

**Bates Dance Festival
Bates College
Lewiston, Maine**

DIFFERENT VOICES

**Thursday & Friday, August 10 & 11, 2006
Schaeffer Theatre
8pm**

Thank you for attending this performance by our visiting artists and emerging choreographers. The Bates Dance Festival welcomes you to our community of dance and invites you to join us in supporting the artist's journey. Tonight you will see the outcome of many long hours in the studio -- exploring ideas, experimenting with movement, engaging in group problem solving, collaborating with composers, videographers, lighting and set designers, and divining the final form of a work.

At the festival we invest in our artists and their creative process. Through our training, outreach and performance activities we help connect artists to one another, to other opportunities and to you. By providing extended residencies in a nurturing environment, we showcase new work as it comes to life on the stage. In doing so, we honor the central role the creative process plays in art making while acknowledging the risks inherent in the creative journey. We invite you to take this journey with us tonight!

Our Mission:

The Bates Dance Festival brings an artistically and ethnically diverse group of the best contemporary dance artists to Maine during the summer season to teach, perform, and create new work; encourages and inspires established and emerging artists by providing them with a creative, supportive environment in which to work; and actively engages people from the community and region in a full range of dance activities.

Different Voices Concert

POINT 1, 2, 3

Choreography and performance: Lucky Kele
Music: Messages and Untitled by Mike Vargas; Bosol Remix mixed by Michael Wall
Music Arrangement: Mike Vargas and Lucky Kele
Lighting Design: Andrea Privett

Point 1, 2, 3 is an experimental process of human kind at different stages. It explores the pressure of undergoing difficulties i.e. disability, death, imprisonment, victimization, rape, H.I.V., etc. It is a journey of self-discovery to find a way to answer all the questions that are left unanswered from childhood.

you surrender (work in progress - premiere)

Choreography: Julian Barnett, in collaboration with the performers.
Performers: Julian Barnett, Patrick Ferreri, Devika Wickremesinghe
Music: Samples from Portishead, U2, and Fernando Corona
Lighting Design: Dave Covey

Special thanks to Mark Bamuthi Joseph, Allison Harmer and Whitney Tucker.

a pair

Choreography and Performance: Ching-Ju Wei
Music: *Alina* by Arvo Part
Music arrangement: Wang, Ya-Hui
Lighting Design: Ann Allegra Bennett

To days of meditation, my families, and those passing days.

all I could do...

Movement and Performance: Elisha T. Clark
Directed by: Marlon Barrios-Solano
Music: Etta James singing *All I Could Do* (*Etta James Rocks The House*)
Lighting Design: Carrie Cox

DETERRITORIALIZATION (work in progress)

Choreography: Elisha T. Clark

Performed by: Courtney Bailey, Kathryn Enright, Douglas Gillespie, Katy Gilmore, Ali Harmer, Annie Kloppenberg, Molly Lieber

Music: "Intro Spektiv" Record- In Memoriam Gilles Deleuze by Achim Wollscheid

Lighting Design: Carrie Cox

-Intermission-

RED SKY

Choreography and Performance: Rani Khanam

Music: Jason Finkelman, Terrence Karn, Jesse Manno

Lighting Design: Carrie Cox

Recalling painful memories sometimes makes me angry. This piece is dedicated to my friend, Colonel Sirag Hemlata, who lost his life in a terrorist attack during the Kargil war in India in 2001.

LONG BLACK

Choreographer: Po-Lin Tso

Performers: Po-Lin Tso, Bridgette Rawlins, Colin Penley, Rachel Goldman

Music: The Pearldivers

Lighting Design: Dave Covey

Thanks to the composer and all the dancers. I really enjoyed working with all of them. God bless everyone.

MONOLOGO #5 Extraño Extranjero (Strange Foreigner)

Choreography & Direction: Alicia Sánchez

Performer: Carlos Martinez

Lighting Design: Hugo Heredia

Costumes Design: Eloise Kazán

Music: original music ORLANDO Several composers

Lighting: Michael Reidy

General Production: Primero Sueño A.C

Sistema Nacional de Creadores de Arte, FONCA

Beca de interpretes 2005-2006. FONCA

Mexico en Escena FONCA

Los Monólogos de A...

