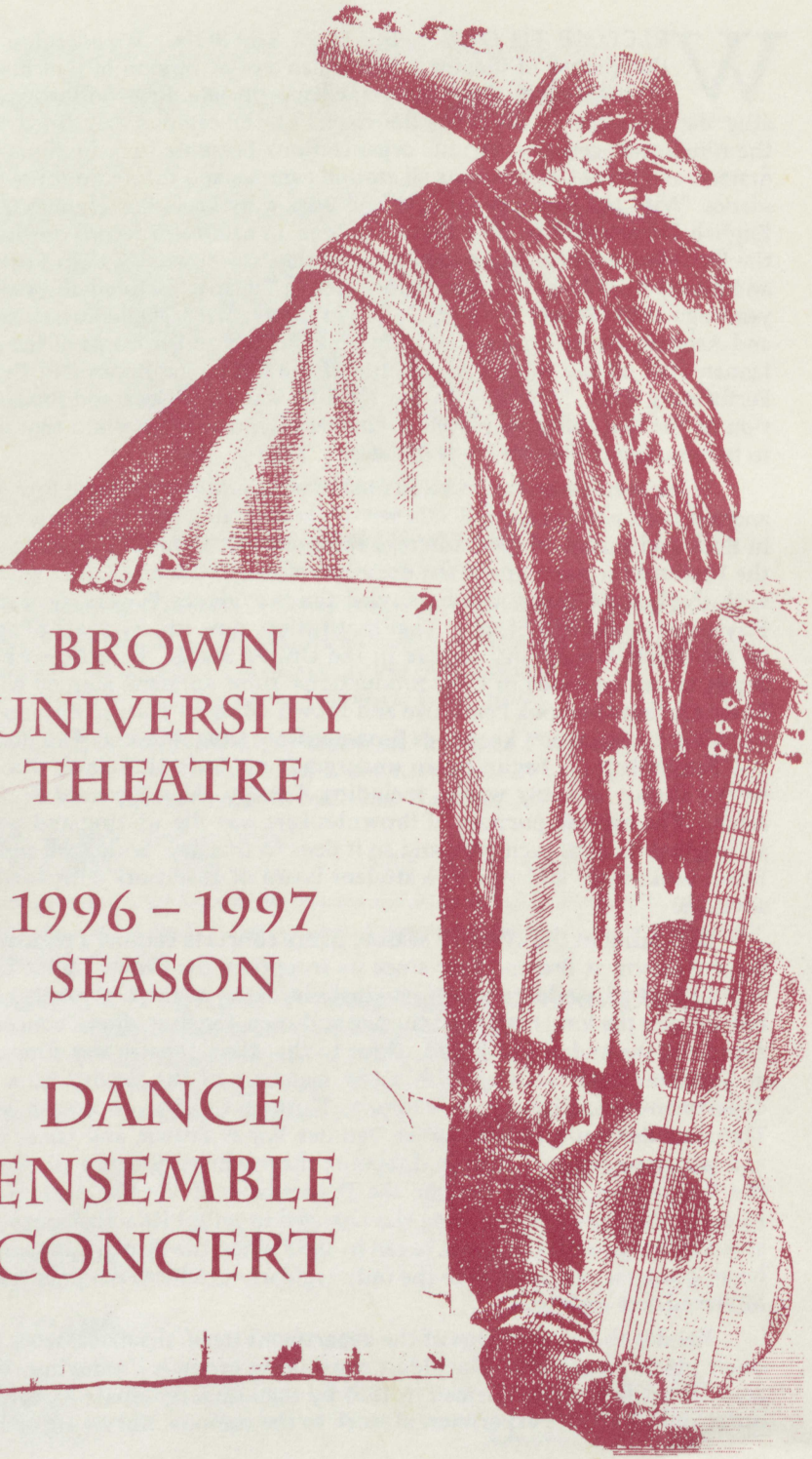

BROWN UNIVERSITY THEATRE

1996 – 1997 SEASON

DANCE ENSEMBLE CONCERT

WELCOME TO OUR 1996-1997 SEASON! We are often asked about the history of theatre at Brown, so a brief version of that history as part of this season's program seemed appropriate. Brown theatre, which began after the Civil War in 1868, has flourished on the campus ever since. Throughout the nineteenth century, various organizations presented productions of musicals, dramas, and revues at locations all around campus and throughout the city of Providence. With the founding of Sock and Buskin by Professor Thomas Crosby of the English Department in 1901 there has been an unbroken record of seasons, first at the Providence Opera House and various theatres downcity, then Rockefeller Hall, and finally in 1931 in the new Faunce House Theatre (restored and reopened three years ago as the Stuart Theatre). It joined the smaller Isabelle Russek Leeds Theatre and Ashamu Dance Studio that were built in 1979 in the home of the department, Lyman Hall, as the three components of the Catherine Bryan Dill Center for the Performing Arts. Ironically, in the 1902-03 season of Sock and Buskin, a production of *The Cool Collegians* played in the very Lyman Gymnasium that was destined to become Leeds Theatre 76-years later.

At the same time that Sock and Buskin was presenting plays at Brown, the Komi-and was producing plays at Pembroke. From 1901 through 1927, only men appeared in Sock and Buskin shows, whereas the Komians "imported" men to appear with the Pembroke women under the direction of Sally Minchin Barker whose husband, with the help of Tom Crosby, founded the Providence Players (now at the Barker Playhouse on Benefit Street). That institution, now ninety years of age, claims to be the oldest community theatre in the United States. In 1927, Sock and Buskin began to use actresses in their productions; soon Komians merged with Sock and Buskin [a feat that took Pembroke and Brown 40 more years to duplicate]. In 1935, a student organization known as Brownbrokers (combination of students at Brown and Pembroke) was begun by an undergraduate, Burt Shevelove, who went on to be the author of many works, including *A Funny Thing Happened on the Way to the Forum.* The express purpose of Brownbrokers was the writing and performing of an original musical each year, and so it does to this day. Both Sock and Buskin and Brownbrokers are still run by a student board of governors with faculty acting as advisors.

