

FESTIVAL

Celebrating Campus and Community





ASU's Gammage Auditorium April 9, 10, & 11 1999



TABLE OF CONTENTS

A Festival Overview	
The Program:	
April 10, 2:00pm DONA ROSITAS JALAPENO KITCHEN	
April 10, 8:00pm GETTING TO HALLELUJAH	
April 11, 2:00pm CORN MOUNTAIN, PINE MOUNTAIN: FOLLOWING THE SEASONS 16 Idiwanan An Chawe Roadside Theater	
Untold Stories Festival Campus and Community Partners	

I am a storyteller. I say a storyteller 'stead of liar 'cause there's a heap of difference between a storyteller and a liar. A liar, that's somebody want to cover things over - mainly for his own private benefit. But a STORYTELLER, that's somebody who'll take and UN-cover things so that everybody can get something good out of it. Yes sir, I'm a storyteller.

- from the play <u>Junebug Jabbo Jones, Volume 1</u> by John M. O'Neal

FESTIVAL OVERVIEW

Recognizing that everyone has a story to share, ASU Public Events and the American Festival Project (AFP) embarked on a cultural and artistic venture in 1996 to develop a season-long collaborative storytelling festival entitled the *Untold Stories Festival*:

Celebrating Campus and Community. The American Festival Project is a coalition of ten nationally recognized, ethnically diverse performing arts companies. Founded in 1982, AFP artists, cultural workers and organizers are rooted in the belief that cultural exchange based on equity and mutual respect can provide a context in which diverse peoples can not only come to understand each other, but find ways to support and interact with one another.

Since the beginning of the 1998 academic year, five AFP performing arts groups have been in residence with local metro-Phoenix community groups, ASU campus organizations, and local Phoenix artists. Each performing arts group worked with three to five local ASU campus organizations and local community groups. Through these collaborations, the Arizona partners developed their own original presentations about their respective stories. Focusing on the theme "untold stories," campus and community partners were asked to draw from their own knowledge base and life experiences. Utilizing the AFP artists as resources, each Arizona group chose their respective story, and prepared it for public presentation at the *Untold Stories Festival*.

Below is a listing of the five professional groups and their Arizona festival partners:

El Teatro de la Esperanza (San Francisco, CA)

ASU M.E.Ch.A.
Centro de Amistad
Zarco Guerrero

Idiwanan An Chawe (Zuni, NM)

Boys & Girls Club of Scottsdale- Red Mountain Ranch St. Peter Indian Mission School Which Way Productions

Junebug Productions (New Orleans, LA)

ASU African American Studies Department ASU Asian Student Coalition Carver/P.U.C.H. Museum & Cultural Center New World Theater Sierra Vista School

Liz Lerman Dance Exchange (Washington, DC)

ASU Dance Arizona Repertory Theatre
Hillel Jewish Student Center
Teen Choice Leadership Academy
The Entertainers
Which Way Productions

Roadside Theater (Whitesburg, KY)

ASU Department of Communication
ASU Department of Public Safety
Boys & Girls Club of Metropolitan Phoenix
Phoenix Theater's Cookie Company

THE BEGINNING OF THE FESTIVAL DIALOGUE

College Jennings-Roggensack, the Executive Director of ASU Public Events first worked with the American Festival Project in 1992 while employed at Dartmouth College. Although the Dartmouth College Festival was smaller in scope, she quickly recognized that the festival had transformed Dartmouth, infusing it with a fresh energy and its students with a new understanding of the meaning of community. Fostering a theme of connecting communities through the arts at ASU Public Events, she endeavored to provide this same unique opportunity to Arizona State University and its surrounding communities.

Without a doubt, Arizona State University has become proactive in capitalizing and expanding on its diversity. From President Lattie Coor's establishment of cultural diversity as one of its four pillars to the university's strong effort to recruit and retain students, faculty and staff from diverse backgrounds, ASU has supported a variety of efforts designed to maintain, expand and celebrate diversity. In 1996, the Students Against Discrimination (SAD), a student group whose objective is to address intergroup conflicts and acts of discrimination at ASU, was formed, followed by the founding of the university's Intergroup Relations Center.

Discussion about the Untold Stories Festival first began during this time.

Under the guidance of Ms. Jennings-Roggensack, ASU Public Events retains and nurtures a strong commitment to connecting communities and celebrating diversity through an education process of diverse programs and entertainment events.

Its Outreach and Education Department developed in 1993-94 offers a comprehensive arts education program to a varied constituency. Through the performing and visual arts, the department works to develop appreciation and understanding among Arizona's diverse cultures. In 1997, ASU Public Events and Atlatl, a local Native American arts service organization, developed and sponsored the *Drawing the Lines Festival*. The two-day event at Gammage Auditorium highlighted collaborative pieces developed by professional Native American artists and five local tribal communities. The South No

Border and African Diaspora Series continue to foster performing arts by Latinos and African American and African performing artists respectively.

For the past three years, ASU Public Events staff, AFP staff and artists, local artists and various campus and community organizations have met to explore and discuss the cultural diversity of the Phoenix Metropolitan area. It was of the utmost importance to the *Untold Stories Festival* Advisory Board led by Andreya Hernández, Outreach & Education Coordinator, that the festival successfully represent the diversity of both the campus and community. Through a call for proposals, interested campus and community groups were partnered with one of the five AFP performing arts groups. During the past year, the AFP groups visited Arizona periodically to meet with their respective local partners. In addition, Arizona participants dedicated numerous personal hours to the development of their group pieces.

The *Untold Stories Festival* represents the fruit of three years of work and endless hours of commitment by all involved. As everyone has a story to share, we encourage you to discover the power of your own story.

THE AMERICAN FESTIVAL PROJECT

The American Festival Project (AFP) is an alliance of artists and performing arts companies who work with communities in a movement that utilizes culture and the arts as both a grounding place and a means for social change. The Project believes in the inherent value of cultural identity, cultural diversity, and cultural exchange. The American Festival Project is dedicated to facilitating artistic collaborations, among its artists, and with the communities where it works. This careful process encourages communities to untangle the complex webs that oppress and divide them, imagine change, and promotes creative expression as a means to fight injustice in all forms.

American Festival Project Board of Directors and Coalition Members: Caron Atlas, Individual Member, New York City, NY Linda Paris Bailey, Carpetbag Theter, Knoxville, TN Rodrigo Duarte Clark, El Teatro de la Esperanza, San Francisco, CA ** Dudley Cocke, Roadside Theter, Whitesburg, KY ** Theresa Holden, Artist and Community Connection, Austin, TX ** Greg Howard, Appalshop, Whitesburg, KY Steve Kent, Individual Member, Los Angeles, CA Thea Lawton, Individual Member, Anchorage, AK Alvan Colon Lespier, Pregones Theater, Bronx, NY Gesel Mason, Liz Lerman Dance Exchange, Tacoma Park, MD ** Robbie McCauley, Robbie McCauley and Company, New York City, NY Naomi Newman, A Traveling Jewish Theatre, San Francisco, CA John O'Neal, Junebug Productions, New Orleans, LA ** Jawole Willa Jo Zollar, Urban Bush Women, New York City, NY ** Indicates AFP Members participating in the "Untold Stories Festival"

The American Project is supported by the National Endowment for the Arts, Ford Foundation, Kentucky Arts Council, and the Appalshop production & Education Fund. American Festival Project * 91 Madison St. * Whitesburg, KY 41858

Phone (606) 633-0108 Fax (606) 633-1009 e-mail AmFest@aol.com

PROGRAM NOTES BY THERESA HOLDEN, AFP PROJECT DIRECTOR FOR THE UNTOLD STORIES FESTIVAL

The American Festival Project (AFP) began its work sixteen years ago and to date has collaborated with forty-five communities across the United States helping to present the cultural and artistic expressions of diverse people and organizations in both small, rural towns, and large cities.

The Untold Stories Festival: Celebrating Campus and Community is, in some ways, AFP's most exciting and challenging work to date. In previous Festivals the artists have exchanged their art with local people and artists in workshops, however, the featured performers in these festivals have primarily been the visiting American Festival Artists.

In the *Untold Stories Festival* the AFP artists set out to work with the local communities to discover ways to share their stories and to feature these tales in this Festival weekend. These performances are exciting for all the participants, however, the importance of this work is to be found in the process of exchange, encouragement and discovery that occurred over the past two years. The success of this work is the communities' discovery of the inherent value of their previously "unheard"stories, the power of sharing them publicly, and their dedication to continue telling their stories.

The recognition of the power of stories to create positive change is reinforced by projects such as this. Transformation can only occur when the source of change is internal. Stories can be such a source of change because they come from within and are wholly owned by the teller.

The American Festival Project artists are honored to be sharing the stage with twenty wonderful campus and community organizations. Here are some of their thoughts about their community partners and this project.