Personal experiences unruly by the absence of the present; pieces of a biography without a time, condemned to a weird state of semi-existence. The lightness of our characters is due to their own unreal nature, they have been literally ripped from our imaginary, intimate sky. Sky where our dreams ascend with the wings of desire.

Los Monologos De A..., is one of Alicia Sánchez and Company, El Teatro de Movimiento's most recent works. It includes several performers who corporalize an internal monologue lived day by day.

SPIRIT CURRENCY

Choreography: Shakia Johnson

Spoken Word written and performed by: Nicole Smith, Rudolph Ferguson

Performers: Claudia Alvarado, Rudolf Ferguson, Jennifer Gaither, Terrance Henderson, Terrica Maura, Maya Orchin, Heather Schrock, Nicole Smith, Nicole West, Catronia Whitehead, Anthony Whitehurst

Music: Leon Bell III, Busta Rhymes, James Brown Mix, Daft Punk, Dance Evolution, Sapp and Roger, House Conference Compilation

Sound Editor: Shamou

Lighting Design: Dave Covey

ARTIST BIOGRAPHIES

JULIAN BARNETT is a choreographer, teacher and performer based in New York City. He is the artistic director of the JULIAN BARNETT project, his innovative dance company, and has choreographed and performed extensively across the US, Europe and Asia. His work is included in the repertory of the Hubbard Street Dance Chicago and has been commissioned by Dance New Amsterdam, DRA's Fire Island Dance Festival and SUNY Purchase in 2007. He has been a resident choreographer at the Berkshire Theater Festival where he choreographed and performed in numerous productions, most notably as Tommy in *The Who's Tommy*. His work has also been presented by the Hong Kong Cultural Center, Jacob's Pillow Dance Festival, American Dance Festival, Avery Fisher Hall in Lincoln Center, The Joyce Theater, PS 122, Symphony Space and La Mama Theater among others. Born in Tokyo, Japan and raised in California where he grew up break dancing, Julian began his training at the Idyllwild Arts Academy and continued at

the Joffrey Ballet. He attended New York University's Tisch School of the Arts and since then has had the privilege of working in the companies of Lar Lubovitch, Larry Keigwin, Doug Elkins, Shapiro and Smith, Kevin Wynn, The Metropolitan Opera Ballet with Doug Varone and Johannes Wieland, where he was a guest artist with Pina Bausch's *TanzTheater*. He continues to enjoy choreographing for film, video and theater and in 2005, co-founded *Alexander Productions*, a film production team that focuses and encourages choreographic films. He has taught master classes at numerous universities and international conservatories, and continues teaching at Dance New Amsterdam in New York. Thank you to Laura Faure for her sincere support and inviting me to share. Please visit us at: www.jULIANBARNETT.com

ELISHA T. CLARK received her MFA in Dance from Ohio State University in 2002. She has been based in Pennsylvania since 2004, where she is an Assistant Professor of Dance/Head of Dance at Penn State University. She has taught at Ohio State University, Wittenberg University, Kenyon College and Columbus Youth Ballet. Her creative work has been presented at the Clarice Smith Center in Baltimore, International Fringe Festival in Toronto, the International Humanities Conference in Hawaii, WAX Works and HATCH in New York City, Northeast Ohio Dance Festival in Cleveland, the GLUE Performance Series and the Philly Fringe Festival in Philadelphia. Elisha has performed with Anne Burnidge, HiJinks Dance Company, Nicole Stanton, Balinda Craig-Quijada, Memphis Dance Group, Michele Dunleavy, Pennsylvania Dance Theatre and John Giffin. She is the Artistic Director of *etc dance co.*, based in State College, PA. Other projects include directing the Penn State Dance Theatre's University Dance Company and co-directing Burnidge Clark Dance Project with Anne Burnidge.

JASON FINKELMAN Philadelphia-born percussionist Jason Finkelman performs improvised music on a wide variety of African and Brazilian instruments handcrafted by Adimu Kuumba. Currently residing in Urbana, IL, Jason leads the ambient, avant world jazz ensemble Nu Orbit, composes music for theater, dance and film, and curates the Sudden Sound Concert Series at the Krannert Art Museum.