Beginning in the 1969-70 season, dance concerts became a regular feature of a theatre season at Brown. Ever since its inception, the Brown Dance Ensemble has represented all students who participate in dance at the University. Believe it or not, despite the long history of theatre at Brown, the first official concentrators also date from the end of the 1960's. Prior to that time, theatre was almost exclusively an extracurricular activity with a few members of the faculty from the English department specializing in production. Through Crosby's successors as Director of Theatre - Benjamin Brown, Janice Van der Water Brown, and James O. Barnhill - and with new faculty added in direction, theatre history, dance, design and speech, the Program in Theatre became the Department of Theatre Arts in 1976. More recently, the department's name was changed to reflect its actual make-up. Another component of the department began in 1969 when the Brown Summer Theatre was born. It continues to provide the only regularly produced summer fare in the city of Providence each year.

Besides the productions of the department itself, theatrical work flourishes in other places on campus. The oldest continuing group is Production Workshop, an association of students formed in 1961 by then undergraduate Richard Foreman in order to bring more experimental work to the campus. Surviving and flourishing,

Brown University Theatre / Sock And Buskin present the

SPRING DANCE CONCERT

April 30-May 4 8 PM

STUART THEATRE
CATHERINE BRYAN DILL CENTER FOR THE PERFORMING ARTS

PRODUCED BY MICHELLE BACH-COULIBALY
Julie A. Strandberg, Director of Dance
John R. Lucas, Managing Director
Phillip Contic, Costume Coordinator
David P. Crowley, Lighting Coordinator
William C. Roche, Technical Director

ONE DUET FOR FIVE

Choreographed by Stasia Blyskal
Costumes designed by Juman Malouf
Lighting designed by Kristie Lynn Roldan
Music composed by Akemi Fujita

DANCERS: Thea Grant, Dina Gricenko, Chelsea Harper, Maggie Husak, Miriam Ryvicker

Very special thanks to Julie Strandberg, Michelle Bach-Coulibaly, Annamaura Silverblatt, Kate and Vinny Orlando, and Maggie Husak for all of their advice and encouragement.
These performances are dedicated to Timory Hyde.

