

***I**t is a pleasure to introduce Cornell's new Center for Theatre Arts to the campus and the regional community with An American Festival, a 10-day celebration of art and culture that will serve as a model for similar events nationwide.*

In keeping with Cornell's commitment to diversity and our new building's educational purposes, the festival is using the performing arts to celebrate the richness of this nation's various ethnic groups. African-American, Hispanic, Appalachian, American Indian, Asian and Jewish cultures are all represented in the event by troupes of performers from across the nation.

We are delighted to have such a varied and talented group of performing artists with us for what promises to be an exhilarating inaugural event. Your presence on the campus and in the Ithaca community will help foster understanding and cooperation across cultural and ethnic boundaries and encourage the continuing celebration of the human spirit through the performing arts.

We extend a hearty and enthusiastic welcome to you all. May Cornell's presentation of An American Festival be the beginning of a national artistic collaboration that encourages us all to appreciate the many cultural strands that contribute to the richness of American life.

Frank H. T. Rhodes
President
Cornell University

- **Exits** are clearly marked by green signs. Please check for the nearest exit when seated. In case of fire, please walk—do not run—to the nearest exit.
- **Smoking** is prohibited inside the Center.
- **Discussions** will follow many of the performances. Please listen for an announcement prior to the show.
- **In courtesy** to our patrons and artists, latecomers and those reentering the theatre will be seated at an appropriate pause in the performance and at the discretion of the house management.
- **Parking** is generally available in the parking garage behind the Center. On some weekends, however, it may be more difficult to park. We encourage patrons to allow time to find parking. There is direct access to the Center from the garage. A stairway on the north side of the garage leads to a pathway between the Center and Cascadilla hall. Follow it to the spiral staircase up to the main entrance. If there are any questions about access, contact the box office staff.
- **Beepers** should be checked at the box office with your name and seat location.
- **Cameras** and recording equipment are forbidden in the theater by Section 31:01 of the New York State Arts and Cultural Affairs Law.
- **Rest Rooms** are located on the basement and sub-basement levels.
- **Public Telephones** are located on the south wall of the first floor elevator shaft and in the basement lobby.
- For information about **special seating considerations** (wheelchair or other), ask at the box office.
- **Tickets** for An American Festival and the 1989-90 season productions are available at the box office Monday through Friday, 12:30 p.m. to 5:30 p.m. On Festival performance days the Box Office will remain open into the evening and will be open Saturday and Sunday. The box office can be reached at 607/254-ARTS.
- **Free tours** of the Center for Theatre Arts are conducted by the box office staff at 11:00 a.m. every Saturday. Reservations are required. Tours for groups may also be arranged. For more information call the box office at 607/254-ARTS.
- **Gift Certificates** are available at the box office throughout the year.
- **Refreshments** catered by Café Decadence are available before the show and during intermission. Food and beverages are not permitted in the theaters.
- **Lost articles** may be reported or claimed at the Box Office.

• PLEASE SAVE THIS PROGRAM •

This book contains most of the information you will need for events at the Center. If you are attending more than one event at An American Festival please bring your program book with you to each event. Due to a limited printing, we can not supply patrons who are attending more than one event with more than one program. Your cooperation is sincerely appreciated.

1989-90 Season at The Center for Theatre Arts

The Kita Noh School

Japanese Noh Theatre
October 2, 1989

David Gordon/Pick Up Company

October 13, 1989

The Dance and the Railroad

by David Henry Hwang
November 2 - 11, 1989

The Frog Prince

by David Mamet
November 3 - 12, 1989

Marat/Sade

by Peter Weiss
December 6 - 10, 1989

A...My Name is Alice

Musical Revue
February 8 - 17, 1990

Dance Concert '90

March 8 - 10, 1990

Cyrano de Bergerac

by Edmond Rostand
April 25 - May 5, 1990



- 2 General Information
- 4 The Center for Theatre Arts
- 5 Essay - "Staging Multiculturalism"
by Sally Banes and Bruce Levitt
- 6 Essay - "For the Future of Us All"
by John O'Neal

PROGRAM NOTES

- 8 A Traveling Jewish Theatre
- 10 El Teatro de la Esperanza
- 12 Francisco González y Su Conjunto
- 13 Jessica Hagedorn and Company
- 15 Junebug Theater Project
- 17 **SCHEDULE OF EVENTS**
- 21 Liz Lerman and the Dance Exchange
- 23 R. Carlos Nakai
- 24 Roadside Theater
- 25 Robbie McCauley and Company
- 26 Urban Bush Women
- 28 Roundtable Discussions
- 29 Roundtable Participants
- 31 Regional Programs

SUPPLEMENTARY INFORMATION

- 33 Community Organizations
- 34 The American Festival Project
- 35 Credits and Acknowledgements
- 36 Department of Theatre Arts
Faculty and Staff

The Center for Theatre Arts, designed by the renowned architects James Stirling and Michael Wilford, features a 456-seat proscenium theater, two “flexible” theaters, three dance studios, a film forum, production support spaces, classrooms, and offices. This new facility stands as a fresh source from which to draw the energy and inspiration to foster vital instruction and experience in all aspects of theater, dance, and film; to educate the community about critical social issues through the medium of applied theater; to encourage students from all disciplines to explore instruction and participation in the theater arts as part of their total educational experience; to invigorate the cultural and social environment of the Cornell community; and to enable the university to expand its role as an important cultural resource for New York State.

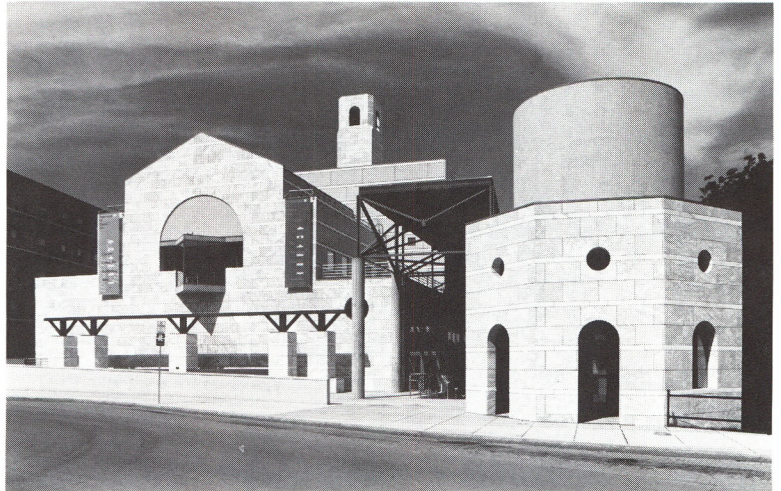
The Center is a controversial and provocative building that embodies more than a century of dreams, dating back to 1880, when Professor Goldwin Smith organized the first group of aspiring Cornell thespians as the Cascadilla Dramatic Association. The Cornell Dramatic Club, organized in 1909, came under the direction of legendary Professor Alexander Drummond in 1912. From makeshift facilities in Goldwin Smith Hall, Drummond moved his productions in 1925 to the theater in Willard Straight Hall.

Today more than twelve hundred students from across the campus take courses and participate in dramatic activities every year. Students majoring in a variety of disciplines can be found acting, dancing, writing, producing films, building scenery, constructing costumes, or hanging lights for the productions. With the completion of the center, many more students will join in these activities.

The philosopher Alfred North Whitehead once observed that education has only one subject and one aim, and that is life—in all its glorious richness and ambiguity and potentiality. Through the practice and appreciation of theater, dance, and cinema, the new Center for Theatre Arts gives Cornell students and faculty members a superior means of realizing those qualities of life. That is perhaps the ultimate triumph of those who have worked so long and so hard to bring this marvelous new facility into being.

“Our mission is to create an appetite for theater in all its forms—dance and film, history, and criticism. We’re trying to create in the course work a crossing of lines between academics and performance so that we’re teaching all of theater. That’s what is so exciting about this new building. Here we can create a wholeness about the education of the arts, and that is ultimately what we’re after.”

*Bruce Levitt, Chair
Department of Theatre Arts*



Staging Multiculturalism

An American Festival inaugurates the first season of the Center for Theatre Arts at Cornell. In planning the building, which sits on the rim of a steep gorge, the architects James Stirling and Michael Wilford were inspired by the buildings and spaces of an Italian mountain village. Central to daily life in those villages are small and large plazas for community gatherings.

We have come to think of the Center for Theatre Arts as a village of sorts, a community gathering place where artistic and academic endeavors are inspired, planned, created, discussed, and analyzed. In theater it is easy to think in terms of communal metaphors. On the one hand, theater is a fundamentally collaborative art, requiring that different kinds of people with different skills work together; on the other hand, another kind of community—an audience—is created when individuals come together to witness collectively that collaborative production. Theater, it has often been said, reflects the community that produces it. But theater can also provide a vision for the future of a society; it can help create a community through the performance itself.

It has also been said that in modern times community has become fragmented, even lost; that despite the creation by mass media and mass communications of a "global village," we seem to be further apart than ever—as individuals, as races, as ethnic groups, as genders, as generations.

Yet postmodern times—and postmodern arts—are marked by an acute and growing consciousness that such splits are real, cannot be wished away, and indeed are crucial to our separate identities; that recognizing and appreciating differences must be part of getting together. The model of the "melting pot" is neither desirable nor accurate for our multicultural society. That image implies that the different ethnic groups in our country lose their individual identities in an ostensibly "colorless," homogeneous whole. We prefer—taking the term from John O'Neal, our playwright-in-residence—to think of American culture as a "gumbo" of peoples and communities, in which every ingredient contributes its own distinctive, strong flavor to a big, diverse, spicy stew.

When John O'Neal introduced us to the American Festival coalition, it seemed appropriate to bring the groups here for a number of reasons. Cornell has a strong commitment to multicultural understanding and education. Like other progressive academic

institutions, it is presently involved in questioning the canon of works that constitute our culture, as traditionally taught by our universities. We believe, with the editors of *Multi-Cultural Literacy: Opening the American Mind*, that "at a time when one in four Americans [is a person] of color, none of us can afford to remain ignorant of the heritage and culture of any part of our population." We also agree that to look at one's own heritage closely and imaginatively is part and parcel of opening up to an understanding and celebration of other cultures—and that is what An American Festival stands for. The visiting artists of the festival speak to their own particular communities, but they are also grass-roots ambassadors from one community to another.

At present the field of performance seems to be undergoing seismic changes, involving collisions of postmodern modes with folk and popular entertainment events, and Euro-American forms with structures and content from other cultures. All sorts of borders are under exploration—those that separate the arts as well as those that separate nations and cultures. An American Festival is part of those changes—changes that both reflect and form the ways we think not only about performance (as an art form and a social event), but also about culture in the largest sense.

No longer can we afford to view culture in America as an arcane and specialized collection of artifacts, accessible to the few, to be studied in the museums of visual and performing arts. Rather, it is critical that we recognize culture as a living fabric of practices woven from the full spectrum of the nation's ethnic diversity, ranging from traditional folk arts to sports to televised political events to children's games to

jokes to storytelling to religious ceremonies to movies to social dancing to rock operas—as well as ballets, painting, sculpture, symphonic music, the well-made play, and all the traditional high-art media, which may find themselves reworked in vernacular modes or distributed through the mass media.

In the newly emerging fields of cultural studies and performance studies, such events and practices are occasions to explore what in the 1980s have become the deepest issues in the humanities: What is culture? How do we construct, transmit, and receive it? Whom does it serve? What are cultural traditions? And how are those traditions preserved, passed on,

and changed? Such questions necessitate an understanding that art and performance are social productions; such an understanding opens up the field of performance so that we are drawn now not only to the history of mainstream theater and to its mass

*"It is critical that we
recognize culture as a
living fabric of
practices woven from
the full spectrum of the
nation's ethnic
diversity"*

media successors but also to exploring all the small traditions that surround it, feed it, contrast with it, but sometimes are partly formed by it.

The demographics of American society have changed in our generation. Vietnamese restaurants and Korean grocery stores are as ubiquitous in our big cities as Jewish delicatessens once were, and Spanish language television and radio stations serve Latino communities throughout the country. Jesse Jackson's and Geraldine Ferraro's campaigns have opened up competition for the highest political offices to blacks and women. And ethnic diversity and new roles for women characterize rural as well as urban populations.

The demographics of theater, too, are changing, and there are now movements afoot to understand and share, and to respect, the differences among the nation's diverse traditions. There is also, in an era of rapid change, a compelling desire to preserve local traditions and to document them, as well as to revive and to reshape them—even as we question terms such as "authenticity" and "tradition."

An American Festival is part of an important movement dedicated not only to building a lively, multicultural theater community itself, in which exchanges take place through performance, but also to building bridges in the communities where the artists work, live, and travel, as exchanges spill off the stage and into daily life. An American Festival is, one might say, engaged in plumbing performance traditions, contributing to a new, inclusive canon—one that is polyglot, vibrant, and altogether appropriate to our own postmodern times.

Sally Banes
Associate Professor of Dance History
and Theatre Studies
Chair, Steering Committee, An American Festival
Cornell University

Bruce Levitt
Chair, Department of Theatre Arts,
Cornell University

For the Future of Us All

It's the middle of July and the question arises—why do we make these festivals in the first place? I'm spending the summer in the Appalachian mountains where I'm working with the Roadside Theater to create a video-theater piece about black people in the coalfields.

