LEWIS CENTER FOR THE ARTS
Chair       Michael Cadden
Administrative Director    Marion Young

PROGRAM IN DANCE
Dance Faculty (2014-15)
Martha Eddy
Tina Fehlhandl
Ori Flomin
Marjani Forté
Zvi Gotheiner*
Judith Hamer, Professor
Dyane Harvey-Salaam*
John Heginbotham* 
Rebecca Lazier, Senior Lecturer
Susan Marshall, Professor
Joseph Schloss
Stuart Singer
Rebecca Steen
Aynsley Vandenbroucke
Nicole Wolcott
Raphael Xavier
*Class of 1932 Visiting Lecturer in Dance

Guest Artists (2014-15)
Jodie Gates
Jennifer Lott
Luke Miller
David Neumann
Stephen Petronio
Ballet Instructors
Laurie Abramson
Bernd-Roland Burgmaier
Kathleen Moore Tovar
Yoga And Conditioning Instructor
Meicquel
Hybrid West African Dance Instructor
Olivier Tarpaga

Accompanists
Jonathan Benjamin    David Tenney
David Cheifer    Abdoulaye Toure
Baye Keita    Trisha Wolf
Emi Nakamura    Judy Yeh

PRODUCTION AND ADMINISTRATION
Director      Susan Marshall/Rebecca Lazier
Producer      Darryl Waskow
Production Stage Manager    Carmelita Becnel
Theater Operations Manager    Rob Del Colle
Costume Manager    Keating Heffrich
Costume Shop Assistant    Julie Kosanovich
Costume Technician    Caitlin Brown
Technical Director    Timothy Godin
Assistant Technical Director   Nora Hyland
Theater Technician    Torrey Drum
Prop Master     Alexandra Geiger
Scenic Artist    Melisa Riccabono
Master Carpenter     William Wilson
Music Director     Vince di Mura
Academic Support    Cindy Rosenthal
Director of Communications    Steve Runk
Web & Multimedia Strategist    Justin Goldberg
Multimedia Specialist    Zahar Lavi-Hasson
Visual Communications Specialist  Tracy Patterson
Communications Assistant    Jaclyn Sweet
Communications Assistant    Hope VanCleaf

For more information about the Lewis Center for the Arts visit: arts.princeton.edu
Or contact: Director of Communications, Steve Runk at srunk@princeton.edu

FESTIVAL 2015 SPRING
BERLIND THEATRE
McCARTHER THEATRE CENTER

FEATURING WORKS BY
Zvi Gotheiner
Stephen Petronio
(staged by Ori Flomin)
Jodie Gates
(staged by Jennifer Lott)
Susan Marshall
(staged by Luke Miller)
Marjani Forte
David Neumann
2015 SPRING DANCE FESTIVAL

Costume Designer: Mary Jo Mecca
Lighting Designer: Aaron Copp
Music Director: Vince di Mura
Stage Manager: Mary Susan Gregson

Angle of Incidence (excerpts) (2014)
Choreographer: Jodie Gates
Stage by: Jennifer Lott
Music: Suite for Cello and Orchestra by Camille Saint-Saens
Dancers: Emily Avery ’17, Clark Griffin ’18, Hana Lethen ’17, Morgan Nelson ’15*, Anna Pearson ’18, Alex Quetell ’17, Marissa Remez ’16, Paige Shaw ’17, Bri White ’16, Emily Wohl ’16, Crystal Yao ’17
Musicians: Vince di Mura and Trisha Wolf [piano] and Agisae Kim ’15 [cello]

Knee Play (premiere)
Choreographer: David Neumann
Music: Knee Play 5 from Einstein on the Beach by Philip Glass
Dancers: Yasmine Eichbaum ’18, Angel Fan ’18, Anna Kolstad ’18, Jacqueline Kopra ’18, Naomi Lake ’17, Tula Strong ’15*