BHARATA NATYAM (Classical Indian Dance)

Choreographed by Kathy Kulkarni
Lighting designed by Joshua Waldman

DANCERS: Kathy Kulkarni, Rachna Trivedi
MUSICIANS: Ajay Maker - tabla Sally Tressler - flute

This piece explores the relationship between the dancers and drummer with a fusion of North Indian musical elements and the South Indian tradition of dance. Special thanks to our teachers for giving us these beautiful art forms.

IN MY MOTHER'S HOUSE, WHERE GENERATIONS DWELL

Choreographed by Annamaura Silverblatt
Costumes designed by Phillip Contic
Lighting designed by John R. Lucas
Music: *Cello Sonata, Opus 69* by Ludwig von Beethoven

IMAGES (1984)

THE CHILD ..... Naumi Feldman
YOUNG MOTHER ..... Miriam Ryvicker
OLDER MOTHER ..... Lizzie Ackerly
A MOTHER REFLECTING ..... Dana Chase
THE ARCHETYPE ..... Annamaura Silverblatt

INTERLUDE (1997) THE WHOLE CAST

LETTING GO (1996)

A MOTHER ..... Dana Chase
A DAUGHTER ..... Naumi Feldman
THE ARCHETYPE ..... Annamaura Silverblatt

CONCLUSION (1997) THE WHOLE CAST

(continued)
"Images" was premiered as part of the 1984 Olympic Arts Festival in Los Angeles. "Letting Go" was developed during a 10 week choreography workshop at Dance Theater Workshop under the guidance of master choreographer teacher, Bessie Schoenberg. Special thanks to Pat Cohen, Julie Strandberg, Michelle Bach-Coulibaly, the dancers, Phillip Contic , and John Lucas. Also thanks to Dana Chase for having come back to Brown to perform in this piece.

REVERIE

Choreographed by Laura Bennett (*Brown '92*)
Costumes designed by Justine Chevalier
Lighting designed by David P. Crowley
Music: *The Go-Between* by Michel LeGrand

DANCERS: Stasia Blyskal, Al Denis, Naumi Feldman, Chelsea Harper, Maggie Husak, Erica Miller

INTERMISSION

REQUIEM

Choreographed by Colin Connor
Costumes designed by Tracy Oleinick
Costumes executed by Deb Newhall
Lighting designed by David P. Crowley
Music: *Requiem* by Gabriel Faure
Coaches: Laura Bennett and Becka Vargus

DANCERS (in order of appearance):
(Wed. April 30th, Friday, May 2nd, and Sun., May 4th 3 pm)
Nancy Rimmer, Thea Grant, Kea Schwiebert, Cara Murray, Wendy Rein, Miriam Ryvicker

(Thurs., May 1st, Sat., May 3rd, Sun., May 4th 8pm)
Naumi Feldman, Maggie Husak, Nancy Rimmer, Chelsea Harper, Erica Miller, Stasia Blyskal

These performances of "REQUIEM" are dedicated to Christine Hennessy, dancer, choreographer, and co-founder and artistic director of The Festival Ballet of Rhode Island.

ANCIENT AIRS AND DANCES

Choreographed by Kate Solmssen
Costumes designed by Phillip Contic
Lighting designed by Kristie Lynn Roldan
Music: *Ancient Airs and Dances* by Ottorino Respighi

DANCERS: Sarah Babineau, Stasia Blyskal, Seewan Eng, Dina Gricenko, Karen Neff, Cory Stevenson

Special thanks to all the dancers for their dedication.

SING, SING, SING

Choreographed by Leigh Fitzgerald and Miriam Friedel
Costumes designed by Xochitl Gonzalez
Lighting designed by R. Channing Moore, III
Music: *Sing, Sing, Sing* by Benny Goodman and his Orchestra

DANCERS: Lara Brody, Erin Degnan, Amy Dula, Leigh Fitzgerald, Miriam Friedel, Joanie Friedman, Rachel Hochheiser, Jennifer Livaudais, Erin Suzuki

We are very excited to be performing this new piece. We hope that the Brown Tap Dance Ensemble will create many new pieces in the future. The small group sections of this piece were choreographed by the dancers in each section.

