

CATHERINE BRYAN DILL CENTER FOR THE PERFORMING ARTS

BROWN THEATRE AND JULIE STRANDBERG PRESENT

2008

BROWN FESTIVAL OF DANCE



Brown Theatre Season 2008-2009

(rights pending)

Funnyhouse of a Negro

by Adrienne Kennedy

September 25 through October 5, 2008

Leeds Theatre

The Changeling

by Thomas Middleton and William Rowley

November 13 through 23, 2008

Stuart Theatre

Senior Director Showcase

Death and the King's Horseman

By Wole Soyinka

December 4 through 7, 2008

Leeds Theatre

Cabaret

Book by Joe Masteroff, Lyrics by Fred Ebb, and

Music by John Kander

February 26 through March 8, 2009

Stuart Theatre

The Other Shore

by Gao Xingjian

April 2 through 12, 2009

Leeds Theatre

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2009 Brown Festival of Dance

April 30 through May 3, 2009

Stuart Theatre

Brown Theatre and Julie Strandberg present

BROWN FESTIVAL OF DANCE 2008



May 1-4, 2008

Stuart Theatre

Catherine Bryan Dill Center for the Performing Arts

Brown Festival of Dance 2008

ACT I

“Madame Sand” – Donna Jewell

“Beirut at Dawn” – Carol Abizaid

“Give Thanks” – Meida McNeal

ACT II

“Radical Acts of Prayer” – Liz Lerman Dance
Exchange

“Ciona” – Pilobolus

ACT II

“Bloodlines” – NewWorks/Michelle Bach-Coulibaly

There will be two ten-minute intermissions

MADAME SAND

Choreography/Coaching: Donna Jewell

Music: Frederic Chopin

Staging/Coaching: Laura Bennett

Premiere: 1992, New York University

Costumes: Fran Romasco

Dance Extension:

Laura Bayley, Patra Jongjitirat, Caroline Kleeman, Melissa Monteleone,
Victoria Roth

I.

“Opus 18: Waltz #1 in E Flat Major” played by Vladimir Ashkenazy
Full Cast

II.

“Opus 28: Prelude #7 in A Major” played by Friedrich Gulda
Melissa Monteleone

III.

“Opus 28: Prelude # 12 in G Sharp Major” played by Tzimon Barto
Laura Bayley

IV.

“Opus 28: Prelude #4 in E Minor” played by Friedrich Gulda
Caroline Kleeman and Victoria Roth

V.

“Opus 28: Prelude #5 in D Major” played by Ivo Janssen
Patra Jongjitirat

VI.

“Opus 28: Prelude #15 in D Flat Major” played by Vladimir Horowitz
Full Cast

George Sand was the pen name of writer Amantine Lucile Aurore Dupine (1804-1876). The social climate of the time made it necessary for her to present herself in public as a man in order to gain acceptance as a writer. Her tumultuous relationships with artists, including Frederic Chopin, are perhaps as well-known as her literary works. This abstract depiction of her life, set to Chopin's music, explores the many facets of this intriguing woman.

Donna Jewell is Head of Dance in the Department of Theatre and Dance at the University of New Mexico and is the Artistic Director of Jewell & Company Dance Theater. Donna has been choreographing, performing, and teaching in Europe and the United States for the last 20 years. She was a full-

time faculty member of the Salzburg Experimental Academy of Dance, while giving company classes and workshops in Germany, Austria, Denmark, Finland, and Slovenia. Currently creating site-specific work and dance/theater pieces for video for her own company, she also continues to perform as a guest actor of ONNO Theater of Vienna, and to work as guest choreographer and rehearsal director for Lawine Torren in Austria, a company devoted to theatrical works for large machinery (helicopters, snowmobiles, airplanes, trucks, tanks, and cranes) and humans (actors, dancers, BASE jumpers, and skiers). Donna is a contributing freelance dance critic for Attitude Magazine based in Brooklyn and is co-founder of ECOTONE, a dance theater company using improvisation as a model for performance. Having lived on the Great Lakes of Michigan, in the concrete canyons of Manhattan, in the Alps of Austria, and now in the high desert of central New Mexico, Donna continues to be intrigued by the relationship of geography and dance, and hopes to research this subject in depth in the future.