Dabke (excerpts) (2012)
Choreographer: Zvi Gotheiner
Assistants to the Choreographer: Todd Allen, Alex Biegelson, Tyner Dumortier, Ying-Ying Shiau
Music: Original score by Scott Killian, Dabke music by Ali Ei Deek
Original Lighting Designer: Mark London, adapted by Aaron Copp
Dancers, Friday night and Saturday matinee: Ayla Allen ’18, Jessica Chambers ’18, Celina Culver ’15*, Peter Deffebach ’17, Dan Fesjian ’17, Trent Kowalik ’17, Mica O’Brien ’17, Natalie Plonk ’18
Dancers, Saturday night and Sunday matinee: Celina Culver ’15*, Rebecca De La Espriella ’17, Yasmine Eichbaum ’18, Kristen Johnson ’17, Silvia Lundgren ’15*, Allison Metts ’15*, Marissa Remez ’16, Emily Wohl ’16

The creation of Dabke was supported by funds from the New York City Department of Cultural Affairs, the New York State Council on the Arts, the William J. and Dorothy K. O’Neill Foundation, the Bossak-Heilbron Charitable Foundation, the Harkness Dance Foundation, The W Trust. ZviDance’s creative process benefited greatly from a space grant at Fiorello H. LaGuardia High School of Music & Art and Performing Arts and a NYSCA’s Long-term creative residency at Kaatsbaan International Dance Center

Name by Name (2007)
Choreographer: Susan Marshall
Stage by: Luke Miller
Music: this was written by hand, Increase by David Lang
Original Costume Design: Fritz Masten, adapted by Mary Jo Mecca
Original Lighting Design: Clifton Taylor, adapted by Aaron Copp
Dancers: Jessica Berry ’15*, Tess Bissell ’17, Jessica Chambers ’18, Bo-Ryehn Chung ’18, Mary Helen deGolian ’17, Maia Ezratty ’18, Kamber Hart ’16, Emily Hogan ’15*, Anna Kimmel ’18, Allison Metts ’15, Mica O’Brien ’17, Natsuko Sato ’17, Cecilia Shang ’18, Lauren Wodarski ’17, Glenna Yu ’16
For my mother, Beverly R. Jones, writer and author of The Florida Paper.**
Name by Name was commissioned by the Juilliard School.

CUSP (premiere)
Choreographer: Marjani Forté in collaboration with the performers
Music: Original music by Vince di Mura
Dancers: Erin Berl ’17, Claire Egan ’17, Maia Ezratty ’18, Emma Kaeser ’18, Anna Kimmel ’18, Naomi Lake ’17, Morgan Nelson ’15*, Rachel Schwartz ’17, Clare Sherlog ’17, Asawari Sodhi ’15*, Tula Strong ’15*, Kalin Stovall ’15*
Musicians: Vince di Mura [piano] and Aqeel Phillips ’17 [bass]

Lareigine (excerpts) (1995)
Choreographer: Stephen Petronio
Stage by: Ori Flomin
Original Music: The Stranglers, No More Heroes by David Linton
Original Costume Design: Manola
Original Lighting Design: Ken Tabachnick
Dancers: Sophia Andreassi ’16, Jessica Berry ’15*, Selah Hampton ’17, Kamber Hart ’16, Emily Hogan ’15*, Colby Hyland ’16, Alex Quetell ’17, Glenna Yu ’16, Bri White ’16
* Denotes senior certificate student in the Program in Dance
** For more information about The Florida Paper, see Feminism in Our Time: The Essential Writings, World War II to the Present by Miriam Schneir.