THE RAINBOW ETUDE

Choreographed by Donald McKayle
Costumes executed by Chelsea Harper
Costume concept by Bernard Johnson
Lighting designed by Ann S. Smith
Music: Traditional, arranged by Donald McKayle and Alan Terricciano
Vocals by The Spirit Chorale of Los Angeles, Byron J. Smith, *Director*
Soloists: Versell Smith, Roderick Hines, Richard Jackson, and Perry Hayes
Coach: Ruth Andrien

DANCERS: Stasia Blyskal, Naumi Feldman, Chelsea Harper, Maggie Husak, Erica Miller, Cara Murray, Wendy Rein, Nancy Rimmer, Miriam Ryvicker, Kea Schweibert

"The Rainbow Etude", commissioned by the American Dance Legacy Institute of Brown University, is based on Mr. McKayle's 1959 classic "Rainbow 'Round My Shoulder" and contains images, gestures, and movements from the larger work. "The Rainbow Etude" was created as a solo and each of the dancers owns this work for performance, audition, and study.

BINSOGO BO`

Choreographed by Michelle Bach-Coulibaly and Seydou Coulibaly
Costumes designed by Ayana Evans and Phillip Contic
Lighting designed by Joshua Waldman

MUSICIANS: Abdoul Doumbia - Balaphone and Djembe
Seydou Coulibaly - Balaphone and Djoun-djoun

THE BUSH JENIE ..... Michelle Bach-Coulibaly
ANTELOPE ..... Camrin Fredrick, Brenna Green, Jamal Jackson, Jennifer Mankins, Heather Rowley

In the Bambara heartland of Central Mali, the youth masquerade theater is one of the most prominent performance and entertainment modes. It is here that each youth group, or ton, displays their vitality, virtuosity, and knowledge of their collective and individual histories. It is the place where the ancestral and contemporary worlds meet through established and improvised, multivocal conventions of drumming, storytelling, song, dance, and masquerade. Considerable investments of time, money and artistic activity are spent to produce these annual events, which serve to revitalize and enliven Malian society.

The Bush Jenie is a transformative character, played in abstraction with great energy. The dance is derived from specific characterizations found in stories, legends, and epics.

The Antelope's graceful movements and natural beauty are much admired in Bambara society. As the antelope dance, the women of the village sing sweet songs of lamentation for the feelings of loss that it's death evokes in humanity. Antelope are symbols of cooperation and solidarity within the village.

PRODUCER'S NOTE

This Spring Dance concert serves as testament of Brown's rich and colorful cultural heritage. We are blessed with a diversity of interest and expertise in world music, theater, and dance. Where else except at Brown, could we see on the same program the movement languages of contact improvisation, Bharata Natyam, classical ballet, movement theater, lyrical modern dance, Tap dance, new re-creations of Master choreographer Donald McKayle, and a Bambara masquerade? The choreographers and dancers have been matched in their innovations with student and faculty costume and lighting designers. The process of performance works in the broader sense as an education in collaboration, respect, negotiation and compromise. This is what we are really teaching: how to carry a vision through inspiration, incubation and plain hard work. Throughout the semester I have been witness to the degree of dedication that our students, faculty, and guest artists have displayed. They have set exceptional standards towards creative collaborations, with a heightened sense of purpose and creative vitality that make any one of us proud to be part of the process. It is from this process that we can begin to realize the special nature of our artform. It cannot be created in a vacuum. Our best work becomes better when matched with the efforts and hard work of our fellow collaborators, and we have all done our best work. Thank you for being the most important part of this process, for receiving the gifts of our labor.

