building in downtown L.A.'s Fashion District, attendees step into a crisply designed exhibition of boundary-blurring, perception-challenging works that provide context to Lin's.

Once Lin is introduced, he proceeds to describe the fraught, post-Tiananmen atmosphere in China and the watchfulness that led to questioning and imprisonment when he disseminated a conceptual piece that was at once art and protest.

We want to applaud his need to make a statement and his ingeniousness in trying to sneak it past the government. But wait. Is he for real? He speaks in heavily accented, somewhat stilted English, yet his phrases seem too colorful, his references too Western. And he's here to promote a book that seems designed to shoot to the top of bestseller lists.

Playwright Chen has said in interviews that one of his main inspirations was writer-performer Mike Daisey, whose "The Agony and the Ecstasy of Steve Jobs" described troublesome working conditions at a Chinese company making Apple products. After the piece was discovered to be embellished, a national conversation ensued.

From Lin's gallery talk, "Caught" proceeds in ever more surprising directions, each upending what preceded it.

Soon we are questioning our facile, Western assumptions about China. We might be wondering who has the right to tell a story if it's not the storyteller's own or if it's outside his or her culture. We could pause to consider how we digest art — how what one person perceives in a painting or a play can be entirely different from what another sees. Some of us might get turned so upside-down that we begin to wonder whether we can truly know the inner workings of even those who are closest to us.

As frames of reality shift, so does the piece's form. Is this visual art? Drama? Or something else entirely? Even the gallery space is not what it seems; it keeps opening into something new. Surprise turns to laughter, and reactions just keep morphing.



Iskandar, making his L.A. directing debut, has fun further warping expectations by taking abrupt turns into Douglas Sirk social melodrama or “Twilight Zone” disorientation.

Among the phrases that pop out: “The truth does not lie in the specific facts.” “America places a high premium on ‘truth.’ No persons of any other culture get more defensive when questioned over their ‘truth.’” “I have looked for truth but have only seen lies.”

The more you participate, the more you will get out of the experience. Look around. Ask questions. Keep revisiting the video slide show at the entrance; it has a tendency to change. Look closely at the promotional enlargement of Lin’s book cover. At the swanky reception afterward, look for something familiar flashing across the room’s video installation. Read the fortunes in the cookies.

The event’s multiplicity is due in part to the mash-up of its presenters: Firefly Theater & Films, VS. Theatre Company and the venue, Think Tank Gallery. You might spot imperfections or quibble with the directions taken, but you’ll applaud the folks you’ve encountered — Changchien, Jackie Chung, Jessica Kaye and Steven Klein — as well as visual artists Mei Xian Qiu, Rafael Hayashi and Teddy Kelly; scenic designer Stephen Gifford; projection designer Jeffrey Teeter; and enough other contributors to fill a small city.

One thing that’s certain: You’ll leave with a better appreciation of life’s shifting perspectives, this Rubik’s Cube of reality.

**[SIGN UP for the free Essential Arts & Culture newsletter »](#)**

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### **‘Caught’**

Where: Think Tank Gallery, 939 Maple Ave., second floor, downtown L.A.

When: 7:30 p.m. Thursdays-Sundays, ends Dec. 10

Tickets: \$45-\$80

Info: [www.thinktank.gallery](http://www.thinktank.gallery)

Running time: 1 hour, 30 minutes for the main event, but come early and stay longer

[daryl.miller@latimes.com](mailto:daryl.miller@latimes.com)

Twitter: [@darylhmler](https://twitter.com/darylhmler)

<http://stageraw.com/2017/11/08/caught-theater-review/>

# CAUGHT, reviewed by Terry Morgan

## REVIEWS



Louis Changchien in *Caught* at Think Tank Gallery. (Photo by Vincent Madero)

### *Caught*

**Reviewed by Terry Morgan**

***Think Tank Gallery***

**Through December 10**

**RECOMMENDED**

The subject of deception and the malleability of truth couldn't be more timely. When the highest levels of government and entire media organizations such as Fox News are openly lying to the populace every day with few consequences, the very value of facts or being truthful comes into question. Emerging from this morass like a lovely, opaque bubble is Christopher Chen's brilliantly tricky *Caught*, which has been given an outstanding immersive production by Firefly Theater & Films and Vs. Theatre, in association with Think Tank Gallery in downtown L.A.

