ACDF Technical Production Staff
Festival Production Director: Robert Shannon
Festival Lighting Director: Craig R. Bushman
Production Assistants: Theresa Venturini and A.K. Mullen
Motorcycles by BMW of North America

Run Crews
Stage Managers ..................Legacies: Craig R. Bushman
Adjudication & Gala: Lisa Cook
Assistant Stage Managers .........Ameila Retureta
Mick Ginapp
Light Board Operators ............Paul Zappone
Joshua Wellnitz
Sound Board Operators ..........Chris Burgess
Joey Broomfield
Head Flyman ......................Jeff Sasz
Asst. Flyman ......................Ethan Bedle
Deckhands ......................Annie Friedensen
Shana Kalson
Anna Bjugstad
Liz Brent
Runners .........................Marissa Philipp
Lacey Reynolds-Erb

Costume Shop Assistants
Aba Arthur
Allison Blank
Jenny Hager
Megan Kelley
Jane McDonald
Maria Meyer
Dave Molloy
Aldo Pantoja
Brendan Ragan
Lisa Ray
Britney Rich
Brian Schetzkle
Emilee Super
Electrics
Carrie Ahrens
Ian Andersen
Zach Andrews
Kristine
Boswell
Elizabeth
Botello
Jessie Butler
Darren Caskey
Lisa Collins
Alison Evans
Jessie Fisher
Brandon Ingold
J. Buck Jabaily
Emily Kallay
Danny Magee
Ross Marquand
Evan Marquez
Sarah Mason
Rene Ramirez
Elliot Rauh
Rebecca Ribich
Britney Rich
Jolene
Richardson
Spencer Roth
Josh Wellnitz
Anna Maitland
Elizabeth
McNaughton
Collin Parson
Amelia
Retureta
Jeff Sasz
Josh Wellnitz
Paul Zappone
D' Alessandro
Jessie Fisher
Briann Gagnon
Erinn Graves
Emily Kallay
Giti Lynn
Ross Marquand
Sarah Mason
Katie Mathews
York Paris
Spencer Roth
Sandra Satre
Hunter Stevens
Lindsey Wilson
Shannon
Zimmerman
The Department of Theatre & Dance would like to thank the following sponsors for their generous support of Festival activities:

- The James and Rebecca Roser Visiting Artist Fund
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- Undergraduate Research Opportunity Program

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Cover based on a photo of the Cleo Parker Robinson Dance Ensemble performing *Choros* taken by Rose Eichenbaum and modified digitally by Hamel Bloom.

Lary Southall

Larry Southall was born in the Bronx, NY where he began dancing hip hop dancing in the early eighties. He received his MFA in Performance and Choreography from the University of Colorado at Boulder. Larry has danced, taught and choreographed for many local Boulder companies including the Boulder Ballet, Harambee African Dance Ensemble, Blue Moon, Motion Underground, the Longmont Symphony and Dance Theatre, and the Steamboat Springs Dance Theatre. Larry has worked as a master teacher in the guest artist series at the Dance Place in Washington DC, at Slippery Rock University, and for the American College Dance Festival in Ann Arbor, MI. His choreography has been showcased nationally in the repertory of Native Tongue Dance Theatre (Washington DC), in Unseen Shakespeare's production of Romeo, the Skeleton Dance Project in Boulder, CO, the American College Dance Festival, and the Black College Dance Exchange (Tallahassee, FL). He has choreographed and appeared as a performer with Inneract Productions, Inc. in New York City.