- MBC

TECHNICAL CREW

Stage Manager ..... Sarah Leddy
Sound Operator ..... Eileen Connor
Assistant Technical Director ..... David P. Crowley
Technical Assistants ..... Jonathan Doughty, Kristie Lynn Roldan, Joshua Waldman, Matthew F. Woods
Costume Shop Manager ..... Ann S. Smith
Costume Shop Assistants ..... Ayana Evans, Xochitl Gonzalez, Chelsea Harper, Juman Malouf
Front of House/Box Office Manager ..... Karen Longest
Box Office Assistants ..... Zac Cunha, Ann Gellert
Poster Design ..... Jonathan Fortmiller
Publicity Photographer ..... Jess Brakeley

The Dance Rep-Co, a touring repertory company, founded in 1979 by Director of Dance, Julie A. Strandberg, is for those students who wish to explore the range of the American Dance Legacy through learning, performing, and passing on the works of our great American dance heritage. While acknowledging the importance of taking class and building technique, The Dance Rep-Co, was established on the premise that dancers learn to dance by performing, and that they learn best by doing the best choreography. They have works created on them, they are given the opportunity to choreograph, and they have works set on them by guest choreographers. In tonight's program, the Dance Rep-Co can be seen in "Reverie", "Requiem", and "The Rainbow Etude".

PW moved into a more sophisticated facility on East Campus from its old home in the Faunce House Art Gallery, now Leung Gallery, after Brown acquired the buildings from Bryant College. Still all student run and funded through the Student Activities Office, PW is an important resource to the department as a place for students to experience the theatre by doing. In 1970 George Houston Bass joined the theatre faculty in English to supervise a fledgling student group called the Black Theatre. Moving about campus, it found a home and a voice and became known as Rites and Reason, eventually living in Churchill House with the newly formed Afro-American Studies Program. In that building, performances continue to be presented by Rites and Reason in the George Houston Bass Auditorium named such after Mr.Bass's death.

There are a number of other student performing groups presenting plays, musicals and dance recitals on campus. These are funded through the Student Activities Office and some, like Improv, a topical comedy troupe, Musical Forum, presenting two musical productions a year, and Fusion, a student-run dance company, have established a track record that has successfully bridged a number of graduation turn-overs of their original student founders. On top of all this other activity is the ambitious and very successful Creative Writing Program in Playwriting which performs readings and workshops of scores of new plays during the school year. All told, there are some 50 to 60 theatrical productions on the Brown campus each year. We hope you will sample the whole range of theatrical activity on the campus this year and for the years to come.

AGAIN, WELCOME TO THE NEW SEASON AND ENJOY!

Nancy R. Dunbar, Chairperson — John R. Lucas, Managing Director

BROWN UNIVERSITY DEPARTMENT OF THEATRE, SPEECH, AND DANCE FACULTY/STAFF

Nancy R. Dunbar (Chair), Mark Cohen, Michelle Bach-Coulibaly, James O. Barnhill (Emeritus), Phillip Contic, David Crowley, John Emigh, Cydney Erickson-Feinstein, Spencer Golub, Karen Longest, John R. Lucas, Lowry Marshall, Elmo Terry-Morgan, Pamela Pion, William C. Roche, Ann Smith, Julie Strandberg, Barbara Tannenbaum, and Don B. Wilmeth

PATRON INFORMATION

- **Recording devices, cameras, cellular phones, and pagers are not permitted.** If you are wearing an alarm watch, or have a phone or pager, please make certain it will not go off during the performance.
- **Smoking** is forbidden in the Catherine Bryan Dill Center for the Performing Arts. Smoking is allowed outside the buildings only.
- **Food and Drink** are prohibited in the theatre/studio.
- **Restrooms** are located in the following areas:
  Stuart Theatre - located in the lobby adjacent to the Box Office.
  Leeds Theatre - located downstairs.
  Ashamu Studio - located on same floor.
  Handicap facilities are also provided in both theatres.
- **Box Office Hours** are Monday-Friday 11AM to 5PM and one hour prior to performance. The Box Office is located in the Dill Center at Leeds Theatre. For more information or to charge tickets by phone, call 401-863-2838.