A lot of the fun in this play is in how one scene or character connects to the other, so I'll try to be somewhat vague in the plot recap so as not to spoil that here. A magazine writer, Joyce (Jessica Kaye), does a fact-checking meeting with an author. As we explore the gallery exhibition, a dissident Asian artist, Lin Bo (Louis Ozawa Changchien), discusses his work and his time in a Chinese prison. Finally, a theatre writer, Wang Min (Jackie Chung), refuses to give straight answers to any questions.

Changchien, who appears in most of the scenes in one guise or another, impresses throughout, his characters gracefully evolving as the situations change. Kaye is terrific as Joyce; she's particularly fine in a moment where the writing suddenly shifts to high melodrama and her character switches instantly from naturalism to high camp. Chung just about steals the show as impossible interview subject Min, as fluid as mercury in her ability to not be pinned down to anything.

Director Ed Sylvanus Iskandar's staging uses every part of the art gallery (a credit to Stephen Gifford's clever scenic design) to bring the play's concepts to fruition, and he gets tremendous work from his actors. Chen's writing is playfully creative (his concept of an imaginary protest is especially choice) but serious. His depiction of reality as a mask that is removed to reveal an endless series of masks beneath invites disequilibrium — a sort of moral seasickness in the viewer that is heady if ultimately disheartening.

*Caught* is an entertaining, dizzyingly smart tour de force, and with any justice, this production will sell out its run.

***Think Tank Gallery, 939 Maple Ave., Los Angeles; Thurs.- Sun., 7:30 p.m.; thru Dec. 10; [www.thinktank.gallery](http://www.thinktank.gallery); Running time: two hours with one intermission.***

*[Broadway World Review](#)*

**<https://www.broadwayworld.com/los-angeles/article/BWW-Review-Get-Yourself-CAUGHT-For-a-Fantastic-Immersive-Experience-At-Think-Tank-20171104>**

# **BWW Review: Get Yourself CAUGHT For a Fantastic Immersive Experience At Think Tank**

by Gil Kaan



**CAUGHT**/by [Christopher Chen](#)/directed by [Ed Sylvanus Iskandar](#)/Think Tank Gallery/thru December 10, 2017

For a most wonderfully complete, immersive theatre/gallery experience; get yourself, and anyone you like, to Think Tank Gallery in Downtown L.A. to catch the Los Angeles premiere of [Christopher Chen](#)'s Obie Award-winning **CAUGHT**. So easy to see why Chen won his 2016 Obie, with the substantial food for thought underneath all his witty observations.

Director [Ed Sylvanus Iskandar](#) has most deftly orchestrated a totally engrossing two-hour theatrical event to immediately involve each audience member as soon as they enter the gallery door. After checking in at the reservation desk, you are escorted into the art gallery to view the hanging pieces on exhibit. As you walk through, various hosts and hostesses greet you, introducing themselves and making pleasant conversation, while informing you with info tidbits of the exhibition. They even bring you drinks and steer you over to plates of egg rolls. You get to meet the two exhibiting artists and simply soak in the creative gallery vibes with like-minded people appreciating art and/or theatre.

As the audience has comfortably taken various places around the gallery, some standing, some sitting; a gallery employee gives a hearty introduction for the Chinese dissident artist Lin Bo. Lin Bo walks through the gallery waxing poetic on his harrowing experience spending eighteen months in China's Detention

Center 7. After his heart-felt speech, all are guided into the next room, lined with benches surrounding a raised floor-lit stage. In this space, Lin Bo meets his interviewer and her editor from ***New Yorker*** magazine.



**(Spoiler Alert!!! Don't read on** if you truly want to be surprised by the entire evening's events.)

All players in ***CAUGHT*** eventually admit that they actually are actors playing the roles of the artists and others. Very meta, like a play within a play, but it really works. [Louis Ozawa Changchien](#) embodies the imprisoned artist Lin Bo. So believable as Lin Bo and his tales of imprisonment that when confronted by Joyce, the New Yorker journalist and Bob, her editor; one tends to believe Changchien/Lin Bo's truths over Joyce and Bob's arguments contradicting Lin Bo's story of his time in jail. This particular scene most successfully plays as a high-camp soap opera with dramatic background music complementing [Jessica Kaye's](#) Joyce's delightfully over-the-top hurt and disappointments. [Steven Klein's](#) Bob readily backs Joyce up in her convictions, sturdily bringing up some of his own theories of the truth. Wonderful





scene of the three actors interacting at the top of their forms! After bows to very appreciative applause, the audience is invited to peruse the art. I was more than happy with this as the ending of the evening, but was luckily corrected to enjoy the intermission before the second act.