It is at once humbling and humiliating to be here. It is humbling to recognize the awesome force of nature as symbolized by the coal that runs for miles between layers of stone, which, if left alone, would compress the black stuff into the crystal clarity of diamonds. It is humbling to recognize that each seam of coal represents the compression of thousands of years of forest growth—of life not altogether unlike the forest life that teems upon these mountains now—of life decayed and covered by geologic time.

*"The future is not a simple given.
There is no guarantee of power for the
powerful or weakness for the weak.
The future will become as we create it
through the ways we interact with all
living things as well as with each other"*

It is humiliating to consider how little power we have to end the mindless way this resource of ages past is plundered for short-term gain. For what we gain from coal we pay in ecologic disaster as mountains are laid to waste and rubble, water stock and atmosphere are destroyed, the lives of miners are drained away by degrees or more dramatically in accidents beneath the ground, and peoples and nations are divided and driven from one selfish conflict to the next in the lust for wealth and power.

But the future holds no guarantees. How many millions of years did the invincible dinosaurs dominate the planet? How long have they been gone? What logic proves that humankind—latecomers to the planetary feast of life (only a few seconds before midnight on New Year's Eve by the reckoning of Carl Sagan's year)—can or ought to survive? What proves that the planet wouldn't be better off without us? What justifies the hope that we will learn from errors?

The future is not a simple given. There is no guarantee of power for the powerful or weakness for the weak. The future will become as we create it through the ways we interact with all living things as well as with each other. As artists we are not exempt from the problems that threaten the communities in which we live and on which we depend. In 1981 the Ku Klux Klan was very visible in a nationwide organizing campaign. Was our work going to be responsive to this problem, or was it something to ignore? What of the broad matrix of social and political ills that trouble large segments of our audiences? The American Festival Project was born of such concerns.

The initial coalition that made the project—A Traveling Jewish Theatre, Roadside Theater, the Junebug Theater Project, and some who had been members of Teatro Campesino—are all members of oppressed and exploited American communities. Each group of artists works to validate the history and traditions of its communities while recognizing that there will be no livable future that does not include us all.

We have sought the involvement of other artists and presenters who share our opinion that the “melting pot” is not an acceptable metaphor for America. Who stokes the fires and stirs the pot while the rest of us jump in? Eurocentric America and the period of European cultural domination of the world will soon be over; more democracy and fairness are required. The future will be what all of our histories, all of our communities work together to make of it.

One role of art is to help push forward the dialogue within and between our various communities as we determine what can and must be changed to accommodate the future. We hope that the festivals we make contribute to that dialogue in each of the communities in which they occur. How can we—individually and collectively—take more responsibility for helping to make the future? What can we do to make large institutions like Cornell more accountable to the needs of our communities as we struggle for the future? What can we expect from our artists? What must we do for ourselves?

“One role of art is to help push forward the dialogue within and between our various communities as we determine what can and must be changed to accomodate the future”

The ten days of performance and dialogue in the Finger Lakes region that formally open the Center for Theatre Arts will be filled with joyous performances of music, dance, theater, and many passionate discussions that will run late into the night. It is the largest of our festivals to date, but success or failure of such efforts can't be measured in size alone. Environmental disaster, social injustice, unfair and inequitable distribution of political power and economic means—these problems, though global in impact, affect each of our communities in different ways. I hope that the festival at Cornell will help us to encourage and support those who work to solve such problems. The success of our efforts will be determined by the quality of the work that follows the festival throughout Ithaca, the Finger Lakes region, and in other places we reach with our lives and work, for our task is to defend the future of us all.

John O'Neal
Junebug Theater Project
Cofounder, Free Southern Theater
and the American Festival Project
Visiting playwright-in-residence,
Cornell University Department of Theatre Arts

A Traveling Jewish Theatre

Cornell University Center for Theatre Arts
Wednesday, September 20 at 8:30 p.m. and
Thursday, September 21 at 8:30 p.m.
Class of '56 Flexible Theatre

Snake Talk:

Urgent Messages from the Mother

Created by Naomi Newman
in collaboration with Martha Boesing

Performed by Naomi Newman

Directed by Martha Boesing

Lighting Designer, Technical Director and Stage
Manager: Joelle Chartier-Serban

Dedicated to my daughters, Jane and Mala, and to
their great-great-grandchildren.

Snake Talk is played without an intermission. The
instrument used by Ms. Newman during the perform-
ance is a harmonium from India.

Notes from Naomi Newman

In prepatriarchal times, the goddess had as her ally
and teacher the snake. Together they carried the
wisdom of the cyclical nature of all existence. The
three aspects of women—the maiden, the mother,
and the crone—were seen as the Three Fates who, in
ancient peoples' mythologies, served as the creator,
preserver, and destroyer of life.

As I began working on my solo piece, without
conscious awareness of this material, three imperative
voices emerged. One was the voice of the passion-
ate artist who offers total devotion to the sacred act
of creation. One was the voice of the Jewish
immigrant from an eastern European shtetl who has
the obstinacy and resourcefulness necessary for
preserving life under any conditions. And one was
the voice of a wild, feisty street woman who has
lived long and hard enough to speak the bare-bones
truths that nobody wants to hear.

Midway through the process, my poet friend Deena
Metzger pointed out that these voices were my
personal, contemporary version of the Triple
Goddess. You will meet them tonight, as Else, the
maiden/creator; Rifke, the mother/preserver; and Hag
(who chooses to remain nameless), the crone/
destroyer. As I move from one character to the
other, you see one woman simultaneously experienc-
ing three parts of herself as she weaves the web of
her life.

Naomi Newman (Writer/Performer), founding
member of A Traveling Jewish Theatre, is a singer,
actress, and director with a background in Yiddish
culture, classical music, improvisational theater,
television, and humanistic psychology. The child of
immigrant parents from Russia and Poland, she began
singing at the age of eight for the Jewish community
in Detroit. She continued her musical career as a
young woman singing opera and concerts throughout
Europe. In the late 1960s she helped found and
direct two of Los Angeles's most important improvisa-
tional ensembles, The Committee Workshop and the
Synergy Trust. Ms. Newman co-authored and
directed ATJT's first three ensemble pieces, *Coming
From a Great Distance*, *Dance of Exile*, and *The Last
Yiddish Poet*; with the company's fourth ensemble
piece, *Berlin, Jerusalem, and the Moon*, she returned
to performing on stage.



Martha Boesing (Director/Dramaturg), was a
National Endowment for the Arts artist-in-residence
for A Traveling Jewish Theatre in 1988. In 1974, she
founded At the Foot Of The Mountain, a professional
women's theater, and went on to be the company's
artistic director and playwright-in-residence until she
left in 1984. Prior to starting At The Foot Of The
Mountain, she was a core member of Minneapolis's
Firehouse Theatre from 1964 to 1968, librettist for the
Minnesota Opera Company in 1969–70, and play-
wright-in-residence at Atlanta's Academy Theatre
from 1972–74. She is the author of some thirty
produced plays, including *The Web*, premiered by
Adrian Hall at Trinity Square Theatre in Providence,
Rhode Island, and later published by Theatre
Communications Group. Her directing credentials
include work with At The Foot Of The Mountain, the
Actors Theatre of St. Paul, the Academy Theatre,

Minneapolis's In The Heart of the Beast Theatre, and the Firehouse Theatre. She is currently collaborating with A Traveling Jewish Theatre ensemble members Albert Greenberg and Helen Stoltzfus on the creation of a new piece, *Heart of the World*.

Joelle Chartier-Serban (Lighting Designer/Technical Director), has been lighting the performing arts for five years in San Francisco and in Montreal. She is currently the resident lighting designer for Footworks Dance Company. A native of Paris, Joelle developed her eye for light and shadow through her background in film production.

Songs

- "Zol Zeyn" (What If)
by I. Papernikov
- "Oyfn Pripetskik" (On the Hearth)
by Mark Warshawsky
- "Time To Love," music by Gustav Mahler,
text by Deena Metzger
- "Ma Ko Mashma Lon" (What Is the Meaning),
anonymous melody based on a religious
chant by Avron Reisin
- "The Chair Is My Buddy"
by Naomi Newman
- "Arum Dem Fayer" (Around the Campfire),
anonymous, popular in Poland in the 1930s
- "Zog Nit Keyn Moll" (Don't Ever Say),
hymn of the Jewish Partisans of WWII,
music by Dmitri Pokrass, text by Hirsh Glik

Poems

- "Women" by Adrienne Rich
- "If the Prophets Broke In" by Nellie Sachs

Sources

- The Crone and The Women's Encyclopedia of Myths and Secrets* by Barbara G. Walker
- Memories from a Full Life* by Edith Newman as told to her daughter, Naomi
- The Universe is a Green Dragon* by Brian Schwimme
- Mir Trogn a Gesang: The New Book of Yiddish Songs* by Eleanor Gordon Mlotek

Try sitting at a typewriter
one calm summer evening
at a table by a window
in the country, try pretending
your time does not exist
that you are simply you
that the imagination simply strays
like a great moth, unintentional
try telling yourself
you are not accountable
to the life of your tribe
the breath of your planet.

—from "North American Time" by Adrienne Rich

A Traveling Jewish Theatre was founded in 1978 by Corey Fisher, Albert Greenberg, and Naomi Newman out of a desire to create a contemporary theater that would give form to streams of visionary experience that run through Jewish history, culture, and imagination. Since its founding the company has created eight original works of theater that have crossed many boundaries of time, place and style. ATJT's concerns have included the legends of the Hasidim, the assassination of Trotsky, the necessity of reclaiming the feminine, the world of the Yiddish poets, images of God, the nature of healing, assimilation, isolation, exile, Germany, Israel, and America. They have used music, masks, puppets, bare stages, naked faces, English, Yiddish, Hebrew, Ladino, and silence and sound in various combinations as tools to share what they feel needs to be shared. Now celebrating their tenth anniversary season, ATJT has performed in Oslo, Norway; Whitesburg, Kentucky; New York; Berlin; Chicago; Jerusalem; and in over sixty other cities in the United States, Canada, Europe, and Israel.

For artistic guidance and moral support, special thanks to ATJT company's Corey Fisher, Albert Greenberg, Helen Stoltzfus, Steven Katz, and Emily Payne, and to Anne Herbert, Marlo Hotchkiss, Colleen Kelley, Ruth Gendler, Marita Gunter, Susan Griffin, Marsha Friedman, Cornelia Shulz, and Lisa Weimer.

"Women" and "North American Time" by Adrienne Rich are taken from the book *The Facts of a Doorframe*, copyright 1984 by Adrienne Rich, copyright 1975, 1978 by W. W. Norton and Co. Inc., copyright 1981 by Adrienne Rich with permission of the publisher W. W. Norton & Co. Inc.

Snake Talk: Urgent Messages from the Mother is now available on cassette. To order, send \$10.00 plus \$1.00 handling per cassette to:

A Traveling Jewish Theatre
P.O. Box 421985
San Francisco, CA 94142-1985

El Teatro de la Esperanza

Cornell University Center for Theatre Arts
Wednesday, September 20 at 8:00 p.m. and
Thursday, September 21 at 8:00 p.m.
Proscenium Theatre

La Cantata de Santa Maria de Iquique

World Premiere
A Bilingual Dance Theater Adaptation

Rodrigo Duarte Clark—Artistic Coordinator
Dolores Rivera—Theater Director
Pam Gray—Dance Director, Choreographer
Rafael Manriquez—Music Director

Cast

Rubén Castro Ilizaliturri
Vivian Dai
Camille Echeverria
Pam Gray
Belinda Lopez
Pat Tamayo
Victor Toman
Joel Valentín

Musicians

Lichi Fuentes — guitar, charango, tiple, percussion,
and vocals
Rafael Manriquez — guitar, charango, tiple, vocals
Hector Salgado — guitar, cuatro, percussion, vocals
Quique Cruz — guitar, quena, zampoña, vocals
Jorge Tapia — quena, zampoña, vocals

Production Staff

Wendy W. Gilmore Technical Director
and Lighting Designer
Pam Peniston Set Designer
Val Von Costume Designer

Glossary

salitre	nitrate
salitrero	nitrate worker
Pampa	flat desert, plain
Pampino/a	person living on the Pampa
oficina	refers not to an office, but to the entire mining operation
patrón	capitalist
Señores de Iquique	Chilean owners of the Nitrate Industry
peregrino	pilgrim

Prologue: September 1973.
Abandoned schoolyard in the city of Iquique

Scene 1

September 1973. Schoolyard
Dance: "Lluvia Bendita" (The Blessed Rain)
Choreographer: Krissy Keefer
Dancers: Vivian Dai, Pam Gray, Pat Tamayo,
Victor Toman, Joel Valentín

Scene 2

August 1906. Pampa, a desert in Chile

Scene 3

September 1907. Iquique, at the mansion of the
merchant Buendia

Scene 4

October 1907. Pampa
Dance: "Vamos Mujer" (Let's Go To Iquique)
Choreographer: Pam Gray
Duet: Vivian Dai, Pat Tamayo
Ensemble: Vivian Dai, Pam Gray, Pat Tamayo,
Victor Toman, Joel Valentín

Scene 5

In the streets of Iquique

Scene 6

December 1907.
At the mansion of the merchant Buendia
Dance: "No Nos Dan la Cara"
(They Won't Look Us in the Eye)
Choreographer: Pam Gray
Dancers: Vivian Dai, Pam Gray, Pat Tamayo,
Victor Toman, Joel Valentín

Scene 7

December 1907. Schoolyard
Dance: "Death Rides from the Sea"
Choreographer: Pam Gray

Scene 8

December 1907. Schoolyard

Epilogue

September 1973. Schoolyard



About *La Cantata*

Originally inspired by the musical work "The Siege of Santa Maria de Iquique—A People's Cantata," composed by Chilean Luis Advis and popularized in recordings by Quilapayun, Esperanza's *La Cantata* chronicles the labor unrest of 1907 that has had a lasting and profound impact on the modern labor movement in Chile.