Celebrating its 28th season, **Dance Extension**, directed by Julie A. Strandberg, was established on the premise that the training of dancers must include the opportunity to perform, teach, and revisit masterworks. While the dancers in the company are encouraged and supported to create their own work, they also have the opportunity, rare in the academy, to work with some of our most revered choreographers and exciting contemporary innovators. The company has performed dances that include classics by Martha Graham, Eve Gentry, Donald McKayle, and Charles Weidman, contemporary works by Ruth Andrien, Laura Bennett, Brian Reeder, Carolyn Dorfman, David Parsons, Annamaura Silverblatt, Amy Spencer and Richard Colton, multi-media work by Troika Ranch, and new works by emerging Brown student choreographers. Extension is featured in today's program in Donna Jewell's "Madame Sand" and Pilobolus' "Ciona."

The Dance Ensemble, coordinated by Founding Director of Dance, Julie A. Strandberg, has enthralled audiences since 1969 with works in modern, traditional, and experimental dance. The Ensemble, open to all Brown students, participates in specific, finite projects and has worked with guest choreographers Milton Myers, Talley Beatty, Paul Benney, Mary Paul Hunter, Jessica Lutes (Brown '88), Bradon McDonald, Chris Elam, Carol Abizaid (Brown '84) and with guest artists Jennifer Conley on the reconstruction of Martha Graham's "Celebration" and Jonathan Reidel on the reconstruction of Jose Limon's "A Choreographic Offering." The Ensemble is featured in today's program in Carol Abizaid's "Beirut At Dawn," Meida McNeil's "Give Thanks," and Liz Lerman's "Radical Acts of Prayer."

PROLOGUE “FIVE PSALMS AND A PRAYER” “BEIRUT AT DAWN”

Choreographer: Carol Abizaid

Music Title: Prologue “Kyrie:Call to Prayer” by David Fanshaw
“Red Desert” by Claude Chalhoub

Costumes: Fran Romasco

Dance Ensemble:

Adam Cassel, Annie Banducci, Matthew Bauman, Laura Baylay, Sofia Bengoa, Ashley Chung, Ariel Isaacs, Erin Joyce, Dan Lurie, Justine McGowan, Keith Monarch, Elise Nuding, Paulina Pagan, Christina Santana, Alexandra Sevy, Orit Shilo, Stephen Ursprung, Hannah Watson, Margaret Weeks

Five Psalms and a Prayer is a prayer for peace in Lebanon. Beirut at Dawn unravels how civilians, caught between life and death, negotiate the senselessness of their premature loss of life.

Carol Abizaid is an artist-educator with extensive experience in the academic and master teaching of technique, choreography, and improvisation. She received her BA in Cultural Anthropology from Brown University. She has taught at Tisch School of the Arts at NYU, where she attended graduate school for two years studying Ancient Egyptian, Middle Eastern and Islamic studies and language. In Beirut, Lebanon, she studied Russian ballet and joined the Ballet Corps du Liban as its youngest member, performing at the Casino du Liban and Theatre du Baalbeck, until the civil war dominated the country.

As a choreographer Carol created work for the 3-D Dance Company accompanied by the Blue Man Group. In 1993 she toured Europe as a teacher and choreographer, one of her pieces winning an award in Amsterdam in 1997. Upon returning home she was commissioned to set a contemporary jazz piece, *Rhapsody in Blue*, on the Metropolitan Opera Ballet Company, accompanied by the New York Symphony Orchestra led by Maestro David Eaton which premiered in 2001. Also commissioned was her contemporary ballet, *October Requiem*, performed in 2003. Her work, *Ethereal Journey*, is a sequel to her most recent *Cedars Falling*, inspired by her memories of civil war in Lebanon.

