

BROWN
UNIVERSITY
THEATRE

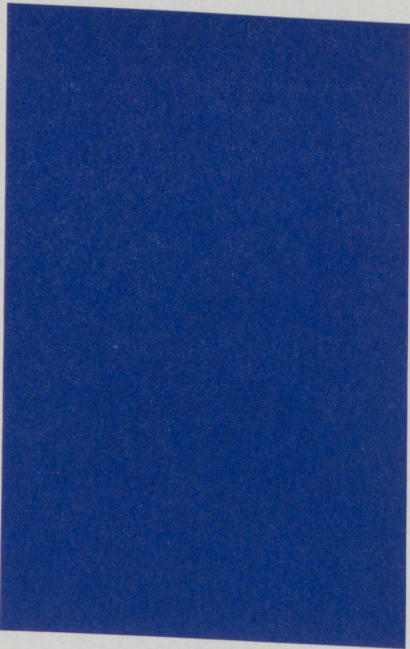
1998-1999
SEASON

SPRING DANCE
CONCERT

BROWN UNIVERSITY
DEPARTMENT OF
THEATRE, SPEECH &
DANCE

FACULTY/STAFF

Don B. Wilmeth (Chair), Diana Beck,
Mark Cohen, Michelle Bach-Coulibaly,
James O. Barnhill (Emeritus), Phillip
Contic, David P. Crowley, Susan Deily-
Swearingen, Nancy R. Dunbar, John
Emigh, Oskar Eustis, Brenda Foley,
Spencer Golub, Eugene Lee, Karen
Longest, John R. Lucas (Managing
Director), Lowry Marshall, Yann Montelle,
Elmo Terry-Morgan, Pamela Pion,
William C. Roche, Ann Smith, Julie
Strandberg, and Barbara Tannenbaum



BROWN UNIVERSITY THEATRE PRESENTS

^{the} **Brown Dance Ensemble**
Spring Dance Concert '99

Stuart Theatre
May 5-8 @8pm
May 9 @3pm & 8pm

Box Office
863-2838



THE CATHERINE BRYAN DILL CENTER FOR THE PERFORMING ARTS

Brown University Theatre / Sock And Buskin present the

DANCE ENSEMBLE SPRING CONCERT '99

May 5-8 8 PM

May 9 3PM & 8PM

STUART THEATRE

CATHERINE BRYAN DILL CENTER FOR THE PERFORMING ARTS

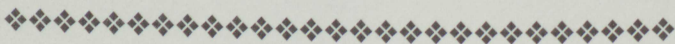
PRODUCED BY MICHELLE BACH-COULIBALY

John R. Lucas, Managing Director

Phillip Contic, Costume Coordinator

David P. Crowley, Lighting Coordinator

William C. Roche, Technical Director



EIGHT POINTS OF DEPARTURE

Choreographed by Jessica Gaynor

Costumes designed by Phillip Contic, assisted by Heather MacKenzie

Lighting designed by Giselda Beaudin

Music: *Passion* by Peter Gabriel

DANCERS: Hannah Blitzblau, Felice Le, Cara Murray, Sara Nolan,
Wendy Rein, Nancy Rimmer, Andros Zins-Browne

Section I: Ensemble

Section II: Cara Murray, Wendy Rein, Nancy Rimmer,
Andros Zins-Browne

Section III: Ensemble

Section IV: Nancy Rimmer, Hannah Blitzblau, Felice Le,
Sara Nolan

Section V: Ensemble

Thank you to my dancers for their strength, beauty, and generosity.



RAINBOW ETUDE (1997)

Choreographed by Donald McKayle

Costumes designed by Bernard Johnson

Lighting designed by John R. Lucas

Music: Traditional, arranged by Donald McKayle and Alan Terricciano

Vocals: *The Spirit Choral of Los Angeles*, Byron J. Smith, Director; Versell
Smith, Roderick Hines, Richard Jackson, Perry Hayes

Reconstructed from the Labanotation score by Mary Corey

DANCER: Nancy Rimmer

"The Rainbow Etude" is based on Mr. McKayle's 1959 classic, "Rainbow "Round My Shoulder." The Etude was commissioned by the American Dance Legacy Institute to make works of the masters available to young dancers for ongoing study and performance.