This same labor movement played a major role in supporting Chilean President Salvador Allende, whose tragic overthrow in 1973 came at the hands of the military in the person of General Augusto Pinochet.

Creating *La Cantata* was a way for us to illuminate the courage and determination of the miners of Iquique, to honor their vision of a society of self-determination, and to remind ourselves that so many people all over the world are demonstrating the same courage and determination in their own communities.

El Teatro de la Esperanza, a bilingual and bicultural company founded in 1970, is one of the few professional touring Latino theater ensembles in the United States. Dedicated to creating, producing, and touring theater, our aesthetic is drawn from the culture, history, and mythology of the Latin American experience.

Through our process of collective creation, Esperanza has produced a wealth of original plays, including *Guadalupe*, *La Victima*, *Hijos: Once a Family*, and an adaptation of Dario Fo's play, *No Se Paga? No Se Paga!*

Esperanza has achieved international acclaim and has been invited to numerous theater festivals, including the Festival of the Open Theater in Wroclaw, Poland; BITEF in Belgrade, Yugoslavia; the Festival of Latin American Popular Theater in New York City; and the First Annual Theater Festival in Managua, Nicaragua. The company has played a major role in the fourteen Festivals of TENAZ (Teatros Nacionales de Aztlan), 1970–88.

El Teatro de la Esperanza is the resident theater company of the Mission Cultural Center in San Francisco.

Esperanza Staff

Rodrigo Duarte Clark	Artistic Director
Eve Donovan	General Manager
Nancy Levidow	Booking Manager
Ruben Castro Ilizaliturri	Artistic Staff
Annette Oropeza	Artistic Staff
Dolores Rivera	Artistic Staff

This production is made possible in part by generous grants from the Gerbode Foundation, the Zellerbach Family Fund, the California Arts Council, the National Endowment of the Arts, Grants for the Arts, and the San Francisco Foundation.

Special thanks to Loretta Kruger, Ellen Gavin, the Mission Cultural Center, Life on the Water, Theater Rhinoceros, and the staff of An American Festival, and to our children, who are true Esperanza: Isabel, Marisol, Emma, Valentina, Marcia, and Manuel.



Francisco González y Su Conjunto

Cornell University Center for Theatre Arts
Saturday, September 23 at 7:30 p.m. and
Sunday, September 24 at 4:00 p.m.
Class of '56 Dance Theatre

A Concert of Mexican and Chicano Music

The Harp in the Americas

The history of the harp in the Americas begins in the late fifteenth century. It was then that Spanish expansionism brought soldiers to our shores in search of new colonial dominions and riches. In addition to cannons, horses, and Catholicism, the Spanish soldiers brought with them their musical instruments: the violin, the vihuela (a relative of the lute and guitar), and the harp. In Mexico the harp was introduced when an expedition named "Vera Cruz" ("True Cross") landed in Cempoala (now known as Veracruz) on the Mexican Gulf Coast. On this ship was a soldier-musician called Pedro, who was an expert harpist. Native peoples from all Mexican regions soon began to appropriate the harp into what was and remains one of the richest and most varied of musical cultures in existence.

The new Spanish stringed instruments underwent various adaptations, and a new musical repertoire was created, drawing upon Indian and African rhythms and existing Native American and Spanish musical styles and genres. In less than fifty years' time, Mexico was actually exporting violins and harps to Europe. As the harp gradually lost its popularity in Spain, to the point of its extinction as a folk instrument, its popularity grew enormously throughout Mexico; harps made their way to all regions of the country, where native harp traditions emerged.

Harpes of all shapes and sizes—very different from the first to arrive—eventually developed. The musicians of each region gave their own harp its special look and sound, according to the needs of their musical traditions. The harp became common in California, Texas, Arizona, New Mexico, throughout Mexico, and all the way to Argentina and Paraguay where it has come to be considered the national instrument.

Few countries have evolved as many varied harp styles as Mexico. Seven major and distinct traditions exist today in Mexico and what is now the southwestern United States including those of Veracruz, Jalisco, Michoacan, Zacatecas, Durango, Guerrero, and Chiapas. Each has its own distinct musical

repertoire, playing style, and harp construction. Far from being confined to their native regions, these styles and their repertoires have migrated in all directions.

Among those that have found new homes are the very popular Varacruzano and Jalisco styles, found today in California, for example. With the vast migrations of Mexicans northward came many masters of the Veracruz harp, such as the legendary Andres Huesca, who died in East Los Angeles—far from his native Veracruz. Many Chicanos have become heir to his enormous legacy. Among them are Francisco González and the members of his trio, who have learned the Jarocho (i.e. Veracruz) tradition in the way oral traditions are characteristically learned: through the ear and the heart by listening to other musicians, and to the songs sung by our parents and grandparents.

— Francisco González



Francisco González was born and raised in East Los Angeles, where many of the musical traditions of Mexico converge. As a youth he acquired a firsthand knowledge of jazz, rock, salsa, norteno, and jarocho musical traditions, from which he later drew for his experiences as a street musician, and as cofounder and leader of Los Lobos (1973–76).

During the past ten years González has worked in many capacities as a specialist in Mexican-Chicano music: performing as a string musician (specializing in Mexican harp), film scoring, giving lecture demonstrations, serving as an artist in the Los Angeles Unified School District, and providing musical direction for many professional theater productions.

Since the 1970s he has done pioneering work in musical direction and performance in Chicano theatrical productions, working with the Bilingual Foundation for the Arts (Carmen Zapata) and El Teatro Campesino, for which he gained widespread recognition.

In addition to theater work, González regularly performs jarocho and norteño music individually and with his trio Francisco González y Su Conjunto at clubs, fiestas, festivals, and other social gatherings throughout the United States. Accompanying musicians are Yolanda Broyles-González (jarana, button accordion, vocals) and Roberto Perales (bajo sexto, jarana, guitar, vocals). Francisco González also offers workshops and lectures on Chicano drama and music at schools and universities and for community groups.

Roberto Perales was raised in Los Angeles and learned to play the guitar at an early age. His musical roots are as varied as the cultural makeup of the city where he grew up. The norteño and mariachi styles were the staple music of many a house party, and blues, rock and roll, and swing also influenced his early playing. Perales's association with Francisco González began in 1986 in the stage production *Natoma* and continued through subsequent theatrical productions in which Perales was a guitarist. Perales currently plays the jarana with Francisco González y Su Conjunto. He also plays bajo sexto, vihuela, bass, violin, and requinto jarocho.

Yolanda Broyles is a native of the Arizona/Sonora borderlands and has lived in California, Arizona, Texas, and the Federal Republic of Germany. As a child she studied piano and later learned the norteño-style button accordion. She studied with Valerio Longoria in Texas, where she performed widely. She is among the few women ever to perform at the annual Tejano Conjunto Festival in San Antonio, Texas. In recent years Yolanda Broyles has focused on performing jarocho music (the style of the Mexican Gulf coast) in addition to norteño and Huasteca. Her preferred instruments are the eight-string jarana and the vihuela. Yolanda Broyles is a professor of Chicano Studies and German Studies at the University of California in Santa Barbara.

In California write or call
945 W. Campus Lane
Goleta, California 93117
805/968-4519

In Texas call
Nancy Fly (agent)
512/734-7717

Jessica Hagedorn and Company

Cornell University Center for Theatre Arts
Saturday, September 23, at 7:00 p.m. and
Sunday, September 24 at 1:00 p.m.
Class of '56 Flexible Theatre

Holy Food

Written and directed by Jessica Hagedorn

Cast

Ching Valdes/Aran as Estrella, the mother

Jessica Hagedorn as Minnie, the daughter

Ramon Hodel as Mickey, the son

Mia Katigbak as Chiquita, Mickey's wife

Nicky Paraiso as The Narrator/The Sound

Production coordinator/assistant to the director:
Angela Mitchell

The play is set during the final days of the Marcos regime in the Philippines.

The setting: a flat in New York

Jessica Hagedorn (Minnie/Writer/Director) Born and raised in the Philippines, Jessica Hagedorn's books include *Dangerous Music* and the award-winning *Pet Food & Tropical Apparitions*, both published by Momo's Press. Ms. Hagedorn's novel *Dog eaters* will be published by Pantheon Books in



1990. Her plays and performance pieces have been presented most notably at Joseph Papp's Public Theater, New York City's Dance Theater Workshop, The Kitchen, Franklin Furnace, Danspace Project, the Whitney Museum at Philip Morris, and Art On The Beach. Recent collaborations include *Heat* with

Urban Bush Women, and *Teenytown* with the performance group Thought Music, whose members include Laurie Carlos, Robbie McCauley, and Ms. Hagedorn. *Holy Food* was presented in a condensed version for the "Radio Stage Series" in 1988 and was also presented in a production at the Magic Theater in San Francisco this year.

Nicky Paraiso (Narrator/Telephone Voice) is a member of Meredith Monk's Vocal Ensemble. He won a Bessie Award in 1987 for his extensive contributions to the performance-art field as a musician, vocalist, and actor. He has worked with Ping Chong, Jeff Weiss, Yoshiko Chuma, Anne Bogart, and many other outstanding and innovative theater artists and choreographers. His work with Jessica Hagedorn includes *The Art of War/Nine Situations* (at Dance Theater Workshop), *Ruined: A Beach Opera* (Art On The Beach), and *Teenytown* (at Franklin Furnace). His own work-in-progress was presented at La Mama's cabaret series in a musical production, *20th Century Blues*, directed by Bill Hart.

Ching Valdes/Aran (Estrella) was last seen in *Little Heroes: Children of the Empire* at the Home for Contemporary Theatre and Art. She also appeared recently in *Ladies* with Music-Theatre Group, directed by Paul Walker, as Hera in *Oedipus*, and Agave in *Dionysius Filius...Dei* with Great Jones Rep at La Mama Annex. Favorite roles include Lady Macbeth opposite F. Murray Abraham in Joseph Papp's Shakespeare on Broadway; Medea (Roundabout II, Pan Asian Rep); Empress of China (Cincinnati Playhouse); Titania/Hippolyta in *A Midsummer Night's Dream* (Whole Theatre); and Olan in *The Good Earth* (Riverside). Television costarring roles include appearances in "The Equalizer," "War Stories" and "Spenser: For Hire." She toured this past summer with *Song of Lawino*, a dance-theater piece with Reduta Deux Inc. Ms. Valdes/Aran originated the role of Estrella for the "Radio Stage Series," broadcast on National Public Radio this year.

Ramon Hodel (Mickey) was born in the Philippines and has worked as an actor, stage manager, and film/video writer and director. In 1988 he was seen in the Off-Broadway musical satire *Manifest Destiny*, about Filipino-American relations at the turn of the century. He has also appeared in experimental and commercial films, most recently in Lino Brocka's *Fight for Us*, shot clandestinely in the Philippines.

Mia Katigbak (Chiquita) has performed at the Henry Street Settlement (*Requiem*); The New Theatre of Brooklyn (*The Dispute*); Pan Asian Repertory (*State without Grace*, *An American Story*, *Sunrise*, *The Servant of Two Masters*, *The Dowager*, *Thunderstorm*); the Public Theatre (*Sound and Beauty*); the New Federal Theatre (*Paper Angels*); and at the Riverwest Theatre (*Androcles and the Lion*, *A Magic Book*). She has directed *The Stronger* and *Men Come and Go* at the Actor's Institute; *Americans/Relations* at the Chelsea Center for the Arts; and staged readings for the Writers Theatre and Playwrights Horizons. She has produced two dance concerts, *Flight Paths* and *Neo-Filipino*, in New York City.

Angela E. Mitchell (Production Coordinator) is a writer and performer. She was seen in George C. Wolfe's *The Colored Museum* at Brown University and in the American College Theater Festival at The Kennedy Center in Washington, D.C. At Brown University she has danced with Extension Repertory Company and Fusion Dance Ensemble and has written, directed, and performed with Black Voices/Alafia, a student-run multidisciplinary performance group. She has also worked as a director, stage manager and costume designer. She is currently the literary services assistant at Theatre Communications Group, the national organization for the nonprofit professional theater, where she edits and writes a monthly column for *American Theatre* magazine. Writing credits include free-lance pieces for *The Village Voice* and *New York Woman*.