PRODUCTION TEAM
Berlind Stage Operations Manager Matthew Pilsner
Berlind Master Electrician Amber Faulhaber
Sound Engineer Josh Friedman
Costume Stitchers Jessica Sanders, Christine Petty, Krissy Sneshkoff, Julie Aronin ’15, Tyler Lee ’15, Julia Peiper ’17, Tula Strong ’15*
Wardrobe Caitlin Brown
Run Crew Ben Malone, Jessica Berry ’15*, Sylvia Lundgren ’15*, Chris Murphy ’15, Grace Singleton ’16, Kalin Stovall ’15*
VINCE DI MURA (Resident Musical Director and Composer for the Lewis Center for the Arts), best known for his arrangements of My Way: A Tribute to Frank Sinatra, and I Left My Heart, A Tribute to Tony Bennett, is a veteran performer and musical director, appearing on concert stages and theaters throughout North America, Canada and Latin America. He has also conducted many shows and fulfilled numerous compositional commissions including his 1999 Barrymore Award-nominated score More Grimm's Tales. Di Mura has commercially released five jazz CDs: A Darker Side of Romance, Imperfect Balance and his spoken word/jazz fusion opera For Lost Words, with text by Pulitzer Prize-winning poet, Yusef Komunyakaa, and California Sage. His most recent CD is Love Was.

ORI FLOMIN (Stage) is from Israel and has been dancing in New York City since 1989. His choreography has been seen in New York City at Dance Theater Workshop, PS122, Movement Research at Judson Church, Jos’s Pub, Dance New Amsterdam, and internationally in Austria, Japan and Israel. He was the assistant to the artistic director of Stephen Petronio Company from 2005-09 for which he also danced from 1991-1999. He continues to stage Mr. Petronio’s work internationally on companies and schools. He also had the pleasure to dance in the works of Neil Greenberg, Mollisa Fereny, Kevin Wynn, Michael Clark, Maria Hassabi, Chamecki/Lerner, Tim Feldman, and in Sweden with Helena Franzen. He teaches dance and yoga as a guest artist for many companies, schools and festivals around the world such as ImpulsTanz (Vienna), PARTS (Brussels), The Place (London), Colberg Ballet (Stockholm), and Sasha Waltz Company (Berlin), among others, as well as teaching regularly at Movement Research and Gibney Dance in New York City. Flomin is currently on faculty as an adjunct professor at New York University Tisch School of the Arts. Since 2011 he has maintained an active practice as a certified Shiatsu practitioner.

MARIJAN FORTÉ (Choreographer) is a Pasadena, CA native and resident of Harlem. She traveled as a performer with Urban Bush Women Dance Company for five years and is now co-founder with Nia Love of LOVE|FORTÉ A COLLECTIVE. Forté received a 2014 Princess Grace Choreography Fellowship Award for new work commissioned by Los Angeles-based dance company CONTRA TIEMPO. Forté’s work has been presented by Danspace Project, the Kelly Strayhorn Theatre in Pittsburgh, Movement Research at Judson Church, New Orleans’ McKenna Museum, Harlem Stage, Dance New Amsterdam, The Pillbury Theatre in Minneapolis, Spelman College, Pomona College, and Hunter College City University of New York. Forté has worked in residence at Dance Theatre Workshop, Movement Research, Brooklyn Arts Exchange with LOVE|FORTÉ, Dance Place, Kelly Strayhorn Theatre, and will begin a New York Live Arts Studio Series Residency in 2015. She is a member of Urban Bush Women’s BOID Teaching Network, offering UBW’s unique approach to dance training and community engagement. Forté is currently also serving as adjunct lecturer at Hunter College City University of New York.