THE BIRDS

Choreographed by Daryl Springer
Costumes designed by Daryl Springer
Lighting designed by Devin Borland
Music: *Talkshow Host* by Radiohead

DANCERS: Cristina Betances, James Brown, Beth Earl, Steven Hunter, Jamal Jackson, Lauren Roskam, Czarina Tuelen, Catherine Wong, and Jessica Zenk



LE KOTEBA

Choreographed by Seydou Coulibaly and *GISP10: The Rythm of Change*
Costumes designed by Michelle Bach-Coulibaly, construction by Alicia Wolcott
Lighting designed by Jason Yust
Musicians: *Seydou Coulibaly, joun-joun*
Bakari Kane, lead jembe
Upton Savoire, accompanying jembe
Annie Geissinger, accompanying jembe

DANCERS: Hannah Blitzblau, Aaron Ferschke, Jessica Gaynor, Lauren Hale, Ben Harvey, Jamal Jackson, Camilla Mager, Leta Malloy, Kevin Murphy, Sara Nolan, Nancy Rimmer, and Sally Tressler

GISP 10, entitled "The Rythm of Change", was organized by thirteen students who have been studying West African Dance with Michelle Bach-Coulibaly between four months and three years. Desiring to continue this study at an advanced level, they proposed this course, under the tutelage of Malian master dancer and choreographer, Seydou Coulibaly. In addition to dance, they have been exposed to Malian culture through readings, interviews, proverbs, song, music, and ritual. Five members of this GISP will be continuing their study of Mande culture, music and dance this summer in Mali with Mr. Coulibaly, and his award-winning troupe, Komme Josse.

The Koteba is a traditional dance of the Bamana peoples of Mali, West Africa. Sada Sissoko, in his book "Koteba and the Evolution of Modern Theater in Mali", tells us "The Koteba's main function is to maintain and reinforce the cohesion among the community by establishing organizational, artistic, spiritual, physical, and moral values. Koteba regroups and organizes all its inhabitants. Koteba is a direct response to the need for originality, expression and communication."

KING OLIVER CANCELLED

Organized by Leigh Fitzgerald, Emily Bartholomew, Jessica Zenk,
Jennifer Livaudais, and Alison Friedman

All of the dancers contributed to the choreography of the piece.

Costumes designed by Eric Green, assisted by Krishna Hathaway

Lighting designed by Sarah Osten

Music: *The Mooche* by Duke Ellington,

Truckin' by Irving Mills & Ted Koehler

DANCERS : Leigh Fitzgerald, Miriam Friedel, Sarah Coogan, Sara Kaplan, Irene Klein,
Jonah Rosen, Jessica Zenk, Monica Herrera, Bridget Picano, Jennifer
Livaudais, Alison Friedman, Emily Bartholomew

Inspired by the music and dance styles associated with Duke Ellington and his contemporaries, this piece explores the characters, sounds and styles of a late 1920's jazz club.



FLOW FORM

Choreographed by Ruth Andrien

Reconstructed by Laura Bennett

Costumes designed by Phillip Contic, assisted by Sara Levi

Lighting designed by David Crowley

Music: *Flow Form* by Mike Ford

DANCERS : (Wed., May 5, Sat., May 8, Sunday matinee, May 9)

Victor Holtcamp, Felice Le, Leta Malloy, Cara Murray

(Thurs., May 6, Fri., May 7, Sun. eve. May 9)

Jessica Gaynor, Nancy Rimmer, Miriam Ryvicker, Ryan Smith



PUT UP YOUR DUKES

Choreographed by Michelle Bach-Coulibaly

Costumes designed by Phillip Contic, assisted by Caden Williamson

Lighting designed by Jason Yust

Music by Duke Ellington

I. *Concerto For Cootie*

Sophisticated Lady: Wendy Rein

II. *Koko*

III. *Passion Flower*

IV. *Jack the Bear*

DANCERS :

GIRLS: Jessica Gaynor, Lauren Hale, Cara Murray, Sara Nolan

GUYS: James Brown, Jamal Jackson, Steven Hunter, Andros Zins-Browne

"Put Up Your Dukes" premiered in 1990 as part of a collaboration with the Brown Jazz Band entitled "The Duke and His Mistress". Since then, the show has toured to London, and, most recently, to Manhattan in commemoration of Duke Ellington's 100th anniversary.