"All the Native American communities we partnered with have concerns about certain aspects of their own culture dying out; for example, the stories, songs and dancing...The leadership in the schools and community are encouraged by the *Untold Stories Festival* project and are implementing these arts in their respective programs. St. Peter Indian Mission School's principal said to me: "A Pima elder, Emmett White, has had a dream of one day seeing Pima students singing their own tribal songs; he just about shed a tear when he saw the students do just that."

Edward Wemytewa, Director, Idiwanan An Chawe, Zuni, NM

"It takes the sun and the rain above, good root stock, good earth and lots of hard work to raise the food that we eat, but in the final analysis it all grows up from the soil; from the grass roots. Art grows from the ground up too. It has been an inspiration for us to see the program of the youth from Sierra Vista School and the ASU Asian Student Coalition, and the seniors from the Carver/P.U.C.H Museum and Cultural Center as they affirm the value of community through their stories. We couldn't have carried out our work as well as we did without the valuable assistance of the ASU African American Studies Department as well as the ASU Public Events staff."

John O'Neal, Artistic Director, Junebug Productions, New Orleans, LA

"Untold Stories Festival has been an important part of Roadside Theater's work for the past two years because the theater and the Festival share a core value: creating equal opportunities for people of diverse backgrounds and different cultures to tell their stories in public. Not only does this public act strengthen our democracy, it strengthens the arts: the more creative energy put into the performing arts, the more creative (and popular) the performing arts become. Why shouldn't we celebrate our creativity!"

Dudley Cocke, Artistic Director, Roadside Theater, Whitesburg, KY

"It is amazing to watch communities, particularly groups with performing experience, move from possessing one idea about art, who it belongs to, and what is appropriate artistic subject matter, into a more encompassing understanding that the themes and sources of their personal stories can truly be the source of art. After being connected with this project for two years, I am reminded how important process is to product and its impact on community participants and the Liz Lerman Dance Exchange. Our relationship to the community and the community partners to each other unfolds as any budding relationship does. The artistic process is one of frustrations, misunderstandings, anticipation, and the development of trust, friendship, and mutual respect. Many of these small hurdles and triumphs are not evident in the final product, yet they are essential to what happens on stage. *The Gammage Tour: The Other Side of the Mountain* is the culmination of our journey together. We welcome you to our process, and we'll see you on the other side of the mountain."

Gesel Mason, Liz Lerman Dance Exchange, Tacoma, MD

"Esperanza has been much affected by our participation in the *Untold Stories Festival*. Working on *La Pastorela* with Centro de Amistad, the Guadalupe community, students and local artists reminded me of why we do theater in the first place. It was an honor and a joy to work within this community, to share in the re-creation of an event we hope will live on. Having been born in Sonora, Mexico and raised in a small town, coming to Guadalupe was a spiritual and cultural reconnection for which I am deeply grateful."

Rodrigo Duarte Clark, Artistic Director, El Teatro de la Esperanza, San Francisco, CA

TWO SEASONS OF UNTOLD STORIES

For the past two years the process of building the *Untold Stories Festival* has resulted in many public events and performances. These events helped celebrate the stories and bring public interest to the work. Here is a chronological listing of these events:

Fall 1997	Story Circle with Intergroup Relati	ions Center
February 14, 98	Corn Mountain, Pine Mountain:	Empty Space
	Following the Seasons	Theater, Tempe
	Roadside Theater & Idiwanan An (Chawe
September 11, 98	Gumbo Pot	Gammage Auditorium
	Junebug Productions	
October 7, 98	Interactive Dance Workshop	Sundome,
	Liz Lerman Dance Exchange	Sun City West

October 17-25, 98	Highly Classified: Narratives from ASU's Classified Staff	Memorial Union, ASU
	ASU Department of Communication	
November 13, 98	Roadside Theater & Friends	Kerr Cultural
	Roadside Theater	Center
December 16-18, 98	La Pastorela	Our Lady of
	El Teatro de la Esperanza	Guadalupe Church
	& Centro de Amistad	
February 12, 99	They Lived in a Beautiful Place	Kerr Cultural
	Idiwanan An Chawe	Center
February 13, 99	Boys & Girls Club of	Cookie Company
	Metropolitan Phoenix at	Theater
	Cookie Company performance	
February 16, 99	Sierra Vista School and	Carver/P.U.C.H.
	Carver High School/P.U.C.H.	Museum and
	Alumni story sharing	Cultural Center
March 11, 99	St. Peter Indian Mission School	St. Peter Indian
	Assembly Performance	Mission School
March 25, 99	Don't Leave Me, Baby	Gammage Auditorium
	El Teatro de la Esperanza	

Highly Classified: Narratives from ASU's Classified Staff

The Highly Classified performance script was crafted from chapters of the life stories of members of ASU's classified staff. The stories were co-created by classified staff (secretaries, custodians, plumbers, painters, gardeners, police officers, specialists in air conditioning, masonry, and electricity) and by students as part of a service learning project in Communication 344 (Performance of Oral Traditions), Spring Semester 1996 and Fall Semester 1997. In the Spring of 1998, the script was compiled by Kristin Bervig Valentine, a Professor in the Department of Communication and students Jennifer Shamrock and Amanda Hubber. During the play's premiere, President Lattie Coor made a cameo appearance on stage and shared a personal story.

La Pastorela

In December, a pre-festival collaborative event entitled La Pastorela helped kick off the festival at Our Lady of Guadalupe Parish in Guadalupe. Centro de Amistad (a behavioral and mental health agency in Guadalupe), the Guadalupe community, ASU M.E.Ch.A. students (a Chicano student group), internationally trained artist Zarco Guerrero, and local Chicano actors worked with El Teatro de la Esperanza to develop an original rendition of the shepherd's play. Matachines dancers performed prior to the play, and a posada involving local musicians ended the full evening of cultural celebration and sharing. Guadalupe community members were involved in coordinating numerous aspects of the event and next year will organize the entire effort, with La Pastorela becoming an annual fundraising event for Centro de Amistad.

ADDITIONAL FESTIVAL RELATED EVENTS

ASU Theater Course

During the Fall,1998 semester, the ASU Department of Theater offered a grassroots theater course entitled, From Community to Stage: Creating Performing Arts through a Grassroots, Community-Based Endeavor. Theresa Holden, the Untold Stories Festival AFP Project Director, served as the lead teacher and members of the five AFP companies visited the class as guest lecturers. In addition to classroom work, the students assisted the five AFP performing arts groups and their local festival partners with the development of their community works for the Untold Stories Festival.

Story Circle Program: The Intergroup Relations Center and the University Career Women

The story circle is a simple process of sitting in a circle and sharing stories that was developed by AFP groups, Junebug Productions and Roadside Theater. After a story circle facilitated by Dudley Cocke, the Director of Roadside Theater, was shared with members of both the Intergroup Relations Center and the University Career Women, these two ASU groups developed a very successful story circle program on the main campus, ASU West and ASU East.

THE PROGRAM

APRIL 9, 8:00PM JUNEBUG/JACK

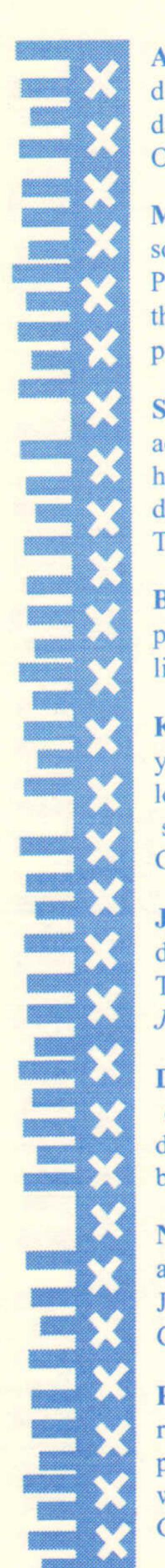
The ongoing collaboration between Junebug Theater Project from New Orleans and Roadside Theater from the Appalachian Mountains of Kentucky began in 1981 when the companies decided to perform for each others' audience, one predominately black, the other predominately white, both often finding themselves economically hard pressed. Out of this impulse to share audiences grew

Junebug/Jack, a joyful event which celebrates the richness of both cultures. The companies continue to share stages and audiences, believing that such work, in a small way, confronts the exploitation of mistrust and racism among black and white people.

Junebug is a mythic African American folk character invented by people from the Student Nonviolent Coordinating Committee during the 1960's to represent the collective wisdom of struggling black people. Jack is the archetypal Appalachian hero. Usually he is a boy of indefinite age living in poverty with his widowed mother. Jack's story varies according to the difficulties and powerful forces he encounters. Both Jack and Junebug represent the triumph of wit over power, of the human spirit over oppression. Tonights performance is dedicated to our friend, Kenneth C. Raphael.

ABOUT THE ARTISTS

Dudley Cocke (Co-director and Script Collaborator) Dudley is director of Roadside. He recently directed Roadside's collaboration with traditional Pueblo Zuni artists, *Corn Mountain/Pine Mountain*, and is currently directing Roadside's *New Ground Revival* with the Mullins Family Singers, who embody 150 years of Appalachian family harmony singing. He often writes and speaks about rural cultural issues. He lives in Norton, Virginia.