Bill Young and Dancers

Bill Young and Dancers, established in 1988, has presented in New York City at the Joyce Theater, DTW, The Kitchen, Danspace Project, PS 122, Movement Research, Symphony Space and the 92nd St. Y, and on repeated international tours, including performances in Austria, Estonia, Germany, Hungary, Poland, Czechoslovakia, Russia, China, Finland, Mexico, Brazil, Peru and Venezuela. Now an international group of artists (with recent and current dancers hailing from the US, Greece, Africa, China, Albania & Venezuela), the company has received support from the NEA, Artslink, the Mary Duke Biddle, Joyce Mertz-Gilmore, Harkness and Greenwall Foundations, the Mary Flagler Cary Charitable Trust, the US Information Service, The Trust for Mutual Understanding and the Fund for US Artists at International Festivals.
Welcome

This evening's performance culminates a year-long project during which CU's Dance Division has attempted to bring together both participatory and observational experiences that honor the historical flow of dance accomplishments of the past several decades. To do so, we have set about reconstructing a seminal modernist work from 1929 and a post-modern masterpiece from 1983. We have commissioned two premieres in highly diverse contemporary styles. And finally we are honored to be joined tonight by internationally known professionals who contribute works that, while standing proudly on their own, embody, in the case of Katherine Dunham, the importance of African-American contributions to our art, and in the case of Bill Young and Gabriel Masson, the accomplishment of recognized contemporary choreographers at the top of their field. It is our hope that tonight's program, though not in the least a thorough representation of the long and diverse history of dance, might function as a kind of palimpsest, helping us, even as we revel in the present, to revere our past and therefore to dream more richly and wisely of our future.

This event also opens the 2004 Central Region American College Dance Festival, and we welcome the participants, from 13 states and 25 institutions, to the University of Colorado and the beautiful Rocky Mountain region. We will, close to 400 of us, spend the next 3 days sharing with one another our passions, our cardiovascular endurances and musculo-skeletal strengths, our capacities for learning and change, and, most importantly, our collective devotion to this strange and wondrous thing we call dancing. The CU Theatre and Dance Department is proud to present this festival to our colleagues from around the country, and we hope fervently that our days together will be joyous and inspiring for one and all.

David Capps, Director of Dance
University of Colorado at Boulder
March 10, 2004
Program

**Heretic** (1929)
choreography by Martha Graham
reconstructed by Melissa McCorkle
performed by CU dancers,
Erinn Kelly,
Megan Brandel, Elizabeth Brent, Danielle Buchsbaum, Michelle Gipner,
Ashley Hartka, Rebecca Jacobson, Kasey Jensen, Jennie Pitts,
Danica Robinson, Amy Slater, and Stephanie Trout-Haney
music composed by Breton Tetus
original costume concept and design by Martha Graham
draping by Adam Bain
costume construction by Lisa Ray and the CU Costume Shop

**Choros** (1941)
choreography by Katherine Dunham
performed by the Cleo Parker Robinson Dancers,
Rachael Ashley and Lawrence Jackson
Annie Gavino and Maurice Watson
music by Vadico Gogliano
lighting design by Keith Rice
costume design by John Pratt
costumes courtesy of Alvin Ailey American Dance Theatre

— 1st Intermission —

**Set and Reset/Reset** (2004)
directed by Shelley Senter
based on the movement and choreographic structure
of **Set and Reset** (1983) by Trisha Brown with
scenic and costume design by Robert Rauschenberg
performed by CU dancers,
Megan Brandel, Philip Flickinger, Ashley Hartka,
Jenny Hightower, Bill Manka, Nicole Phillips,
Naomi Pressman, Danica Robinson, and Paige Windsor
music by Laurie Anderson
costume design and construction by Rebecca Ruth
light design by Robert Shannon
scenic design by Robert Shannon and Ashley Hartka
design assistance and construction by Emilee Super & Joshua Wellnitz
video imagery and design by Robert Shannon and Ashley Hartka
additional images by Emilee Super and Joshua Wellnitz

tan Opera in New York. For over 30 years, Katherine Dunham maintained
the only permanently self-subsidized dance troupe in America, keeping
the company going with nightclub engagements, Hollywood Bowl ap-
pearances, literary writings, and concert touring in 57 countries in Europe,
Australia, Asia, and South America. Miss Dunham has published books,
articles, and recorded music in Mexico, Paris, and New York.