GIVE THANKS

Conceived and Directed by Meida McNeal
Original Choreography by M. McNeal and Cast
Musicians: Birdhouse the House Mouse (DJ)
Costumes: Fran Romasco

Dance Ensemble:

Erin Adams, Lindsay Babbitt, Michele Baer, Mark Brown, Selena La'Chelle Brown, Owen David, Karina F. Ikezoe, Jacob Ricciardi, Gina Rodriguez, Kelly Yuka Walton

"Give Thanks," a performance in seven images

1. Fly (Prelude)
2. Gospel/Testify
3. Comfort
4. Gayelle
5. Fierce
6. Queen
7. Melodies (Finale)

"Give Thanks" (2008) is based on "Housebedz" (2007), an earlier collaborative dance theater work that explored the significance of Chicago house music/dance culture as a critical social utopia. From one vantage point, house echoes plantation drums, chain gangs/work songs, gospel and blues. Yet this pastiche musical lexicon also includes influences such as funk, disco, Euro-pop, salsa, Afro-beat and industrial percussion. An evocation of both the sacred and the profane, "Give Thanks" explores house's connections to the invincible spirit of historical black music traditions as well as its place as a contemporary lifestyle and music/dance scene. Here, house becomes an example of an urban folk practice and experience.

Meida McNeal received her M.F.A. in Choreography from Ohio State University and her PhD in Performance Studies at Northwestern University. Her research combines critical and performance ethnography to interrogate black and brown cultural nationalisms across the Americas, and integrates her interests in the dance, race/ethnicity, class, black diasporic cultural production and multimedia. Since 2001, she has served as Artistic Director of ThickRoutes Performance Collage, a Chicago-based womens' performance collective that combines movement, visual imagery, soundplay and spoken word.

613 RADICAL ACTS OF PRAYER

Conception: Liz Lerman Dance Exchange

Direction: Cassie Meador

Assisted by: Meghan Bowden, Amelia Cox, Thomas Dwyer,

Liz Lerman, Matt Mahaney, and Martha Wittman

Restaging: Peter DiMuro

Costumes: Fran Romasco

Dance Ensemble:

Michelle Bach-Coulibaly, Laura Bayley, Megan Billman, Jim Brown, Mark Brown II, Sophia Casas, Assitan Coulibaly, Almaz Dessie, Rosalie Elkinton, Colleen Farrissey, Tyler Gage, Kate Goodin, Perrin Ireland, Erin Joyce, Jori Ketten, Linda King, Elena Lobo, Elizabeth Ochs, Joyce Pang, Ethan Philbrick, Daniel Sobol, Mikiko Thewell, Nicole Thomspson, Margaret Weeks

What is prayer? What is radical? How does spirituality relate to social action? 613 Radical Acts of Prayer: Providence, 217-254 (Radical Prayer), part of a large, multi-year initiative by Liz Lerman Dance Exchange, is a piece-in-progress work that explore these questions.

Directed by Dance Exchange's Cassie Meador with the assistance of Dance Exchange company members Meghan Bowden, Amelia Cox, Thomas Dwyer, Liz Lerman, Matt Mahaney, and Martha Wittman, *Radical Prayer's* content was primarily collected from a two-week residency in Providence in early 2008. Thirty-seven students and community performers worked intensively with Dance Exchange to blend their voices with earlier *Radical Prayer* work from other Dance Exchange residencies, as well as with stories and movement from over ten public residency events in Providence. *Radical Prayer* was first performed on February 3, 2008 in Ashamu Dance Studio on the Brown University Campus in February 2008; the work has been re-staged by Dance Exchange's Producing Artistic Director Peter DiMuro for Stuart Theatre.