♦
I N T E R M I S S I O N
♦ ♦

ENDANGERED SPECIES (1981)

Choreographed by Danny Grossman

Reconstructed by Trish Armstrong

Original costume design by Mary Kerr

Original lighting design by Nicholas Cernovitch

Lighting designed by John R. Lucas

Music: *Threnody For The Victims of Hiroshima* by Krzysztof Penderecki

The General Jordana Starr

The Father Victor Holtcamp

The Mother Felice Le

The Child Sara Nolan

The Soldiers Hannah Blitzblau, Miriam Friedel, Jessica Gaynor,
Cara Murray, Wendy Rein, Katie Rhodes

The inspiration for this dance came from Goya's masterful etchings, "The Disasters of War."

TENANT OF THE STREET (1938)

Choreographed by Eve Gentry

Reconstructed by Mary Anne Newhall

Costume reconstruction by Phillip Contic

Lighting designed by John R. Lucas

Music: *Street sounds*

SOLOIST: Miriam Ryvicker

TENANT OF THE STREET (1938)

Choreographed by Eve Gentry
Reconstructed by Mary Anne Newhall
Costume reconstruction by Phillip Contic
Lighting designed by John R. Lucas
Music: *Street sounds*

SOLOIST: Miriam Ryvicker

Choreographed by Michelle Bach-Coulibaly

Costumes designed by Phillip Contic and Rainy LaVenture

Lighting designed by David Crowley

Music by Michelle Bach-Coulibaly and Ken Atkins

DANCERS:

Hannah Blitzblau, Ama Codjoe, Miriam Friedel, Alison Friedman, Jessica Gaynor, Lauren Hale, Rainy LaVenture, Sarah Leddy, Cara Murray, Nancy Rimmer, Jordana Starr, Jessica Zenk

PROGRAM ADDENDUM

Requiem dancers (in order of appearance)

(Wednesday, Thursday, Friday)
Hannah Blitzblau and Ama Codjoe,
Sara Nolan and Kathryn Rhodes,
Miriam Friedel and Miriam Ryvicker,

(Saturday, Sunday Matinee, Sunday Evening)
Jordana Starr and Lauren Hale,
Felice Le and Cara Murray,
Wendy Rein and Nancy Rimmer

In Act II the lights will not come up between *Endangered Species* and *Tenant of the Street*. The images shown between the two pieces are by Kathe Kolwitz. Her work inspired Danny Grossman in his creation of *Endangered Species* and Eve Gentry in her creation of *Tenant of the Street*.

The Dance Extension (RepCo) will be seen tonight in
The Rainbow Etude, Flow Form, Endangered Species, Tenant of the Street, and Requiem

COMMENCEMENT DANCE CONCERT
Yitgadal Choreographed by Annamaura Silverblatt
a tribute to the 6,000,000 Jews who died in the Holocaust
co-sponsored by the RI Holocaust Museum
Ashamu Dance Studio
Saturday, May 29th and Sunday May 30th
Information: 863-7596

TRYST

Choreographed by the ensemble
Costumes designed by Justin Bernstine, assisted by Erica DeRosa
Lighting designed by David Laibstain
Music: *Ni-Ten-Ichi-Ryu* by Photek

DANCERS: Jonathan Martin, Courtney Rowe, Kerry Silva, and Ryan Smith

Special thanks to Julie and Michelle for encouragement and rehearsal space.



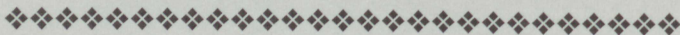
REQUIEM (1990)

Choreographed by Colin Connor
Costumes designed by Deb Newhall
Lighting designed by David Crowley
Music: *Requiem* by Gabriel Faure

DANCERS: (in order of appearance)

(Wed., May 5, Thurs., May 6, Fri., May 7): Jordana Starr, Thea Grant, Felice Le, Cara Murray, Wendy Rein, Miriam Ryvicker

(Sat., May 8, Sun. matinee and evening): Hannah Blitzblau, Ama Codjoe, Sara Nolan, Katie Rhodes, Miriam Friedel, Nancy Rimmer



DANCE BOBO

Choreographed by Seydou Coulibaly, *GISP 10*, and members of *New Works/World Traditions*

