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In this Issue . . .

- 11 American Shakespeare Center**
Romeo and Juliet
- 15 Bill T. Jones/Arnie Zane Dance Company**
Serenade/The Proposition
- 25 Kehkashaan Live Bollywood Band**
- 29 Cirque Mechanics**
Birdhouse Factory
- 36 Angkor Dance Company**

- 42 Fine Arts Center Board and Staff**
- 43 Friends of the Fine Arts Center**
- 45 Business, Friends, Foundations & Organizations**
- 46 Evacuation Diagram**
- 48 Patron Services Information**
- 49 Symbols of Support**



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Tuesday, November 3, 7:30 PM, 2009
Bowker Auditorium

American Shakespeare Center Presents

Romeo and Juliet

by William Shakespeare

Royal Family

Prince of Verona:	James Patrick Nelson
Mercutio, his kinsman and Romeo's friend:	Curt Foy
Paris, his kinsman and Juliet's suitor:	Aidan O'Reilly

Capulet Family

Juliet:	Brandi Rhome
Capulet, Juliet's father:	Rick Blunt
Lady Capulet, Juliet's mother:	Kelley McKinnon
Nurse, to Juliet:	GINNA HOBEN
Tybalt, Juliet's cousin:	David Zimmerman *
Peter, a Capulet servant:	James Patrick Nelson
Old Cousin Capulet, Sampson, a Capulet:	Dennis Henry
Gregory, a Capulet:	Aidan O'Reilly

Montague Family

Romeo, Abram, a Montague:	Josh Carpenter
Montague, Romeo's father:	Curt Foy
Lady Montague, Romeo's mother; Balthasar, Romeo's servant:	GINNA HOBEN
Benvolio, Romeo's cousin:	Joseph Rende
Balthazar, a Montague:	Brandi Rhome

Friar Lawrence:	Dennis Henry
Friar John:	Joseph Rende *
Apothecary, Page, to Paris:	David Zimmerman *
Chorus:	GINNA HOBEN

Director:	Jim Warren
Assistant Director:	Dennis Henry
Costume Designer:	Erin M. West
Fight Director/Dance Choreographer:	Colleen Kelly
Assistant to the Director:	Brett Gann †
Dramaturg:	Justin Schneider †
Stage Properties:	Sam Koogler

† Mary Baldwin College MLitt/MFA intern

* Professional apprentice

Co-presented with the Massachusetts Center for Renaissance Studies

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Stuff That Happens in the Play

- Members of two feuding families (the Capulets and the Montagues) brawl in the city streets of Verona.
- The Prince promises death to those who “disturb our streets again.”
- Romeo, the only son of Montague, shows up after the brawl professing, to his cousin Benvolio, unrequited love for Rosaline.
- Paris, kinsman to the Prince, wants to marry Juliet, the only child of Capulet; Juliet’s father tells Paris that Juliet is too young to marry, but he invites Paris to a Capulet party and encourages him to woo his daughter and win her love.
- Benvolio persuades Romeo to crash the Capulet party so that Romeo will see women other than Rosaline.
- Mercutio, another kinsman to the Prince and Romeo’s good friend, leads Romeo and Benvolio in masks to the party.
- Tybalt, Juliet’s cousin, recognizes Romeo at the party and wants to throw him out; Capulet orders Tybalt to leave Romeo alone; Tybalt vows revenge.
- Romeo meets Juliet at the party; they share a sonnet and a kiss, and quickly fall in love.
- After the party, Romeo escapes from Mercutio and Benvolio; he overhears Juliet at her balcony declaring her passion for him.
- From the balcony, Juliet tells Romeo, “If thy love be honorable, thy purpose marriage...”
- Romeo tells Friar Lawrence of his new love and asks the Friar to marry them today.
- Secret nuptials, fatal swordplay, banishment, potions, poisons, and tragedy ensue.

Notes From the Director

When I first directed R&J, I was twenty years old. I think a legitimate criticism of that modern-dress college production (with a loud, ever-present, cinematic rock and roll soundtrack; fights with trash cans and baseball bats; and a slow-motion killing with a golf putter and a strobe light) was that I gave the world of the kids more weight and credence than the world of the adults. Now that I am a father of two little girls and have two more decades of life in my bag of tricks, I hope that I can bring balance to the story. I don’t believe the adults in R&J are all idiots all the time. As a matter of fact, I think Daddy Capulet gets two huge brownie points for 1) urging Paris to “woo” Juliet because Dad (initially) wants to allow his daughter to choose her husband herself (just like Baptista with Kate in *Shrew*) and

2) knowing his foe’s son (Romeo) has crashed his party, he tells Tybalt to chill out because rumor has it that Romeo is “virtuous and well-governed.” The play gets messy because it’s about imperfect humans. The Friar has the best of intentions, but he begins to play God and things go very wrong. Romeo is our hero, but he kills Paris (even though many directors cut this killing because “Romeo wouldn’t do that” ...uh, yes he does!). Romeo and Juliet do a lot of whining when they separately threaten to kill themselves in the Friar’s cell. The timeless truth Shakespeare tapped into throughout his plays is that human beings, young and old, are full of both positive and negative qualities, heroics and foibles, beauty and warts.

The days were endless, we were crazy we were young.
The sun was always shining, we just lived for fun.
—Queen

Another element of timeless truth in R&J is that young people often have sex on the brain; it’s a play filled with some of the bawdiest humor Shakespeare ever wrote. These Capulet and Montague teenagers are fixated on sex, sexual humor, and plain ol’ dirty jokes—just like teenagers today and teens of every era. While we at the ASC don’t feel the need to illustrate each and every dirty joke with gestures and gyrations, part of our job is giving the words their due and letting the meaning and the humor breathe. We will never “add” bawdiness or nudity that Shakespeare did not write; so if you hear a dirty joke, know that Shakespeare is the culprit. The “crushed-velvet Shakespeare” that many romanticize as “high culture” has given us the preconceptions that R&J is just some sort of sanitized and beautiful romance; but the first half of R&J is probably the funniest (and bawdiest) first half of any play in his canon. I believe that this humor allows the tragedy of Mercutio’s death and the second half of the play to resonate on a deeper level. I say it often about Shakespeare’s plays: it’s a drama, it’s a comedy, just like life.

This is the time to remember, ‘cause it will not last forever.
These are the days to hold on to, ‘cause we won’t although we’ll want to.
—Billy Joel

The English language was still developing when Shakespeare wrote his plays and Shakespeare himself invented many words and used others

differently than anybody before or after him. Audiences went to "hear" a Shakespeare play and experience how the playwright was going to twist the language into new and wild places. Some of the words Shakespeare used are now archaic, but ninety-eight percent of the words he wrote are still in use today. If you knew ninety-eight percent of the words in a foreign language, you would consider yourself fluent. That means you are "fluent" in "Shakespeare." His use of language is what makes Shakespeare great; most of Shakespeare's plots, however, were borrowed or adapted or stolen from other sources. The ride Shakespeare wants us to take is in the words. The kind of language he wrote for the characters in R&J is beautiful and poetic and bawdy and full of life, which is perfect for the story this play tells. West Side Story is not Shakespeare; its plot is similar to R&J, which is similar to many tales told long before Shakespeare; but West Side Story does not have these wonderfully rich words. We hope you let us take you on this ride and let the language envelope you in the love, the friendship, the humor, the rage, the ache, the fun that make this play as exciting and relevant today as it was four hundred years ago.

Wise men say, only fools rush in.
But I can't help, falling in love with you.
—Elvis Presley

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Thursday, November 5, 2009, 7:30 PM
UMass Fine Arts Center Concert Hall

The UMass Fine Arts Center
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Present

Bill T. Jones/Arnie Zane Dance Company

Bill T. Jones, Artistic Director
Jean Davidson, Executive Director
Janet Wong, Associate Artistic Director

Featuring

The Company

Antonio Brown, Asli Bulbul, Peter Chamberlin, Leah Cox, Shayla-Vie Jenkins,
La Michael Leonard, I-Ling Liu, Paul Matteson, and Erick Montes

with

Jamyl Dobson

Musicians

Wynne Bennett, Lisa Komara, and Christopher Antonio William Lancaster (Band Leader)

Production Staff

Kyle Maude, Laura Bickford, Eric Launer, Kristi Wood, Sam Crawford

There will be no intermission

Serenade/The Proposition is made possible with lead support from the Company's commissioning program, "Partners in Creation," which includes the following donors: the Argosy Foundation, Abigail Congdon and Joe Azrack, Anne Delaney, Eleanor Friedman, Barbara and Eric Dobkin, Ruth and Stephen Hendel, Ellen Poss, Marcia Radosevich, and Carol H. Tolan.

