Coming Soon to CU Theatre & Dance!

---2007-2008 Season---

MainStage
She Loves Me Nov. 15-17, 28-30 & Dec 1-2
Cloud 9 Feb. 8-9, 13-17
Marat/Sade April 10-12, 16-20

Loft Theatre
The London Merchant Oct. 25-27, 31 & Nov. 1-4
Beneath the Surface March 6-8, 12-16

Irey Theatre
BFA Dance Concert Oct. 5-7
MFA Dance Concert Nov. 2-4
BFA Dance Concert Dec. 7-9
Student Dance Concert March 13-16
DanceWorks April 17-20

The Kennedy Center American College Theater Festival- XXXVIII
Presented and Produced by The John F. Kennedy Center for the Performing Arts
Supported in Part by The U.S. Department of Education
Dr. and Mrs. Gerald McNichols
The Laura Pels International Foundation
The Kennedy Center Corporate Fund
The National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered in the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2006.

Last year more than 1,400 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

Theatre & Dance Box Office: 303.492.8181 On-Line Tix: www.cutheatre.org
The Theatre & Dance Department is deeply grateful for support from these individuals who help make our season of courses, workshops, and performances possible.

**Visionaries**
David Andrews, Sheri & Bob Best, James & Anne DeCastro, Carol & Todd Gleeson, Roe Green, Noel Hefty, Joan Knau, Karen & Ed Koepp, Robert and Dorothy W. Mullin, Jerlyn & Robert Nalley, Debra Ordway, Gail Pekoik, Jamie & Alan Redmond, Dorothy & Anthony Riddle, Rebecca & James Roser, Charlotte Irey Short

**Angels**
Ronald and Jacque Frazee Frazzini, Helen Redman

**Sustainers**
John H. Ade, Barbara Allen, Jerry H. Bledsoe, Louise Chawla, Marilyn & Phil Cohen, Kenneth J. Gamauf, Tymar R. Goudey, Diane Hackett, Hugh M. & Edna Heckman, Thomas M. Kennedy, Margaret Nelson, Lynn W. Nichols, Margaret Noland, Marc Vann, RL Widmann, Barbara Zarlengo

**Supporters**

**Acknowledgements**

The creators would like to thank Michelle Ellsworth, Gabriel Masson, Lynn Nichols, & Erika Randall for their advice and expertise

Onye Ozuzu would like to thank Ed Love, the sculptor who introduced her to Camille Claudel

Cecilia Pang voudrait particulièrement remercier Elizabeth Bruley de Blignieres et ses étudiants au studio de Burley à Paris et
Francoise Sauvage, Mami, Nicole Bartolo d’Avignon de leur aide.
CREATORS’ NOTES: “...be neither and both.”

Here I Am Here I Stay is the end result of a crash course experiment in integrated creative process, in inter-disciplinary collaboration, towards breaking down our habits and boundaries as artists .....with the hope that we would discover something new. I think that we (directors and performers) were hoping to rediscover ourselves as creative people and to rediscover the potential of performance itself by willfully putting ourselves into a situation where an “other” aesthetic, practice, energy, value and process would rub up against ours and destabilize us enough to force change. So the Theater and Dance divisions moved into a process of creating a “show” together. Something that would, hopefully, be neither and both.

Our Subject, Camille Claudel. Her Life: a contradictory juxtaposition of passionately exuberant and creative expression and of crippling paranoia, disappointment and repression. Her Works: amazing still life pieces in marble, stone, clay and plaster that somehow capture such a kinetic, emotional and spiritual sensitivity as to seem more “moving” than an actual flesh and blood.

Our Process: Movement towards Integration. Scenes were written based on the biography of the artist’s life. Movement phrases were created based on the gestures and postures of the artist’s works. Initial work began independently, neither script nor choreography worked with the idea of “fitting in” to the other’s arc or structure. Initial integration was really not much more than putting dance moments next to narrative moments. Soon it became obvious that some of the most effective performance was coming out of moments where the dance and the narration were happening at the same time. So a process of true integration, compromise, redesign, deconstruction and recreation began. The elements fell together not unlike two sides of a deck of cards in a dealer’s shuffle. Actors coached dancers and dancers coached actors. Actors learned to ground their character and say their piece clearly in the midst of a flurry of movement and abstraction. Dancers learned to listen to the story while in motion and to dangle a gesture off of a particular word or phrase. Scene design, lighting, music composition, and video/photographic projection were created with a similar mingling of independent response to the given, Ms. Claudel, and interaction and collaboration with the co-directors. A series of performance moments emerged and coagulated into what we have presented here tonight.