Adella Gautier (Performer and Production Consultant) Adella is associate artistic director for Junebug Productions. She has over 25 years experience in the arts as actor, director, playwright, storyteller, educator and creative dramatist. She lives in New Orleans, Louisiana.

Michael Keck (Performer, Script Collaborator and Composer) Michael's music and soundscapes have been featured at numerous theater and dance companies. For Junebug Productions he has composed music for two other plays and performs in Volume III of the *Junebug Jabbo Jones* plays with John O'Neal. Michael frequently tours his solo performance, *Voices in the Rain*. He lives in New York, New York.

Steve Kent (Co-Director and script Collaborator) Steve is an acclaimed director and acting teacher working with numerous American theater and dance companies. In 1997, he staged *Streetcar Named Desire* at the National Theater of Croatia. Steve is stage director and dramaturg for Junebug Productions as well as guest director with Roadside Theater and Urban Bush Women. He lives in Los Angeles, California.

Ben Mays (Technical Director) Ben joined the ensemble eleven years ago. He performs in *Mountain Tales*, *Cumberland Mountain Memories*, and *Borderline*. He lives in Castlewood, Virginia.

Kim Neal (Performer and Script Collaborator) Kim has been with Roadside for 12 years and performs in all of its repertoire--including *Voices From The Battlefront*, which looks at domestic violence from women who have experienced it first hand. Her singing can be herd on Roadside's latest recording, "Singing." She lives in Big Stone Gap, Virginia.

John O'Neal (Performer and Script Collaborator) John is the founder and artistic director of Junebug Productions. He also founded and directed the Free Southern Theater until it closed in 1980. He co-wrote and performs in all three volumes of the *Junebug Jabbo Jones* plays. He lives in New Orleans, Louisiana.

Donna Porterfield (Dramaturg and Script Collaborator) Donna is administrative director of Roadside, coordinating producer of its national touring, and a company dramaturg. She is currently working on a playmaking project with a shelter for battered women. She lives in Norton, Virginia.

Nayo Barbara Watkins (Script Collaborator) is community organizer, arts administrator, poet, and playwright who has collaborated on two other plays in the Junebug Productions repertoire. Nayo lives and works from a base in Durham, North Carolina.

Ron Short (Performer, Script Collaborator, and Composer) performs in all of Roadside's repertory. He is the author of Roadside's *Pine Mountain Trilogy* and Roadside's newest play, *New Ground Revival*. His solo LP, "Cities of Gold," features ten of his songs. He was raised south of the mountain in Dickenson County, Virginia and lives in Big Stone Gap, Virginia.

Nancy Jeffrey Smith (Performer) Nancy has sung on and off stage for many years. She performs in Roadside Theater's *South of the Mountain* and is the director of the nutrition program for Mountain Empire Older Citizens. She lives in Big Stone Gap, Virginia.

JUNEBUG PRODUCTIONS

Organized in 1980, Junebug Productions is heir to the Free Southern Theater, which was founded in 1963 as an instrument of the civil right movement. Junebug Productions' mission is to create and present theater which supports and encourages those who work to end oppression and exploitation of African Americans in the black belt South and other oppressed people throughout the world. To fulfill this mission, the program of Junebug Productions has three components: a touring company, presenting and community development programs.

The company's repertoire includes four full length original plays for adults, one for children and two collaborations with other companies including *Junebug/Jack*. As presenters Junebug Productions hosts artists from the region and other parts of the world to complement the mission of Junebug Productions.

ABOUT ROADSIDE THEATER

Roadside Theater's home is in the Appalachian Mountains of east Kentucky and southwest Virginia. The company performs its original plays about its place and people for audiences in the mountains and across the United States. It has represented the U.S. at international festivals in Sweden, Denmark, England, and the Czech Republic. Roadside is one part of the Appalshop, a homegrown media arts and education center which, for 23 years, has been providing opportunities for Appalachian people to express themselves in their own voice.

APRIL 10, 2:00PM DOÑA ROSITA'S JALAPEÑO KITCHEN

Doña Rosita invites the audience for the "Last Supper" in her barrio of Salsipuedes (Get-out-if-you-can) while she contemplates selling her restaurant/home of 23 years, to make way for a brand new shopping mall.

ABOUT THE ARTISTS

Artistic Director, Playwright	
Technical Director/Set & Lighting	Bill Langfield
Esperanza Crew	Melvin Butel, Raquel Haro, Cat Cullejas,
	Claudya Martinez, Richard Talavera
Doña Rosita	Ruby Nelda Perez

Rodrigo Duarte Clark, is a founding member and current Artistic Director of El Teatro de la Esperanza. He was principal playwright of La Victima, and has authored full length and one act plays, The Octopus, Loteria de Paiones, Rosario's Barrio, and Basement Refugees. His play Brujerias was published in An Anthology of Chicano Theater (Huerta, 1973) and made into a film. His directing credits include: We Can't Pay, We Won't Pay; La Victima; and Real Women have Curves. He has served on the

board and staff of TENAZ as Continental Coordinator and Executive Director. He is currently on the American Festival Project Board and has served on various panels for the NEA and California Arts Council. Rodrigo helped found Teatro Latino de Minnesota in 1981 and has directed plays for them. He has lectured at the University of California at Santa Barbara, Cal State Hayward, and the University of Minnesota.

Ruby Nelda Perez, Actress, soloist, and comedienne extraordinaire, Ruby Nelda Perez enchants and delights the audience with her rich performances. Through collaborations with Latino and Latina writers, Ruby brings to life an array of full-bodied, textured characters. Her skillful use of language weaves English, Spanish and Spanglish into colorful performances as she moves fluidly from one character to another, from hilarity to tender vulnerability. Ruby Nelda Perez is based in San Antonio and has performed throughout the country and Mexico.

ABOUT EL TEATRO DE LA ESPERANZA

El Teatro de la Esperanza is one of the oldest Chicano Latino theater companies in the country and is the only Chicano company that conducts annual national and regional tours. Inspired by the Chicano Movement of the late 60's, students at UC Santa Barbara formed El Teatro de la Esperanza in 1970.

In 1976, with the creation of Guadalupe, a play that documented the controversy over bilingual education in a small California community, Esperanza received national recognition and invitations to perform nationwide. To support such efforts, Esperanza made the leap to a full-time professional company. Esperanza was one of five theater companies to initiate the California Arts Council Touring Program in 1979. The group established regional and national touring seasons serving a combination of community cultural centers, school districts, campus student organizations, as well as major educational and regional mainstream presenters.

In 1986, the company relocated to San Francisco. From Esperanza's performance studio located in the heart of the 16th Street Mission, the group continues to develop works that are based on and draw from the culture, history and mythology of the Latino experience. As part of the *Untold Stories Festival*, Esperanza collaborated this past Christmas season with Centro de Amistad, a behavioral and mental health agency in Guadalupe; Zarco Guerrero; local Latino actors, and ASU M.E.Ch.A. students to develop an original play, La Pastorela, that was presented in Guadalupe. With 25 years of theater behind them, El Teatro de la Esperanza looks forward to the new millennium, with renewed vigor to share their bilingual/bicultural experience with audiences across our ever diversifying nation.

APRIL 10, 8:00PM GETTING TO HALLELUJAH (1998) THE GAMMAGE TOUR: THE OTHER SIDE OF THE MOUNTAIN FLYING INTO THE MIDDLE (1995)

Getting to Hallelujah (1998)
Choreography by Liz Lerman
Text by Liz Lerman and Gesel Mason
Lighting Design by Ross Kolman
Performed by Gesel Mason, with Reginald Ellis Crump and Vincent Thomas

The Gammage Tour: The Other Side of the Mountain

Project Director: Gesel Mason

Tour Directors: Thomas Dwyer, Reginald Ellis Crump, and Gesel Mason

Choreography and Text: Liz Lerman Dance Exchange Company and Community

Participants

Performed by:

Teen Choice Leadership Academy

The Entertainers

Hillel Jewish Student Center

Which Way Productions

Dance Arizona Repertory Theatre

Liz Lerman Dance Exchange Company:

Adrienne Clancy Judith Jourdin

Reginald Ellis Crump Liz Lerman

Peter DiMuro Gesel Mason

Chris Morgan •
Martha Witman
Vincent E. Thomas

Thomas Dwyer

CECILIA AND DAVID SCOULAR GALLERY

"Nothing in Particular"

Choreography by: Murkofsky Tsukayama Dance Theater

Performed by D.A.R.T.

KATHRYN K. GAMMAGE GALLERY

"Gratitude"

Choreography by Hodgie Jo

Performed by Teen Choice Leadership Academy

Tour will include a 15 minute INTERMISSION on the Gammage Promenade

Flying into the Middle (1995)

Choreography by Liz Lerman

Text by Liz Lerman

Music composed by Peter Ilyich Tchaikovsky; from "Piano Trio, Op. 50"

Lighting Design by David H. Rosenburg

Performed by Liz Lerman and the Company

*Basic to the philosophy of the Liz Lerman Dance Exchange, the performers are instrumental to the creation of the work by contributing movement and personal stories. The role of the director or choreographer is to conceive, develop and craft the final piece.