JODIE GATES (Choreographer) is Director and Vice Dean of the Glorya Kaufman School of Dance at the University of Southern California. Under her direction, the dance school hosts a revolutionary new dance program, opening its doors to the first B.F.A. freshman class in Fall 2015. During her professional performing career, Gates was a principal ballerina with the Joffrey Ballet, Frankfurt Ballet, and Pennsylvania Ballet as well as an international guest artist touring and performing throughout North and South America, Mexico, Russia, Asia, Australia, and Europe. She has been featured in numerous television programs, celebrated festivals, and in the course of her performing career, she was invited to perform for Presidents Ronald Reagan, George Bush, Senior, and Bill Clinton. As an internationally recognized choreographer she has created over 50 original dance works. She has recently created works for Ballet West, Cincinnati Ballet, Staatsballett in Berlin, Germany, Colorado Ballet, ABT II, Complexions Contemporary Ballet, Kansas City Ballet, BalletX, The Juilliard School, Washington Ballet, Cedar Lake Contemporary Ballet, and several other companies nationally. She is also responsible for teaching, staging and producing William Forsythe’s ballets, including productions at Paris Opera Ballet, Scotish Ballet, San Francisco Ballet, Prague National Theater, Zurich Opera Ballet, Teatro La Scala, Houston Ballet and Pennsylvania Ballet. Her honors include recognition from the American Association of University Women for her leadership, dedication and contribution to the arts. She has been acknowledged by American Ballet Theater for her choreographic excellence, named the Altria/ABT Fellow, and is a recipient of the esteemed Jerome Robbins New Essential Works program.

ZVI GOTHENEIR (Choreographer) was born and raised in the Messilott kibbutz in northern Israel and began his artistic career as a gifted violinist with the Young Kibbutzim Orchestra. He arrived in New York in 1978. He has danced with the Joyce Trisler Dance Company and Feld Ballets/NY in the US, and with BarSheva Dance Company in Israel. Founded in 1989, ZviDance performs frequently at home in such New York venues as the Joyce Theater, Dance Theater Workshop, New York Live Arts and Lincoln Center OutOfDoors. ZviDance has toured across North America to festivals such as Jacob’s Pillow Dance Festival and The Cleveland Ballet Festival, and abroad to Germany, Israel, Colombia, Ecuador and Japan. Gothenier is a recipient of two New York Foundation for the Arts Choreography Fellowships and The National Arts Club Weiselberg Award. He has received commissions from Zurich Tanz Theater, Utah’s Repertory Dance Theatre, Colloquium Contemporary Dance Exchange, the American Dance Festival, and The Joyce Theater’s Altogether Different series, The National Dance Company of Wales.

MARY SUSAN GREGSON’s (Stage Manager) last show in Princeton was 2014 Senior Dance Thesis. Recent credits include Sufian Steven’s Round Up and Gabriel Kahane’s The Ambassador, both at BAM. Last year she premiered Ballet Next at The Joyce. At The New Victory Theater she has stage-managed over twenty shows in the last 17 years. This summer marked her 17th season production coordinating for Lincoln Center Festival including Peony Pavilion and the Druid, Harold Pinter, Brian Friel and Beckett Festivals. She has produced management Divadance Festival NY and the New Island Festival on Governor’s Island. Shover at BAM includes Dance Africa, Internal Combustion with John Maalouf, Suzwe Banzi is Dead, Tan Dun’s The Gate and Sufian Stevens. BGE Other New York credits include His Holiness the Dalai Lama, The Prince & The Pauper, The Jazz Nativity, Breaking the Code Dangerouses. Regional credits include McCarter Theatre, Yale Rep, Williamstown Theatre Festival, The Huntington, and the White House. She has toured with Dance Theatre of Harlem, Elisa Monte, Jennifer Muller, Pilobolus and internationally with Forbidden Christmas starring Baryshnikov.

SCOTT KILLIAN (Original Music- Dabke) has composed works for such major American companies as Alvin Ailey American Dance Theatre, Hubbard Street Dance-Chicago, Nikolais/Louis Dance, and the José Limón Dance Company. As a composer/musician, Killian has served as Resident Composer for the Berkeley Theatre Festival since 1997. Among the many other theatrical venues are the Manhattan Theatre Club, New York Theatre Workshop, Public Theater, Women’s Project, The Acting Company, Rattlestick Theatre, Shakespeare Theatre of Washington D.C., Shakespeare & Co., Seattle Rep, Alabama Shakespeare Festival, George Street Playhouse, Baltimore Center for the Performing Arts’ Huntington Theatre, GEVA Theatre, Theatre Calgary and the Vancouver Playhouse. Music for film includes Witnessing, a documentary film which premiered at the Tribeca Film Festival and aired on MSNBC, the film Undetectable: the Changing Face of AIDS (premiered on PBS and the NOW Film Festival/NYC) and Swan lake, Minnesota, an award-winning video adaptation of the classic ballet produced by the A&E network in conjunction with PBS.