"Intermission" includes more passed drinks and candies and more interaction with the personable gallery personnel/Immersive Company Members.

Returning back to the room with the floor-lit stage, the room's configuration has morphed into a lecture hall floor plan. The magnetic [Jessica Kaye](#) now essays the role of Galley Curator interviewing the second exhibiting artist, a defiant, argumentative Wang Min, hysterically played by [Jackie Chung](#). Wang Min's confident reasoning conflicts with Joyce's strong personal views. Does one's perception of another's lies simply due to their different truths, especially if both believe what they believe? Then who's lying? Who's appropriating facts? Their give-and-take -some sensible, most non - set up a most entertaining ping-pong match of wits, which unfortunately was interrupted by an over enthusiastic audience member who annoyingly made herself part of the show.

In **CAUGHT**'s final scene, most cleverly staged from the vantage point of the actors looking into a dressing room mirror directly into the audience, Chung



and Changchien have their meta moments revealing they're really actors unwinding after their respective scenes. Or aren't they still actors playing actors? Chung and Changchien wow with their impeccably timed synchronized looks and reactions. Very nice!



Kudos to environmental/scenic designer [Stephen Gifford](#) for his seamless gallery/theatre atmosphere. And cheers to the combined efforts of Firefly Theater & Films, Think Tank Gallery and Vs. Theatre in producing this unique theatrical happening. Food and drinks served were real and tasty. Were the two artists 'real'? The art pieces hung on the walls were 'really' for sale. Or were they?

Go yourself and find out. If you're an art lover/theatre aficionado, you will get **CAUGHT** up in a most entertaining, good time.

[www.thinktank.gallery](http://www.thinktank.gallery)

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<https://noproscaenium.com/fair-warning-if-you-visit-district-798-you-might-get-caught-the-no-pro-review-c7ea5b6b01a8>

# **Fair Warning: If You Visit District 798, You Might Get ‘Caught’ (The NoPro Review)**

Something is UP at DTLA’s Think Tank  
Gallery

[Noah J Nelson](#) Nov 9, 2017

Founder and publisher of No Proscenium -- the guide to everything  
immersive.



Lin Bo gives his gallery talk to audience members. Photo Credit: Vincent Madero

We'll start off with something I rarely do: a summary judgement and a deep spoiler warning.

Why? Because *Caught* is a fantastic piece of theatre that really benefits from the audience walking in with *as little information as possible*. In fact, knowing that you're walking into a piece of theatre removes one of the layers of this production from [Firefly Theater & Films](#), Think Tank Gallery, and Vs. Theatre. But since this is a theatre review, it's somewhat hard to get around that fact. So if you don't want to have any more surprises ruined and you trust me just go get a ticket to *Caught*. It's *not* what we would consider a *traditional* piece of immersive theatre (whatever that might mean) but it is a great and important piece of work.

Now, on with the review...

(Spoilers after this image.)

(No, really.)



Photo Credit: Vincent Madero

*Caught* is a mindfuck.

I happen to really like mindfucks. Especially funny mindfucks that actually have a point. Which playwright Christopher Chen most certainly does.

The initial set-up of this Obie-award winning play is that the dissident artist Lin Bo has fled China and has set up a gallery showing here in the United States. In this case that gallery is our dear friends at Think Tank Gallery, where the Xiong Collective has collaborated with local artists to evoke the spirit of District 798—once a dissident center, now a commercialized arts district. We, the audience, are treated to time in the gallery to inspect the very real works of art before Lin Bo is introduced to read from his soon to be published memoir.

The dissident weaves in and out through the fashionable gallery crowd as he tells his story before finally settling in behind a microphone. It's almost natural enough to make you believe that it's real, and maybe some of the gallery-goers *do* think its real. After all, the production company is playing it fast and loose with whether this is a play or a gallery show called *District 798*. Indeed, what you believe this to be kind of depends on how you got there in the first place.