Liz Lerman Dance Exchange is pioneering trans-domain thinking and dance making. *613 Radical Acts of Prayer* is one of the springboard topics for this work. Part of a large, multi-year initiative by Dance Exchange, *613 Radical Acts of Prayer* started as an exploration of the intersection between activism and contemplative practice, based in the observation that when these two have come together it has lead to some of our greatest and most heinous human endeavors. Now, even as it appears that people are ambivalent about the usefulness of protest as a form of social action, an undercurrent of compassion and awareness still reveals a deep desire for change.

CIONA

(Premiere 1974)

Choreography by Pilobolus (Robby Barnett, Alison Chase, Martha Clarke, Moses Pendleton, Michael Tracy and Jonathan Wolken)

Reconstructed and Staged by Jude Woodcock

Music: Jon Appleton

Costumes: Fran Romasco

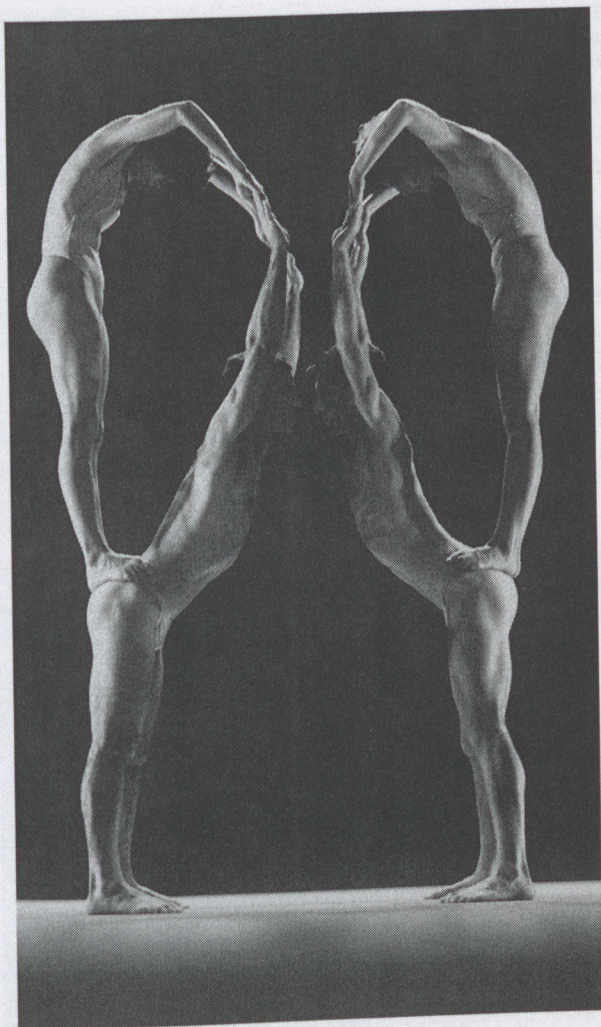
Dance Extension:

(In order of appearance) Stephen Ursprung, Danica Rosen, Melissa Monteleone, Meg Weeks, Caroline Kleeman, Laura Bayley, Rosalie Elkinton, Keith Monach, Victoria Roth, Patra Jongjitirat, Owen David, Arielle Balbus

The Ciona intestinalis genome is the smallest of any experimentally manipulable chordate. This organism provides a good system for exploring the evolutionary origins of the chordate lineage, from which all vertebrates sprouted.

Pilobolus (crystallinus) is a phototropic zygomycete - a sun-loving fungus that grows in barnyards and pastures. It grows on a stalk as a small bladder, pressurized by cell sap and topped with a tiny black cap filled with spores. When time and Pilobolus are ripe, this entire sporangium is blasted off with incredible force and the little spore bags can shoot over a cow like clowns out of a cannon. It's reported that the acceleration - from 0-45 mph in the first mm of flight - is the second fastest in nature. **Pilobolus**, the arts organism, germinated in the fertile soil of a Dartmouth College dance class in 1971. What emerged was a collaborative choreographic process and a unique weight-sharing approach to partnering that gave the young company a non-traditional but powerful new set of skills with which to make dances. The group was immediately acclaimed for its startling mix of humor and invention and **Pilobolus** soon became a self-sufficient organization, its members choreographing, dancing, managing, and publicizing their own programs. Today **Pilobolus** is recognized as a major American dance company of international influence. It has not, however, forsaken its original impetus. The company remains a deeply collaborative effort with an executive director, three artistic directors and seven dancers contributing to one of the most popular and varied repertoires in the field. The physical vocabularies of **Pilobolus** works are not drawn from traditions of codified dance movement but are invented - emerging from intense periods of invention and creative play. Its many decades of consistent artistic activity now stand as a testament to the group's remarkable fruitfulness and longevity.