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Program

Serenade/The Proposition (2008)

Conceived and Directed by Bill T. Jones

Choreographed by Bill T. Jones with Janet Wong and members of the Company

Decor by Bjorn Amelan

Lighting Design by Robert Wierzel

Video Design by Janet Wong

Sound Design by Sam Crawford

Costume Design by Anja Jalac and the Company, with special thanks to Liz Prince

Original Music Composed, Arranged, and Performed by

Jerome Begin, Lisa Komara, and Christopher Antonio William Lancaster

Additional music and lyrics from: W.A. Mozart, Julia Ward Howe, William Walker, Alexander Means, Abraham Lincoln and traditional American folk music.

Original Text by Bill T. Jones

with excerpts from:

Lecture on Discoveries and Inventions by Abraham Lincoln, delivered in Jacksonville, IL, February 11, 1859

The Battle Hymn of the Republic by Julia Warde Howe, 1861

The Cause of Civil War by Frederick Douglass, written in 1862

The Soldier's Faith by Oliver Wendell Holmes, Jr., delivered at Harvard University, Memorial Day, May 30, 1895

"1. The Evacuation" in *The Fall of Richmond* by Clement Sulivane, published in *Battles and Leaders* Vol. 4, 1893

President Lincoln Enters Richmond, 1865 Eyewitness to History, www.eyewitnesstohistory.com, 2000

Second Inaugural Address by Abraham Lincoln, delivered on March 4, 1865

Farewell Address at Springfield, IL, by Abraham Lincoln, delivered on February 11, 1861

Civil War photos are used with permission from the Library of Congress, Prints & Photographs Division.

Major support for *Serenade/The Proposition* is provided by the National Endowment for the Arts and the American Express Company. Additional support for music commissioning is provided by the American Music Center.

Serenade/The Proposition has been commissioned by The Joyce Theater's Stephen and Cathy Weinroth Fund for New Work.

Additional commissioning support provided by Montclair State University.

The World Premiere of *Serenade/The Proposition* was presented at The American Dance Festival in Durham, NC, on July 10, 2008.

Bill T. Jones dedicates *Serenade/The Proposition* to Andrea Smith, who gave so much to the creation of this work.

Company History

The Bill T. Jones/Arnie Zane Dance Company is currently celebrating its 25th-Anniversary season. The Company was founded after eleven years of collaboration during which Bill T. Jones and Arnie Zane (1948 – 1988) redefined the duet form and foreshadowed issues of identity, form, and social commentary that would change the face of American dance. It emerged onto the international scene in 1983 with the world premiere of *Intuitive Momentum*, which featured legendary drummer Max Roach, at the Brooklyn Academy of Music. Since then, the ten-member company has

performed worldwide in over 200 cities in 30 countries including Australia, Brazil, Canada, the Czech Republic, Germany, France, Israel, Italy, Japan, Mexico, South Africa, and the UK. Today, the Harlem-based Company is recognized as one of the most innovative and powerful forces in the modern dance world.

The Company has distinguished itself through its teaching and performing in various universities, festivals, and under the aegis of government agencies such as the US Information Agency (in Eastern Europe, Asia, and Southeast Asia). Audiences of approximately 50,000 to 100,000 see the Company annually across the country

and around the world.

The work of the Bill T. Jones/Arnie Zane Dance Company freely explores both musically driven works and works using a wide variety of texts (such as Reading, Mercy and the Artificial Nigger based on Flannery O'Connor's 1955 short story, "The Artificial Nigger"). The repertoire is widely varied in its subject matter, visual imagery, and stylistic approach to movement, voice and stagecraft. The company has been acknowledged for its intensely collaborative method of creation that has included artists as diverse as Keith Haring, The Orion String Quartet, the Chamber Society of Lincoln Center, Cassandra Wilson, Fado singer Misa, Jazz pianist Fred Hersch, Ross Bleckner, Jenny Holzer, Robert Longo, Julius Hemphill, and Peteris Vasks, among others. The collaborations of the Bill T. Jones/Arnie Zane Dance Company with visual artists were the subject of *Art Performs Life* (1998), a groundbreaking exhibition at the Walker Art Center in Minneapolis, MN.

Some of its most celebrated creations are evening length works including *Last Supper at Uncle Tom's Cabin/The Promised Land* (1990 – premiered as part of the Next Wave Festival at the Brooklyn Academy of Music); *Still/Here* (1994 – premiered at the Biennale de la Danse in Lyon, France); *We Set Out Early, Visibility Was Poor* (1996 – premiered at Hancher Auditorium in Iowa City, IA, nominated for London's Laurence Olivier Award); *You Walk?* (2000 – premiered at Bologna, Italy, European Capital of Culture 2000) and *Blind Date* (2006 – premiered at Montclair State University's Alexander Kasser Theater in Montclair, NJ). The ongoing, site-specific *Another Evening* is now in its sixth incarnation as *Another Evening: I Bow Down*.

The Company has also produced two evenings centered on Bill T. Jones' solo performance: *The Breathing Show* (1999 – Hancher Auditorium, Iowa City) and *As I Was Saying* (2005 – premiered at the Walker Art Center's William and Nadine McGuire Theater).

The Company has been featured in many publications. Perhaps one of the most in-depth examinations of Bill T. Jones and Arnie Zane's collaborations can be found in *Body Against Body: The Dance and Other Collaborations of Bill T. Jones and Arnie Zane* (1989 - Station Hill Press), edited by Elizabeth Zimmer.

The Company has received numerous awards, including New York Dance and Performance Awards ("Bessie") for *Chapel/Chapter* at Harlem Stage (2006), *The Table Project* (2001), *D-Man in the Waters* (1989 and 2001), musical scoring and costume design for *Last Supper at Uncle Tom's Cabin/The Promised Land* (1990), and for the 1986 *Joyce Theater Season*. The Company was nominated for the 1999 Laurence Olivier Award for "outstanding achievement in dance and Best New Dance Production" for *We Set Out Early... Visibility Was Poor*.

The Company celebrated its landmark 20th anniversary at the Brooklyn Academy of Music with 37 guest artists including Susan Sarandon, Cassandra Wilson and Vernon Reid. *The Phantom Project: The 20th Season* presented a diverse repertoire of over fifteen revivals and new works.

In 2007, Ravinia Festival in Highland Park, IL commissioned the Company to create a work to honor the bicentennial of Abraham Lincoln's birth. The Company created three new productions in response: *100 Migrations*, a site-specific community performance project; *Serenade/The Proposition*, exploring the nature of history; and finally *Fondly Do We Hope...*

Bill T. Jones (Artistic Director/Co-Founder/Choreographer), a multi-talented artist, choreographer, dancer, theater director and writer, has received such major awards ranging from a 1994 MacArthur "Genius" Award to a 2007 Tony Award. His work in dance has been recognized with the 2003 Dorothy and Lillian Gish Prize, the 2005 Wexner Prize, the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement and the 1993 Dance Magazine Award among many others. His venture into off-Broadway theater (*The Seven*) resulted in a 2006 Lucille Lortel Award and his choreography for the Broadway show *Spring Awakening* was acknowledged with a 2007 Tony Award as well as an Obie Award for the show's 2006 off-Broadway run.

Before forming Bill T. Jones/Arnie Zane Dance Company (then called Bill T. Jones/Arnie Zane & Company) in 1982, Jones choreographed and performed nationally and internationally as a soloist and duet company with his late partner, Arnie Zane. In addition to creating more than 140 works for his own company, Jones has received many commissions to create dances for modern and ballet companies. In 1995, Jones directed and performed in a collaborative work with Toni Morrison and Max Roach, *Degga*, at Alice Tully Hall, commissioned by Lincoln Center's Serious Fun Festival. His collaboration with Jessye Norman, *How! Do! We! Do!* premiered at New York's City Center in 1999.

Television credits for Jones' work include *Fever Swamp*, *Untitled* and *Last Supper at Uncle Tom's Cabin/The Promised Land*. *Still/Here* was co-directed for television by Bill T. Jones and Gretchen Bender and aired nationally and internationally. The making of *Still/Here* was also the subject of a documentary by Bill Moyers and David Grubin entitled *Bill T. Jones: Still/Here* with Bill Moyers which premiered on PBS in 1997. Jones' work was profiled in the Blackside documentary entitled *I'll Make Me a World: A Century of African-American Arts*, which aired in 1999. *D-Man in the Waters* is included in *Free to Dance*, a 2001 Emmy-winning documentary that chronicles modern dance's

African-American roots. In 2004, ARTE France and Bel Air Media produced Bill T. Jones–Solos, directed by Don Kent.

Jones is the recipient of the 2005 Harlem Renaissance Award, was named “An Irreplaceable Dance Treasure” by the Dance Heritage Coalition in 2000, and was honored with the Dorothy B. Chandler Performing Arts Award in 1991. In 1986, Jones and Zane were awarded a New York Dance and Performance (“Bessie”) Award for their Joyce Theater season, and in 1989 and 2001, Jones was awarded two more “Bessies” for his work *D-Man in the Waters* (1989), as well as for *The Table Project* and *The Breathing Show* (2001). In 1980, 1981 and 1982, he was the recipient of Choreographic Fellowships from the National Endowment for the Arts, and in 1979 Jones was granted the Creative Artists Public Service Award in Choreography.