But that's just *one layer* of *Caught*, and as staged by director Ed Sylvanus Iskandar this production has bars. Verse after verse of them.



Wang Min (Jackie Chung), Lin Bo (Louis Changchien), Joyce (Jessica Kaye), and Bob (Steven Klein) in the immersive LA premiere of *CAUGHT*. Photo Credit: Vincent Madero

Each scene of *Caught* takes us into another layer of reality, stripping away the world that had just been created and reveling the “truth” behind it. In Chen’s script this means scrapping the characters that have just been established in order to start deconstructing the action we’ve witnessed and asking all too pressing questions about truth, journalistic integrity, and who has the right to tell a story—☐—☐or if it’s even possible to understand someone from another culture at all.

It’s the kind of material that you see lighting up the laptop screens of culturally aware writers and artists around the country. Here the material is explored both pointedly and hilariously. Yet never are we laughing at the arguments, only laughing through the pain of disconnection that our all too connected world creates.

That is, if you manage to get in on the joke.





Wang Min (Jackie Chung) and Lin Bo (Louis Changchien) in the immersive LA premiere of *CAUGHT*.  
Photo Credit: Hero LA

Iskandar has done such a fantastic job of constructing separate worlds for each layer of *Caught*'s onion skin that on opening night one patron—  
—either not realizing or not caring that we weren't in an actual artist talkback session—  
—decided to just start talking back to the show. And the actors ran with it, as far as they could without having that derail the entire thing. It was an incredible moment where the artifice of the production came crashing right into the reality of the subject matter and we all kind of slipped into a hyper-reality. For a while I couldn't tell if the audience member was a plant or not. She wasn't, but it didn't matter. The moment was pure.

What's so invigorating about this production of *Caught* is that it both moves the play from its traditional proscenium stage confines and at the same time doesn't wed itself to any one form. While the audience is always cast in the role of witness to the action, our physical and emotional distance from the scene is played with from sequence to sequence like so much taffy. The production pushing the perspective-bending script further than a straight-forward rendering ever could.

The layers of truth and fiction, and the bedeviling ways in which they are played off each other, brought to mind one of my favorite films: Orson Welles'

*F For Fake*. By sheer coincidence I had rewatched the film [□—□](#) which is an essay about fakers and art forgers [□—□](#) just the night before. That movie is a perfect film for our time, with its meditation on what is real and what isn't and how readily our societal institutions fail to disambiguate the two. *Caught* is a spiritual successor, which has all that in it along with the cultural anxieties that come attached to our transition into a pluralistic global society.

Great works of art happen when a culture is able to diagnose a new kind of problem. Such works stand the test of time.

I'd put good money on *Caught* being part of the canon for decades to come. Yet this particular production is the one that I wish generations could experience.

**Caught** runs at the Think Tank Gallery through Sunday, December 10th. Tickets start at \$45. Bring a friend and tell them you're "just going to a gallery with a performance art piece."

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**One clap, two clap, three clap, forty?**

By clapping more or less, you can signal to us which stories really stand out.

**Noah J Nelson**

Founder and publisher of No Proscenium -- the guide to everything immersive.

[Stage and Cinema Review](#)

**<http://www.stageandcinema.com/2017/12/05/caught-think-tank/>**

# **Los Angeles Theater Review: CAUGHT (Think Tank Art Gallery in the Fashion District, DTLA)**

**CAUGHT**



WHOSE STORY IS IT?



## CAUGHT IN ITS SPELL

An onion-skin experience, Christopher Chen's magnificent *Caught* is indeed scripted, but you won't know that when you're watching it. Part immersive theater, part performance art, part installation, part thrust theater, part food and drinks, and pure play, this exhilarating look into politics, propaganda, and perception is pocked with paradox. It begins innocently enough in a gallery displaying actual art where we drink actual cocktails (ain't nothing phony about the mescal!), mingling with fellow patrons (all guests see the show and get hors d'oeuvres for \$45; drinks are extra).