Our Hope: That the language of our bodies and movements of our stories have come together in your experience.....something like they do in the sculptures of our muse, Mademoiselle Claudel.

- ONYE OZUZU & CECILIA J. PANG -
Camille CLAUDEL
1864-1943

Camille Claudel was born in Fère-en-Tardenois, Aisne, in northern France, the second child of a family of farmers and gentry. In 1881, Camille moved with her mother, brother and younger sister to the Montparnasse area of Paris. In 1882, Claudel rented a workshop with other young women, including Jessie Lipscomb. In 1883, she met Auguste Rodin, who taught sculpture to Claudel and her friends. Claudel became his source of inspiration, his model, his confidante and lover. She never lived with Rodin, who was reluctant to end his 20-year relationship with Rose Beuret. In 1892, perhaps after an unwanted abortion, Claudel ended the intimate aspect of her relationship with Rodin, although they saw one another regularly until 1898.

Beginning in 1903, she exhibited her works at the Salon des Artistes Français or at the Salon d’Automne. It would be a mistake to assume that Claudel’s reputation has survived simply because of her notorious association with Rodin. She was in fact a brilliant sculptor in her own right.

From 1905 on, Claudel acted mentally deranged. She destroyed many of her statues, disappeared for long periods of time and acted paranoid. She accused Rodin of stealing her ideas and of leading a conspiracy to kill her. After the wedding of her brother (who supported her until then) in 1906 and his return to China after a stay in France, she lived secluded in her workshop. Her father, who approved of her career choice, tried to help her and supported her financially. When he died on March 2, 1913, Claudel was not informed of his death. On March 10, 1913 at the initiative of her brother, she was admitted to the psychiatric hospital of Ville-Évrard in Neuilly-sur-Marne.

Camille Claudel died on October 19, 1943, after having lived 30 years in the asylum at Montfavet, and without a visit from her mother or sister.

Though she destroyed much of her art work, about 90 statues, sketches and drawings survive.
Camille Claudel’s Major Works

1881 Bust of Paul Claudel at Thirteen, Plaster
1882 The Old Helene Woman, Plaster
1883 Bust of Mine, H. Plaster
1885 Study for Giganti, Bronze
Bust of Louise Claudel, Bronze
Bust of Jesse Lipscomb
1886 Bust of Louise Claudel, Bronze
1887 Young Romon, Terra cotta
The Girl with the Sheaf, Terra cotta
1888 Sakountala, Plaster
Bust of Ferdinand de Mercure, Plaster
1889 Bust of Rodin, Plaster
Charles Lhermitte as a Child, Bronze
1892 Bust of Rodin, Bronze
The Waltz, Bronze
Psalm, Bronze
First Steps (Medium unknown)
1895 Bust of Leon Nerimette, Bronze
Study of a Japonaise, Plaster
The Gossipers, Plaster
1896 The Little Chatelaine, Marble
The Waltz, Chalcedon stoneware

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1892 Bust of Rodin, Bronze
The Waltz, Plaster
Cloths, Plaster
The Little Chatelaine, Plaster
Aurora, Plaster
Bust of Rodin, Bronze
1894 The Impaler, Plaster
The Little Chatelaine, Bronze
The Waltz, Bronze
Psalm, Bronze
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The University of Colorado at Boulder
Department of Theatre and Dance presents:

HERE I AM HERE I STAY
J’y suis J’y reste

CONCEIVED & CREATED BY
ONYE OZUZU & CECILIA J. PANG

CAST

EMILY SCHMIDT-BEUCHAT
Camille Claudel

PATRICK TRUHLER
Paul Claudel

CHAD NEIDT
Louis-Prospere Claudel

AMY LUNA
Louise Claudel

KELSEY BROOKE CHILTON
Louise Massary

HARIS MAHIC
Auguste Rodin

MARISSA LEOTAUD
Rose Beuret

HEATHER GRAY
Jessie Lipscomb

JESSICA DAMON
Dr. Brunet

BRIAN J. RITTER
Octave Mirbeau

SONGS

“Seul”

“Ne Me Quitte Pas”

“Quand on a que L’Amour”

Music and Lyrics by Jacques Brel
English translation by Kyle A. Neidt

Scenic designer  Bruce Bergner
Lighting designer  Gary M. McCrumb
Costume designer  Markas Henry
Dialect Coach  Cheryl McFarren
Music Director  Kyle A. Neidt
Composer  Dave Willey
Video Artist  Tony Castle
Stage manager  Anja Hose

Setting: Various locations in France 1864 - 1943
(“Here I Am Here I Stay” will be played, from the end to the beginning, without an intermission)