ABOUT LIZ LERMAN DANCE EXCHANGE

Liz Lerman Dance Exchange was founded in 1976. Its unique brand of dance/theatre breaks boundaries between stage and audience, theatre and community, movement and language, tradition and the unexplored. Through explosive dancing, personal stories, intelligent humor, and a company of performers whose ages span six decades, Liz Lerman Dance Exchange stretches the expressive range of contemporary dance. Its work consists of formal concerts, interactive performances, specialized community residencies, and professional training in the art of community-based dance. In January 1998, Liz Lerman Dance Exchange opened at its studio in Takoma Park, MD a school for dancers, children, senior adults and anyone else who is interested in exploring the connections between artmaking and community life.

LIZ LERMAN DANCE EXCHANGE STAFF

Liz Lerman, Artisic Director
David Minton, Managing Director
Peter DiMuro, Associate Artistic Director
Nicole Bauman, Administrative Assistant
John Borstel, Director of Development
Carmen Boston, Education Director
Jane Hirshberg, Hallelujah Producer
Leland Larsen, Bookkeeper
Sarah Lowing, Development Associate
Margo Miller, Director of Communications
Mark McLaughlin, Production Coordinator
Allison Orr, Company Manager
Art Waber, Booking Manager

BOARD OF DIRECTORS

A. J. Pietrantone, Chair Judy Simonson, Vice-Chair John Urciolo, Vice-Chair Patti Lenahan, Treasurer Steve Russell, Esquire, Secretary Adrienne Clancy, Dancer Representative Liz Lerman, Ex-Officio David Minton, Ex-Officio Carole Alexander Marla Gibson Barbara Harris Sarah Kettler Anne Maher Susan O. Mann Marta Riordan Jenice View

ABOUT THE ARTISTS

Liz Lerman (Artistic Director) has choreographed works that have been seen throughout the United States and abroad. Combining dance with realistic imagery, her works are defined by the spoken word, drawing from literature, personal experience, philosopy, and political and social commentary. Over the past 20 years she has received recognition for her work with Liz Lerman Dance Exchange and as a solo artist. She has received an American Choreographer Award, the American Jewish Congress "Golda" award, the first annual Pla Nirenska Award, the Mayor's Award and Washingtonian Magazine's Washingtonian of the year. Ms. Lerman's work has been commissioned by Lincoln Center, American Dance Festival, Dancing in the Street, BalletMet, and The Kennedy Center. Her book, Teaching Dance to Senior Adults, was published in 1983. She is married to storyteller, Jon Spelman; they are parents of Anna Clare, born in May 1988.

Peter Dimuro (Associate Artistic Director) has created performance and dance works for Dance/Umbrella Boston; for the "Something Different Series" at the Kennedy Center; for Bates Dance Festival and Boston Ballet II, as well as the Boston-based Peter DiMuro Performance Associates. As a solo peformer, and with the "Associates:, his choreography has been produced on both coasts and in Europe, and in New York at Riverside Church and St. Mark's Danspace. Peter is the recipient of Choreographic Fellowships from the state of Massachusetts and in 1995, he earned the Mayor of Boston's Public Service in the Arts Award. Mr. DiMuro has appeared in works created by Bebe Miller, Mark Morris, and Lucinda Childs while a member of Concert Dance Company and with Gerri Houlihan, David Dorfman and Susan Rose. He teaches and facilitates other artist' creative process throughout the country, year community interactive "Music Hall Shipyard Project" in Portsmouth, NH. This season Peter returns to the Liz Lerman Dance Exchange as Associate Artistic Director.

Adrienne Clancy moved to the Washington, D.C. area in 1997 from Los Angeles to join the Liz Lerman Dance Exchange. Previously she was a member of the Bella Lewitsky Dance Company, and has performed with the companies of Nora Reynolds-Daniel, Bill Evans, Cathy Paine, and Doug Hamby. She taught for two years at the University of New Mexico while earning a Masters Degree in Dance. Adrienne is an active choreographer, and her work has been presented nationally and internationally in Japan, Israel, and Mexico. She is also a Certified Massage Therapist and Reiki Practioner.

Reginald Elli Crump has been performing-by his own estimation-"for 125 years," and is also known as Little Monstar. He has worked with artists such as Lesa McLaughlin, Molissa Fenley, Pooh Kaye, Bill T. Jones, Mark Dendy, Edouard Lock, Doug Varone, and Maida Withers Dance Construction. For the past seven years Reginald has developed a reputation for his own work, combining music, movement, theatre, costumes and absurdity. His one-man show, 'The Acid Box Cabaret' was supported by a 1995 fellowship from the D.C. Commission on the Arts and Humanities.

Thomas Dwyer began a dance career with Liz Lerman, after retiring form the U.S. government service, in June 1988. During his time with the Dance Exchange he has become a teacher of creative movement for senior adults in community settings. He choreographed his first modern dance employing community-based seniors, which was presented at The Dance Place in Washington, DC.

Judith Jourdin studied dance with Charles Weidman in New York City in the 1940's. She is a professional interpreter and translator. In addition to her work with Liz Lerman Dance Exchange, Ms. Jourdin is pursuing her interest in language including interpreting for the deaf. She joined Liz Lerman Dance Exchange in 1983.

Ross Kolman (Production Manager) is currently the Resident Lighting Desinger for the Duke University Instituted of the Arts, Two Near the Edge, and Archipelago. Ross has designed for Jack Arnold, Carolina Dancers, CIRCA 1990. Martha Clarke, Jacque d'Amboise, Chuck Davis, Mark Dendy, Diquis Tiquis, Dan Hurlin, Zvi Ggotheiner, Rejo Kela, Daine McIntyre, New Performing Dance Company, North Carolina Dance Theatre, and Clay Taliafero. Ross was for four years the Poduction Director of the American Dance Festival, and lives in Chapel Hill, NC.

Gescl Mason is in her third season with Liz Lerman Dance Exchange. She received her BFA in Modern Dance from the University of Utah. While there Ms. Mason was a guest performer with Ririe Woodbury and toured Germany with the repertory Dance Theatre of Utah. Ms. Mason spent two years in Minnesota where she was a full time dance teacher at Apple Valley High School, a member of Sam Costa's 10,000 Dances, performed with Dance Africa America as a member of Umoja, directed by Chuck Davis. She has presented her own work at the Walker Arts Center in Minneapolis as well as theaters in Washington, DC, Dallas and Houston. She has also taught and performed in Poland with the Silesian Dance Theatre as part of the Minnesota Dance Exchange. A native of Dallas, Ms. Mason enjoys the martial arts and little furry animals.

Mark B. McLaughlin (Production Coordinator) has a BFA in Acting from George Mason University and an MFA in Directing from the University of California. In California Mark worked with the Old Globe Theatre in San Diego and was the Technical Director/Instructor at Loyola Marymount University in Los Angeles. Mark has appeared in numerous television and film projects and is a working director. While in Washington Mark worked for the following companies: The Studio Theatre, Area Stage, The Kennedy Center Theatre Lab, The American National Theatre, The Shakespeare Theatre at The Folger, Ford's Theatre, The Smithsonian Institution, City Lights, National Scenery Studios, The National Education Association, The Educational Film Center, The Dance Place, The Jazz Tap Ensemble, And The Washington Ballet.

Christopher Morgan joined Liz Lerman Dance Exchange in December of 1998. Working in a wide range of dance styles, he has worked with Selfish Shellfish Dance Co. (Munich, Germany), Malashock Dance & Co. (San Diego, CA), The San Diego City Ballet, The San Diego Opera, as well as commercial jazz and hip hop work in Los Angeles. His choreography has been seen in Germany, Mexico, and the U.S. Christopher has taught jazz, modern, and ballet in private studios, festivals, and community colleges in addition to community teaching programs. He is also an aspiring writer.

Allison Orr (Company Manager) is currently an intern with Liz Lerman Dance Exchange. A native Texan, Allison recently completed a MFA in choreography at Mills College in Oakland, California. She is particularly interested in exploring how dance can be used to create unexpected collaborations between people of diverse backgrounds. Allison has been teaching dance to both children and adults for over six years.

David H. Rosenburg (Lighting Designer) has been living and working in the New York area for the past few years, after residing in Boston for eleven years. His work can be seen in the repertories of such dance companies as Alvin Ailey American Dance Theatre, Donald Byrd/The Group, and Liz Lerman Dance Exchange, Le Consevatoir National Superior in Paris, and The Atlanta Ballet. He has designed for Cambridge Christmas Revels productions since 1990. Mr. Rosenburg was the Boston Ballet's lighting director for the 1993 and 1994 seasons. His work has taken him to Holland, Germany, Austria, Hungary, Yugoslavia, Lincoln Center, Kennedy Center, City Center and the Paris Opera. Mr. Rosenburg is a member of United Scenic Artists, Local 829.