He has received honorary doctorates from Yale University, the Art Institute of Chicago, Bard College, Columbia College, Skidmore College, the Juilliard School, Swarthmore College, and the State University of New York at Binghamton Distinguished Alumni Award, where he began his dance training with studies in classical ballet and modern dance.

Jones’ memoirs, *Last Night on Earth*, were published by Pantheon Books in 1995. An in-depth look at the work of Bill T. Jones and Arnie Zane can be found in *Body Against Body: The Dance and Other Collaborations* of Bill T. Jones and Arnie Zane, published in 1989 by Station Hill Press. Hyperion Books published *Dance*, a children’s book written by Bill T. Jones and photographer Susan Kuklin, in 1998. Jones contributed to *Continuous Replay: The Photography of Arnie Zane*, published by MIT Press in 1999.

Jones created, directed and choreographed *Fela!* A New Musical based on the life of Fela Kuti, which played to sold-out houses off-Broadway in the summer of 2008. In addition to *Fela!* and his choreography for *The Seven* and *Spring Awakening*, Jones choreographed Sir Michael Tippett’s 1990 *New Year* under the direction of Sir Peter Hall for the Houston Grand Opera and the Glyndebourne Festival Opera. He conceived, co-directed and choreographed *Mother of Three Sons*, which was performed at the Munich Biennale, New York City Opera and the Houston Grande Opera. Jones also directed *Lost in the Stars* for the Boston Lyric Opera. Additional theater projects include co-directing

Arnie Zane (1948-1988) was a native New Yorker born in the Bronx and educated at the State University of New York (SUNY) at Binghamton. In 1971, Arnie Zane and Bill T. Jones began their long collaboration in choreography and in 1973 formed the American Dance Asylum in Binghamton with Lois Welk. Mr. Zane’s first recognition in the arts came as a photographer when he received a Creative Artists Public Service (CAPS)

Fellowship in 1973. Mr. Zane was the recipient of a second CAPS Fellowship in 1981 for choreography, as well as two Choreographic Fellowships from the National Endowment for the Arts (1983 and 1984). In 1980, Mr. Zane was co-recipient, with Bill T. Jones, of the German Critics Award for his work, *Blauvelt Mountain. Rotary Action*, a duet with Mr. Jones, was filmed for television, co-produced by WGBH-TV Boston and Channel 4 in London.

The Alvin Ailey American Dance Theater commissioned a new work from Mr. Zane and Bill T. Jones, *How to Walk an Elephant*, which premiered at Wolftrap in August 1985. Mr. Zane (along with Mr. Jones) received a 1985-86 New York Dance and Performance (“Bessie”) Award for Choreographer/Creator. *Continuous Replay: The Photographs of Arnie Zane* was published by MIT Press in April 1999.

Company Profiles

Antonio Brown (Dancer), a native of Cleveland, Ohio, began his dance training at the Cleveland School of the Arts. He attended The Juilliard School and graduated from that institution in the spring of 2007. While there, he performed works by Jose Limon, Ohad Naharin, Jiri Kylian, Eliot Feld, Aszure Barton, Jessica Lang, and Susan Marshall. Mr. Brown joined the BTJ/AZDC in 2007.

Asli Bulbul (Dancer) is from Istanbul, Turkey. In 1997, upon graduation from Mimar Sinan State Conservatory, she moved to New York where she worked with various choreographers including Joanna Mendl Shaw and Guido Taveri. She was invited to spend time with Pina Baush and dancers in 2000 after an audition they held in New York. Ms. Bulbul joined the BTJ/AZDC in 2001.

Peter Chamberlin (Dancer), born in Augusta, Maine, has trained at the North Carolina School of the Arts and BalletMet of Columbus, Ohio, and graduated from SUNY Purchase in 2007. He has performed with the Kevin Wynn Collection, *Take Dance*, NOA Nelly van Bommel, and Sidra Bell Dance New York, and has been on faculty of Ballet International with Kazuko Hirabayashi as artistic director. Mr. Chamberlin continues his movement exploration under the tutelage of Barbara Mahler and enjoys choreographing whenever he gets the chance. Mr. Chamberlin joined BTJ/AZDC in 2007.

Leah Cox (Dancer & Education Coordinator) has been a member of the Bill T. Jones/Arnie Zane Dance Company since 2001. She grew up studying ballet in Houston, Texas, and graduated from North Carolina School of the Arts High School. Ms. Cox received a B.A. from Texas Christian University, majoring in Philosophy with a minor in Religion. She is a strong supporter of movement both physical and geographic and takes every opportunity to get lost in the woods for

extended periods of time. She would like to thank the disciplines of Ashtanga yoga, technical canyoneering, and Western literature for their contribution to creating a practical sensibility within her. She teaches passionately and honestly whenever the opportunity arises.

Maija Garcia (Dancer) lives in Harlem, New York, and sends her gratitude home to Havana, Cuba; Ann Arbor, Michigan; and the Bay Area, California, where she graduated from the California Institute of Integral Studies. Producer of Organic Magnetism, her work as a movement artist involves practicing yoga and martial arts, creating dance works, teaching, and performing. Ms. Garcia began working with the Bill T. Jones/Arnie Zane Dance Company in 2004.

Shayla-Vie Jenkins (Dancer), originally from Ewing, New Jersey, she began her dance training at the Watson Johnson Dance Theater and the Mercer County Performing Arts School. In 2004, she graduated with honors from Fordham University. She has performed professionally with The Kevin Wynn Collection, Nathan Trice Rituals, The Francesca Harper Project, and Yaa Samar Dance Theater. In 2008, she collaborated on a musical/dance adaptation of Simon Schama's *Rough Crossings*, which debuted at Harlem Stage's Up South International Book Festival. In 2008, she was featured in *Dance Magazine's* "On The Rise" performers. Ms. Jenkins joined BTJ/AZDC in 2005.

Lamichael Leonard, JR. (Dancer) graduated from the New World School of the Arts in Miami, Florida. He joined the Martha Graham Dance Company and danced lead roles touring nationally and internationally. He most recently danced with the Buglisi Dance Theatre. Mr. Leonard joined BTJ/AZDC in 2007.

I-Ling Liu (Dancer), a native of Taiwan, received her BFA from Taipei National University of the Arts in 2005. She has performed with Ku and Dancers, Taipei Crossover Dance Company, Image in Motion Theater Company, Neo-Classic Dance Company, and in works by Trisha Brown, Lin Hwai-Min, and Yang Ming-Lung. Ms. Liu joined BTJ/AZDC as an apprentice in 2007 and became a member of the company in 2008.

Paul Matteson (Dancer), originally from Cumberland, Maine, has received undergraduate and graduate degrees from Middlebury and Bennington Colleges, respectively. He was a member of David Dorfman Dance and Race Dance from 2000-2005 and has also performed for Terry Creach, Peter Schmitz, Kota Yamazaki, Chamecki/Lerner, Jamie Cunningham, Neta Pulvermacher, Susan Sgorbati, Helena Franzen, and Keith Johnson. He has been a guest teacher at universities and festivals including The American Dance Festival, The Florida Dance Festival, The Bates Dance Festival, and the TSEH Festival in Russia. He choreographs and continually collaborates with Jennifer Nugent. Mr. Matteson joined BTJ/AZDC in 2008.

Erick Montes (Dancer), originally from Mexico City, trained at the National School of Classical and Contemporary Dance. He danced professionally with *Compañía Barro Arte Escenico*, *A-Quo Danza Contemporanea*, *Aksenti*, and *Thania Perez-Salas*. He received first prize at 2001's *Premio Intercontinental INBA-UAM*. In 2002, he collaborated with Stephen Petronio on projects for Lincoln Center Out of Doors and Queens Theatre in the Park. He received grants in 2002 and 2005 through *Fondo Nacional para la Cultura y Las Artes*. He was invited to participate in 2004's *Festival Mexico Now* in NYC. In 2005, he received a grant from Aaron Davis Hall for *E-Moves*. Mr. Montes joined BTJ/AZDC in 2003.

Bjorn G. Amelan (Sculptor/Creative Director/ Set Designer) was the partner of fashion designer Patrick Kelly from 1983 until his passing in 1990. He began collaborating with BTJ/AZDC in 1993. As the company's resident set designer, he has created décor for many works and special presentations. They include: *How! Do! We! Do!* For Lincoln Center's *Great Performers New Visions* series (1999); *The Table Project* (2000); three contrasting designs for *Verbum*, *Black Suzanne*, and *WORLDWITHOUT/IN* (2001); the narrative work, *Reading, Mercy and The Artificial Nigger*, and its abstract companion piece, *Mercy 10 x 8 on a Circle* (2003). In 2004, he won recognition for *Memory of a Rock: First Move*, his showing of bronze and stone sculptures at the Dwight Hackett Gallery in Santa Fe, New Mexico. In 2001, he received a "Bessie" for *The Breathing Show* and *The Table Project*. Mr. Amelan's designs for *Blind Date* and *Another Evening: I Bow Down* are in the company's current repertory.