SHAKIA JOHNSON is a 20-year old woman born and raised in Springfield, MA. This is her fifth year of dancing. She received her

associate degree in Art from Dean College where she studied ballet, modern, jazz, tap and African dance. Shakia has performed and choreographed for numerous hip hop events and has opened for concerts by Fat Joe, 112, Charlie Baltimore, Kima from "Total" and Omarion. In 2005 she choreographed for the Celtics/NBA pre-game show. She currently performs with Illstyle and Peace Productions, who recently toured to Wolf Trap (VA), Russia and Poland. She is thrilled to be in a hip hop company where she is honing her popping, locking, breakin', and house dancing skills while learning about their roots. This fall she will work with Marc Bamuthi Joseph on his latest project, "The Breaks."

TERRENCE KARN has been playing music for dancers and composing for a wide variety of theatrical venues for 25 years. His training as a dancer and musician came from the Ali Akbar College, Royal Winnipeg Ballet, Teatro Rue Canada, Children's Theater of Minneapolis and through studies with master musicians and dancers around the world. Terrence has taught workshops for people of all ages and backgrounds including those with special needs. He currently teaches character dance at the Houston Ballet and the American Russian Cultural Exchange, and is the music director for the University of Houston Dance Department and Rice Dance Theater. He has released three CDs and is also the co-director and a performer with Gypsy Dance Theater. Terrence tours with a variety of bands playing Indian, klezmer, sephardic, rumba, flamenco, tango, Celtic and other music. In the past year Terrence has composed scores for the Houston Ballet and Black History Month in Texas.

LUCKY KELE is from Johannesburg, South Africa. He began his arts involvement in 1993 with Taltas African Artists performing drama, dance and music. In 1997 and 1998 he performed in *Wanna be Gonna be* at The Market Theatre and began studying at the Dance Factory and Moving Into Dance. In 1999 he performed at Arts Alive International Festival and in 2000 at Dance Umbrella. Lucky was nominated for the Best Regional Choreographer Award by Inzalo Dance Theatre Company and FNB Vita Awards in 2003. His first work *Uhuru* opened the FNB Dance Umbrella Festival. His piece, *Frustration* was performed at Dance Umbrella New Moves and Discovery 1-3 and Unforgettable Dance Theatre season with Dance Factory youth in 2005. *Separation*, his third work was awarded Best of the Region by Gauteng Department of Sport, Recreation, Arts and Culture. Lucky has also performed with

Vuyani Community Theatre at the Grahamstown National Festival and Macufe. He has taught prisoners at Ekurhulemi Correctional Services which led to the creation of his latest work, *Bosol* that was performed at the 2006 Dance Umbrella Mix and at Grahamstown National Festival. Lucky was also awarded most promising male dancer during the MEC Awards this year. He recently completed a new piece with PJ Shabbaga for the Dance Factory.

RANI KHANAM received a four-month grant from the Asian Cultural Council to study and observe current trends in choreography and stage production and to pursue research on the relationship between Islam and world dance. Ms. Khanam, age 36, is a talented performer and teacher of the classical *kathak* dance style, a narrative genre known for its rhythmic complexity. At age six, Ms. Khanam became a disciple of India's foremost *kathak* guru, Birju Maharaj, and spent many years training under his tutelage. Since 1989 she has taught at Birju Maharaj's school, Kathak Kendra, and in 1998 she founded her own teaching institute, The Aamad Academy of Performing Arts in Ghaziabad, Uttar Pradesh. Ms. Khanam was born in an orthodox Muslim community in Bihar, and when she was a child relatives tied her legs together to discourage her from dancing. The struggle between Islamic tradition and dance forms the backdrop against which she has created her own personal style, emphasizing those aspects of the *kathak* tradition that are Muslim in origin and appropriate for the expression of Sufi and Muslim themes. She has also made dances focusing on social issues such as HIV/AIDS and women's rights. Her long-term goal is to create dances that increase the awareness, both within India and internationally, of the richness of Islamic art and Sufi philosophy.