Soon, the gallery owner introduces Lin Bo, a Chinese dissident artist who was jailed in China for two years and wrote an autobiography detailing the horrors, some of which he reveals to us. What he doesn't reveal is the beginning of Chen's brilliant (yeah, brilliant) rabbit hole where nothing is what it seems as the scene morphs to a magazine office, a lecture hall, a dressing room, and ... I refuse to divulge any more.

Much of the fun is being in a constant state of delicious delirious doubtfulness as the beautifully written and constructed piece, innovatively directed by New York's Ed Sylvanus Iskandar, unfurls like a Brain Teaser puzzle that is as entertaining as it is provocative regarding art, truth, and deceit (all will be revealed in the end). What I can tell you is that the terrific actors and creative production team are — once again under the guidance of the always inventive Firefly Theater & Films and VS. Theatre Company — bringing you one of the best shows of the year. I'm rather certain the impact would not have been so great were this staged in a conventional space, where the abrupt ending could be a turn-off, so get yourself to an ungentrified strip in the Fashion District and give your intellect a workout.

*Caught*

[Firefly Theater & Films, VS. Theatre Company](#)

Think Tank Gallery, 939 Maple Ave., second floor, DTLA

Thurs-Sun at 7:30

ends on December 10, 2017

for tickets, visit [Think Tank](#)

[The Los Angeles Beat Review](http://thelosangelesbeat.com/2017/11/caught-at-think-tank-gallery-a-truly-amazing-immersive-theatre-experience/#more-116740)

[\*\*http://thelosangelesbeat.com/2017/11/caught-at-think-tank-gallery-a-truly-amazing-immersive-theatre-experience/#more-116740\*\*](http://thelosangelesbeat.com/2017/11/caught-at-think-tank-gallery-a-truly-amazing-immersive-theatre-experience/#more-116740)

# **‘Caught’ at Think Tank Gallery – A Truly Amazing**

# Immersive Theatre Experience

Posted on [November 11, 2017](#) by [Joan Alperin](#)



I don't want to say too much about this incredible, original theatrical piece or I'll spoil the fun — and great fun it is. It's also like no other theatre experience I've ever had.

The award-winning Firefly Theater & Films, in association with Think Tank Gallery and Vs. Theatre, is presenting the Los Angeles Premiere of this 2016 Obie winner for playwriting. The playwright Christopher Chen is a prolific writer and the recipient of numerous awards.

In an original opening act, you walk into a gallery hosting District 798, a show of new work inspired by a legendary Chinese dissident artist who was imprisoned in China for a single, epic work of art. Recently profiled in The

New Yorker, the artist is present, and he begins his presentation by sharing the details of an ordeal that is not only heartbreaking but will stir your sense of justice and indignation.

Soon his lecture is interrupted, then that interruption is broken, and you find yourself in a labyrinthine exploration of truth, art, social justice and cultural appropriation where nothing is as it first appears. Each moment will surprise you and every moment after that continue to surprise you, right up to the end. Brilliantly directed by Ed Sylvanus Iskandar, this play has an extremely talented cast which includes Louis Ozawa Changchien, Jackie Chung, Jessica Kaye, Steven Klein, Eston J. Fung, Christine Lin, Ed Sylvanus Iskandar, Stephanie Barnes and Peter Wylie. This is definitely a “must see” experience for anyone who loves theatre, and it’s also one that will blow your mind in the best possible way.

“Caught” runs through Sunday, December 10th at the Think Tank located at 939 Maple Avenue in Downtown Los Angeles. Performances are Thursdays, Fridays, Saturdays and Sundays at 7:30pm. Ticket prices are \$45 for general admission, \$50 including one drink and hors d’oeuvres, \$65 with 3 drinks and hors d’oeuvres, and \$80 for VIP access and includes 3 drinks and hors d’oeuvres. [Buy tickets here.](#)

[Bello Mag Review](#)

<http://www.bellomag.com/l-a-s-caught-is-a-brilliant-and-unique-theater-experience/>

# L.A.'s 'Caught' is a Brilliant and Unique Theater Experience

[Hiko Mitsuzuka](#)

November 13, 2017

*by Ringo Le* ([@ringole](#))



Photo: Steven Klein (Firefly)

*Caught*, the 2016 Obie award-winning play by Christopher Chen, is a visual and visceral experience that bitingly explores cultural appropriation and how Americans view foreigners. (In this case, it involves the Asian-American experience.) The immersive production opens in an “art gallery” where the audience partakes in an exhibit supposedly belonging to Chinese dissident artist Lin Bo (a commanding Louis Changchien). The actor works the room with the help of his hosts, [Think Tank Gallery](#), delivering a lecture that seduces the crowd into his world and skillfully blurs the line between what is real and what is staged.