Costumes designed by Alexandra Huttinger '97

Lighting designed by David Crowley

Musicians: Seydou Coulibaly, *joun-joun* Bakari Kane, *lead jembe*
Upton Savoie, *accompaning jembe* Annie Geissinger, *accompaning jembe*

DANCERS: Hannah Blitzblau, Aaron Ferschke, Jessica Gaynor, Lauren Hale, Ben Harvey, Jamal Jackson, Camilla Mager, Leta Malloy, Kevin Murphy, Sara Nolan, Nancy Rimmer, and Sally Tressler, Ebonee Williams

The Bobo peoples of Mali and Burkina Faso are divided into four large factions. The two largest are known in Bambara as Bobo-fing (black Bobo) and Bobo-ule' (red Bobo). The Bobo-fing are commonly known as the Bwa. The Bobo in Mali are primarily Bobo-ule' farmers who, to a remarkable degree, have retained their traditional religious beliefs and customs. Legend has it that at one time these peoples were professional dancers called the "Red Horsemen", and were servants of the Masai chief of Upper Volta. It was the duty of these men to care for the horses belonging to the chief. The movements performed in the dance represent those of the galloping horses. Their bodies were painted a deep red hue, the same color as that of the saddle blankets used on the horses. The dancers carry horse tail whisks as a reminder of their former station in the community.

PRODUCER'S NOTE

May is National Dance Month in America. Throughout recorded history, the changing of the seasons has been expressed with intense emotional release through the dance, sanctioned with all manners of merriment, festivals, feasting, magic, and ritual sexuality. The month of May has signified the return of Spring and the renewal of life, "when the earth is freed from the shackles of winter". Paleolithic cave paintings depict seasonal dances of masked animal figures, the Babylonians performed ritual re-enactments of Spring re-creation myths, while the early Greeks held a Spring Festival of Flowers in praise of Dionysis, the god of fertility, with sacrifices, feasting and excessive public drinking. These traditions were carried through time with the Roman celebration of Floralia, which combined vegetation magic and ritualized sex. Spring evokes great dramas and passions as seen in all cultures with processions, communal feasts, liturgical rites, miracle plays, masques, and the driving off of Demons with mock battles between the forces of good and evil. Our own present day adaptations of the Italian "carnevale", can be witnessed in this country as Mardi Gras in New Orleans, Spring Weekend, and now the Spring Dance Concert. This is the season for renewal, release, and communal healing. The semester is coming to an end. Many long hours of study and rehearsals are coming to fruition and celebration. We wish those students, who have toiled and worked endless hours on this program, the best in the coming years and seasons. We will miss you and will keep you in our hearts. Thank you all.

MBC

New Works/World Traditions

Special projects in the Dance Department . . . NEW WORKS/WORLD TRADITIONS. This year has seen the formation of Brown's own WestAfrican Dance Company, *New Works/World Traditions*, under the co-directorship of Michelle Bach-Coulibaly and Seydou Coulibaly. The mission of the company is to research, develop, and perform new works that honor the traditions of Mande culture specific to Mali, Guinea and Burkina Faso. One particular new work, MALIBA, explores characters from Bamana-Segou masquerade theater, the Dogon Dama, the Bamana creation myth of the Chiwara, and a dance from the griot caste of women. To date, New Works has performed at the Cambridge Multicultural Center in the Boston area, in the Providence public schools, and at several high schools in Fairfield County, Connecticut. They have been invited to open the ceremonies for SCENE 99: Arts and Culture Fundraiser for The Veterans Memorial Auditorium. Co-chairs of this event will be Providence Mayor Buddy Cianci and Governor Almond. New Works has also been invited to share an evening of work with the Ethnomusicology Department at Wesleyan University and to teach and perform at the Walnut Hill Performing Arts School. New Works involves four professional musicians and oral historians from Mali and Guinea, 14 current Brown students, faculty, and Brown alums Maggie Husak and Dina Gricenko. One important aspect of each students' involvement is to research and help develop programs for outreach performances for children, incarcerated adults and the aging. These programs are educational, participatory, and interactive. Their goal is to help empower the artists and audience members to engage in an active dialogue that crosses economic, generational, and racial barriers.