Jerome Begin (Composer) studied music composition at Ohio University with Dr. Mark Phillips and studied piano and music for dance, both accompaniment and composition, with André Gribou. He has been commissioned by The Juilliard School, Hubbard Street Dance Chicago, Sacramento Ballet, Alabama Ballet, Richmond Ballet, and many other dance companies throughout the United States. His works have been performed in the United States, Korea, and Japan. Mr. Begin is on staff at The Juilliard School (Dance Division) and also works as a composer, performer, teacher, and dance accompanist in Brooklyn, New York, where he currently resides.

Wynne Bennett (Pianist) has performed and appeared nationally with diverse artists such as James Carter, Konstantin Lifschitz, Philip Glass, Joan Tower, Cassandra Wilson, Beetroot, Akim Funk Buddha, Slick Rick, Little Brother, and Mobb Deep. She has co-written arrangements for Cassandra Wilson's *Glamoured* album and members of the Orchestra of St. Luke's recently premiered her works *Insomnia* for string quartet and *Tiny Chapters* for flute and clarinet. She made her

Kennedy Center debut at the age of 18 and has since performed in various venues around the world. Ms. Bennett serves as Music Director/keyboardist for "DBR & The Mission" and is Projects Manager for DBR Music Productions. She will be featured on the legendary Pete Rock's new album to be released in Japan. Aside from performing, composing, and recording, she has accompanied dance classes for Bill T. Jones, Martha Graham, Jose Limon, Ellis Wood, and The Nest. Ms. Bennett is currently working on a solo show involving laptop, piano, keyboard, drum machine, and film.

Laura Bickford (Lighting Supervisor) grew up in New York City and studied at the Performing Arts High School, Feld Ballet and the Joffrey. She graduated from Smith College with a Bachelor of Arts in Philosophy and Anthropology. Ms. Bickford has assisted Lighting Designer Robert Wierzel on many productions, both dance and opera. She has also worked as lighting supervisor for New York City Opera, New York City Ballet and Glimmerglass Opera. She is honored to be a part of this wonderful company. Ms. Bickford joined the Bill T. Jones/Arnie Zane Dance Company in 2004.

Sam Crawford (Sound Supervisor) completed both his Associate of Science degree in Audio Technology and Bachelor of Arts in English at Indiana University in 2003. A move to New York City led him to Looking Glass Studios where he worked on film projects with Philip Glass and Björk. He currently lives in Jersey City where he works as a freelance live sound recording engineer and plays banjo and bass guitar in the groups Stereofan and The Goodwill Orchestra.

Jamyl Dobson (Actor) recently starred as Polynices in *The Seven* (La Jolla Playhouse, New York Theatre Workshop, winner of the 2006 Lucille Lortel Award for Outstanding Musical). Other New York City credits include: *Romeo and Juliet*, *Ain't Supposed to Die a Natural Death* (Classical Theatre of Harlem, named Best Supporting Performance by Independent Weekly), workshop of *Fela* (director: Bill T. Jones), *Rainy Days and Mondays* (NYC Fringe Festival), and *Tea* (Manhattan Theatre Source). Regional credits include: *Lend Me a Tenor*, *Moon Over Buffalo* (Iowa Summer Rep), *Avenue X* (Philadelphia Public Theatre Company), *Two Gentlemen of Verona*, *Emperor's New Clothes* (PA Shakespeare Festival), and *The Aperture* (staged reading at Woolly Mammoth). Mr. Dobson received a BA from Temple University and an MFA from University of Iowa.

Lisa Komara (Composer/Vocalist), a native of California, moved to New York to attend the Manhattan School of Music, where she completed her graduate studies in Classical voice. She has performed with the Bronx Opera Company in productions of *Il Barbiere di Siviglia* and *Der Freischütz*, with the Martina Arroyo Foundation as Meg Page in *Falstaff*, and abroad with

the Centro Studi Italiani Opera Festival in Urbania, Italy. Ms. Komara enjoys singing contemporary works and was most recently seen as Emily in the premiere of *A Phonographic Novel* and has collaborated extensively with composer Matthew Welch in creating the role of Borges in the premier of *Borges and the Other*.

Christopher Antonio William Lancaster (Composer/Cello) is a composer and performing artist living in New York. His live and recorded music is created by the processing of acoustic cello sound through real-time samplers, audio effects and filtering. He composes predominately for Theater, Dance and his band "The Black Sounds." His compositions have been performed at U.C. Irvine; U.C.L.A.; U.C. Berkeley; the Kennedy Center in Washington D.C.; the Biennale De La Danse, in Lyon; Bellevue Teatret; Kanon Hallen in Copenhagen; the Kaleidoscope Festival and Sergio Porto in Rio de Janeiro; Dance Theater Workshop; Symphony Space; the 42nd Street Duke; the New Victory Theater; Tisch School of the Arts at NYU; the Joyce and Joyce Soho, in New York; and the American Dance Festival at Duke University. Currently Mr. Lancaster is working on commissions from Staccato Movimento, Palindrome Inter.media, Colleen Thomas, Sean Curran, and making videos for YouTube. He can be contacted at ChrisLancaster@mac.com.

Eric Launer (Technical Director) resides at the center of the universe, but lives life with a southern accent. Growing up, he wasn't exposed to the performing arts; however, he did have an afterschool job at the local dinner theatre...as a cook. After graduating high school, like most young men his age, Eric started a band. The next few years found Eric behind the counter of a record store, on the air as a radio DJ, even volunteering in music therapy at an outpatient treatment facility for mental health. Theatre met Eric again when he was invited to join the technical department at The Phillips Center for the Performing Arts. It was then that Eric's true career emerged. After years as Assistant Technical Director for the Lazzara Performance Hall in Jacksonville, Florida, Eric's phone rang. NYC was calling. As The Head Stage Technician for the Skirball Center for the Performing Arts he first met the BTJ/AZDC.

Kyle Maude (Production Stage Manager) graduated from Drake University with a BFA in Theatre. She has worked with Ballet Tech/Feld Ballets New York, The Royal Ballet School of London, Buglisi-Foreman Dance, and Lesbian Pulp-o-Rama! Ms. Maude joined the Bill T. Jones/Arnie Zane Dance Company in 2003.

Liz Prince (Costume Designer) has worked extensively with Bill T. Jones since 1990 designing for his company as well as his productions at Boston Ballet, Berlin Opera Ballet, and Alvin Ailey American Dance Theater. She recently designed costumes for Good-

speed Musicals' version of Pippin, directed by Gabriel Barre. She has also designed for Doug Varone and Dancers, Jose Limon Dance Company, Dayton Contemporary Dance Company, American Ballet Theater, Washington Ballet, Pennsylvania Ballet, PHILADANCO, Houston Ballet, Dendy Dance, Pacific Northwest Ballet, Dortmund Theater Ballet, Mikhail Baryshnikov's White Oak Dance Project, Meg Stuart, Lucy Guerin, Tamar Rogoff, Claire Danes, PILOBOLUS, Neil Greenberg, Jane Comfort, Bebe Miller, Ralph Lemon, Arthur Aviles, Larry Goldhuber, David Dorfman, and LAVA. Her costumes have been exhibited at The New York Public Library for the Performing Arts, the Cleveland Center for Contemporary Art, and Snug Harbor Cultural Center. Ms. Prince received a 1990 New York Dance and Performance Award for costume design.

Robert Wierzel (Lighting Designer) has worked with artists in theatre, dance, new music, opera and museums, on stages throughout the country and abroad. He has a long history (21 years) with choreographer Bill T. Jones and his company. Projects include *Blind Date*; *Another Evening/I Bow Down*; *Still/Here*; *We Set Out Early*, *Visibility Was Poor*, *"You Walk?" Last Supper at Uncle Tom's Cabin/The Promised Land*; and *How To Walk An Elephant*. Other works with Bill T. Jones include projects at the Guthrie Theatre, Lyon Opera Ballet, Deutsche Opera Ballet (Berlin), Boston Ballet, Boston Lyric Opera, the Welsh dance company *Diversions*, and London's *Contemporary Dance Trust*. Robert has also worked with choreographers Trisha Brown, Doug Varone, Donna Uchizono, Larry Goldhuber, Heidi Latsky, Sean Curran, Molissa Fenely, Susan Marshall, Margo Sappington, Alonzo King and Joann

Fregalette-Jansen. Additional credits include national and international opera companies, Broadway and regional theater. Mr. Wierzel is currently on the faculty of New York University's Tisch School of the Arts.