Vincent Thomas received his MFA in Dance from Florida State University in 1998 and a BME in Music from the University of South Carolina in 1987. While teaching music in the South Carolina public shoools, he danced with Dancework Jazz Company, serving as Associate director. He attended the American Dance Festival from 1995-1997 as a scholarship student and staff assistant. He is actively involved as a choreographer, designer, and consultant for color guards, marching bands, and drum and bugle corps around the country. In addition to dance and music, his favorite hobby is LIFE (living and loving it)!

Martha Wittman a native of Philadelphia, has been a teacher, dancer and choreographer for the past 40 years. As a young performer, she danced with Juillard Dance Theatre under the direction of Doris Humphrey and in the Ruth Currier, Joseph Gifford and Anna sokolow dance companies. From 1968 to 1996, Martha was an associate choreographer with the Dances we Dance Company directed by Betty Jones and Fritz Ludin. Her awards in choreography include three fellowships from the NEA and the Doris Humphrey Fellowship fromt he American Dance Festival. For many years, Martha was a faculty member at Bennington College in Vermont. Martha is a practioner of T'ai Chi Ch'uan and a certified teacher of Skinner Releasing. Most recently, she choreographed a duet with Judith Jorrdin, which had its debut in Washington, D.C.

MAJOR FUNDING FOR LIZ LERMAN DANCE EXCHANGE PROVIDED BY:

AT&T, The Morris and Gwendolyn Cafritz Foundation, The John S. and James L. Knight Foundation, The Eugene and Agnes E. Meyer Foundation, The National Endowment for the Arts, The Rockefeller Foundation Multi-Arts Production Fund, the Lila Wallace-Reader's Digest Funde Program for Leading Dance Companies and by the National Dance Project of the New England Foundation for the Arts with funding from the National Endowment for the Arts, the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation and the Philip Morris Companies Inc., American Composers Forum, Arts Council of Montgomery County, ArtsLink, Dorothy G. Bender Foundation, Community Foundation of the National Capital Region, Dallas Morse Coors Foundation, The



Drescher Foundation, The Lois and Richard England Foundation, Philip L. Graham Fund, Marpat Foundation, Maryland State Arts Council, Reinisch Company, Righteous Persons Foundation, Rockefeller Foundation, The Ruth Mott Fund, Loan Marketing Association (SallieMae), The Takoma Foundation, Target Stores, and Friends of Liz Lerman Dance Exchange.

The dancers and staff of Liz Lerman Dance Exchange are delighted to receive comments about this performance or other aspects of their work. They invite you to write to them at:

LIZ LERMAN DANCE EXCHANGE
Audience Comments
7117 Maple Avenue
Takoma Park, MD 20912

APRIL 11, 2:00PM CORN MOUNTAIN, PINE MOUNTAIN: FOLLOWING THE SEASONS

The seed for *Corn Mountain/Pine Mountain* was planted 29 years ago in a budding friendship between Edward Wemytewa and Dudley Cocke. They met in 1969 through a mutual friend, Zuni High School teacher Richard Tripp. Edward was 15 and Dudley 23. Over the years, Edward and Dudley visited one another in each other's home places, and the gossip (akkya mulopkowa) is that they had some big adventures together. When each married, their families became friends.

It was natural when Dudley helped start Roadside Theater in 1975 that he would eventually introduce his Roadside family to his Zuni friends. The Appalachian Mountain theater company first visited Pueblo Zuni in 1986, and by 1989 it had performed for most of the children in the Zuni Mid-School. Zuni storytellers, dancers, and singers first visited Roadside's Kentucky/Virginia home in 1993. In February 1998, Idiwanan An Chawe and Roadside Theater performed *Corn Mountain/Pine Mountain* and conducted residency activities in New Mexico and Arizona.

Children of the Middle Place and Roadside's relationship has developed much like Edward and Dudley's friendship.

This performance is the fruit of these friendships.

ABOUT IDIWANAN AN CHAWE

(Children of the Middle Place)

At the beginning of this collaboration, it was a challenge to form a group that would be sincerely interested in doing Zuni storytelling, music and dance for the general public. Many people supported the project, but no one came forth to actually take the role of the storyteller. (This is why we know there is a shortage of storytellers in Zuni.) There are only 3 members in the storytelling group called Idiwanan An Chawe. The name Idiwanan An Chawe is another phrase that reflects the name of the people.

ABOUT THE ARTISTS

Dinanda Laconsello (Performer and Script Collaborator): Dinanda is in her 15th year working with the Zuni school system as a bilingual teaching assistant. She has been involved in the creation of Idiwanan An Chawe and also has a principal role in *Ulonnon Dewutso'yaA:deyakya*.

Francis Leekya, Jr. (Performer): Francis is a self-employed silversmith, farmer and rancher. He was raised in a family rooted in cultural traditions, which led him to teach Zuni social songs and dances to young people. Francis co-founded two social song and dance groups, Leekya Dance Group and Mu-Shiwi.

Edward Wemytewa (Performer and Script Collaborator): Edward grew up in a traditional household, learning traditional Zuni language, stories and songs from pueblo elders. He has been involved in the Zuni-Roadside exploration from its beginning. He recently wrote and directed *Ulohnan Dewutso'yaA:Deyaye* (*They Once Lived In A Beautiful Place*). His new play is *Ma'l Okyattsik An Denihalowilli:we* (*Gifts From The Salt Woman*). He is also an award winning visual artist.

Support Staff:

Garrett Banteah Venture Sanchez

Students:

Carleen Hustito Kayla Eriacho Jarvette Chopito

Demetrius Pinto Ethan Wemytewa John Niiha

ABOUT ROADSIDE THEATER

Roadside Theater's home is in the Appalachian Mountains of east Kentucky and southwest Virginia. The company performs its original plays about its place and people for audiences in the mountains and across the United States. It has represented the U.S. at international festivals in Sweden, Denmark, England, and the Czech Republic. Roadside is one part of the Appalshop, a homegrown media arts and education center which, for 23 years, has been providing opportunities for Appalachian people to express themselves in their own voice.

ABOUT THE ARTISTS

Dudley Cocke (co-Director and Script Collaborator): Dudley is director of Roadside. He is currently directing Roadside's *New Ground Revival* with the Mullins Family Singers, who embody 150 years of Appalachian family harmony singing. He often writes and speaks about rural cultural issues. He lives in Norton, Virginia.

Kim Neal (Performer and Script Collaborator): Kim has been with the ensemble for 11 years and performs in all of Roadside's repertoire. She also conducts extensive playwriting and performance residencies in communities. Her singing can be herd on Roadside's latest recording, "Singing." She lives in Big Stone Gap, Virginia.

Donna Porterfield (Dramaturg and Script Collaborator): Donna is administrative director of Roadside, coordinating producer of its national touring, and a company writer and dramaturg. She is currently working on a storytelling project with a shelter for battered women and their children. She lives in Norton, Virginia.

Ron Short (Performer, Script Collaborator, and Composer): Ron performs in all of Roadside's repertoire. He is the author of Roadside's *Pine Mountain Trilogy* and Roadside's newest play, *New Ground Revival*. His solo LP, "Cities of Gold, "features ten of his songs. He was raised south of the mountain in Dickenson County, Virginia and lives in Big Stone Gap, Virginia.

ZUNI SPRING

In ancient time, there lived a people in the Middle Place. The valley was surrounded by many villages near and far. It was a time when the earth was moist and fertile. The old ones, feeble as they were, and the young ones, too, they all had in their minds and hearts the devotion to raise crops. Their existence depended upon the blessings of the seed family which was rooted in the culture since the Time of the Beginning, when the people had emerged from the womb of the Mother Earth. Eagerly everyone anticipated the planting season. Spring would come to them.

Before the planting was done, in preparation, the people of the Middle Place ventured out. To the north towards Twin Buttes and Blue Bird mesas they went, looking for places where there were heavy silt deposits built by flash floods coming down from the canyons. Others would head out west to K'ya'na; still others to the south, Heyalo:kwi, "The Place of Silt." The remainder of the people would seek lands to the east around Doy'a. These places of moist and fertile beds would be investigated, and all would eagerly await the planting.

When the time came, grains from the seed family would be planted, and during the sprouting, when the people, young and old, saw the wakening of the plants, their spirits rose. The farmers ambitiously visited their fields. No reluctance was exhibited toward the plants. As the corn, squash, melons and all other seed varieties grew, each day they received verbal encouragement. Thus, upon reaching the farming plot, one would greet, "a:wanikinna," and talk to the plants, the children. It was like that.

ZUNI SUMMER

In the summer, the Uwanami, "Keepers Of the Rain," would release the clouds to the people. When the rain clouds bellowed up into the sky, the feelings of the villagers rose in joyous anticipation. People raced excitedly to their fields.