Jude Woodcock lived her dream dancing and touring the world with **Pilobolus Dance Theatre** from 1984-1994. When she retired in 1994, Jude moved to the US Virgin Islands where she lives with her husband, teaches at the St. John School of the Arts, and races in triatholons. Jude still works with **Pilobolus** in the United States leading workshops, teaching at the American Dance Festival, and setting **Pilobolus** repertory. Jude appreciated the opportunity to work with Extension at Brown and the chance for a good Cappuccino, fresh fruit, and a Mall.



The reconstruction of Ciona was made possible by a grant from the Brown University Creative Arts Council.

BLOODLINE

Choreography by Michelle Bach-Coulibaly, Jackie Henderson and New Works/ World Traditions

Text by New Works, Eli Marienthal, Shakespeare, Dante

Music selections: "Beau Soir" by Debussy; "Dimba" by Toure Kunda; "Sous le Soleil" by Major Boys Feat; "Cuentame Que Te Paso" by Pepe and the Bottle Blondes; "Leonel el Feo" by Melingo and Florencia Bonadeo; Tap Groove by Bill Ferri

Video and Sound scores by Stephen Silber

Costumes: Lisa Batt-Parente

Malaria Mask: Vera Leone

Set: Tim Hett

Members of New Works: Dr. Bruce Becker, *Nora Blackall (Farmer), Tamunoibiayi Briggs, *Mark Brown, *Jamie Bryan (Announcer), *Zoe Chao, *Almaz Dessie, Molly Dutton, Grisselle Escotto, Rosalie Elkinton, *Christine Goding, Jeffrey Hutchison (Mosquito), Natalie Hirsch (Child), Jori Ketten, Elena Lobo, Lelia Ledain, Nadia Maccabee, *Marlaina Martin, Eli Marienthal (Hyena, Poet), Margaret Perkins (Speaker), *Ethan Philbrick (Masquerade), *Alexandra Sevy, Justine Stewart, *Daniel Sobol (Mother Masquerade), Zachary Stone, Ida Specker, Nicole Thompson, Mikiko Thelwell, Leonora Zoninsein (Vulture), * (singers)

The New Works Band: Stephen Cellucci (tabla), Almaz Dessie (piano), Johnny Edwards (guitar), Bill Ferri (bass/composer), Sidy Maiga (jembe), Ethan Philbrick (cello), Dan Rapoza (drum kit), Dan Sobol (accordion)

Bloodline exists as a love poem to the earth, a call to attention, contemplation and celebration of our mytho-poetic relationship to Nature and disease. In a simultaneous fashion, *Bloodline* weaves personal narratives of "the body" with global environmental and disease control initiatives in service to combat malarial infection and prevention. The body surface and the physical space of the stage, act as habitats where societal values accumulate, morph and decompose likened to a masked patina.

International Collaboration

This international research-to performance collaboration is between New Works/World Traditions, the Minister of Culture's Office of Mali, The Secretary of the Biennale Festival of Arts and Culture, The Presidents office of Brown University, the Dean of the College, The Watson Institute, The Creative Arts Council, The Office of Student Life at RISD, and various departments at Brown University, The CAFO Women's Association for the Development

of Women and Children, The Sogolon Puppet Theatre of Yaya Coulibaly, The Balla Fasseke Conservatory of Multimedia, The Orphanage of Madame Togo, Cris des Mere, and numerous professional artisans and scholars from Mali, West Africa.