JESSE MANNO began composing professionally for dance, theatre and visual media productions at age 16 and has since created over 100 original scores, many of them evening-length works. He seldom participates in merely musical contexts, and LOVES to play for dance classes. His work has been presented in 11 foreign countries and 49 states of America including an Off Broadway run with Lazer Vaudeville in 2005. He has received three Meet The Composer grants and released 10 CDs. Jesse is based in Boulder, Colorado, where he runs a recording studio and is Music Director for the Colorado University Dance Department. This is his ninth joyous season at the Bates Dance Festival, which brings our grand total to 2,204. www.jessemanno.com

CARLOS MARTÍNEZ began his career in 1998 in workshops at the FES Acatlán with the company, Proyecto Ensemble Tiempo de Bailar. As a dancer he has participated in international tours to New York, Zagreb, Split and Rioca, Croatia, Hradec and Prague, Czech Republic, Medellín and Bogotá, Colombia and has performed in Mexico City at the Palacio de Bellas Artes, Teatro de la Ciudad, Centro Nacional de las Artes, Centro Cultural Universitario and Teatro Helénico, as well as touring throughout Mexico. He has performed with well-known choreographers Vicente Silva, Alicia Sánchez, Gerardo Delgado, Evoo Sotelo, Benito González, Magdalena Brezzo, Oscar Rubalcaba, Alberto Pérez and José Antonio Salinas, among others. Carlos received the award for Best Male Performer in the XXV INBA – UAM 2004 and received a grant from FONCA in 2005-2006.

ALICIA SANCHEZ & COMPANY/THEATRE OF MOVEMENT has established itself as one of the most recognized contemporary companies in Mexico. Over the last 15 years of steady creativity they have produced 25 original works. The company's vanguard style has represented Mexico at international festivals in New York, Montreal, Prague and China receiving many positive reviews from the critics. Alicia Sánchez & Company's work has been commissioned by the Mexico's International Historical Center Festival to create *La Mirada del Sordo* (The Gaze of the Deaf Man) and Queen's Latino and Cultural Festival to create *Fuera de Tiempo* (Out of Synch), which received acclaim from the New York Times. In addition the National Fund for Culture and Arts has provided important support for several projects. In 2005, the company developed a contemporary version of *Giselle*, with support from the National University of Mexico (UNAM) and Bancomer Foundation that premiered at Miguel Covarrubias Hall in 2006. The company also created *If my right hand would say what my left thought* for the Ririe-Woodbury Dance Company (Salt Lake City, UT). The company is currently developing *Primero Sueño* with support from Mexico en Escena that will help them develop the infrastructure to move into the international arena. Alicia Sánchez is a member of the National System of Art Creators, and was included in a list of the 100 most important Mexican Artistic Creators of the 20th Century.

PO LIN TSO recently received a three-month grant from the Asian Cultural Council to study choreography, observe rehearsals and performances, and meet with choreographers in the United States. Ms.

Tso, age 39, is an independent choreographer who danced for twelve years as a soloist with the Hong Kong Dance Company, a government-sponsored troupe which performs a repertoire of modern and traditional Chinese dance. In 1997 she was named "Artist of the Year" by the Hong Kong Artists' Guild. Her interpretation of leading roles in many full-length dance productions such as *Judou* and *Zhou Xuan* won her critical acclaim and a special status in the local cultural community. Ms. Tso retired as a full-time dancer in 2001 and has entered an active new career as a choreographer, creating impressive works for several local companies. Ms. Tso, who studied Chinese dance at the Hong Kong Academy for Performing Arts, was one of three students selected in 1988 as recipients of the ACC's BAT Dance Fellowship for summer study at the American Dance Festival. That experience inspired her to explore ways of creating a modern expression for Chinese and Hong Kong dance. Ten years later, in 1998, she took a leave of absence from her work with the Hong Kong Dance Company to study at the Alvin Ailey School in New York. Ms. Tso's very solid training and performance experience in Chinese dance distinguishes her from the handful of modern dance choreographers working in Hong Kong today, and it is now her desire to further develop her choreographic skills in order to create an indigenous voice for Hong Kong modern dance.