When the fields were reached, the thunder clouds came and burst. The old ones, though they seemed feeble, weren't. No! During the down pour, like ants, they scurried about making small diversion channels. The little amount of rain that fell was collected in order for the plants to become healthy. The plants grew willingly.

Having a field crop means dealing with a number of challenges. It is hard because wild animals, like skunk, porcupines, raccoons, and sometimes deer, eat the plants. Other times it is the grasshoppers and birds. With this understanding, the people humbled themselves to the animals, the birds, and the insects.

"Yes, go ahead and eat to your heart's content. However, do not allow yourself to do any damage. Leave some so there will be something left to ripen. Eat and be on your way," they would say. Yes, the people used to talk to the animals, too.

ZUNI FALL

Now, the harvest time came to the people. Work went into gathering the crops—corn, melons, squash, and wheat. All the crops went up to the houses in the village where the women had prepared special storage rooms.

Once stored properly, the people of The Middle Place felt fulfilled because of the bountiful harvest. The year had been good; therefore, the Sun Priest or another spiritual leader summoned the people.

"Yes. A harvest is made, it is plentiful. Our obligations have been met, so we will spend time together. Word of the coming Harvest Dance echoed through the village. Everyone's thoughts were on the dance. "E...," every night, the dancers—boys and girls—met to practice.

The big day comes. At dawn, everywhere in the village there is cooking. The grains and herbs grown from the fields are used. Many loaves of bread are baked. Girls help by drawing water, while boys chop wood. Meanwhile, all the dancers from the village start fitting themselves into their ceremonial costumes.

In their regalia, the dancers, including the singers, gather at the big plaza, which will soon be packed with onlookers.

Once all the dance groups arrive, the Harvest Dance comes dancing into the center of the plaza. Dancing continues till about noon, when the food that was prepared is brought forth. The religious figures are the first to take morsels of this food in honor of Mother Earth and also to honor the forefathers who have moved on in order that they, too, can join the day. Soon, the whole village will et until all are satisfied.

Guests from other tribes and communities are present. Good feelings and words are shared. Some barter seeds until, again, the Harvest Dance comes. Now, there is nothing but color in the place. Girls, boys, and singers are dressed beautifully, "Hish chikwannaye." The girls—some are bare around the shoulders and legs, while others are in full costume. Their feet are covered with white buckskin moccasins and leggings. The rest of their body is covered with a black robe-like dress, a manta, worn over one shoulder. A red sash and a white sash are tied around the manta at the waits. A white cape with black and red stripes is worn around the back of the shoulders. A full neck-lace of turquoise, coral, strings of shell, along with a squash blossom necklace, boasts the chest. The head wear is a combination of colorful braids, a squash blossom, ornamented board, and many plumes of parrot and eagle. These girls will have a special kind of beauty, like that of an eagle fluff-full bodied, delicate, and graceful in movement.



The boys are in red buckskin moccasins and leggings. The white kachina ceremonial kilts are wrapped around the hips and waist, and supported by a red sash and a white and green embroidered sash. Their torsos are bare, chests partially covered by the necklaces of turquoise, coral, and shell beads. With painted faces, headband, and a single eagle fluff, they are most handsome.

And the singers are just as colorful!

The Harvest Dance sends songs echoing about the pueblo. As one group enters with a song, soon another enters at the opposite ends, singing loud to out do the other. As the groups draw together, in mild competition, the onlookers are delighted.

The dancing continues all day. About the time the sun falls low, when all the groups have entered the plaza, "E...," the grand finale, the "big dance" has come. Now the dancers give everything they've got. It is not unreal to think that the whole world is singing because the songs, sung now from the top of the lungs, resonate everywhere, even to the distant corn fields. Now, here comes the Harvest Dance.

Now winter falls on the people. The village slows down. The people tell stories, ancient tales and old histories. When the snow falls, while everything is caped in white, and silence is in the air, our Mother Earth will rest. Likewise, our children, The Corn Maidens, will sleep. All rest.

The people ensure that the seeds get rest. Like a baby, the corn family is rocked, as though in a cradle, and lullabies are sung to them. The days to come will be for religious observation and fasting, hoping for more blessing.

People lived like this since the Time of the Beginning, fending for themselves. There was no procrastination. The people supported each other willingly. When it came to planting, the seed family was nurtured by the community, season after season.

Once a way of life, now this is but a romantic reflection. Today, we do not persevere on behalf of the seed family and Mother Earth. Can this be part of the reason for the illness throughout the land?

We were once a people like this. The Children of the Middle Place.

Special project funding for Corn Mountain/Pine Mountain was provided by the Rockefeller Foundation's MAP Fund with additional support form the Lila Wallace-Reader's Digest Fund, the National Endowment for the Arts, and the Appalshop Production and Education Fund.

Children of the Middle Place and Roadside Theater wish to thank the Pueblo of Zuni—Zuni Rainbow Project: A Student Service Learning and Tribal Community Partnership Initiative. The Zuni Rainbow Project is funded by the U.S. Department of Education, Office of Indian Education, Washington, D.C. 20202

UNTOLD STORIES FESTIVAL CAMPUS AND COMMUNITY PARTNERS

(Listed in alphabetical order)

ASU Asian Student Coalition

The Asian Student Coalition is a coalition of Asian student organizations at ASU. The coalition sponsors and coordinates social, educational, and cultural activities in order to promote cultural diversity, academic excellence, leadership and unity among the Asian students. The Asian Student Coalition also represents the interests of Asian students and serves as a resource center for Asian students and organizations on campus.

The purposes of participating in the Untold Stories Festival are:

Jason Wong

- To expand students' experience
- 2. To gain visibility in the community
- 3. To promote diversity

Participants:

Steven Kwan

Melissa Ho
Magdalene Huang
Seth Kim
Randy Nakagawa
Merlevic Tamondong
Kathy Wang

Paul Li

ASU Dance Arizona Repertory Theatre (DART)

DART is the student outreach and repertory dance company of the Department of Dance at ASU. As such, it aims to provide pre-professional experience to graduate and undergraduate students in performing and touring activities. This involves participating in repertory pieces choreographed by faculty and graduate students as well as teaching master classes, workshops and lecture-demonstrations in the Phoenix Metropolitan community. Working with diverse groups inthe Phoenix area is a primary component of DART's mssion.

Participating in the *Untold Stories Festival* enabled DART to expand upon expand upon our already existing outreach work, in that it has allowed us to form new relationships within the community for the coming years. It also has given our dancers rich experiences in performance and the collaborative process. This event has brought together various members of the community for creative work and has provided great opportunities for inspiring cultural exchange.

Participants:

Jessica Clyne

Heidi Dillon

Marie Kelling

Melissa Gedrey

Shannon Jackson

Taraleigh Silberberg

Sonia Valle

Amanda Melancon

Melissa Gedrey Amanda Melancon Shelly Henry Aaron Robinson

Mary Fitzgerald, Jennifer Tsukayama, DART Coordinators: Candace Ammerman, Guest Choreographer; Valerie Jeremijanko, Program Coordinator; Nicole Bradley, Heidi Jones, Kelly Kemp, Program Assistants; Claudia Murphey, Department of Dance Chair.

ASU Department of Public Safety

The mission of the ASU Police Services Division is to assist and protect the University by promoting a safe environment conducive to education and research.

Because Police are inherently surrounded by strong symbols, such as police cars and uniforms, we are often prejudged by perceptions and experiences evoked by those symbols. Our initial goal with the American Festival Project was to take the community behind those barriers and share our stories with them. Throughout the 2-year process of participating in the project we expanded our interaction and understanding of many campus and community groups and shared our goals and stories together. Consequently, our initial goal was met in the process of crafting our message.

Participants:

Al Phillips Lisa Busse

Erin Hansen Richard Wilson

Ray Estrada

Special Appearances by Ron Short

Dudley Cocke, Ron Short, Donna Porterfield, Kim Neal

Boys & Girls Clubs of Metropolitan Phoenix

The Boys & Girls Clubs of Metropolitan Phoenix is currently celebrating its 53rd Anniversary. The organization provides after-school and summer programs for more than 15,000 of the Valley's youths in the most threatening and vulnerable neighborhoods. It is one of the largest and most effective youth development organizations in the country, with nine clubs, four satellite sites and two outreach programs in the Metropolitan Phoenix area.

The primary objective of all youth development programing at the B & G clubs is to provide opportunities and experiences for participating youth and to accomplish the youth development strategies:

A sense of belonging.

A sense of competency.

A sense of usefullness.

A sense of influence in their own community.

All of these strategies require making choices through the *Untold Stories Festival* process, these participants learn how to use problem solving and critical thinking skills that allow them to make positive choices that benefit themselves and the communities where they live.