Special thanks: Edward Haber at WNYC-FM, Norman Jayo, John Woo, and my partners in crime—Laurie Carlos and Robbie McCauley of Thought Music—for their constant affirmation, inspiration, and advice.

Junebug Theater Project

Cornell University Center for Theatre Arts
Friday, September 22 at 8:30 p.m. and
Saturday, September 23 at 8:30 p.m.
Black Box Theatre

Ain't No Use in Goin' Home, Jodie's Got Your Gal and Gone

Written by John O'Neal, Nayo-Barbara Malcolm Watkins, and Q. R. Hand, Jr.

with Michael Keck and Steven Kent

Performed by John O'Neal* and Michael Keck*

Directed by Steven Kent

Original score and sound design by Michael Keck

Lighting design by Patrick Gill

Costume design by Judith Johnson

*Member of Actors' Equity Association



ACT I World War II
— ten-minute intermission —

ACT II Korea
— ten-minute intermission —

ACT III Viet Nam

John O'Neal (Co-writer/Junebug Jabbo Jones) After earning a B.A. degree in English and philosophy from Southern Illinois University in 1962, John O'Neal became involved in the civil rights movement as a field secretary for the Student Non-Violent Coordinating Committee. He cofounded the Free Southern Theater in 1963 with the goal to "make an art about freedom, a freedom through art." He has received numerous fellowships and awards. John has directed for the Free Southern Theater, the Play Group in Knoxville, Tennessee, and the Kuumba Workshop in

Chicago. John O'Neal has authored five plays and been a major collaborator on several more, including *The Mozamgola Caper* with the San Francisco Mime Troupe and a historical drama about Nat Turner, *Jerusalem Gallows Dream*. He has appeared as an actor in his own works and has played Purlie in *Purlie Victorious*, Lucky in Beckett's *Waiting for Godot*, Luke in *The Amen Corner*, and a variety of other roles. John is the director of Junebug Productions, a community-based arts program in New Orleans, and is artistic director of the Junebug Theater Project. Junebug Productions is a member of Alternate ROOTS (Regional Organization of Theatres South). With support from a playwriting fellowship from the Rockefeller Foundation, John O'Neal is creating a script with the Roadside Theater in Kentucky. Mr. O'Neal is a visiting professor at Cornell University's Department of Theatre Arts each fall semester, 1988 through 1990.

Michael Keck (Composer/Jodie) This is Michael's second production with the Junebug Theater Project. He created the original score and sound design for *Volume II* of the Junebug saga. As an actor and composer he has been involved in the development of many new plays. He created the role of L.Cpl. "Spider" Evans and the original score for *Wasted*, which won the American Theater Critics Award for the best new play to originate outside New York in 1984. He also created the original score for *Mr. Universe*, directed by Steven Kent, which won the 1988 Oppenheimer Award. Michael Keck has performed roles with and been composer and sound designer for Seven Stages Theatre, the Atlanta Children's Theatre, the Academy Theatre, and many others. His stage credits include Sizwe in *Sizwe Bansi is Dead*, Tom Robinson in *To Kill a Mockingbird*, Crookfinger Jake in *Threepenny Opera*, the Priest in *Rosbomon*, and Crow in *The Tooth of Crime*. He has received many grants and awards, including the 1985 Atlanta Mayor's Fellowship in the Arts Award, a BAC Grant in 1986 and 1987, a Georgia Arts Council grant in 1986, and the RIAA Gold Record Award for Elvin Bishop's "Fooled Around and Fell In Love." Michael is a member of Alternate ROOTS.

Steven Kent (Director) was resident director of the Provisional Theatre of Los Angeles from 1972 to 1982 and received three Los Angeles Drama Critics Awards for direction. Prior to that, he was a founder and artistic director of the Company Theatre. He has directed over fifty productions, among them *Inching Through the Everglades*, *XA: A Vietnam Primer*, *The Emergence*, and *The James Joyce Memorial Liquid Theatre*, which was produced at the Guggenheim Museum in New York City and in Paris and London. In 1980 Mr. Kent codirected a series of workshops and rituals in Greece, based on the Eleusinian Mysteries. Mr. Kent directed both *Volume I* and *Volume II* of the Junebug saga. Recent productions include the environmental production of *Dreams Against the State* by Deena Metzger in Los Angeles and Atlanta; *Singing My Mother To Sleep* by Nina Wise in San Francisco; *Texts*, an original adaptation of the work of Samuel Beckett featuring Joseph Chaikin,

produced by Joseph Papp at the New York Shakespeare Festival and in Paris and London; *Mother Courage and Her Children* at the International Brecht Festival in Toronto; *The Traveller* at the Mark Taper Forum in Los Angeles; and *Mr. Universe* by Jim Grooms, which won the Oppenheimer Award in New York. He is currently resident director at the Tennessee Repertory Theatre in Nashville. He is also artistic director of Seven Stages Theatre in Atlanta and a member of Alternate ROOTS.

Nayo-Barbara Malcolm Watkins (Co-writer) is a creative writer who has been actively involved in the southern black literature movement since the mid-1960s. Over the years Ms. Watkins has performed her poetry and dramatic works at numerous events in the south. She published her first volume of poems, *I Want Me A Home*, in 1969 and was included in five issues of *Nkombo*, the quarterly poetry journal for the Free Southern Theater's writing workshop. She has been published in three anthologies—*New Black Voices*, *Black Culture*, and *Mississippi Earthworks*. She is co-author of *Volume II* of the Junebug series. She is a member of BlackArtSouth, the writing workshop for the Free Southern Theater, and founding member of the Jackson Writers' Workshop. Nayo is currently managing director of Minneapolis' At the Foot of the Mountain, one of the oldest and most successful women's theaters in the country.

Q. R. (Quentin Roosevelt) Hand, Jr. (Co-writer) is a writer and performer with a long history of social activism and an encyclopedic knowledge of literature. He has been an "oral" poet for over twenty years, frequently performing poetry readings in the San Francisco Bay area, both solo and with music. He is a published poet whose credits include a volume entitled *i speak to the poet in men* as well as works published in *Black Fire Anthology*, *Maybe Mombasa*, *Appeal to Reason*, *Black Scholar*, *River Styx*, and *Beattitudes*. Mr. Hand is currently a community mental health worker in San Francisco's Mission District where he lives. He was a trainer in the civil rights movement and the War on Poverty. It was during his work in civil rights that he met John O'Neal.

Curtis L. King (Dramaturg) is founder and president of the Junior Black Academy of Arts and Letters and the director of their resident touring company, Third World Players, based in Dallas. He is also an actor, scholar, teacher, and playwright. A graduate of Jackson State University and Texas Christian University, he has served on the faculty at Shaw University in North Carolina and at El Centro College in Dallas. Like Junebug, Mr. King is a native Mississippian.

Patrick Gill (Lighting designer) has designed lighting for over one hundred productions for companies including the Florida State Ballet, Dance Theatre Workshop of New York, Southwest Virginia Opera, Workshop Theatre of Columbia, and the La Jolla Stage Company. He also serves as both vice-commissioner of programming for the tech/production commission and as special liaison for computer applications for the United States Institute of Theatre Technology. He is resident lighting designer and director of operations for the Department of Theatre Arts.

Judith Johnson (Costume designer) is an award-winning fibre artist who conducted costume and fibre workshops and exhibited throughout the Midwest prior to her appointment as costume designer for Cornell's Department of Theatre Arts. She has worked as assistant designer on the Edith Wharton project for PBS television, was a founding member of the Old Creamery Theatre, the only professional Equity theatre company in Iowa, and founded, directed, and produced a children's theatre troupe in Wisconsin. Judith holds an M.A. degree in art and received an M.F.A. degree in theatre design from the University of Iowa.

This production was partially created and originally produced as a work-in-progress in residence at the Department of Theatre Arts in the Center for Theatre Arts at Cornell University. It received funding support from Cornell's Vice President for Academic Affairs, the Africana Studies and Research Center, the Cornell Council for the Creative and Performing Arts, and the College of Arts and Sciences.

The world premiere of *Ain't No Use in Goin' Home*, *Jodie's Got Your Gal* and *Gone* was jointly produced by Junebug Productions and the Oakland Ensemble Theatre from April 12 through May 7, 1989, at the Oakland Ensemble Theatre in Oakland, California (Benny Sato Ambush, producing director; Keryl E. McCord, managing director; John O'Neal and Michael Keck, performers; Steven Kent, director).

Substantial funding for the world premiere production was generously provided by the Wallace Alexander Gerbode Foundation (San Francisco), and the National Endowment for the Arts.

All original music published by Rythmnatzm Music A.S.C.A.P.

The Junebug Theater Project is represented and managed by: Western and Southern Arts Associates, P.O. Box 50120, Austin, Texas 78763 512/477-1859

E V E N T S

In addition to the events listed on the following pages which are open to the public, the artists of An American Festival will visit the following community, campus and regional organizations who will be participating in or hosting workshops, lecture/demonstrations, and mini-performances.

Alternative Community School: El Teatro de la Esperanza, Robbie McCauley, Junebug Theater Project

- all school American Festival day with small group workshops, class visits and a performance

Boynnton Middle School: Robbie McCauley & Jessica Hagedorn, R. Carlos Nakai

- lecture/demonstration assemblies
- workshops with small groups of students
- visit the social studies, special education, English and music classes

DeWitt Middle School: Robbie McCauley and Jessica Hagedorn, R. Carlos Nakai, Urban Bush Women

- Urban Bushwomen: workshop and lecture/demonstration for the 6th grade
- Robbie McCauley and Jessica Hagedorn: lecture/demonstration and workshops: storytelling for the 8th grade
- R. Carlos Nakai: visit classes, Native American unit for the 7th grade

Ithaca High School: Roadside Theater, Francisco González, Junebug Theater Project, R. Carlos Nakai

- lecture/demonstration assemblies
- visit classes studying writing, American and world literature, and mythology

Newfield Jr./Sr. High School: Roadside Theater & Francisco González

- lecture/demonstration assembly
- visit Spanish classes

Community School of Music and Arts:

El Teatro de la Esperanza, Francisco González, Liz Lerman, David Pleasant (Urban Bush Women), A Traveling Jewish Theatre

- workshops/jam with local musicians
- workshop with children's choir
- co-sponsor workshops with children (**Special Children's Center**) & adults (**Challenge Industries**)

Hangar Theatre:

- Dudley Cocke (Roadside Theater) Teresa Holden (Western and Southern Arts Associates), Nancy Levidow (El Teatro de la Esperanza) discussion with managers of arts organizations about audience development, fundraising and other arts management issues.

Trumansburg Conservatory of Fine Art: Roadside Theater

- storytelling workshop with teens (after school)

Rotary Club: Roadside Theater & Junebug Theater Project

- featured speakers at club meeting

Senior Citizens' Council: Liz Lerman, Francisco González

- lecture/demonstrations and workshops downtown and for outlying units
- involve interested seniors in participating in performance at CTA

Southside Community Center: Urban Bush Women

- lecture/demonstrations for young people

Unitarian Church: R. Carlos Nakai and Junebug Theater Project, A Traveling Jewish Theatre

- Sunday Celebration celebrates An American Festival
- lecture/demonstration "Mothers and Daughters" with A Traveling Jewish Theatre

E V E N T S

The events listed on pages 18 and 19 are open to the public. For more information about roundtable discussions and performances, see the table of contents on page 3

Sunday, September 17

- Ongoing: Exhibit at the Johnson Museum of Art, Cornell: "Sticks: Historical and Contemporary Kentucky Canes" August 18-October 15
- 8:30 p.m., Roadside Theater, Francisco González, John O'Neal and R. Carlos Nakai perform on WVBR's *Bound For Glory*, The Commons Coffeehouse, Anabel Taylor Hall, Cornell

Monday, September 18

- 12 noon, Performance in front of the Center for Theatre Arts
- 7:00 p.m., "Theater as History," with Roadside Theater and Robbie McCauley- Performance and discussion on theater as historical interpretation—participants include local playwrights, historians and performers. DeWitt Historical Society, 116 N. Cayuga St. Ithaca

Tuesday, September 19

- 12 noon, Performance in front of the Center for Theatre Arts
- 8:00 p.m., "Two Women: Our Lives, Our Traditions" Robbie McCauley and Naomi Newman (Traveling Jewish Theatre) - Founders Room, Anabel Taylor Hall, Cornell

Wednesday, September 20

- 12 noon, Performance in front of the Center for Theatre Arts
- 4:00-6:00 p.m., Roundtable Discussion - "American Culture: Melting Pot or Gumbo?" Film Forum, Center for Theatre Arts
- 4:30 p.m., Cornell Cinema presents "Strangers and Kin: A History of the Hillbilly Image"—an Appalshop film featuring Roadside Theater, Uris Hall, Cornell
- † 7:00 p.m., Robbie McCauley and Company, Black Box Theatre
- † 8:00 p.m., El Teatro de la Esperanza, Proscenium Theatre
- † 8:30 p.m., A Traveling Jewish Theatre, Class of '56 Flexible Theatre
- 9:00 p.m., Urban Bush Women, lecture demonstration at Robert Purcell Union, Cornell