BIographies
DAVID LINTON  (Original Music: 'Lareigne') is a time-based multimedia artist traveling the vectors of sound, subculture, and signal flow. He has been active in the downtown New York City experimental arts community for 30 years. Originally a percussionist, Linton has created sound, music, and something in between for many collaborative dance, theater, and performance settings since his arrival in New York at the end of 1970s. By the later 1980s, after a good deal of percussion work alongside other musicians—Lee Ranaldo, Rhys Chatham, Glenn Branca, and Elliott Sharp, among others—he was equally known for his live, wired solo electroacoustic drum-kit performances, as well as his soundcore productions. In 2004 Linton embarked upon his present course with the launch of his solo audiovisual project, the Bicameral Research Sound & Projection System which aims to make vibrational wave induced perceptual energy states.

JENNIFER MCGUINNESS LOTT (Stager) has assisted Gates with the creation of new works for Tulsa Ballet and Kansas City Ballet and will stage Gates' work at Sacramento Ballet in the spring of 2015. Lott is a member of Gibney Dance Company in New York City. Previous professional credits include Groundworks Dancetheater, Armitage Gonex Dance, Inlet Dance Theatre, Collective Body Dance Lab, Eglevsky Ballet, and others. In 2012, Lott co-founded and codirected the Traverse City Dance Project, a seasonal company for 12 professional dance artists in Traverse City, Michigan. Her choreography and dance films have premiered in venues and festivals nationally and internationally. She has also created music videos for recording artists My Brightest Diamond and Son Lux. Lott is certified in GYROTONIC® and GYROKINESIS® and is an ABT® Certified Teacher in Primary through Level 3 of the ABT® National Training Curriculum. She has served on the faculty at Interlochen Summer Arts Camp, Cleveland City Dance, and Steps on Broadway, and she has taught courses in ballet at the University of California, Irvine & Indiana University.

MANOLO  (Original Costume Designer for 'Lareigne'), a native of Cuba, was born to a family in which men made cigars and every woman was a seamstress, embroiderer, or tailor. In the early 1970s Manolo abandoned his original career as a Special Education Professor to dedicate himself entirely to designing. During the early 1980s millinery became the primary focus of Manolo's design and vision. This period provided Manolo with an open and receptive market leading him to produce hat collections outside of his own for other designers, including Adrienne Vittadini, Hanae Mori, Isaac Mizrahi, Donna Karan, and others. Later, Manolo joined forces with Amaldo Ferrara. In the 1990s, Manolo was the director of Manolo Ready Couture, based in SoHo, New York City.

SUSAN MARSHALL  (Choreographer) has created the vast majority of her dances for and with her dance group Susan Marshall & Company. The nationally and internationally touring company also performs in its New York City home, most frequently at the Brooklyn Academy of Music, but also at Dance Theater Workshop (now New York Live Arts), The Kitchen, the Baryshnikov Art Center, and The Joyce. Marshall, her artistic partners, and her company members have received 10 New York Dance and Performance Awards (Bessies) for their work together. Outside the company, Marshall has created works for the Lyon Opera Ballet, Frankfurt Ballet, and Mikhail Baryshnikov. Marshall's work with Philip Glass includes the stage direction of Book of Longing and the choreography, direction and co-adaptation of Les Enfants Terribles. a dance opera. Marshall has also choreographed/directed the music ensembles Eighth Blackbird and Bang on a Can's Asphalt Orchestra. A 2000 recipient of a MacArthur fellowship, Marshall has received numerous other awards, including three of the above mentioned Bessies for Outstanding Choreographic Achievement, a Dance Magazine Award, a Guggenheim Fellowship, and an American Choreographer Award. In addition to her choreographic work, Marshall serves as Director of Dance at Princeton University's Lewis Center for the Arts, having assumed that post in September 2009.