Participants:

Terrance Bailey
Sheena Bench
Brittany Lembrant
Sammy Lopez

Anita Montoya Maria Montoya Jennifer O'Neil Jessica O'Neil

Stacie Lambeth-Instructor, Alan Prewitt-Cookie Company Artistic Director, Judy Butzine-B&G Club of M.P. Art Web Coordinator

Boys and Girls Club of Scottsdale--Red Mountain Branch

The mission of the Boys & Girls Clubs of Scottsdale is to provide a positive environment, quality programs, and lifelong learning skills for all school-age youth in Scottsdale and surrounding communities. Boys and girls are given the opportunity to develop friendship, respect, and self-esteem. To accomplish this mission, our staff, volunteers and support organizations share the common values of honesty, integrity, demonstrated caring qualities, and positive attitudes. The Board of Governors and Board of Directors are committed to providing policy, direction, and developing the financial resources necessary for the operation of the Clubs.

The Red Mountain Branch of the Boys & Girls Clubs of Scottsdale provides program to a daily average of 35-40 members. We have programs such as Power Hour!, a daily homework program; weekly Tae Kwon Do classes; drama classes in conjunction with Arizona State University; a photography program with ASU and Motorola; a Junior Golf program in conjunction with ASU's Golf, Research, Education and Training Institute and Dr. Debbie Crews. We also have a Boy Scout troop that meets at the Club. Native culture classes are also offered to our members. We also take field trips to see the Phoenix Suns, Phoenix Coyotes, Phoenix Mercury, the Arizona Cardinals, Arizona Rattlers, and various other sporting as well as cultural events such as: trips to the Navajo and Hopi reservations, the Grand Canyon. We also have had guest speakers such as Tom Chambers and Connie Hawkins of the Phoenix Suns, Joe Nedny of the Arizona Cardinals, Michelle Tom with ASU Women's Basketball for Read Across America Day, and local law enforcement officials and fire fighters; and environmental classes with Dr. Dennis Stadel of Sahuaro High School. We also complete a weekly community service project to help our neighbors. We have weekly stamping/ scrapbooking classes and other classes with various tribal employees who willingly share their talents with us.

By participating in the *Untold Stories Festival*, our program has been enriched with knowledge about other cultures, boosting members' self-esteem, and an exposure to fine arts. It has introduced our members to a new and exciting world that may not have been available to them before, if at all. By participating in the program, there has been a definite boost to members' self-esteem. They are also learning how to be less self-conscious about themselves in front of their peers as well as others. Participating in the Untold Stories Festival has also helped to fulfill the Tribal Council's wish to expose the youth of the community to the fine arts. It has helped fulfill our mission statement by giving members the opportunity to develop friendships, self-esteem, respect and lifelong learning skills, as well as being a quality program.

Participants:

Bridget Burns Kandis Burns Sherrie Burns Summer Burns Joseph Enos Jessica Garza

Mary Jane Gomez
Joseph Hayes
Tara Hill
Jasmin Hubbard
Christina Parchcorn

Kima Johnson, Instructor, Cecilia Aragon, Instructor, Lori Hager, Instructor; Edward Wemytewa, Zuni Rainbow Project Program Director; Brian Yazzie, Shoni Randall, Coordinator.

Carver /P.U.C.H. Museum and Cultural Center

The Carver/P.U.C.H. Museum and Cultural Center features historical exhibits, an African-American library, classes, special programs, and seminars, as well as a place where children can participate in hands-on learning experiences. Rotating displays include the artwork of both children and adults.

The *Untold Stories Festival* has brought our organization to a better feeling about ourselves and our understanding about the relationship of the two names. It has also helped to restore unity within our organization. The experience of telling our stories has helped us to appreciate the importance of oral history and the preservation of our history.

Participants:

Dottie L. Walters Battiest Hattie M. Day Colbert William M. Corbin Clarence J. Davis

Ruth Ann Payne Franklin Laura Dungee Harris Vera White Randolph Cecil Scott

Calvin Goode, Georgia Goode, Coy Payne, Richard E. Harris, Ivery Harris Hemphill, Lezetes Hynes Landrum, Mildred Bivens Stewart

Hillel Jewish Student Center

The mission of the Hillel Jewish Student Center is to foster a positive environment which will provide a forum for Jewish expression and promote Jewish religious, intellectual, cultural and social identity for the University community, and to ensure the perpetuation of values that build for the furtre of the Jewish community.

This is our first year participating in the *Untold Stories Festival* and we look forward to participating in the future festivals.

Participants:

Sarica Cohen Oren Ephraim Jack Lopez Batya Ozaroff Layne Racowsky Pamela Salter

Anita Schuchman-Group Leader, Rabbi Barton Lee-Director of Hillel

Sierra Vista School

Sierra Vista School Leadership group's mission is to strive to take responsibility for their campus, community, and more importantly themselves.

Participants:

Maria Bugarin Robert Carr Vanessa Chavez

Damenia Deloney Desirae Garcia Phillip Jefferson Andrea McQuant
Steve Mitchell
Vincent Rocha
Natasha Morales
Brian Swan
Monica Patigoni
Vanessa Tonto
Brandon Powers
Mia Waltes

Mark Colclough, Sierra Vista teacher; Billy Williams, Director

St. Peter Indian Mission School

The mission of St. Peter Indian Mission School is to form whole persons, who are aware of their gifts as American Indians, and who will integrate their culture, faith and knowledge in accepting the responsibility to be contributing members of the Kingdom of God.

Although this is the first year of participation in the *Untold Stories Festival*, we have grown in appreciation of the depth of the Pima Culture as we shared the stories of the elders and learned the songs and dances that are expressions of these stories.

This entire experience has had a positive impact of improving the self-esteem of our children as they danced the dances of their ancestors and sang the songs the ancestors taught. All students were taught the stories and learned the dances and songs, practicing and performing with pride.

Our children are growing in appreciation and in practice of their rich Pima traditions and they are integrating their experience into daily life. In dancing and singing, in telling the stories in song and dance, they are integrating the traditional value of RE-SPECT and hopefully applying this essential value in all they do.

Dancers:

Christina Acosta Brooke Jackson Elizabeth Munguia Sadie Apkaw Paisley Jackson Erick Ortega Talia Apkaw Ashli Joe Charles Pico Regina Catha Nicole Kyyitan Beverly Ray Daniella Castillo Kendra Lewis Lew Ray Cristina Fabela Brooke Manuel Waylon Setroyant Rosie Fabela Pedro Marquez Colette Torres Billy Farris Ariel Martin Molie White Jason Francisco Chris Martin

Josephine Morago

Singers:

Erika Hernandez

Nicole Baldarrama

Robin Johnson

Dakota Dominguez

Genesis Kyyitan

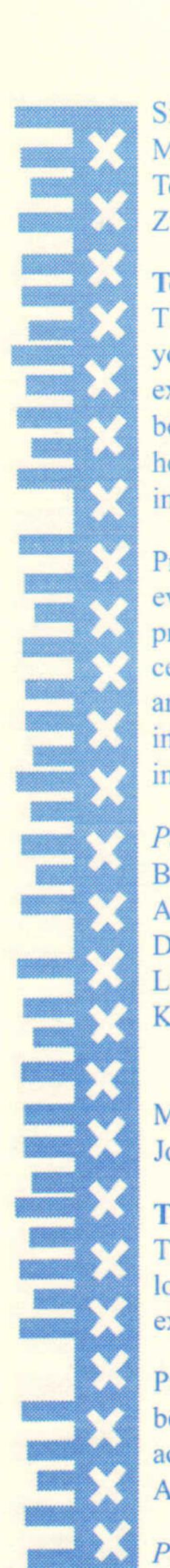
Hodony Flores

Augustus Makil

Noreen Garcia

Amber Moore

Veronica Munguia
Dylan Norris
Jackson Riggs
Raven Star White
Cisco Wilson



Sister Juana Lucero, Pima Culture Teacher; Mr. Farrell Baptisto, Pima Culture Teacher; Ms. Jean Reed, Pima Dance Teacher; Mr. Emmett White, Pima Song and Language Teacher; Mr. Warren Baumgart, ASU-speech and language mentor; Mr. Edward Wemytewa, Zuni Storyteller

Teen Choice Leadership Academy

The mission of Teen Choice Leadership Academy is to improve the lives of Arizona youths by providing them with education opportunities that promote academic excellence, as well as comprehensive arrary of recreational, social, artistic and behavioral health services. Objectives are to build self-esteem and character, promote health, enhance growth and development, and produce productive, responsible citizens in a safe, supportive yet challenging environment.

Provided children with safe, structured, supervised activities during after school and early evening hours which are peak periods for delinquent behaviour. Helped children improve academic skills, as well as encourage and support academic achievement and excellence. Enhanced children's appreciation of a broad range of music, dance and other art forms through direct experience and participation. Helped create a more positive image of ethnically diverse youth by exhibiting their varied talents to a wider community in settings and venues throughout the metropolitan area.