Photo: Steven Klein (Firefly)

A second scene involves a re-enactment of Bo's interview with the *New Yorker* editors (Jessica Kaye and Steven Klein) who featured him in a piece that garnered him lots of attention...and scrutiny. They ask him intimate questions about his ordeal as an artist imprisoned in China. The dialogue dances between art and politics, flowing into a discussion about smokescreens and censorship, and ultimately swelling into heightened (and hysterical) melodrama bordering on camp. The 360-degree set-up for this segment helps solidify *Caught's* status as razor-sharp satire.

The third installment is presented like a discussion panel in which a moderator (Kaye again, here playing an actress playing a host) invites a young artist named Wang Min (Jackie Chung) to come and speak about Chinese art. Our host's well-meaning questions are in and of themselves casually racist and offensive, holding up a mirror to which artists must continually explain themselves.





Photo: Steven Klein (Firefly)

For the fourth and final “act,” a curtain is literally lifted to peel back yet another layer, focusing on the artists posing as Lin Bo and Wang Min (actors playing actors *playing actors*), forced to confront and question themselves and their intentions.

Brilliantly directed by Ed Sylvanus Iskandar, this production is one of the most unique theater experiences out there. It is the best immersive play since *Here Lies Love*. Part *Clue*, part *Inception*, *Caught* is a mind bender that ultimately asks us to upend our preconceived notions about how we view those different from us and to separate the art and the artist. It urges us move outside of the world we know while confronting any xenophobia that lies dormant within us.

***Caught* runs now through December 10 in downtown Los Angeles. Tickets can be purchased [HERE](#).**



[Capital and Main Review](https://capitalandmain.com/the-dark-funny-and-thorny-stage-of-caught-1113)

<https://capitalandmain.com/the-dark-funny-and-thorny-stage-of-caught-1113>

# The Dark, Funny & Thorny Stage of ‘Caught’

By

[Deborah Klugman](#)

November 13, 2017

Christopher Chen’s play is partly inspired by the real-life controversy surrounding playwright/performer Mike Daisey’s 2011 solo piece, *The Agony and the Ecstasy of Steve Jobs*.



**Louis Changchien and Jessica Kaye. (Photo: Vincent Madero)**  
Unfolding like a set of Russian nesting dolls, Christopher Chen's intensely clever play points to our penchant for accepting whatever we're told, and the equivocacy of what we commonly refer to as "the truth"

A dark comedy that deals with cultural appropriation, the tension between journalism and art, intellectual obfuscation and a host of other thorny themes, *Caught* is partly inspired by the real-life controversy surrounding playwright/performer Mike Daisey. Daisey's 2011 solo piece, *The Agony and the Ecstasy of Steve Jobs*, addressed the exploitation of Chinese workers in factories manufacturing Apple products. In 2012 a judgmental uproar ensued after it came to light that the writer had fictionalized elements of his narrative. Sturm und drang spun around his manipulation of the particulars of his account, distracting people from one hard, cold fact: Most of what he talked about was true. Directed by Ed Sylvanus Iskandar, *Caught* is staged in an upstairs warehouse space on an intimidatingly dark deserted street in Los Angeles' garment district. The obscure doorway leads up a flight of

stairs to a sprawling set of rooms with a small art exhibit. The work on display is credited to Lin Bo (Louis Ozawa Changchien), identified as a Chinese conceptual artist jailed for two years for having organized a protest in China — albeit a virtual one, since no gathering of demonstrators ever actually took place. After some mingling, it's announced that the artist will give a speech. His monologue recounts his history as a dissident and two years spent in a Chinese prison, where the inmates survived on watery cabbage soup, whose dregs they fed to rats in the toilet.