Janet Wong (Associate Artistic Director/Video Designer) was born in Hong Kong and trained in Hong Kong and London. Upon graduation she joined the Berlin Ballet where she first met Bill when he was invited to choreograph on the company. In 1993, she moved to New York to pursue other interests. Ms. Wong became Rehearsal Director of the company in 1996 and Associate Artistic Director in August 2006.

Kristi Wood (Company Manager) grew up in St. Louis, Missouri, and since moving to New York in 2000, has worked with New York City Center, Brooklyn Academy of Music, Juilliard, the School of American Ballet, and several Broadway and Off-Broadway theatres. Past tours include BLAST! National Broadway and Japan Tours (Stage Manager) and the Mark Morris Dance Group. Ms. Wood toured with Noche Flamenca as Production Stage Manager and Managing Director in South and North America, Egypt, Europe, and Australia. Her production experience includes costume design and wardrobe supervision for theatre, television, and film (IATSE TWU New York Local 764). She designed the make-up, hair, and costumes for the independent film *Peel* and worked wardrobe on ABC's *All My Children*. Kristi holds a B.F.A. in Drama from the Tisch Institute of Performing Arts at New York University. This is her second season with Bill T. Jones/ Arnie Zane Dance Company.



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PROGRAM NOTES

Kehkashaan is an extraordinary eight-member South Asian band with male and female vocalists, guitars, keyboards, and drums from around the world that delivers a high-energy rocking good time. Performing with legendary Rock 'n Roll Bands such as the B-52s and Styx, this band is a hit on the music circuit for prestigious concerts around the country. Enjoy musical hits from popular films such as *Om Shanti Om*, *Dhoom*, *Don*, *Bunti Aur Babli*, *Jab We Met*, and *Dus* among many others. For more information, see <http://www.minkumahal.com/>.

Opening for Kehkashaan Band will be the UMass Fusion Dance Team performing to a remix of popular Bollywood tunes.

Bollywood music is unique to films produced with song and dance numbers in India. The popular film music has an enormous following with an appeal to millions in India and in countries across the globe. To understand "filmi" music, one has to understand the context of these movies which are produced as rich and lavish spectacles. Often called *masala* films, they are some three hours long, containing multiple melodramatic plotlines, glitzy costumes and scenery, and over-the-top song and dance numbers. They are primarily produced in Mumbai (Bombay) India, and have become one of the most popular film genres enjoyed around the world today.

The first film with a full soundtrack was released in 1931 and originally, the music was primarily based on classical and folk melodic structure and melodies of India with some Western orchestral elements. But over the years, many Western, African, Middle East and other global music

influences have permeated to transform the patterning immensely. Though the overall sound varies greatly from film to film, the songs consistently have easy lyrics and very catchy tunes that are easy to sing by the public at large.

A unique aspect of most Bollywood films is that the audio tracks for the films are seldom recorded live. The songs are primarily recorded by "playback singers," and the actors lip-sync the songs in the film itself. Many older playback singers, such as the legendary sisters Lata Mangeshkar and Asha Bhosle, Kishore Kumar, Mohammed Rafi, and others enjoyed celebrity status for years in India and were more famous than most Bollywood actors. The new generation of playback singers is not necessarily known to the public but is versatile with adapting their voices and understanding the changes of global influences as demanded by the new line of composers.

There were many famous music directors in the 1940s who wrote music scores extolling the elegance and richness of the history of the Moghul and Rajput courts. The 1950s–1970s was the Golden Era of Indian Cinema with great composers such as S.D. Burman, Kalyanji Anandji, Shankar Jaikishan, Roshan, O.P.Nayyar, and others in the forefront whose song hits reached a climax of popularity making their songs and the films forever popular. The 1960s ushered in pop music artists (duos Jatin-Lalit, Nadeem- Shrivani) that started a stronger Western music flavor in the music as the content of the film also became more focused on contemporary social and political issues. The current phenomenal rise of A.R. Rahman (Slum Dog Millionaire) as a music composer in demand worldwide has brought the Bollywood music to new heights in the twenty-first century.



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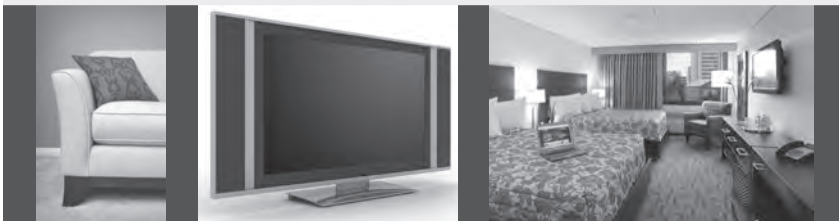
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The Minox and the Big Shot Andy Warhol's Photography (1970-87)



Andy Warhol, *Truman Capote, n.d.*
Black and white silver gelatin print on paper
9 15/16 x 8 inches, UM 2008.108

Connecting the Dots... The Warhol Legacy: Tom Friedman, Ellen Gallagher, Vik Muniz, Rob Pruitt



Tom Friedman, *Untitled sculpture, 2008*, Paint
on mixed media, 40^{1/8} x 28 x 24 inches, Tom
Friedman, Courtesy Gagosian Gallery, New
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Tuesday, November 10, 2009, 7:30PM
UMass Fine Arts Center Concert Hall

Cirque Mechanics

Birdhouse Factory

Creative Team
Director, Chris Lashua
Assistant Director/Choreographer, Aloysia Gavre
Character Actor/Performer, Steven Ragatz

This is a simple story of daily life in a “widgets” factory circa 1935, where workers are brought together by the most unlikely of events, a bird accidentally injured by the main steam boiler. The accident and caring for the bird brings the workers closer and inspires them to break away from efficiency and monotony of the assembly line mentality and display their true inner talents and abilities. In the process, they use their bodies and machines to build birdhouses in a less efficient albeit joyful and soulful way.

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About the Show

Enter the most unlikely setting for a circus, a factory—where the workers are acrobats and the machines are circus props. A place where spectators will watch a contortionist perform on a turntable powered by unicyclists, they will be captivated by the trapeze artist flying high thanks to the spins of an acrobat inside a giant gear-like wheel and they will be stunned when the trampoline wall artists defy the laws of physics by virtually flying and walking on air. All the while they will be giggling at the antics of the comedic characters, impressed by the acro-dancing and enchanted by the story of laughter, love, flight, and birdhouses.

Cirque Mechanics Birdhouse Factory is brought to life thanks to the vision of its creative team, Director Chris Lashua, Assistant Director/Choreographer Aloysia Gavre, and Character Actor/Performer Steven Ragatz, veterans of the world-renowned Cirque du Soleil. The inventive machines and the extraordinary talent and energy of its cast of acrobats, dancers, contortionists and clowns—former members of Cirque du Soleil, the Pickle Family Circus, and the Moscow Circus transform the mundane into the magnificent.

Director's Note

Cirque Mechanics Birdhouse Factory was inspired by the masterful industry murals of Mexican-born artist Diego Rivera, the outrageous illustrations of cartoonist Rube Goldberg and the slap-stick style humor of Charlie Chaplin's film *Modern Times*. While its inspirations make Birdhouse Factory artful, nostalgic and funny, the true essence of the show comes from the circus.

Playwright's Note

Birdhouse Factory was originally produced and presented by the Circus Center in San Francisco in December 2004. The show was based on an original concept and material by Chris Lashua and was collaboratively directed by Chris as Creative Director and co-directors: Rex Camphuis, Sandra Feusi, Aloysia Gavre, and Sam Payne.

Special Thanks

Aida and our three sons, Zion, Quinn, and Iago, for their unconditional love and support, their encouragement and for being the birds in my house and in my heart. Our cast and crew for their tireless efforts, incredible imagination and collaborative spirit. Chris Jenkinson for inspiring me to take the plunge, Armand Thomas for being an example of grace and strength, Gilles Ste-Croix for discovering my potential and encouraging me through the

years, Janet Pundick and Michael Bolinbroke for sharing their expertise and friendship, Christine Barkley at APA for her devotion to our little show, Bo Bogatin for keeping us honest and legal, Andy Espo for keeping more than our Macs in working order. Tony Roan for fabricating and creating. Our friends and family at Cirque du Soleil for continuing to set the bar higher and to the Circus Center of San Francisco for helping build the show that we are so proud to be touring today.

Chris Lashua, Creative Director/Artist: Chris Lashua has spent his life on or around wheels. After nearly a decade of professional bicycle freestyle competitions and performance, he found himself at China's famed "Wu Ciao" festival in '92, where he won a bronze medal and a place on Cirque du Soleil's Japan tour of *Fascination*. Chris's obsession with wheels led him to perform inside one, a German Wheel and as the opening act of Cirque du Soleil's *Quidam* in 1996. During the six years Chris toured with *Quidam*, he began work on a mechanical contraption he called the trolley which allowed him to roll in place and be able to perform his act in a smaller space. The trolley was the start of an idea to build other machines that would interact with circus acrobatics. He decided early on that the place to showcase these machines would be a factory floor, a place Chris called Birdhouse Factory.