Thursday, September 21

- 12 noon, Performance in front of the Center for Theatre Arts
- 1:00-3:30 p.m., Symposium - "Whose Culture? Thoughts on Shaping Arts Policy in America" Johnson Museum of Art, 6th Floor, Cornell
- 4:00-6:00 p.m., Roundtable Discussion - "Overcoming Cultural Barriers: Recognizing and Celebrating Diversity in Rural New York" discussion featuring a performance excerpt by Roadside Theater, 101 Bradfield Hall, Cornell
- 4:00-6:00 p.m., Roundtable Discussion - "Women in Performance" Film Forum, Center for Theatre Arts.
- † 7:00 p.m., Robbie McCauley and Company, Black Box Theatre
- † 7:30 p.m., R. Carlos Nakai, Class of '56 Dance Theatre
- † 8:00 p.m., El Teatro de la Esperanza, Proscenium Theatre
- † 8:30 p.m., A Traveling Jewish Theatre, Class of '56 Flexible Theatre
- 9:00 p.m., Jessica Hagedorn, lecture demonstration at Robert Purcell Union, Cornell

• Free and Open to the Public

† Performances, Center for Theatre Arts — Admission charged (\$6 General \$5 students/seniors)

E V E N T S

Friday, September 22

- 8:15-10:00 a.m., Cornell Cooperative Extension hosts workshop on indentifying action strategies for building multicultural work environments. Led by Donald Barr, 201 Warren Hall, Cornell
- 12 noon, Performance in front of the Center for Theatre Arts
- 4:00-6:00 p.m., Roundtable Discussion - "New Traditions: The Performance Paradigm" Film Forum, CTA
- † 6:30 p.m., Roadside Theater, Class of '56 Flexible Theatre
- 7:00 p.m., Cornell Phillipine Program with Jessica Hagedorn at Greater Ithaca Activities Center, 318 N. Albany St., Ithaca
- † 7:30 p.m., R. Carlos Nakai, Class of '56 Dance Theatre
- † 8:00 p.m., Liz Lerman and the Dance Exchange, Proscenium Theatre
- † 8:30 p.m., Junebug Theater Project, Black Box Theatre

Saturday, September 23

- 10:30 a.m.-12 noon, Roundtable Discussion "Local Traditions: Bringing it All Back Home" Film Forum, CTA
- 11:00 a.m., A Children's Festival of Music and Stories - Live music and storytelling featuring Roadside Theater, El Teatro de la Esperanza and local artists at Stewart Park, Ithaca. Sponsored by The Ithaca Youth Bureau, Greater Ithaca Activities Center and the Cornell Office of Human Resources Training
- † 7:00 p.m., Jessica Hagedorn and Company, Class of '56 Flexible Theatre
- † 7:30 p.m., Francisco González y Su Conjunto, Class of '56 Dance Theatre
- † 8:00 p.m., Urban Bush Women, Proscenium Theatre
- † 8:30 p.m., Junebug Theater Project, Black Box Theatre

Sunday, September 24

- † 1:00 p.m., Jessica Hagedorn and Company, Class of '56 Flexible Theatre
- † 1:30 p.m., Liz Lerman and the Dance Exchange, Proscenium Theatre
- 3:00 p.m., El Teatro de la Esperanza gives lecture demonstration at Robert Purcell Union, Cornell
- † 4:00 p.m., Francisco González y Su Conjunto, Class of '56 Dance Theatre
- 5:30-7:00 p.m. Guillermo Gomez-Peña, "The Multicultural Paradigm" Lecture/Performance Film Forum, CTA
- † 7:30 p.m., Urban Bush Women, Proscenium Theatre
- TBA Workshops on composing for the theatre with Michael Keck (Junebug Theater Project) and on storytelling with Naomi Newman (A Traveling Jewish Theatre) and Robbie McCauley, Noyes Center, Cornell
- † 8:00 p.m., Roadside Theater, Class of '56 Flexible Theatre

Monday, September 25

- 8:00 p.m., Francisco González and local band, Rising Sign, perform at Robert Purcell Union, Cornell

Wednesday, September 27

- 3:00 - 4:30 p.m., Afterschool storytelling for children with John O'Neal at Robert Purcell Union, Cornell

• **Free and Open to the Public**

† **Performances, Center for Theatre Arts — Admission charged (\$6 General \$5 students/seniors)**

E V E N T S

On the Cornell University Campus, workshops, discussions and special programs have been arranged with the following:

Hillel, Center for Jewish Living: Naomi Newman (A Traveling Jewish Theatre)

Department of English: Francisco González

Department of Theatre Arts faculty, staff and students: Festival artists

Hispanic-American Studies Program: El Teatro de la Esperanza, Francisco González

Mexican-American Student Association: Francisco González

Department of Music: Francisco González, Michael Keck of Junebug Theater Project

Graduate Students: El Teatro de la Esperanza at "The Henry", Sage Hall

Africana Studies: Urban Bush Women

American Indian Studies Program: R. Carlos Nakai

During the last three days of the festival (September 25-27) many of the artists will travel to regional sites to perform and give workshops. See pages 31 and 32 for more information.

September 16

Sodus, New York — Francisco González y Su Conjunto

September 25

Akwesasne Indian Nation — Roadside Theater and R. Carlos Nakai

Rochester and Brockport — Liz Lerman and the Dance Exchange and Urban Bush Women

Binghamton — Junebug Theater Project and A Traveling Jewish Theatre

September 26

Akwesasne Indian Nation — Roadside Theater and R. Carlos Nakai

Rochester and Brockport — Liz Lerman and the Dance Exchange and Urban Bush Women

Binghamton — Junebug Theater Project and A Traveling Jewish Theatre

Syracuse — Francisco González y Su Conjunto and El Teatro de la Esperanza

September 27

Canton, New York — Roadside Theater and R. Carlos Nakai

Rochester and Brockport — Liz Lerman and the Dance Exchange and Urban Bush Women

Syracuse — Francisco González y Su Conjunto

Program subject to change

Liz Lerman and the Dance Exchange

Cornell University Center for Theatre Arts
Friday, September 22 at 8:00 p.m. and
Sunday, September 24 at 1:30 p.m.
Proscenium Theatre

Program

Sketches From Memory (1987)

Dancers: Jeff Bliss, Kimberli Boyd, Beth Davis, Amie Dowling, Clarke Ebbert, Judith Jourdin, Seymour Rosen, Bea Wattenberg

Atomic Priests: Coming Attractions (1987)

Dancers: Jeff Bliss, Kimberli Boyd, Beth Davis, Amie Dowling, Clarke Ebbert,

Still Crossing (1986)

Dancers: Full Company

— Intermission —

Reenactments (1989)

Dancers: Full Company

(for detailed program information, please see insert)

Choreography: Liz Lerman

Music: Mark Isham, William Penn, and Mike Vargas

Costumes: Terri Hume Prell

Lighting Design: David Covey and
David H. Rosenburg

Stage Manager: Miriam Hack

Liz Lerman/Exchange—Company

Jeff Bliss, Kimberli Boyd, Beth Davis, Amie Dowling, Clarke Ebbert

Dancers of the Third Age—Company

Tom Dwyer, Judith Jourdin, Seymour Rosen, Charlie Rother, Bea Wattenberg

Artistic Director: Liz Lerman

Executive Director: Barbara Greenfield

Performance Manager: Bob Fogelgren

Liz Lerman has choreographed works that have been seen throughout the United States and Europe. Combining dance with realistic images, her works are defined by the spoken word, drawing from literature, personal experience, philosophy, and political and social commentary. Over the past fifteen years she has been presented as a solo artist throughout the United States. Her book, *Teaching Dance to Senior Adults*, was published in 1983. In 1988 she received her seventh Choreography Fellowship from the National Endowment for the Arts and was named one of the Washingtonians of the Year by *Washingtonian* magazine. She is married to storyteller Jon Spelman; they are the parents of Anna Clare, born in May 1988.



The Dance Exchange was founded by Ms. Lerman in 1976 as an outgrowth of her work as a dancer-choreographer and the classes she was teaching in the community. The concerns of artistic exploration and community involvement have defined the Dance Exchange's unique identity ever since. Dance Exchange programs include Liz Lerman/Exchange; Dancers of the Third Age, a senior adult dance company; and Community Classes.

Liz Lerman/Exchange is composed of professional dancers from the Washington, D.C. area. Liz Lerman/Exchange has been presented by the Washington Performing Arts Society and the John F. Kennedy Center for the Performing Arts, Jacob's Pillow, New Music America Festival, New York's Dance Theater Workshop, Dancing in the Streets, Los Angeles's Museum of Contemporary Art, Boston's Dance Umbrella, Walker Art Institute in Minneapolis, EUROKAZ Festival in Yugoslavia, and Dance Umbrella Tenth Anniversary Festival in London.

Dancers of the Third Age is a senior adult dance troupe whose members range in age from fifty-four to ninety. Seasoned performers of more than five hundred shows, the company has appeared throughout the Washington area and on tour presenting works choreographed for it by founder Liz Lerman and director Don Zuckerman. *Dancers of the Third Age* has performed for the Smithsonian Institution, Wolf Trap Farm Park for the Performing Arts, the National Council on Aging, Washington Performing Arts Society's "Concerts in Schools," Jacob's Pillow, Piccolo Spoleto, and Scensommar '85 Festival in Sweden. In addition, members of the company regularly join Liz Lerman/Exchange in formal dance productions and residencies in Washington and on tour.

Staff for the Dance Exchange

Artistic Director: Liz Lerman

Executive Director: Barbara Greenfield

Performance Manager: Bob Fogelgren

Director, *Dancers of the Third Age*: Debra Caplowe

Director, Community Class Program: Kimberli Boyd

Rehearsal Director: Debra Caplowe

Administrative Assistant: Laura Sturza

Liz Lerman and the performers and staff of the Dance Exchange are always delighted to receive comments from audience members about this performance or other aspects of their work.

They invite you to write them at:

Dance Exchange
1746-B Kalorama Road
N.W. Washington, D.C. 20009

This program was made possible in part by a grant from the Mid-Atlantic Arts Foundation in partnership with the New York State Council on the Arts and the National Endowment for the Arts, a federal agency.

The Dance Exchange is supported in part by AT&T Foundation, April Trust, Arthur Young & Company, Norman and Diane Bernstein, C & P Telephone, The Morris and Gwendolyn Cafritz Foundation, The DC Commission on the Arts and Humanities, DC Wheel Productions, the Max and Victoria Dreyfus Foundation, The Fund for U.S. Artists at International Festivals—the N.E.A. and the Rockefeller Foundation, Glen Echo Dance Theater, Corina Higginson Trust, Jacob's Pillow Commission/Land Grant, Meet the Composer, Eugene and Agnes E. Meyer Foundation, National Endowment for the Arts, National Park Service, National Performance Network, New England Foundation for the Arts, The Reed Foundation, The Student Loan Marketing Association, The Suitcase Fund, Washington Performing Arts Society, Wolf Trap Foundation, Bender Foundation, Crestar Bank, Irene and Jared Drescher, Giant Food, Hunton and Williams, IBM, Invisions Ltd., Lazarus Charitable Trust, Listrani's, Howard and Geraldine Polinger Foundation, National Caucus on Black Aged, Inc., Newman and Newell, The Third Day, and Woodward & Lothrop.

THE DANCE EXCHANGE BOARD OF DIRECTORS:

Charles Ossola, Chair
Beth Van Houten, Vice Chair
Tom Laughlin, Treasurer
Nancy Gifford, Recording Secretary
Charles Berk, Corresponding Secretary
Ken Crerar, Amie Dowling, Ron Eichner, Kevin Erbe
Diane Gansauer, Liz Lerman, Rosemary Reed,
Leslie Tolf, Bea Wattenberg



R. Carlos Nakai

Cornell University Center for Theatre Arts
Thursday, September 21 at 7:30 p.m. and
Friday, September 22 at 7:30 p.m.
Class of '56 Dance Theatre

Native American flutist **R. Carlos Nakai**, of Navajo-Ute heritage, was born in 1946 in Flagstaff, Arizona, the eldest of five children of Raymond Nakai, a former Navajo tribal chairman. From early youth he involved himself in the culture of his people, the *diné* (Navajo for "the people"), and eventually lived and studied with other North American tribes.

Nakai began playing the Native American flute in 1973 (his previous music background had been in classical trumpet). He quickly learned the traditional flute melodies of the plains and woodlands tribes and soon began to adapt them to fit a style of his own.

Nakai continually seeks new avenues of expression for the music of his culture and explores the expressive possibilities of the flute. His recordings reflect that duality of honoring cultural tradition and of developing individual expression.

Nakai's albums of solo flute music include *Changes* and *Earth Spirit*. In *Cycles* and *Journeys*, Nakai uses traditional flute with a synthesizer accompaniment to create a dramatic work that serves as the music track for the multimedia presentation "Our Voices, Our Land" at the Heard Museum in Phoenix.

Nakai has brought the Native American flute, traditionally a solo instrument used for courting and healing, into the realm of ensemble performance. He premiered "Spirit Horses," a concerto for Native American flute and chamber orchestra by James DeMars. This work was commissioned for Nakai by Canyon Records.