MALIBA CULTURAL EXCHANGE PROGRAM TO WEST AFRICA: Summer of 1999 August 4th-24th Drumming, Dance and Cultural Studies Tour to Mali, West Africa. Students of Malian oral history, music and dance will have an opportunity to work in close mentorship with Mande scholars, artisans and performing artists, visit traditional villages and participate in ceremonies of the Bamana, Bobo, Malinke, and Dogon peoples. This year we will travel to the Bandiagara escarpment to study with the internationally acclaimed Dogon Drummers and Dancers of Sanga, under the direction of Sekou Dolo.

THE AMERICAN DANCE LEGACY INSTITUTE

The American Dance Legacy Institute of Brown University is committed to preserving American dance by making its masterworks, both classic and contemporary, accessible to the public through performance and educational programs. The Brown Rep-Co, featured in this concert in "*Angels In The Attic*", "*Tenant of the Street*", and "*The Envelope*", is the official company of the Institute. The Institute is working with the choreographers of these works and with others, including Katherine Dunham, Donald McKayle, Sophie Maslow, Anna Sokolow, Pauline Koner, and Danny Grossman on making repertory accessible to young dancers for performance and study. Rep-Co, through the Institute also encourages young choreographers to explore the creation of new works.

TECHNICAL CREW

Stage Manager	Elizabeth Seater
Running Crew	Eric Block, Cristina Bonuso
Assistant Technical Director	David P. Crowley
Technical Assistants	Sandra Barrack, Jonathan Doughty, Rebecca Lee, Ben Samuels
Costume Shop Manager	Ann S. Smith
Assistant Costume Coordinator	Rainy LaVenture
Costume Shop Assistants	Naomi Bernstein, Justin Bernstine, Amy Hofer, Rainy LaVenture
Costume Construction	TA28, TA129
Box Office Manager/Front of House	Karen Longest
Box Office Assistants	Joanne Chapman, Alexis Prussack
Poster Design	Lucas Fleischer
Publicity Photographer	Jessica Brakeley, Lauren Shapiro



Commencement '99

*The Friends of Brown University Theatre
present*

THE BELLE OF AMHERST by William Luce

starring Melanie Jones '74

May 26-30th Leeds Theatre
7:30pm

For tickets, call the Box Office at 863-2838.

BROWN SUMMER THEATRE 1999 SEASON

AS BEES IN HONEY DROWN by Douglas Carter Beane

THE LAST NIGHT OF BALLYHOO by Alfred Uhry

PRIVATE EYES by Steven Dietz

For subscription and single ticket information,
call the Box Office at 863-2838.

'98-'99 SEASON

CYMBELINE

by William Shakespeare

Directed by Mark Cohen

September 24-27, October 1-4, 1998

Leeds Theatre

CAMINO REAL

by Tennessee Williams

Directed by Lowry Marshall

October 22-25,

Oct.29-November 1, 1998

Stuart Theatre

ATREUS DAWN

by Abi Basch, Georg Bissen,

and David Peck

Directed by Sara Ciarelli

November 12-15, 19-22, 1998

Leeds Theatre

THREE SISTERS

by Anton Chekhov

Directed by Spencer Golub

March 11-14, 18-21, 1999

Stuart Theatre

AN IRISH PLAY

by Dan O'Brien

Directed by John Emigh

April 15-18, 22-25, 1999

Leeds Theatre

SPRING

DANCE CONCERT

Produced by Michelle Bach-Coulbaly

May 5-9, 1999

Stuart Theatre



BROWN UNIVERSITY DEPARTMENT OF THEATRE, SPEECH & DANCE

FACULTY/STAFF

Nancy K. Dunbar, Chair, Debra Beck,
Mark Cohen, Michelle Bach-Coulbaly,
James C. Marshall, Lincolnton Phillips,
Contra, David V. Crowley, Susan Doherty,
Sweatman, John Emigh, Colin Frazier,
Brenda Foley, Suzanne Galt, Eugene Lee,
Karen Lougheed, Lily R. Lucas,
Managing Director, Lowry Marshall,
Nancy Strickland, Alice Tarkenton,
Patricia Ryan, William C. Rhee, Susan
Smith, Julie Stein, Joseph W. Thomas,
Innovation and Dan R. Varnstrom

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 that 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

Handicap facilities are also provided in both theatres

> Box Office Hours are Monday to 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.