By adding a winch to the trolley and inviting fellow artist and friend Aloysia Gavre to experiment, a duo act emerged, a study not only in acrobatics, but in the relationship between man, woman and machine. Next Chris modified four unicycles, which power a turntable, a mobile, yet static enough platform to host a more conventional ground act. In keeping with the factory floor setting, a conveyor belt driven by a giant turning wheel, a rola-bola driven fan and an overhead crane with a traveling high bar were born. Birdhouse Factory was growing.

In order to complete and realize his vision for the show Chris teamed up with talented and experienced friends, graduates of the Circus School of San Francisco and former Pickle Family Circus members—other former members of Cirque du Soleil and artists from the Nanjing acrobatic troupe. Birdhouse Factory is the result of their tireless, combined efforts.

Aloysia Gavre, Co Director/Choreographer/ Artist: An original co-director of Birdhouse Factory and an early member of the San Francisco based Pickle Family Circus, Aloysia has been a movement, dance and circus enthusiast most of her life.

She has studied with Pilobolus, The Tandy Beal Dance Company and Zacho Dance Theater and perfected her circus abilities with Master Lu-Yi of the San Francisco School of Circus Arts and L'Ecole Nationale Du Cirque in Montreal. Aloysia was a featured act in Cirque du Soleil's O in Las Vegas and Quidam where she performed the aerial hoop act that earned the troupe a special prize at the Monte Carlo International Circus Festival in 2002.

Steven Ragatz, Captain of the Funny: An original Birdhouse Factory cast member and collaborator, Steven Ragatz has been entertaining audiences with his juggling, physical comedy, stilt walking and general antics for over two decades. As a six-year veteran of Cirque du Soleil, Steven has performed throughout North America. His television credits include The Tonight Show with Jay Leno, The Rosie O'Donnell Show and The Today Show. Steven's recent appearance in The Toy Shop with the Detroit Symphony Orchestra is a reprise of his previous season's performance with the Indianapolis Symphony Orchestra.

Michael "Tex" Redinger, Character Artist/Trampoline Act Captain/Creator: In 1993 Michael began his gymnastics training in Fort Worth Texas where during his six years as a competitive gymnast he was awarded numerous honors including district All-around Champion and Texas State Floor Gold. In 1999 he began his professional acrobatic career in Disney's Festival of the Lion King. He has also performed at Disney's Tarzan Rocks and Cirque Odyssey in Sea World Orlando. Most recently Michael has used his experience and skills in the design of set pieces and acrobatic performance props.

Jesse Dryden, Character Artist/Clown: Jesse conquered his fear of clowns by becoming the first Canadian graduate of Ringling Bros. and Barnum & Bailey Clown College. Due to his tiger allergy, he was forced to pursue the craft of clowning elsewhere. Through a buffet of subsequent festivals, prestigious events, street shows and various tours in Canada, the US and Europe, Jesse discovered many other allergies. He has also spent the past decade coaching and performing with Vermont's Circus Smirkus and is currently the Creative Director of their Big Top tour. In between he took some time to perform with Cirque du Soleil and do outreach circus in Africa. He lives in Montreal with his wife, Alisan and their pet tortoise, who chooses to remain anonymous.

Patrick McGuire, Character Artist/Juggler/Boss: Pat began juggling in 1989 at the age of fourteen.

While still a senior in High School, Patrick was hand picked by the extraordinary juggler and artist Michael Moschen to collaborate and perform an original piece for the famed Cirque du Soleil. Patrick performed over 2000 shows with two of Cirque du Soleil's most praised productions, *Mystere*, in Las Vegas, and *Quidam*, on its original North American tour. In addition to his work with Cirque du Soleil, Patrick has performed in many theatre productions throughout the world, including the Festival Mondial du Cirque de Demain, in Paris, the Chameleon Variete, in Berlin, and Festopera, in Tokyo. Patrick has also made many television appearances including The Tonight Show with Jay Leno, The Rosie O'Donnell Show, and The Today Show.

Wes Hatfield, Acrobat: Wes has been a competitive gymnast and acrobat for over ten years. As a member of the Clown Wall Trio he has traveled throughout the United States wowing audiences with his technical prowess and zany comedic antics. In the world of trampoline competition his resume includes several State and National Championship titles.

Russ Stark, German Wheel Acrobat: Russ toured as an aerial acrobat with the 2005 Olympic gymnastics team. Russ then joined Cirque du Soleil's touring show *Quidam* where he worked as an aerialist and was instrumental in building the aerial rope act, which is still performed in the touring production today. Russ is an experienced stunt performer and did stunts for the movie *Chronicles of Riddick* and performed in the 2005 and 2006 World Stunt Awards. Russ recently traveled to Venezuela and Brazil as part of a cultural project aimed at bringing theater and acrobatics to remote villages.

Sagiv Ben Binyamin, Acrobat: Sagiv was born in Israel, where he studied gymnastics for 5 years. He moved to the U.S. in 2000, and began his circus career in 2001. He has performed multiple acrobatic and aerial disciplines such as trapeze, tissue, rope and hand balancing with Teatro ZinZanni and Eye Of Newt Circus as well as many other circus companies for shows and corporate events. Sagiv's stunt credits include the feature film, *The Polar Express*, as well as *Spiderman*, in Universal Studio's popular stunt show, *Spiderman Rocks*. Most recently Sagiv was a featured acrobat and aerialist for the Las Vegas stage show *Cher*.

Elisabeth Carpenter, Acrobat, Aerialist: Elisabeth was raised in Vermont amidst a large, artistic family, spent many years as a competitive gymnast, and toured the US and Europe as a singer and

musician. She was introduced to circus arts at age 13 when she began touring with acclaimed international youth circus, Circus Smirkus. In 1999 she relocated to Los Angeles where she became involved in the burgeoning circus and entertainment communities, expanding her repertoire as an aerialist, acrobat, and hand balancer. She was an original member of LA-based "Eye of Newt Circus," and is thrilled to be in her second season with Birdhouse Factory. She has been featured as a stunt woman in the motion-capture film, *The Polar Express*, and as an aerialist/ensemble member in *Carnival*, a Kennedy Center production of the classic American Musical. Elisabeth sends many thanks to her family and friends for all their encouragement in the pursuit of a roving, enchanting, adventurous lifestyle in the performing arts.

Khongorzul Tsevenoidov, Contortion: Khongorzul began studying the art of contortion at the age of four in her native country of Mongolia. Between 1996 and 1998, she performed with the Yagaantsetseg Trio, with whom she won four prestigious top awards from five of today's world-class circus festivals. For the last ten years she has performed in more than 3000 shows for various companies on four continents.

Thayr Harris, Rola-bola: Born and raised in the countryside of Tennessee, Thayr has been touring and performing since the age of 10. Thayr excelled in the circus arts under the expert tutelage of performers from the Romanian State Circus. Having worked worldwide, Thayr most recently comes off a European tour with the Bulgarian State Circus.

Lindsay Orton-Hines, Acrobat: Lindsay Orton-Hines is an accomplished gymnast with over 20 years of competitive experience. After completing her college degree at the University of Denver, Lindsay joined Cirque du Soleil as an acrobat and for four years toured with two of their productions, *Alegria* and *Saltimbanco*. Lindsay has also performed at *Diavolo*, *Sea World*, and *Disney*, as well as Hollywood productions.

Blake Manship, Lighting Director/Technical Director: Blake began his career in theater as an actor, singer, dancer and stunt performer throughout many venues in the United States until making the shift to technical theater in 2000. He has since worked as an electrician, carpenter, fx coordinator, technical director and lighting designer throughout the San Francisco Bay Area with such companies as the San Francisco Shakespeare Festival, Smuin

Ballet, Diablo Ballet, Parker Films, Make*A*Circus, Magic Theater, A Traveling Jewish Theater, Theaterworks, and others. Recently, he has designed lights for the *Killing My Lobster* comedy troupe at ODC and the San Francisco International Film Festival Special Events. He now resides as the Technical Director at the Thick House on Potrero Hill and co-producer of Dream Dynamic Films Inc.

Sean Riley, Set Designer/Aerial Rigging Designer: Sean Riley is a designer, rigger, and sculptor, living in San Francisco. Concentrating his performance design on sight specific and experimental work, Riley creates functional, architectural and lighting installations in collaboration with a spectrum of varied artists. Riley's lighting design for Ta IA Brugera was featured at *Documeta 11*, and the MMK in Frankfurt. His theater installations can be seen all over the US. When not creating for himself, Riley keeps the San Francisco area lifting and flying safe through rigging company Gravity Design Inc. Riley is presently the brave and charismatic host of National Geographic's adventure show, *World's Toughest Fixes*.