Additionally, Nakai is a founder of the ethnic jazz ensemble, Jackalope. Its music is an eclectic mix of ethnic melodies and instruments (such as the Native American flute) with modern technologies (synthesizer, electric guitar) and urban musical styles. Jackalope has released two albums, *Jackalope* and *Weavings*, which have been inspired by the history and folklore of the North American peoples, the Aztecs of Mexico, and modern ethnic culture.

Nakai's latest recording, *Carry the Gift*, differs from his previous albums for Native American flute in that it is his first with a collaborator, guitarist William Eaton, who also designed and built the instruments he played, including a lyre and a harp guitar (a six-string guitar with an attached twelve-string harp).

Nakai has performed at the World Music Seminar in Woodstock, New York, in concert, at schools, and at music festivals such as the Magic Flute Festival which has travelled throughout the United States and Germany. In addition, Nakai has written scores for film and television. His music has been used by WGBH-TV, the National Park Service, National Geographic Society, and many commercial producers as well.

In October 1988 the Martha Graham Dance company premiered a work set to five selections from Nakai's album, *Cycles*. The piece, entitled *Night Chant*, has become part of the Graham repertoire and has been performed throughout the United States, Canada, and Europe.

Nakai has also taught high school and junior college in Arizona and is currently with the Arizona Commission on the Arts as a folk and visual artist in the Artist-in-Education program. Nakai's lectures cover such topics as lifestyles, history, crafts, music, spirituality and herbs. Nakai's goal as an educator and performer is to give his students and listeners an awareness of what it means to be Native American.



Roadside Theater

Cornell University Center for Theatre Arts
Friday, September 22 at 6:30 p.m. and
Sunday, September 24 at 8:00 p.m.
Class of '56 Flexible Theatre

Leaving Egypt

Written by Ron Short

Told by Tommy Bledsoe, Kim Neal Cole,
and Ron Short

Directed by Dudley Cocke

But the land, whither ye go to possess it, is a land of hills and valleys and drinketh water of the rain of heaven. Deuteronomy 11:11

Leaving Egypt is a story about a family (a grandfather who follows the old ways, his granddaughter recently returned from hard times in a midwestern city, and his nephew just back from combat duty in Viet Nam) trying to deal with each other and the impending loss of the family homeplace. The time is 1969. The place is the mountains of central Appalachia.

Act I is approximately seventy-five minutes; Act II is about thirty minutes. There will be one fifteen minute intermission.



Ron Short (Playwright/Performer) has a solo album, "Cities of Gold," which features ten of his songs. He was raised south of the mountain in Dickenson County, Virginia, and lives in Big Stone Gap, Virginia.

Tommy Bledsoe (Performer) is well known for his work with the musical groups Wry Straw and the Home Folks. He recently released the album, "Twins." He lives in Snowflake, Virginia.

Kim Neal Cole (Performer) joined the company four years ago after seeing the theater perform at her high school. She now divides her time between *Leaving Egypt*, leading storytelling workshops, and performing another Roadside piece, *Mountain Tales*. She lives in Big Stone Gap, Virginia.

Dudley Cocke (Director) also directed *Pretty Polly* and *South of the Mountain*, the other plays that comprise Roadside's *Pine Mountain Trilogy*. He produced *Tell me a Story Sing Me A Song* and *Red Fox/Second Hangin'* (which he co-authored) for television. He often speaks and writes about rural cultural issues. He lives in Norton, Virginia.

Ben Mays (Technical Director and Road Manager) recently graduated from college with a degree in performing arts. He is also an actor and musician and lives in Castlewood, Virginia.

Roadside Theater's home is in the central Appalachian coalfields of southwestern Virginia and eastern Kentucky. All of Roadside's actor/storytellers and musicians were born in the region. The fourteen-member ensemble has spent fourteen years developing original plays drawn from the mountain history and culture of its home. Roadside tours to all parts of the United States, has been in residence a number of times off-Broadway in New York City, has performed at the Smithsonian Festival of American Folklife in Washington, D.C., and recently has been featured at international theater festivals in Los Angeles, Sweden, Denmark, and London.

Another one of Roadside's original plays, *Red Fox/Second Hangin'*, has been produced as a ninety-minute television special. VHS cassette copies are available for home use from Appalshop Sales, 306 Madison St., Whitesburg, Kentucky 41858, 606/633-0108 or 1-800/545-SHOP. Roadside Theater's children's recording, *Mountain Tales*, is available on album or cassette at the same address.

Roadside Theater is part of Appalshop, the nonprofit media arts organization that includes Appalshop Films, June Appal Recordings, Headwaters Television, WMMT-Radio, and Appalshop Center.

Roadside Theater is funded in part by the National Endowment for the Arts, Lila Wallace-Reader's Digest Fund, Ford Foundation, Rockefeller Foundation, Ruth Mott Fund, Art Matters Inc., Joe and Emily Lowe Foundation, Kentucky Arts Council, Kentucky Humanities Council, Virginia Commission for the Arts, Lyndhurst Foundation, Southern Arts Federation, Alternate ROOTS, and the McGuire Ford dealership of West Liberty, Kentucky.

This program was made possible in part by a grant from the Mid-Atlantic Arts Foundation in partnership with the New York State Council on the Arts and the National Endowment for the Arts, a federal agency.

The Lila Wallace-Reader's Digest Fund is a sponsor of Roadside Theater's national touring program

Roadside Theater is a founding member of Alternate ROOTS and the Alliance for Cultural Democracy.

This engagement is presented through arrangements made by Western and Southern Arts Associates, P.O. Box 50120, Austin, Texas 78763.

Robbie McCauley and Company

Cornell University Center for Theatre Arts
Wednesday, September 20 at 7:00 p.m. and
Thursday, September 21 at 7:00 p.m.
Black Box Theatre

Indian Blood

Conceptualized, written, and directed
by Robbie McCauley

Music composition and direction by Ed Montgomery

With April Greene and Martin Aubert

Slide Design by Jay Johnson

Technical Direction by Gregory Bain



Writer and actress **Robbie McCauley** has extensive experience in Broadway and Off-Broadway theater including performances in *For Colored Girls Who Have Considered Suicide...* and *Coriolanus*. Her multimedia performance pieces, *My Father And The Wars* and *Indian Blood*, weave together personal experiences and family history in the context of nineteenth-and-twentieth-century America. Both have played throughout New York and on tour. She is currently developing a new work called "Sally's Rape." The Philadelphia Daily News called Robbie McCauley "a combustible mixture of humor, rage, and uplifting gentleness."

Martin Aubert is the principal guitarist, banjo and mandolin player in *Black and Blue* currently on Broadway, where he has also played in *A Chorus Line*, *Starlight Express*, and *Me and My Girl*. He has performed with Ornette Coleman, Jackie Bayard, and the 5th Dimension and currently leads two groups—Quadrant, a string quartet, and The Mix, a rhythm-and-blues band. Mr. Aubert has performed with Robbie McCauley and Ed Montgomery for ten years.

April Greene, singer, songwriter, and musician, is currently performing her musical act, *The Preposterous Life of the Sadly Misunderstood Black Woman Artist Living in Turn-of-the-Century Metropolis* in and around New York City. Ms. Greene regularly performs duets with pianist Luci Galliher and recently developed *To the Max!* featuring herself, Ms. Galliher, and a small ensemble. She has performed with Ms. McCauley since 1981.

Ed Montgomery, composer, saxophonist, and clarinetist, has collaborated with Robbie McCauley since 1979. Prior to their meeting he was part of Sedition Ensemble, a musical group he created which makes text as content at least as significant as form. He was interested in social commentary as an essential part of music. He and Ms. McCauley completed the work *The History of the Universe According to Those Who've Had to Live it*, and performed it at several spaces in New York City. He and Ms. McCauley also wrote and produced *Echos of 1898* and *Loisaida War Party* for Sedition Ensemble and the duet *Nicaragua in Perspective*. Mr. Montgomery produced the record album *Regeneration Report* by Sedition Ensemble, the video *Digression on Triangles*, and a radio play *Echos of 1898*. His most recent work with Robbie McCauley is *Congo New York*, performed at Great Woods in Massachusetts and at the Maine Festival.

Gregory Bain has been active as a technical director in dance, audio, and video since 1971. He has toured as technical director for Murray Louis and the American Dance asylum and recently worked with Robbie McCauley and Company on their multimedia performances of *Congo New York* and *Indian Blood*. In 1986 he joined the Bill T. Jones/Arnie Zane Company, with whom he regularly tours.

Special Thanks to Marie Cieri, Scott MacCauley, Martha Wilson, Luci Galliher, Verna Hampton, L.A., Thought Music, and Jessie Montgomery.

Robbie McCauley welcomes the opportunity to participate in the American Festival Project, to be part of an effort to spread the news that creativity is alive and well in this country, and especially to interact with audiences all over who are willing to receive the work of artists who may be simple, experimental, challenging, and/or spectacular. She believes that the project is "a fine thing to be happening as we approach the passage into the next century."

Urban Bush Women

Cornell University Center for Theatre Arts
Saturday, September 23 at 8:00 p.m. and
Sunday, September 24 at 7:30 p.m.
Proscenium Theatre

Program

I Don't Know, But I've Been Told If You Keep Dancin' You'll Never Grow Old

Performed by the Company with David Pleasant and Yekk Dlamini

Working For Free

A structured improvisation by Jawole Willa Jo Zollar

Girlfriends

Performed by Theresa Cousar, Christina Jones, Viola Sheely, and Robin Wilson

pause

Bitter Tongue

Performed by the Company

— Intermission —

Lipstick

Performed by the Company

Madness

Performed by Jawole Willa Jo Zollar

Shelter

Performed by the Company with David Pleasant and Yekk Dlamini

(For detailed program information and artists' biographies, please see insert)

The Company

Grisha Coleman
Theresa Cousar
Christina Jones
Christine King
Viola Sheely
Robin Wilson
Marlies Yearby
Jawole Willa Jo Zollar

Guest Artists

Yekk Dlamini
David Pleasant

Jawole Willa Jo Zollar (Artistic director) was born and raised in Kansas City, Missouri and was from childhood steeped in both sacred and secular aspects of popular Black culture. She began her dance training with Joseph Stevenson, a member of the legendary Katherine Dunham company. She received a B.A. degree in dance from the University of Missouri at Kansas City and an M.F.A. degree in dance from Florida State University, where she subsequently taught. In 1980 she moved to New York to study with Dianne McIntyre and Kevin Wynn at Sounds in Motion; there her interest in improvisational jazz led to experimental collaborative work with innovative composers Craig Harris and Carl Riley. Since that time she has worked with percussionist Edwina Lee Tyler and folklorist-vocalist Tiye Giraud of Women of the Calabash. As a solo performer she choreographed and performed in *Solo Voyages*, directed by Joseph Chaikin and adapted from the works of playwright Adrienne Kennedy. Her work with Urban Bush Women has earned her three Choreographer's Fellowships from the National Endowment for the Arts and another from the New York Foundation for Arts. She received an NEA Inter-Arts grant for a collaborative dance-theatre work with Valeria Vasilevski, *Song of Lawino*, which premiered at Dance Theater Workshop in New York in January 1988. In the spring of 1987 she was selected to tour as a soloist in London, Paris, and Geneva as part of *Parallels in Black*. She returned to London in June to create *Outlaw*, commissioned by the Union Dance Company. In the summer of 1987 she was selected as one of four choreographers for an extended creative residency at The Yard, an artist colony on Martha's Vineyard. In the autumn of 1987 she joined the distinguished roster of Affiliate Artists. She was singled out by *U.S. News & World Report* as "dance artist to watch in 1988." Jawole currently studies Haitian dance with Pat Hall-Smith.

Urban Bush Women was established in 1984 by artistic director Jawole Willa Jo Zollar to realize a creative vision continuously enriched by the folklore and religious traditions of Africans throughout the diaspora. Through movement, live music, and a capella vocalizations based on field hollers and chants, Urban Bush Women explores a people's transformation of suffering into dignity and the bittersweet joy of survival. The company strives to



elevate this phenomenon to an experience of universal dimension, creating a sense of community on stage and for its entire audience.

Urban Bush Women has presented major seasons in New York, first at the Ethnic Folk Arts Center and then at Clark Center for the Performing Arts, La Mama, Serious Fun! at Lincoln Center, and The Kitchen. The company has toured widely in the United States, including appearances at the Los Angeles Festival, the Jacob's Pillow Dance Festival, the Dock Street Theater in Charleston, South Carolina, and the Painted Bride Art Center in Philadelphia, along with residencies in Boston, Atlanta, Minneapolis, Austin, and Albuquerque under the auspices of the National Performance Network. Internationally the company has toured England twice under the auspices of the Dance Umbrella Festival and has performed throughout Germany, in Amsterdam, in Jerusalem and Tel Aviv for the Israel Festival, and in France for Montpelier Danse '88 (subsidized by the Fund for U.S. Artists at International Festivals).

During the 1989-90 season Urban Bush Women is developing a new evening-length work, *Praise House*, which explores visionary experiences of southern Black women. *Praise House* is being cocommissioned by a consortium of presenters: Walker Art Center, Jacob's Pillow Dance Festival, Spoleto Festival U.S.A., and Washington Performing Arts Society.