MARY JO MECCA  (Costume Designer) recently designed for Liz Magic Laser's 'Like You in Switzerland. New York City companies and choreographers for which she has designed include: Laura Peterson's Forever at The Kennedy Center; Rasham Mitchell's Interface at Baryshnikov Arts Center and Nox at Danspace Project; Rebecca Lazey's Coming Together/Attaica at the Invisible Dog and 'Just Like This Music, Terminal; Zvi Goetheiner's Sky and Water at the MUSA! Festival; Jody Sperling's Time Lapse Fantasy at Danspace Project; Laura Peterson Dance's Atomic Orbital and tracercoute; Barkin/Sellisen Project's Differential Cohomology; Susan Marshall's Atelier project; Brian Brooks' Landing; Deganit Shem's Narrowline; Jill Johnson's Folding Anticipation; Graham Lustig's Valley; and Raja Kelly's Basic Instructions Before Leaving Earth. Mecca has designed for the Theater and Dance Programs at Princeton University since 2009. She studied Couture Design with Miss Alice Sapho of Paris and New York.

LUKE MILLER  (Stager) is a Bessie Award-winning artist. He joined Susan Marshall & Company in 2003 and has since collaborated in the making of Sleeping Beauty and Other Stories, Cloudbless, Sawdust Palace, Frame Dances, Accidental Narratives, Flock Logic, Adamanite and Play/Pause. He has set the company's repertory on numerous universities and professional companies including Dance Alhley, Hubbard Street, New York University, Hedvig, University of Maryland, Pacific Northwest Ballet, University of Washington, and Netherlands Dance Theater. Miller assisted Susan Marshall in choreographing Asphalt Orchestra for the 2009 Lincoln Center out of Doors Festival, as well as For You, a solo created in 2010 for Mikhail Baryshnikov. He has also performed in the work of Yanira Castro, Martha Clarke, Melissa Fenley, Keely Garfield, Neil Greenberg, Bill Young / Colleen Thomas, and Christopher Williams, among others. Miller currently teaches movement for actors at Tisch School of the Arts. He has curated live performance at Location One art gallery and continues to make his own work.

DAVID NEUMANN  (Choreographer) is artistic director of the Advanced Beginner Group and has presented his work in New York City at Baryshnikov Art Center, P.S. 122, The Kitchen, and New York Live Arts. His collaborations include a duet created with Mikhail Baryshnikov and a work created with composer Laurie Anderson. He has been a member of Doug Varone and Dancers and a founding member of the Doug Ellis Dance Company, a featured dancer in the works of Martha Graham, Jane Comfort, Sally Silvers, Annie-B Parson & Paul Lazar's Big Dance Theatre, and club legend Willi Ninja. Straddling the worlds of theater and dance, he recently choreographed An Octoroon at Soho Rep and will direct Geoff Sobelle's Object Lesson at BAM's Fischer Space.

STEPHEN PETERNIO  (Choreographer) was the first male dancer of the Trisha Brown Company (1979 to 1986). His honors include a John Simon Guggenheim Fellowship, awards from the Foundation for Contemporary Performance Arts, New York Foundation for the Arts, an American Choreographer Award, and a New York Dance and Performance (Bessie) Award. Founded in 1984, Stephen Petronio Company has performed in 26 countries throughout the world, including over 35 New York City engagements with 18 seasons at The Joyce Theater. Petronio has created over 35 works for his company and has been commissioned by some of the world's most prestigious modern and ballet companies. His company repertory works have been set on other companies around the world, as well as universities and colleges throughout the U.S. Stephen Petronio Company recently launched Bloodlines, a project to honor a lineage of American postmodern dance masters such as Merce Cunningham and Trisha Brown. He has recently published a memoir, Confessions of a Motion Addict.