Dave "Freaky D" Freitag, Artistic Rigger: Dave has been working as an artistic rigger and renegade geographer in San Francisco for the past ten years. When not holding the other end of the circus ropes, Dave can be found pursuing his habit for offbeat adventure, hanging tree houses in the redwoods, climbing in Thailand, kayaking in Kauai, or hiking to a hot spring. Dave is a proud union member of IATSE Local 16 in San Francisco, and recently collaborated with original Birdhouse set designer (and boy genius) Sean Riley of Gravity Design, Inc. on *Rapture*, an exciting aerial dance installation on the curvilinear walls of Frank Gehry's Fisher Center at Bard College in upstate New York. Currently, Dave is laughing hysterically with Dewey behind the Birdhouse Factory doors you see in front of you.

Duane "Dewey" Lashua, Prop Master: Duane comes to Birdhouse Factory as a retired computer manager and airline employee with many years of home restoration under his belt and who has always had a passion for machines. He is presently restoring a 1969 Ford Mustang GT to its original glory. Duane is not only the shows Prop Master, but also official joke teller and father figure to the cast and crew. He happens to be Chris, the show Director's dad. They both believe nepotism is a lost art.

Claudette Waddle, General Stage Manager: A Native Texan, Claudette has spent the last 15 years trying to finally get back, which she recently attained

by setting up home base in Austin, where she works as a freelance Production Manager, Event Manager and Stage Manager. Most recently Claudette worked in LA as an Assistant to the Line Producer on *Alias* and *LOST*. Prior to her experience in the television and film industry, Claudette worked for several years with *Cirque du Soleil* where she stage managed *Mystère* in Las Vegas, *La Nouba* in Orlando and toured North America with *Varekai*. Before she ran away with the circus, Claudette stage-managed for the performance art troupe, *Blue Man Group*, in New York, Boston and Chicago. Professional highlights have included stage managing shows for President and First Lady Clinton, both Presidents Bush, Jimmy Buffet in the Virgin Islands, performances on *The Tonight Show* with Jay Leno, and performance art in a swimming pool.

Cody Westheimer/Julia Newmann, Composers:
Composer couple Cody Westheimer and Julia Newmann met while studying music composition

at USC's Thornton School of Music. Westheimer, originally from Santa Barbara, started writing music in his teens and began studying privately at UCSB while still in high school. He most recently filmed the very personal and moving documentary, *Running for My Father*. Newmann is a native Angeleno and began her piano studies early. She graduated from the prestigious Hamilton Music Academy before continuing her education at USC. Primarily film and television composers, *Birdhouse Factory* marks the couple's first theatrical venture.

Beth Clarke, Creative Content Contributor: Beth is a variety artist based in San Francisco known for her aerial and slack rope work as well as her much loved comedic character *Chocolate*. She is co-founder of *Sweet Can Productions*, a circus company. Beth currently performs in corporate events throughout North America. Beth's rope lamp routine which was the inspiration for the rope act featured in *Birdhouse Factory*.

Tonight's lobby entertainment was provided by SHOW Circus Studio.

SHOW was created out of the need for a circus training space in the Massachusetts Valley. Through the collaborative efforts of a core group of people, SHOW is now a fully functioning studio that offers training as well as classes and workshops. Its goal is to build a vibrant circus community in the Pioneer Valley and to make circus arts available to people from all walks of life.

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Asian Arts & Culture Program

Presents

Angkor Dance Company

Program Notes

Blessing Dance: The Blessing dance was first performed in the Cambodian Royal palace to remove bad spirits and to bless the kingdom. Today the blessing dance is performed at the beginning of all types of performances and ceremonies—special occasions like this one—to bless the event and welcome honored guests. During the performance, the dancers come forward and sprinkle flower petals toward the audience in the hope of bringing them peace, prosperity, and good health.

Coconut folk dance: The coconut shell dance is one of the most popular and well-known of the Cambodian folk dances. Cambodia has two seasons, the dry season and the rainy season. You see coconut trees throughout Cambodia. After the meat of the coconut is carved out, Cambodian people often save the shells, polishing them and using them for decoration in their homes. The dance was inspired by a popular game that used coconut shells. The game was played during all kinds of ceremonies, but most often during weddings, engagements, and when the groom is escorted in a procession to the bride's house. In its original form, it was a one-man show. In the modern-day dance, an equal number of male and female dancers perform the dance, signifying friendship and courtship.

Apsara classical dance: One of the prominent origin myths in Cambodia suggests the line of Khmer descended from the union of “Mera,” a celestial dancer, and “Kambu,” a wise man. An invocation of the mythical founders of Cambodia is part of a long Sanskrit poem that was inscribed on a stone temple doorway in Angkor in the tenth century AD. Looking to ancient bas-reliefs for inspiration, court dance masters in the mid-twentieth century created the Apsara dance. Surrounded by four or six dancers crowned with elaborate golden headdresses, the central figure, the Apsara Mera, leads her coterie on an outing to a delectable garden. The Apsara dance was created for the modern stage out of an ancient tradition. While it is not overtly ritualistic in nature, by exploiting the deliberate and subtle flow of movement in the classical tradition, the dance maintains an intense ritual-like atmosphere. The formalized poses of classical dance recall the virtuosity of Angkorian sculptors in representing figures in space. The Apsara dance, in its explicit reference to Angkor Vat's bas-reliefs, gives body to an association latent in all classical dances, which is the tension between earthly grounded and ethereal lightness, evinced in a strong vertical pull, weight low and centered,

balanced by movement across a horizontal plane. (quoted from *Dance in Cambodia*, by Toni Samantha Phim and Ashley Thompson).
Dancers: Pech Huong, Rancia Phin, Sophorl Ngin, Channa Sath, Monica Veth

Fishing dance: There's saying in Cambodia “where there is water, there are fish.” In this dance you will see two traditional methods of catching fish, using braided bamboo baskets called Chhneang. Young women scoop up water from the river into their Chhneang, the baskets act as strainers—the water drains out through the bamboo leaving small fish in the basket. The men use bell-shaped traps called Angkut for catching large fish in shallow water. While love and romance are favorite themes in Khmer stories and dance, in the traditional society, the young are carefully watched and don't get many opportunities to get to know one another. But the fishing quarter is one place they have the chance to meet. At the beginning of the dance, you'll see young men coming down to the river from one side and women from other. They are happy and excited to see each other, and, as they fish, they flirt with each other. The boys playfully snatch the girls' fishing baskets. When others leave, one young couple lingers and they fall in love. At the end of the dance, the others return to tease and congratulate them.

Moni Mekhala & Ream Eyso: In the Cambodian legend on thunder and lightning, Moni Mekhala (goddess) and Ream Eyso (giant) were at one time students of the same teacher and both strived very hard to become his favorite. In the end, the teacher favored the goddess, Moni Mekhala, and rewarded her with a beautiful and very powerful crystal made from the morning dew. The storm demon, Ream Eyso, was given an ax as a consolation prize. As the dance begins, we see Moni Mekhala preparing to go out and dance with the other Gods and goddesses in the heavens. But on her way, she is accosted by Ream Eyso, who is jealous and craves to acquire the powering glittering crystal ball. A confrontation ensues and as they begin fighting, Ream Eyso alternates being forceful and cajoling the goddess by knocking her down and then pleading with her.

Pestle Dance: The dance celebrates the hard work during harvest. The mortar and pestle are used in Cambodia to mill rice and grind spices. Two people, each with a pestle, pound alternately—back and forth—in a constant rhythm. This beat provides the basis for the dance.

Swva Pol with an American twist: In Cambodian legend, monkeys always fight evil as an army

of soldiers. These soldiers are celebrating a big win and gathering food for a feast. The monkey dance is lively and acrobatic, always performed by young boys, who capture the playful spirit and mannerisms of monkeys. Following the traditional moves, the dancers feature some new choreography with elements of contemporary break dance. But, watch carefully, for you will see the dancers remain, throughout it all, *Swva Pol*, the monkeys. By juxtaposing the two styles, we hope to merge the new with the old and prove that the two can exist dynamically side-by-side.

Cambodian Dance and Angkor Dance Company Dance, drama, and music have always been prominent in Khmer society, but these cherished aspects of the society's lives and culture were nearly wiped out when the Khmer Rouge took control in the 1970s. Artists were among those deliberately targeted. Before it was over, more than 90 percent of the country's artists had perished. Today, as Cambodia struggles to emerge from decades of war and poverty, the people look to the rebirth and recreation of dance as testimony to the endurance of their culture. Two teachers and a handful of dancers who learned traditional dance in the refugee camps formed the Angkor Dance Troupe in 1986 upon their arrival in the United States. While adjusting to and managing their new lives in Lowell, Massachusetts, they have felt a strong desire to carry on—to practice and perform, to teach others, and to ensure that the precious and celestial dances will be preserved for the future generations of Cambodian youngsters. The troupe currently has more than 90 dancers. In

keeping with the traditional model, many of its dancers are children. They rehearse every Sunday and perform for audiences around New England.