Participants:

Brittany Boone Tyandra Hughes Terra Martin Dorseena Jobson Shaakirea Muhammad Alan Coleman Darrell Coleman Myisha Jones Rashanda McNeal Darrell Standifer Larhonda Jones Ladasha Coleman Damika Martin Phyllecia Standifer Kameo Henderson Debra Vaughn

Mary Black, President/CEO; Michele Y. Simpson, Student Advisor; Jung-Cheol (Hodgie) Jo, School Choreographer

The Entertainers

The purpose of the Entertainers is to provide the members of a retirement community located in Ahwatukee (1600 homes) the opportunity to share in a variety of theatrical experiences as a means of bringing them closer together socially and culturally.

Public exposure is helpful and a public forum important to our work. This is significant because it increases awareness among other elements of our society that seniors are alive, active, vibrant, dynamic, creative, and contributing to the social and cultural fabric of America in every community.

Participants:

Arnold Brauff
Phyllis Brauff
Hank Johnson
Charlotte Liethen
Bob Rockwell

Randi Kline, Graduate Student, Department of Theater

Which Way Productions

Which Way Productions is a direct result of a collaboration initiated and sponsored by ASU Public Events and Atlatl, Inc. the Pee Posh Arts Project, based in the Village of Komatke on the Gila River Indian Reservation and the Ak Chin Indian Community near Maricopa, Arizona. It was formed after a three-week acting workshop presented Spiderwoman Theatre, a Native American Ensemble from New York City. Which Way Productions is made up of a group of Native Americans from diverse backgrounds and tribes. Members come from the Gila River and Ak-Chin reservations and the City of Phoenix. Our groups is committed to reviving the ancient artform of storytelling that, although universal to most Native nations, is not currently considered a traditional form of Native American art. We believe that it is our right and our duty to tell our stories and the stories of our communities in our own way. Which Way Productions performed at Gammage Auditorium in 1996 as part of the *Drawing the Lines Festival*, at the Heard Museum in Phoenix and the Gila River Indian Community. Members also had the privilege of performing some of their stories at the national Arts Alliance Conference in 1997 in New York City.

Although Which Way Productions has only been involved with the *Untold Stories Festival* for a few months, we think that it has been a great opportunity in many ways. We were given a place to showcase our work and also were provided training essential to theatre production. Networking with other grass roots theatre groups is also important to us.

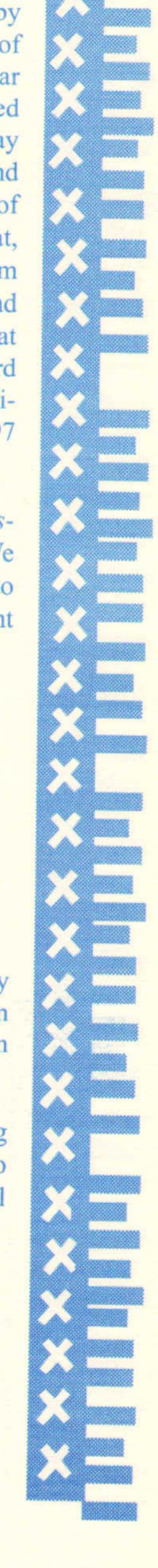
Participants:
Yolanda Hart Stevens
Pattie King
Lola Pepion Allison
Edward Wemytewa

Darby Winterhalter, Director; Oscar Giner, Director/Consultant

Zarco Guerrero

As a performance artist and cultural activist, the needs and aspirations of the community have been of utmost importance to me. "La Cultura Cura," Culture Cures, has long been the motto of many Chicano/a artists. We adhere to the belief that cultural expression can heal many of the social ills that plague us.

La Pastorela has truly been a turning point for me as an artist and catalyst for bringing together the Latin theater community. The energy and enthusiasm generated by El Teatro de la Esparanza and the *Untold Stories Festival* has served to motivate and inspire local actors to organize and to unite as never before.





Colleen Jennings-Roggensack, Executive Director Pat Zurga, Director of Business Operations Terri Cranmer, Director of Operations Joe Rhein, Director of Constituent Services David Harrison, Director of Communications Smokey Renehan, Director of the Sundome

Box Office Maria Klimaszewski GA Box Office Manager Ann Marie Hermosillo GA Asst. Box Office Mgr. Erin McDowellGA Senior Cashier Tracy Williams SD Box Office Manager Doreen Petrillo ... SD Assistant Box Office Manager **Business Office** Yung Briner Accountant Mgr. Neva Cirankewich Accountant Sr. Alex Pimienta Human Resources Coordinator Sara Wilson Accounting Specialist Elena Palmieri......Assistant Specialist Communications Carolyn Hallock GA Group Sales Representative Bettie McKinney......GA Customer Service Specialist Steve Phelan Publicist Jane Robertson......Sundome Publicist Outreach and Education April Edwards Event Coordinator Andreya Hernandez Event Coordinator Michael Reed Event Coordinator **Event Management** Scott Guess Operations Specialist Larry Kovac GA Event Coordinator Sr. Bob MacLean GA Program Coordinator

Melissa Parsons-Schwartz...SD Event Coordinator Sr.

Kerr Cultural Center A. Nannette Taylor		
Patron Services Sally Garrison	Kerr Cultural Center	
Patron Services Sally Garrison		
Sally Garrison	Joan Thompson	Program Coordin
Programming Stephen H. Potter Sr. Programming Coordin Support Services Sandy Close Receptionic Susan Dubin Administrative Secon Michelle Johnson, CPS Administrative Asso Annie Wise Administrative Secon Nancy Pelt Administrative Secon Helen Krueger Administrative Secon Beverly Turley Administrative Secon Technical/Maintenance Harry Hale GA Technical Din Clyde C. Parker GA Technical Din Lisa Newman GA Technical Din	Patron Services	
Programming Stephen H. Potter Sr. Programming Coordin Support Services Sandy Close Receptionic Susan Dubin Administrative Secre Michelle Johnson, CPS Administrative Asso Annie Wise Administrative Secre Nancy Pelt Administrative Secre Helen Krueger Administrative Secre Beverly Turley Administrative Secre Technical/Maintenance Harry Hale GA Technical Din Clyde C. Parker GA Technical Din Lisa Newman GA Technical Din	Sally Garrison	House Man
Support Services Sandy Close Receptionic Susan Dubin Administrative Second Michelle Johnson, CPS Administrative Asso Annie Wise Administrative Second Nancy Pelt Administrative Second Helen Krueger Administrative Second Beverly Turley Administrative Second Technical/Maintenance Harry Hale GA Technical Dina Clyde C. Parker GA Technical Dina Clyde		
Support Services Sandy Close Receptionic Susan Dubin Administrative Second Michelle Johnson, CPS Administrative Asso Annie Wise Administrative Second Nancy Pelt Administrative Second Helen Krueger Administrative Second Beverly Turley Administrative Second Technical/Maintenance Harry Hale GA Technical Dina Clyde C. Parker GA Technical Dina Clyde	Programming	
Sandy Close Receptionic Susan Dubin Administrative Second Michelle Johnson, CPS Administrative Asso Annie Wise Administrative Second Nancy Pelt Administrative Second Helen Krueger Administrative Second Beverly Turley Administrative Second Technical/Maintenance Harry Hale GA Technical Din Clyde C. Parker GA Technical Din GA Technical Din Clyde C. Parker GA Technical Din GA Techn		r. Programming Coordin
Sandy Close Receptionic Susan Dubin Administrative Second Michelle Johnson, CPS Administrative Asso Annie Wise Administrative Second Nancy Pelt Administrative Second Helen Krueger Administrative Second Beverly Turley Administrative Second Technical/Maintenance Harry Hale GA Technical Din Clyde C. Parker GA Technical Din GA Technical Din Clyde C. Parker GA Technical Din GA Techn	Support Services	
Susan Dubin		Recentionis
Michelle Johnson, CPS Administrative Asso Annie Wise Administrative Secn Nancy Pelt Administrative Secn Helen Krueger. Administrative Secn Beverly Turley. Administrative Secn Technical/Maintenance Harry Hale GA Technical Din Rob Neyman SD Technical Din Clyde C. Parker GA Technical Din Lisa Newman GA Technical Din		
Annie Wise		
Nancy Pelt		
Helen KruegerAdministrative Secre Beverly TurleyAdministrative Secre Technical/Maintenance Harry Hale		
Technical/Maintenance Harry Hale		
Harry Hale		
Harry Hale		
Rob Neyman	Control of the Contro	
Clyde C. Parker GA Technical Din Lisa NewmanGA Technical Din		
Lisa NewmanGA Technical Din		
	Chyde C Parker	The second secon

Brian Hallada SD Lighting Technician







THE DUME



SUPPORTED BY
ARIZONA COMMISSION
ON THE ARTS



Partial funding provided by the Arizona Commission on the Arts through appropriations from the Arizona State Legislature and grants from the National Endowment for the Arts.





expresses
Untold Thanks

to

Jeff Kida

for his generous contribution of photographic services and supplies in support of the *Untold Stories Festival*.

Please consider Jeff for all your professional photographic needs.

Weddings • Events • Commercial/Industrial Photography (480) 820-4153