**Michelle Ellsworth**
Michelle Ellsworth has been making solo performance works since 1992.
Her work has been enthusiastically received all over the US including
Dance Theater Workshop, P.S. 122, Jacob's Pillow Dance Festival, The
Solo Mio Festival, Bay Area Dance Series, the Boulder Museum of
Contemporary Art, The University of Colorado at Boulder, Naropa Uni-
versity, and the Telluride Experimental Film Festival. Last year Michael
Theodore, composer, video artist, and 3D animator, and Michelle formed
a band called the Prairie Dog Mothers. In addition to making performance
pieces, such as **The Mothers** they also create films. Michelle is presently
working on a 7” record with NY experimental drummer, Sean Meehan,
and a series of 24 dances with Onye Ozuzu.

**Martha Graham**
Martha Graham (1894-1991) is recognized as a primal artistic force of
the 20th Century. She was named “Dancer of the Century” by *Time*
and has been compared with other creative giants such as Picasso, Einstein,
Stravinsky, and Freud. She created 181 ballets and a technique that revo-
lutionized dance throughout the greater part of the past century. Using
the founding principals of contraction and release, she built a vocabulary
of movement to “increase the emotional activity of the dancer's body,”
exploring the depth and diversity of human emotion. Her ballets were
inspired by a wide range of sources from the American frontier to Greek
mythology. She created and portrayed prominent women, including Cly-
temnestra, Jocasta, Medea, Phaedra, Joan of Arc, and Emily Dickenson.
During her 70 years of creating dance, she collaborated with other great
artists – Noguchi, Copland, Barber and Schuman, and her mentor Louis
Horst among others – and is recognized for her groundbreaking work in all
aspects of the theater, her use of time, space, lighting, costumes, sets, and
music. Her company was a training ground for many generations of chro-
eographers including Cunningham, Taylor and Tharp. At the Neighbor-
hood Playhouse, she is said to have changed the course of American acting
through students such as Bette Davis, Gregory Peck, Tony Randall and
**Artist Biographies**

**Trisha Brown**
As a member of the Judson Dance Theater in the 1960s, Trisha Brown pushed the limits of what was considered appropriate movement for choreography, changing modern dance forever. Since founding her own company in 1970, she has created a body of repertory distinguished by collaborations with visual artists including Robert Rauschenberg, Nancy Graves, and Donald Judd. Her first opera production, Monteverdi's *Orfeo*, won the Grand Prix in 1999. Brown is the first female choreographer to receive the MacArthur Foundation Fellowship, along with five fellowships from the National Endowment for the Arts, and two John Simon Guggenheim Fellowships. She was named *Officier dans l’Ordre des Arts et Lettres* by the French government (2000), received the Samuel H. Scripps American Dance Festival Award (1994), the New York State Governor’s Arts Award (1999), and the National Medal of Arts (2003).

**Katherine Dunham,**
Choreographer/Cultural Anthropologist/Humanitarian
Katherine Dunham was born in 1909 in Chicago, Illinois, and raised in Joliet, Illinois. Noted for her work as a pioneering dancer and choreographer, Miss Dunham has made an indelible mark on American history as an anthropologist, educator, author, performer, director, producer, and activist. During her early career as a dancer and choreographer, Miss Dunham founded the Ballet Negre in Chicago in 1931 and the Negro Dance Group in 1937. While at the University of Chicago, she was director of the Writers Project and subsequently Dance Director for the WPA Federal Project in Chicago. In 1938, she collaborated with well-known costume and set designer John Pratt on *L’Ag’Ya*, a dance drama based on the folklore of Martinique.