These dances are a part of the Cambodian history—the glorious Angkorian, dating as early as 700 AD. The dances are divided into two categories, classical Dance, and folk Dance. Classical dance has been connected to the sacred rituals of Cambodia for more than one thousand years. During the great Angkor civilization, dancers performed blessing ceremonies to bring prosperity to the Kingdom. Elegant and refined, classical dance combines highly stylized positions with gentle movements. Once reserved exclusively for Cambodia's elite, classical dance is now performed for audiences around the world and has become a central symbol of the beauty and spirituality of the Cambodian culture.

Folk dance is rooted in rural Cambodia and depicts rituals of everyday village life. The dance honors skills which are typically undervalued in the rush toward westernization, such as fishing and harvesting rice. Dance motifs are commonly based on local legends and inspired by themes of nature as well as ceremonies and customs that shape the lives of the Khmer people. Just as classical dance is ruled by a strict form and prescribed language of movement, folk dance is spontaneous and was created for emotional expression. Costumes are very colorful and reflect the traditional dress of the particular province or ethnic group within Cambodia.

Monkey Dance, a documentary by filmmaker Julie Mallozzi follows the concert with a talkback at the end of the screening.

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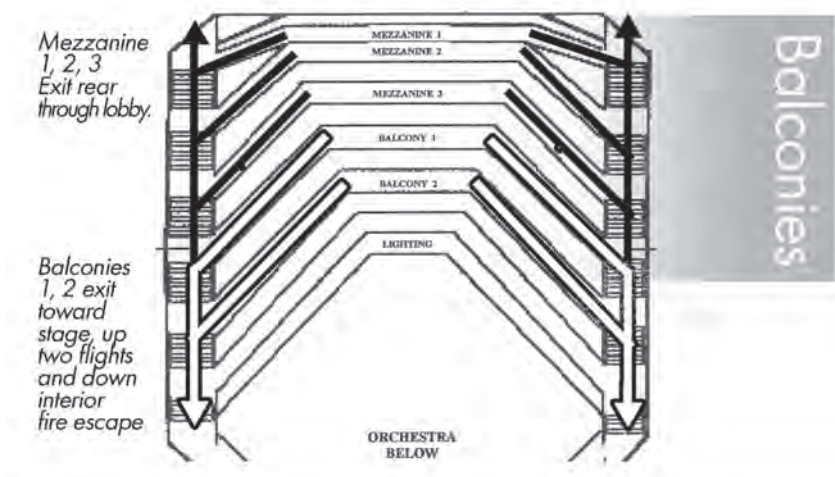
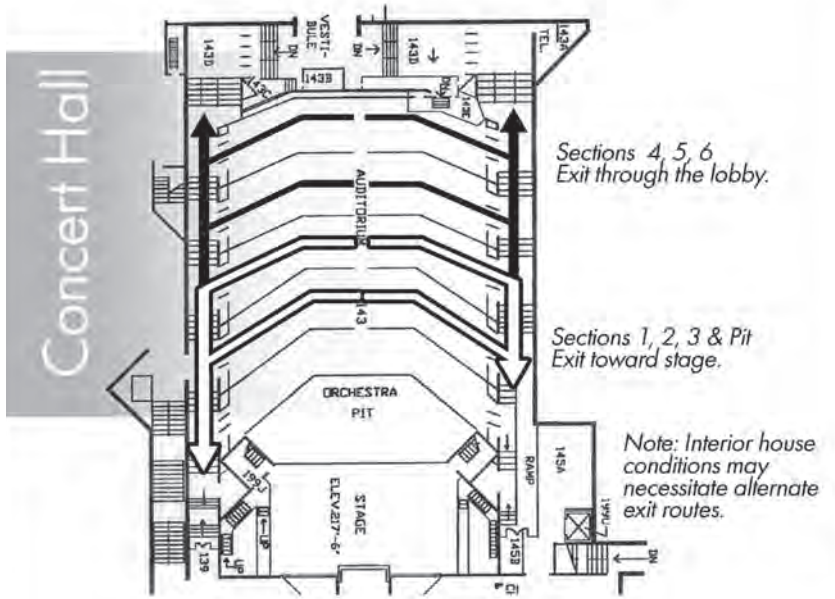
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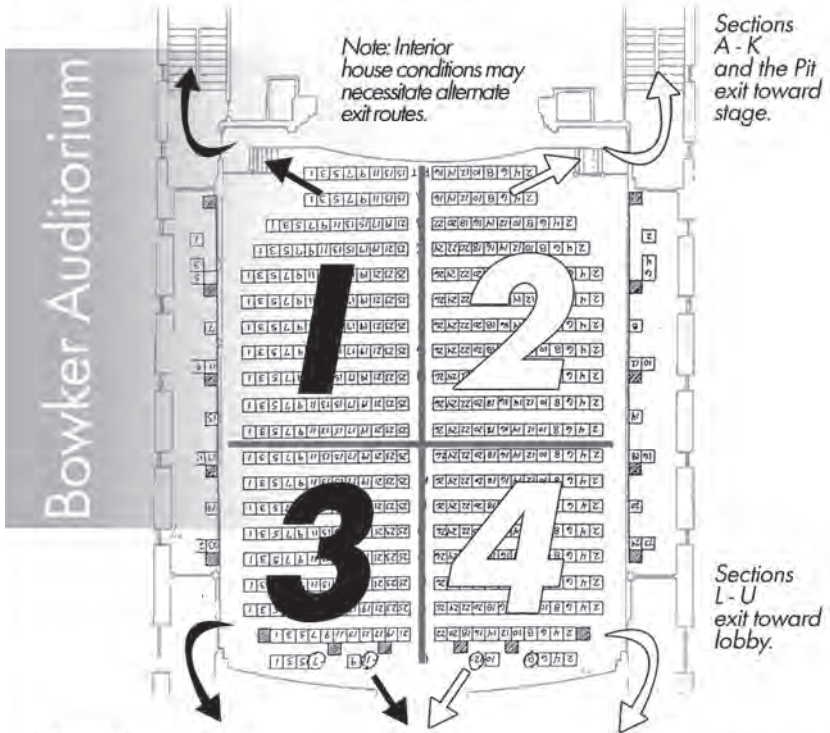
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In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.



Evacuation Procedures

Bowker Auditorium



West side exit stairwell left.



Sections L - U exit toward lobby.



East side exit stairwell right.



Patron Services

Refreshments

Concessions are available before the performance and during intermission for most Center Series Concert Hall events. For patrons in our wheelchair section, please notify an usher and they will be happy to bring the refreshments to you.

Restrooms

Restrooms are located on the lower level of the Fine Arts Center Concert Hall adjacent to the University Gallery and in the Concert Hall main lobby. When available there are additional restrooms in the Rand Theater area. Fully accessible restrooms are available in the Concert Hall and Bowker Auditorium. Restrooms in the Concert Hall for the mobility impaired are located in the lobby and the refuge area outside section 3 on house right.

Drinking Fountains

Drinking fountains are located on the lower level of the Concert Hall near the restrooms and in the lobby.

Late Seating

Patrons arriving after the start of the performance will be seated at an appropriate break.

Pagers and Cell Phones

Please turn off all pagers and cell phones when entering the seating area.

On Call Service

Doctors and persons needing emergency call service are asked to leave their name and seat location with the box office. If you keep a pager with you, please use the silent, vibration option.

Cameras and Recording Devices

The taking of photographs or recording the performance in any way is strictly prohibited.

For Hearing-Impaired Patrons

Assisted listening devices: Induction

loops and headsets are available for patrons with hearing impairments and may be checked out with an ID in the lobby prior to the performance. Compatible with most ALS systems and in compliance with the ADA. A credit card, driver's license, or valid student ID will be held as security while devices are in use.

Emergency Closing

In case of emergency, the lighted, red, exit sign near your seat is the shortest route to the exterior of the building. For your safety, please check the location of the exit closest to your seat and review the evacuation map included in this playbill. Also, follow the directions provided by the ushers.

Accessible Parking

An access-parking permit or plates must be visible to parking attendants.

For Your Viewing Pleasure

Check out what's on view in the University Gallery. The University Gallery is located on the lower level of the Concert Hall and is open one hour prior to the start of performances and during intermission. The Gallery is also open to the public Tuesday through Friday, 11am to 4:30pm, and Saturday and Sunday, 2 to 5pm.

Performance Cancellation

Fine Arts Center performances are rarely canceled and only in the case of severe weather. If a performance is canceled, you can call the Box Office at 1-800-999-UMAS or 545-2511 or tune in to the following radio and television stations: public radio station WFCR 88.5FM, WRNX 100.9FM/ WPNI 1430AM, WHMP 99.9FM, WMUA, WRSI 95.3FM, WHYN, WMAS, WWLP-TV22 and WGGB-TV40. If a performance is canceled, patrons may exchange tickets for another event (subject to availability), may receive a credit on their account, or may request a refund.

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