CHING-JU WEI received a six-month grant from the Asian Cultural Council to observe performing arts activities, study theater and dance, and meet with artists in New York. Ms. Wei, age 29, is a successful young dancer and actor in Taiwan. Her interest in the arts began in high school, when she was selected by her home city of Kaohsiung to participate in a cultural exchange program in the United States. She then studied dance at the National Taiwan College of Physical Education and completed a Master of Fine Arts program at the Taipei National University of the Arts (TNUA) in 2004. During her student years she participated in numerous international performance tours organized by the Ministry of Education, and she danced in arts festivals in Italy and France. Ms. Wei currently performs with the Legend Lin Dance Theatre, a repertory company devoted to large-scale dance dramas inspired by traditional Taiwanese rituals, and she has acted with several well-known Taipei theater troupes, including the Shakespeare's Wild Sister's Group, an alternative company that was instrumental in establishing the highly acclaimed Taipei International Theater Festival. Passionate about both dance and theater arts, Ms. Wei is working to

expand her knowledge of performance styles in order to create a personal approach that incorporates both art forms. During her fellowship period, she has been attending performances and participating in classes and workshops. In June and July she participated in the International Choreographers Program at the American Dance Festival.

CREDITS

Alicia Sanchez, Carlos Velazquez, Lucky Kele, Ching-Ju Wei, Rani Khanam and Po Lin Tso are conducting creative residencies as part of our International Visiting Artists Program (IVAP). In 1994 the Bates Dance Festival initiated the IVAP to provide emerging choreographers from around the world with an opportunity to participate in our annual gathering of the American dance community. To date we have hosted artists from South Africa, Democratic Republic of Congo, Cape Verde, Mexico, Cuba, Portugal, Japan, Hong Kong, Taiwan, China, Vietnam and Indonesia.

The Festival invites visiting artists to Maine each summer for a three-week creative residency. The artists devote part of each day to creative research and development. In addition, they have an opportunity to study with outstanding instructors in a wide variety of dance disciplines. Most IVAP artists present a workshop for Festival participants and perform in the Festival's annual Different Voices concert. Artists also share their approach to creating work and the cultural environment in which they work as part of a Global Exchange Panel.

Lucky Kele's residency is a project of The Africa Contemporary Arts Consortium, a coalition of 11 diverse arts institutions, including the Bates Dance Festival, which is advancing a dynamic exchange of arts and ideas between artists, arts organizations, cultural and other institutions of Africa and the United States.

Ching-Ju Wei, Rani Khanam and Po Lin Tso's residencies were made possible with generous support from the Asian Cultural Council.

Alicia Sanchez and Carlos Velazquez's residencies were funded in part by a grant from the New England Foundation for the Arts with support from the National Endowment for the Arts and the state arts agencies of New England.

Choreographers Julian Barnett, Elisha Clark and Shakia Johnson are in residence as part of our Emerging Choreographers program that was initiated in 1993 to provide gifted young choreographers with access to the resources of the Bates Dance Festival's international community of peers. Participating artists, who are selected by invitation, receive a three-week creative residency that includes daily classes and studio time, housing, meals and an honorarium. Past recipients have gone on to receive accolades for their performances at important national venues. This program is funded in part by a generous grant from the Shapiro Family Foundation.

SCHAEFFER THEATRE INFORMATION

Restrooms

Men's and Women's rooms are located downstairs in Schaeffer Theatre. Follow the signs. Accessible restrooms are available in the front lobby. Please see an usher.

Smoking

Smoking is prohibited everywhere in the building.

Fire Notice

Emergency exits are indicated by red signs above each door. Please check for the nearest exit when you are seated. In the event of an emergency, you will be notified by the theater's personnel and assisted, for your safety, in the evacuation of the building.

Theater Access

This theater has special seating locations for patrons in wheelchairs, and special access locations to the building. Please ask the House manager for assistance.

Box Office

The Box Office is open one hour before each performance.
(207) 786-6161. Box Office hours for ordering tickets are 1-6pm
Monday-Saturday.