Her accomplishments are wide-ranging: in 1939 she opened at the Windsor Theatre in New York City for a one-night performance of *Tropics* and *Le Jazz Hot*; the show subsequently ran for 13 weeks. Later, she created the dramatic role of Georgia Brown for the Broadway production of *Cabin in the Sky*. In Hollywood, she made such films as *Stormy Weather*, *Pardon My Sarong* and *Star Spangled Rhythm*, which has the distinction of being the first short film made in Technicolor for Warner Brothers. She produced the musicals *Tropical Revue*, *Carib Song* and *Bal Negre* in New York, and choreographed *Deux Anges Sont Venus* in Paris and *Aïda* at the Metropoli-
Notes

**Heretic**

*Heretic*, premiered in 1929, is considered to be the first example of the revolutionary new form of theater created by Martha Graham. For audiences expecting the style of Isadora, Ruth St Denis or the ballets that toured from Europe at the time, *Heretic* was shocking, radical and ugly. However, John Martin, dance critic of the New York Times, championed the dance and admired the “stark elemental tragedy” with its “economy of means” and “essences of movement.” In fact, *Heretic* was the irrevocable introduction of the emerging Graham style – “that asymmetrical and tension-lined vocabulary of movements that became, in the popular mind, synonymous with all that was implied when speaking of modern dance.” [Don McDonagh] Its theme – the outsider, the individual, against the relentless unison of many – was one that Graham would return to throughout her career and which exemplified her own creative struggles. *Heretic* was reconstructed for the Martha Graham Center using film and the memories of original cast members by Yuriko in 1988.

**Choros**

Set on the Cleo Parker Robinson Dance Ensemble in 1994 by Katherine Dunham, and her dancers, Tommy Gomez and Julie Belafonte, *Choros* is a masterpiece from the 1940s, a perfect example of the fusion of strict classical ballet with Brazilian and primitive rhythms, and the Dunham technique.

**Set and Reset/Reset**

The Trisha Brown Dance Company premiered *Set and Reset* in 1983 at the Brooklyn Academy of Music. It is the culmination of a cycle of work called “Unstable Molecular Structure.” In this cycle, Ms. Brown choreographed a set phrase, yet allowed the dancers to make choices based on instructions; to keep it simple, line up, act on instinct, and work with visibility and invisibility. In the process of creating *Set and Reset/Reset*, the CU dancers learned core movement phrases from the original choreography and were then directed by Shelley Senter in improvisations using Ms. Brown's original instructions. These improvisations were developed into the new choreography you see this evening. Similarly, Robert Shannon (set/lighting) and Rebecca Ruth (costumes) recapitulated, according to their personal visions, the collaboration of Trisha brown and Robert Rauschenberg.

**Rein/Bellow**

This is an excerpt of a 35 minute work that premiered in Joao Pessoa, Brazil on Jan 30, 2003.

**The Prairie Dog Mothers: The Mothers**

The video and sound in *The Mothers* was created with max/msp, Logic, Reason, and Final Cut Pro. All 32 of the music and video cues are triggered in real time, in response to the dancers' movement and speech.

**Almost Together**

I stand with my back against the wall
and offer you my hand,
but my fingers crumble.

I want your leg
I want your ear
to hear my words of time.

You touch my face –
soft
like clouds in slow motion.

And leave the smell of power
on my cheek.

**Star Love**

Hip Hop is a culture. It is the integrated manifestation of graffiti, dance, M.C.ing, and most importantly, the DJ. Some forms developed on the east coast and some on the west, but the “birthplace” of the culture was the Bronx, NYC, in the 1970s. This presentation incorporates the three original Hip Hop dance styles: locking, popping, and B-boying/girling. It also uses two secondary forms, which grew out of the originals: waving and tutting. These forms continue to be the movement languages utilized in Hip Hop dance jams. The Jams are modern versions of the ancient African rituals of improvised movement competition, commentary and debate encased in the circle of a community of connoisseurs. The development of the live accompaniment for *Star Love* explores aspects of the DJ's interaction with his audience – the setting and changing of the beat, call and response and the utilization of a “break” to define the space for the dance.