Urban Bush Women appears under the auspices of the Foundation for Independent Artists, Inc., a nonprofit, tax-exempt organization administered by Pentacle. Contributions to further the company's work are tax-deductible and may be made payable to the foundation c/o Pentacle at the address below, earmarked for the member project of Urban Bush Women. (A copy of the foundation's most recent annual financial report filed with the New York State Department of State may be obtained upon request by writing to the N.Y.S. Department of State, Charities Registration, 162 Washington Avenue, Albany, New York 12231, or by contacting the foundation directly.)

Artistic direction: Jawole Willa Jo Zollar

Choreography: Jawole Willa Jo Zollar, in collaboration with the company

Technical direction: Roma Flowers

Staff for Urban Bush Women

Company manager	Amy Lawson
Development director	Lisa Metcalf
Fiscal administration	Stacey Hinden/Pentacle
Representation	Ivan Sygoda/Pentacle



Urban Bush Women is a member of Pentacle (DanceWorks, Inc.), a nonprofit service organization that provides administrative services to a variety of performing arts groups. Pentacle's work has been funded by the National Endowment for the Arts; New York State Council on the Arts; New York City Department of Cultural Affairs; Rockefeller Foundation; Exxon Corporation; Pew Charitable Trusts; Robert Sterling Clark Foundation; New York Community Trust; Harkness Ballet Foundation, Inc.; Morgan Guaranty Trust Company; Lila Wallace Reader's Digest Fund; the Joyce Mertz-Gilmore Foundation; Mark Greenberg Real Estate Company; Chase Manhattan Bank, N.A.; Philip Morris Companies, Inc.; Consolidated Edison; New York Telephone; Foundation for Contemporary Performance Arts; Art Matters, Inc.; Mobil Foundation; JCT Foundation; *New York Times* Company Foundation; Ballet Makers Dance Foundation, Inc.; Jerome Robbins Foundation; Citibank, N.A.; and "Friends of Pentacle." Directors are Mara Greenberg and Ivan Sygoda.

Urban Bush Women has been funded by the National Endowment for the Arts, New York State Council on the Arts, New York City Department of Cultural Affairs, Rockefeller Foundation, Jerome Foundation, AT&T Foundation, Joyce Mertz-Gilmore Foundation, Greenwall Foundation, Consolidated Edison, and Philip Morris Companies, Inc.

Information about Urban Bush Women's activities may be obtained from:

Ivan Sygoda, Director
Pentacle
104 Franklin Street
New York, New York 10013
212/226-2000

Amy Lawson, Company manager
Urban Bush Women
212/219-3712

Wednesday, September 20*American Culture: Melting Pot or Gumbo?*

4:00-6:00 p.m., Film Forum, CTA

The demographics of American society have changed in our generation, forcing many to reconceptualize the social model of the melting pot. The notion of a gumbo, in which every ingredient contributes its own distinctive, strong flavor to a big, diverse, spicy stew, is perhaps more useful in thinking about ethnic difference and cultural exchange.

Moderator: Tim Murray

Dudley Cocke, Jane Delgado, Ron Eller, Jessica Hagedorn, Biodun Jeyifo, John O'Neal, Bernice Johnson Reagon, John Szwed

Thursday, September 21*Whose Culture? Thoughts on Shaping Arts Policy in America* 1:00-3:30 p.m.

Johnson Museum of Art, 6th Floor

Co-sponsored by the Cornell Council for the Creative and Performing Arts.

The United States does not have an explicit cultural policy. But it can be argued that a general consensus on the nature and uses of culture exists within major institutions, and that this consensus constitutes a de facto national cultural policy. The panelists and audience will examine cultural policy in America—who makes it, who benefits from it, to what extent it reflects and respects the nation's cultural diversity—and discuss possible scenarios and strategies for its evolution in the coming years.

Moderator: David Bathrick

Robert Ascher, Mario Baeza, Jane Delgado, Jessica Hagedorn, Mary Hays, Peter Jemison, Caroline Miller, Victor Nee, John O'Neal, Larry Palmer, Peter Pennekamp, John Szwed, Barbara Wright

Overcoming Cultural Barriers: Recognizing and Celebrating Cultural Diversity in Rural New York

4:00-6:00 p.m., 101 Bradfield Hall, Cornell

Co-sponsored by the Community and Rural Development Institute

Rapid and fundamental change—these words describe the dramatic restructuring of the economic base and resulting changes in population profile in New York's rural communities. Increasing diversity—ethnic, cultural, and economic—challenges rural communities and their institutions to meet new needs in new ways. This panel will identify successful ways to promote understanding and respect for cultural difference in rural New York. Participants will have an opportunity to interact with leading experts as well as local leaders who have designed programs to promote appreciation of cultural difference in their communities.

Moderator: Mildred Warner*Speakers:* Janet Fitchen and Frederick Jefferson

Resource Panel: Jose Barreiro, Donald Barr, Kathy Fox

Women in Performance

4:00-6:00 p.m., Film Forum, CTA

The issue of gender cuts across ethnic, racial, and generational lines. How does the perspective of gender shape performance as well as its reception and criticism?

Moderator: J. Ellen Gainor

Yolanda Broyles-González, Elin Diamond, Liz Lerman, Robbie McCauley, Harryette Mullen

Friday, September 22*"New" Traditions: The Performance Paradigm*

4:00-6:00 p.m., Film Forum, CTA

In the present moment we are witnessing an urge to preserve local traditions and to document them, as well as to revive and to reshape them—even as we question terms such as "authenticity" and "tradition". How, when, and why are performance traditions preserved, passed on, and changed?

Moderator: Sally Banes

Rodrigo Duarte Clark, James Moy, Carlos Nakai, Naomi Newman, Richard Schechner, Mark Slobin, Jawole Willa Jo Zollar

Saturday, September 23*Local Traditions: Bringing It All Back Home*

10:00 a.m.-Noon, Film Forum, CTA

Artists, historians, and folklorists will discuss Ithaca area community traditions, their revivals and their revisions, in light of An American Festival's examination of the vernacular heritage.

Moderator: Joyce Ice

Margaret Hobbie, Carol Kammen, Richard Koski, Bruce McNally, Naomi Newman, Yvonne Singh-O'Faolain

Sunday, September 24*The Multicultural Paradigm: A Lecture/Performance*

5:30 p.m.-6:45 p.m., Film Forum, CTA

Guillermo Gomez-Peña, poet, border scholar, shaman, and member of Border Art Workshop/Taller de Arte Fronterizo, meditates on the pain and possibilities of multiculturalism. "We dream of a transcontinental and autonomous culture, capable of containing all—the indigenous, the mestizo, the black, the euroamerican, the transplanted, or hybrid in-between."

Robert Ascher, professor of anthropology at Cornell University, is interested in the expression of anthropological ideas through the creative arts, with reference to the cultures of the United States.

Mario Baeza, partner in the New York City law firm Debevoise and Plimpton, is a jazz musician and a member of Cornell University's Board of Trustees.

Sally Baner is associate professor of dance history and theatre studies and chair of the steering committee for An American Festival at Cornell University. She has written two books on post modern dance and is co-author of *Fresh: Hip Hop Don't Stop*. She has also written dance, theatre, and performance art criticism for such publications as *The Chicago Reader*, *Village Voice*, *Dance Magazine*, and *The Drama Review*. Presently, she is writing *Amazing Grace*, a cultural history of 1963, the avant-garde arts, and the body, to be published by Farrar, Straus, and Giroux.

Donald Barr is professor of Human Services Studies, Cornell University. He has focused much of his research on cultural diversity, institutional racism, and empowerment.

Jose Barreiro is the editor of the *Northeast Indian Quarterly* for the American Indian Program, Cornell University. Through projects such as the Quarterly and the Indigenous Preservation Networking Center, Mr. Barreiro is creating positive cultural models for Indian communities and building bridges with non-Indian audiences.

David Bathrick is professor of German studies and theatre arts at Cornell University. An editor of *New German Critique*, he is the author of numerous articles and two books — *The Dialectic and the Early Brecht* and *The Powers of Speech: The Politics of Culture in the GDR*.

Yolanda Broyles-González (see page 13)

Rodrigo Duarte Clark is artistic director of El Teatro de la Esperanza.

Dudley Cocke (see page 24)

Jane C. Delgado served the past six years as the executive director of the Association of Hispanic Arts. Under her direction, AHA was the recipient of the New York State Governor's Arts Award in 1986. She has served as panelist for the NEA Inter-Arts Program, the Ohio State Arts Council, the New York State Council on the Arts, and the New York City Department of Cultural Affairs.

Elin Diamond teaches feminist theory and drama at Rutgers University. Author of *Pinter's Comic Play* (Bucknell, 1985), she has published articles on feminism, theory, drama, and performance in several journals including *Theatre Journal*, *ELH*, and *The Drama Review*, and is working on a new book, *Unmaking Mimesis*, for Routledge.

Ron Eller taught American history for nine years at Mars Hill College in Mars Hill, North Carolina. In 1980 he published the book *Miners, Millhands, and Mountaineers*. He is now associate professor of

history at the University of Kentucky and serves as director of Appalachian Center at the University of Kentucky.

Janet Fitchen is an associate professor of anthropology at Ithaca College and author of *Poverty in Rural America: A Case Study* (1981). Dr. Fitchen is a leading expert on poverty in rural New York.

Kathy Fox, is an extension associate in Human Development and Family Studies, and program leader for the Cornell Migrant Program, Cornell University. Ms. Fox works to provide opportunities for cross-cultural appreciation between migrant farm workers and their host communities.

J. Ellen Gainor is an assistant professor in Cornell University's Department of Theatre Arts. She holds a Ph.D. from Princeton University, an M.F.A. from the Yale School of Drama, and a B.A. from Harvard University. She has recently completed a manuscript entitled *Shaw's Daughters: Discourses of Gender and Female Identity in the Work of George Bernard Shaw* and is at work on a critical study of the plays of Susan Glaspell.

Guillermo Gómez-Peña is a writer and interdisciplinary artist. He is a founding member of Border Arts Workshop, co-editor of *Broken Line Magazine*, and a contributor to "Crossroads," a national radio show broadcast on National Public Radio.

Jessica Hagedorn (see page 13)

Mary Hays is Executive Director of the New York State Council on the Arts.

Margaret Hobbie is a sixteen-year resident of Tompkins County and has been director of the DeWitt Historical Society since 1983. She is particularly interested in the history and traditions of immigrant communities in the lower Finger Lakes region.

Joyce Ice is staff folklorist at the Delaware County Historical Association in Delhi, New York. Ms. Ice has curated two recent exhibits: "The Art of Lavern Kelley" for Hamilton College and "Quilted Together: Women, Quilts and Communities" for D.C.H.A. She also holds a Ph.D. degree in folklore and anthropology from University of Texas.

Frederick Jefferson is special assistant to the president of the University of Rochester. Dr. Jefferson has led numerous conferences and workshops on models for building multicultural consciousness.

Peter Jemison is director of the state historical site at Ganondagan (site of Seneca village), and a graduate student at SUNY Buffalo. He is a member of The Association of American Cultures, ATLANTL—The Advancement of Native American Art, and is on the NYSCA Cultural Arts Task Force.

Biodun Jeyifo is a professor in the Department of English at Cornell University. He has written books and essays on anglophone African and Caribbean literatures, Afro-American drama and popular theater

in Africa. Biodun has travelled and lectured extensively in Africa, Europe (East and West), North America, and the Caribbean.

Carol Kammen is a local historian who also teaches regional history and Cornell history at Cornell University. She has written a newspaper column for the *Ithaca Journal* on local history for ten years and has written and produced five plays that use local history as a theme.

Richard Koski plays traditional Finnish dance music on the button accordion. He grew up on a farm near Ithaca and learned many of the old-time tunes from his father. In addition to playing for the local Finnish-American community, he also plays for square and contra dancing in the Ithaca area.

Thomas Leavitt is Director of the H. F. Johnson Museum of Art, and a Professor of Art History.

Liz Lerman (see page 17)

Robbie McCauley (see page 25)

Bruce McNally is an artist, designer, assistant director of performing arts at the Contemporary Arts Center in New Orleans, and a founding member and project coordinator of Dinosaur, a multicultural and interdisciplinary performing-arts troupe based in Ithaca, New York, and New Orleans. Dinosaur is preparing to tour *Fourth World*, a performance which is based on Native American cosmologies.

Caroline Miller is Features and Arts and Entertainment Editor for Newsday and New York Newsday.

James Moy is an associate professor in the theatre and drama department at University of Wisconsin-Madison. He is also a free-lance writer on theater history and theory.

Harryette Mullen is an assistant professor in the English department at Cornell University. She teaches Afro-American literature, women's literature, and ethnic literature.

Tim Murray is associate professor of English at Cornell University. The former editor of *Theatre Journal*, he is the author of *Theatrical Legitimation: Allegories of Genius in 17th-century England and France* (Oxford University Press, 1987), and *Subliminal Libraries: Writing the Death Drive of Vision* (Routledge, forthcoming).

R. Carlos Nakai (see page 23)

Victor Nee, Associate Professor of Sociology at Cornell University, concentrates on Asian and Asian-American cultures and socialist societies.

Naomi Newman (see page 8)

John O'Neal (see page 15)

Larry Palmer is Vice President for Academic Programs at Cornell University.