For Scene 2 the audience is guided to a room with a small platform for a stage, and the show shifts gears. We are no longer idling spectators at an exhibition but audience members watching a play — an exchange between Lin Bo and an up-and-coming journalist, Joyce (Jessica Kaye), doing a piece on him for the *New Yorker*. Jessica is accompanied by her editor, Bob (Steven Klein) and the two are combing Lin's account for its veracity. In subsequent scenes, the narrative morphs further as we're introduced to another artist, Wang Min (Jackie Chung), whose serpentine connection to everything that's gone before would be a spoiler to reveal. Suffice it to say that, when interviewed by an art curator (Kaye), Wang decimates that lady's aplomb with brilliant double-speak, reducing her to tears. The takeaway from her discourse is that attempts at intercultural communication of any kind are always futile and pointless.

*Caught* is the sort of acerbically entertaining work whose pointed irony reflects the nausea-inducing convolutions current on our nation's public stage — making the plentiful laughs rueful ones indeed. Iskandar directs a smart, assured ensemble, but of particular note is Chung as an intellectual dragon lady you absolutely do not want to mess with, while Kaye seems born to play a bright-eyed ambitious young writer — both privileged and vulnerable.

The tech — Stephen Gifford's set, Derrick McDaniel's lighting and Cricket Myers' sound — aptly frames the show, but it is Chen's savvy writing that is the true star of this immersive event.

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***Think Tank Gallery, 939 Maple Ave., Downtown Los Angeles;  
Thurs.- Sun., 7:30 p.m.; through Dec. 10; [www.thinktank.gallery](http://www.thinktank.gallery)***

[Nightmarish Conjurations Review](#)  
[Nightmarish Conjurations Review](#)

<http://www.nightmarishconjurations.com/immersive-experience/2017/11/9/immersive-experience-caught>

# Immersive Experience: CAUGHT



Welcome witches and warlocks,  
I am going to do my best today to convey the truth with as little embellishment as possible.

To begin with, the other night I had the pleasure of attending the new immersive theater experience CAUGHT at the Think Tank Gallery. The setting was perfect for this production as we are in an actual gallery to see a show that revolves around art. This air of authenticity is further captured by the fact that while the guests look at the art, grab a bite to eat, or partake of the proffered libations, the artist of the hour himself makes his way between the groups to interact with the attendees. During his glad handing, he mentions that he plans on reading to us from his new biography about his time in prison; and with that the stage is set.

To convey too much more of what follows would almost be a disservice to the production as it relies a fair amount upon the audience to discover its secrets for itself. What I can say, without tipping my hand too much, is that we get so much more than just a simple book reading. In fact, over the course of the two acts we are pulled through scenes examining social justice, art, truth, cultural appropriation, and the power of illusions. While things start simply enough, the escalation of the events manages to cram in more and more philosophy that often subverts the scenes that came before.

The structure itself is of great note as each act is broken into two interconnected, but wholly different segments. By breaking the action of each act over two scenes we are allowed a chance to fully take in the first, more serious aspects before moving into the often lighter nature of the second movement. What was impressive is that whether it be a heady debate of ideologies or a discussion of relationships over a meal from McDonald's, there is never a moment where the philosophies got lost in the midst of the humor.



From a content standpoint I appreciated much of the writing as it balanced off the head spinning, cerebral moments with plenty of easily accessible dialogue. If I had to level one slight critique, I would say that there is a particular scene in the second act that breaks the realism a bit too early with dialogue that felt



clunky. Apart from this, the rest of the work left me laughing or thinking in equal measures, while never offering up an easy or definitive answer to the questions posed.

Given the changing nature of the structure, content, and tone, it was refreshing to see the cast execute each aspect with confidence. Each act offered the four cast members a chance to transform themselves completely at least once, leading to dynamic, shifting performances that were just as ever changing as the script. While one could comment about great length upon their recital of the heavier moments, I was more impressed by their pitch perfect comic timing as they were able to turn from dramatic to comedic within the space of seconds.

All in all, this is an impressively tight piece that uses and subverts realism in equal measure. The structure of the play promises a little something for most theatergoers as philosophy can turn to comedy at a moment's notice. The strong cast is able to handle these switches with aplomb and manage to keep this production zipping along to its conclusion. I would strongly recommend this to anyone who has an interest in the arts or just likes a good night of entertainment.

Nighty nightmares,  
-The Creeping Craig