This international research-to-performance project involves the development of a new work for the theater entitled **Bloodline**. This new work examines the nature of infectious disease in West Africa through issues of deforestation, loss of natural habitats and the complexities of treating these diseases. The work will be actualized through original text, personal narrative, Mande oral and literary performance traditions, contemporary and contemplative movement practices, Bamana masquerade, as well as scientific research on malaria infection from the Center for Disease and Prevention.

PRODUCTION STAFF

Stage Manager.....Maria "Ria" Dilullo
Lighting Design..... Alexander Eizenberg
Costume Design..... Lisa Batte-Parente, Fran Romasco
Assistant Stage Managers.....
Running Crew.....Fatimah Asghar '11, Jonathan Beller '11,
Sabrina Boyd '11, Douglas Eacho '11, Maria Gordon '11,
Samuel McGowan '11, Katelyn Miles '11,
Alexander Wankel '11, Teng Yang '11

DEPARTMENT STAFF

Production Manager.....Chris O'Neil
Assistant Production Manager..... Drew Madden '10
Scenic Design..... Michael McGarty
Technical DirectorTim Hett
Assistant Technical Coordinator.....Max Ramirez
Assistant Scenic Design Allison Grubbs '09, Peter Fallon '09
Props Master.....Chris North
Lighting and AV Coordinator Alexander Eizenberg
Costume Shop Manager, Head Draper Frances Romasco
Special Costume Assistant, Draper Lisa Batte-Parente
Costume Design Assistant.....Vivian Garcia '11
Costume Shop Assistants Masumi Hayashi-Smith '09, Emma Lipkin '08,
Benedict Landgren Mills '10, Nika Tavinsky '09,
Box Office Manager, Publicity & MarketingBrian Gaston
Box Office AssistantsAlana Jacoby '08, Natalie Korth '08,
Aaron Malkin '10

Poster design courtesy of Brown Creative Arts Council and Gill Fishman Design

Patron Information

LATECOMERS WILL BE SEATED AT THE DISCRETION OF THE MANAGEMENT.

Please take a moment to note the Fire Exits located at the head of each aisle and on either side of the stage.

The Catherine Bryan Dill Center for the Performing Arts is a SMOKE FREE facility. Smoking is allowed outside the buildings only in accordance with Rhode Island state law.

Food and Drink are prohibited in the theatres and studios.

Restrooms are located in the following areas:

Stuart Theatre – located in the lobby adjacent to the Box Office.

Leeds Theatre – located downstairs from the theatre lobby.

Ashamu Studio – located inside the main entrance.

Handicapped accessible facilities are also provided in both theatres. Please ask an usher or the Box Office staff where these are located.

The Brown Theatre Box Office is open from 12 Noon to 5pm Tuesday through Friday.

Tickets may also be available at the door one hour before curtain. The main Box Office is located in the Lobby of the Leeds Theatre in Lyman Hall. For more information or to charge tickets by phone, call 401-863-2838 or visit us online at:

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A Christmas Carol

Memory House

Richard III

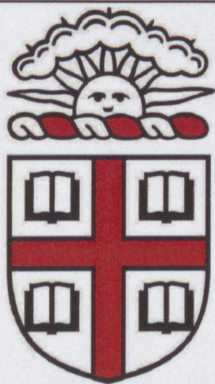
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For information about the Brown/Trinity Rep Consortium
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In Spite of the Devil

by Andy Bragen

Directed by Jim Dennen

July 9, 10, 11, 12, August 1 at 8 PM and August 2 at 1 PM

Girls on the Clock

by Diana Fithian

Directed by Mia Rovegno

July 16, 17, 18, 19, 31 at 8 PM August 2 at 4 PM

Café Bel Canto

Book and Lyrics by Aja Nisenson

Original Music and Lyrics by Andrew Hertz

Directed by Lowry Marshall

July 23, 24, 25, 26, 30, and August 2 all at 8 PM



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