Peter Pennekamp, former director of the National Endowment for the Arts InterArts Program, is

currently Vice President for Cultural Programming and Program Services, National Public Radio.

Bernice Johnson Reagon is a curator in the Division of Community Life at the Smithsonian Institution's National Museum of American History and is a specialist in Black American oral culture, Black American performing arts culture, and American protest traditions. Her publications include *Black People and their Culture: Selected Writings from the African Diaspora* (1976), and *Black American Culture and Scholarship: Contemporary Issues* (1986). She was awarded a 1989 MacArthur Fellowship which recognizes talented individuals for lifelong accomplishments.

Richard Schechner is professor of performance studies at Tisch School of the Arts at New York University, and editor of *The Drama Review*. Most recently he directed Sun Huizhu's *Tomorrow He'll Be Out of the Mountain* in Chinese at the Shanghai People's Art Theatre in June 1989.

Yvonne Singh-O'Faolain is an actress and a graduate student at the Africana Studies and Research Center at Cornell University. Last season, she directed and performed *Testimony For Black Voices* which toured locally; produced and performed *Zora*, a one-character play about Zora Neale Hurston; and performed in Dinosaur's *The Fourth World* in New Orleans. She is currently writing a local historical play for her master's thesis project.

Mark Slobin is professor of music at Wesleyan University and president-elect of the Society of Ethnomusicology. He has written extensively on the musics of Afghanistan and eastern European Jews in Europe and America, and he pioneered in reviving early Yiddish melodrama in modern English-language productions.

John Szwed is Musser Professor of anthropology and Afro-American studies at Yale University. The author of *Afro-American Anthropology* and *After Africa*, Mr. Szwed is currently at work on a book on post-Ayler music.

Mildred Warner is Associate Director of the Community and Rural Development Institute at Cornell University.

Barbara Wright is Director of the Division of Corporate Contributions for New York Telephone.

Jawole Willa Jo Zollar (see page 26)

Sodus, New York

Francisco González y Su Conjunto

Fiesta Mexicana

Saturday, September 16, 7:00 p.m.

Sodus Primary School, Rte. 88, Sodus, New York

Fiesta Mexicana, which will take place on Mexican Independence Day, is a community event designed to bring together Mexican migrant farmworkers and local residents for a celebration of Mexican culture. Francisco González y Su Conjunto will share the stage with performers from the migrant farmworker community. The event is free to farmworkers; tickets for community members are \$5/family, \$3/adults, and \$1/children and seniors.

Sponsored by the Wayne County Minority Performing Arts Project and the Cornell Migrant Program, this event is made possible with support from the New York State Council on the Arts. For more information, call Kathy Fox at 315/483-4092

Akwesasne Indian Nation and Canton, New York

Roadside Theater and R. Carlos Nakai

Monday and Tuesday, September 25 and 26

On Monday and Tuesday, Roadside Theater and R. Carlos Nakai will be in residence at the Akwesasne Indian Nation where they will visit schools, perform at Down Under, a community center for teenagers, and participate with local performers in a social held in the longhouse.

Wednesday, September 27

On Wednesday, they will visit classes at the SUNY College at Canton and join with local North Country people and two traditional Mohawk chiefs from Akwesasne for an evening of storytelling and music at the Grange Hall in Canton.

Sponsored by:

The Akwesasne Museum,
Donna Cole, Director 518/358-2461

Traditional Arts in Upstate New York,
Varick Chittenden, Director 315/386-2398

Binghamton, New York

Junebug Theater Project and
A Traveling Jewish Theatre

Monday and Tuesday, September 25 and 26

John O'Neal of the Junebug Theater Project and Naomi Newman of A Traveling Jewish Theatre will visit Binghamton High School on Monday and Tuesday. On Tuesday night at the Roberson Center for the Arts and Sciences, they will present "Out of the Melting Pot: An Evening of Story and Song from Black and Jewish Cultures," followed by a panel discussion. The discussion is expected to address artistic, cultural and social issues related to the performances, including the evolution of the relationship between Jewish and African American communities in the United States.

Sponsored by the Roberson Center for the Arts and Sciences, 30 Front Street, Binghamton, NY 13905. For more information, call Donna Dajnowski at 607/772-0660

An American Festival programs serving the Binghamton community are made possible in part by the Gannett Foundation/Press and Sun Bulletin.

Syracuse, New York

Francisco González y Su Conjunto and
El Teatro de la Esperanza (The Theatre of Hope)

Tuesday, September 26

Francisco González y Su Conjunto will visit an elementary school in the morning, give a lecture demonstration at the Mundy Branch Library at 3:30 p.m., and perform for the Mexican and Central American community in the evening.

El Teatro de la Esperanza will visit schools during the day; in the evening they will conduct a workshop with members of four Syracuse theater companies on El Teatro's process of collective creation of new work.

Wednesday, September 27

Francisco González will conduct a Mexican guitar workshop with classical guitar students in the morning. In the evening, Francisco González y Su Conjunto will be joined by Los Caminantes de Baile, a Latino dance group from Wayne County, for an evening of performance and discussion at the Metropolitan School of the Arts.

Sponsored by:

Metropolitan School of the Arts, Annetta Kaplan,
Director — 311 Montgomery Street, Syracuse, NY
13202 315/475-5414

Cultural Resources Council, Daniel Ward, Staff
Folklorist — 411 Montgomery Street, Syracuse, NY
13202 315/425-2155

Rochester, New York

Urban Bush Women and
Liz Lerman/Dance Exchange

An American Festival in Rochester and Brockport has sought a broad-based program incorporating all levels of its community, ranging from major museums and universities to community-based artists and organizations. These diverse programs include performances, a town meeting, as well as a variety of panel discussions and school activities aimed at highlighting the important issues of multi-culturalism within the community. In planning "A Celebration of Heritage, Community and the Arts," the Greater Rochester area has shown a cohesiveness and solidarity in its concerns for enriching and supporting cultural diversity in Western New York State.

The following is a partial listing of events in Rochester and Brockport. For more information contact Pyramid Arts Center at 716/461-2222

Wed., September 20

8:00 p.m. "Platero and I," based on the works of the Spanish writer, Platero. Performed in Spanish and English by John Weisenthal and Allyn Van Dusen. Tower Fine Arts Lab Theater, SUNY College at Brockport, \$4 general admission; \$3 students. For more information, call 395-ARTS.

Fri., September 22

8:00 p.m. Borinquen Dance Co., Clyde Morgan and Nydia Padilla Rodriguez. Pyramid Arts Center, \$4 general admission.

Sat., September 23

9:00 p.m. Benefit concert for Rochester's newest AIDS Facility. Performances by Jet Black Berries, Colorblind James Experience, and others. Pyramid Arts Center

Mon., September 25

8:00-10:00 p.m. Panel, "Challenging the Norm: Cultural Diversity and the Artist." African American Cultural Center, free.

Tues., September 26

1:15-3:30 p.m. Liz Lerman and Dancers of the Third Age perform at Hartwell Dance Theater, followed by panel discussion "Challenging the Image: Ageism in Dance."

7:00-9:00 p.m. Lecture-demonstration by Urban Bush Women, followed by panel, "Challenging the System: Cultural Diversity and the Community." Hochstein Music School, free.

Wed., September 27

8:00-10:00 p.m. In Performance: Urban Bush Women and Liz Lerman Dance Exchange. Reception to follow. Pyramid Arts Center, \$5 general admission, \$4 members and students.



Liz Lerman and the Dance Exchange

Steering Committee

Laurence Champoux, Executive Director, Pyramid Arts Center, Rochester, NY

Jacqueline Davis, Chair, Department of Dance, SUNY College at Brockport

Ellen Koskoff, Associate Professor, Musicology Department, Eastman School of Music, University of Rochester

Sponsoring Organizations

Pyramid Arts Center
SUNY College at Brockport
Aesthetic Education Institute of Rochester

In Cooperation With

African American Cultural Center
Arts for Greater Rochester
Artsreach
Brockport Central School District
Garth Fagan Bucket Dance
Hochstein Music School
Nazareth Arts Center
OASIS
Office of the Aging
Rochester City School District
School of the Arts
The University of Rochester's Memorial Art Gallery
Rochester Museum and Science Center

The following local arts and community organizations are hosting and participating in workshops, discussions and informal performances during the Festival.

The Community School of Music and Arts is entering its 30th year as a center which offers arts education for all ages and performance opportunities and services for professionals, amateurs, and the community. CSMA also provides programs for special populations and is co-sponsoring Festival events with the **Special Children's Center** and **Challenge Industries**.

Aurora and Prospect Streets, Ithaca, New York 14850
607/272-1474

The DeWitt Historical Society collects, preserves, and interprets Tompkins County history. In addition to popular exhibits and publications, the society provides an innovative outreach program incorporating video, storytelling, and performance art.

116 North Cayuga Street, Ithaca, New York 14850
607/273-8284

First Unitarian Church

During the past 125 years, it has been the privilege of the First Unitarian church of Ithaca to offer this community the programs and services of liberal religion. Among these has been an active association with the performing arts which we consider to be an authentic expression of the religious quest.

Aurora and Buffalo St., Ithaca, New York 14850
607/273-7521

The Greater Ithaca Activities Center (GIAC) is a multicultural community center serving those who reside in the immediate neighborhood and the greater Ithaca area. GIAC's four main divisions are the youth, teen, adult education and the Bottom Line programs. The atmosphere at GIAC is ever-changing, flexible, and energetic.

318 North Albany Street, Ithaca, New York 14850
607/272-3622

The Hangar Theatre, situated in a restored airport hangar in Cass Park, has produced a series of five plays each summer since 1975. The Hangar also sponsors educational programs such as the Next Generation School of Acting; *Kiddstuff*; a children's theatre; the Second Company; and the *Next Stage: A Showcase for Young Playwrights*.

DeWitt Mall, P.O. Box 205, Ithaca, New York 14851
607/273-8588

The Ithaca Youth Bureau has continuously served the Ithaca community since 1948. Some of the areas under Ithaca Youth Bureau sponsorship include the Greater Ithaca Activities Center, Recreation Department, Youth Development, and Youth Employment Service. The bureau's Center for Expressive Arts has administered the Youth Theater since 1957, and has expanded its program to include the youth film series, concert series, creative drama summer programs, PTA drama programs, and the Tin Can Fantasy Factory. The bureau is excited about introducing An American Festival to the youth of Ithaca.

1 James L. Gibbs Dr., Ithaca, New York 14850
607/273-8364

Southside Community Center, Inc. is a not-for-profit agency that offers programs serving all ages in the areas of recreation, education, and culture. The center is proud to be a part of the American Festival.

305 South Plain Street, Ithaca, New York 14850
607/273-4190

The Tompkins County Senior Citizens' Council, Inc. is a nonprofit corporation organized in 1952 and run by the people it serves. A board of directors, composed primarily of senior citizens, sets policy for the organization, and seniors provide leadership in a number of key roles. It provides adult education classes and recreational activities, operates the Retired Senior Volunteer Program (RSVP), and organizes travel packages for seniors to places around the United States and the world.

213 South Geneva Street, Ithaca, New York 14850
607/273-1511

The Trumansburg Conservatory of Fine Arts, Inc. is a not-for-profit learning and performing school of the arts for people of all ages, serving Trumansburg and the surrounding areas. TFCA offers classes in art, dance, and individual instrumental and vocal lessons, and hosts numerous recitals, concerts, and art shows throughout the year.

Congress at McLallen Street, P.O. Box 1053,
Trumansburg, New York 14886
607/389-5939

An American Festival: A Celebration of Heritage, Community, and the Arts, is a part of The American Festival Project, which is made up of a national consortium of presenters, a pool of visiting artists reflecting the diversity of cultures in the United States, and a network of community co-sponsors and local artists. The project supports cultural exchange and collaborations among diverse artists and audiences within community settings in the United States. Its purpose is to build a new understanding of American pluralism, concentrating on presenting high-quality work that combines traditional sources with artistic innovation. The participants share the belief that cultural exchange begins with an awareness of one's own cultural identity, and that the source and inspiration for this identity comes from the culture and lives of the people in one's own community.

The American Festival Project does not hesitate to point out the tremendous problems the American peoples still have to work out for themselves, nor does it see any quick fix to these problems. The festival hopes to be one milestone along the way towards a community becoming aware of itself in all of its multiplicity. Each festival takes on the character and needs of the host community, and each host community is expected to define its own long-range goals in collaboration with the festival's overall mission. One important criterion for evaluating each festival will be its contribution toward furthering social, economic, and cultural justice in the host community.

The American Festival Project is not a showcase of world-class art (though many of the artists have been so recognized); it is closer to the festivals of traditional peoples, whose celebrations at once reaffirm and newly discover their communities. The festival is not a fly-in-and-out proposition but part of what is expected to be a long-term effort by a community to deal with the issues of pluralism and equality. The festival is multicultural not simply to acknowledge this country's cultural diversity, but also to bear witness to the transformation of American cultures through their inevitable interaction with one another. If this interaction has substance, it will also help to transform society.

Future festivals are being planned to take place in Philadelphia; New Orleans; Seattle; San Antonio; Whitesburg, Kentucky; and rural Mississippi over the next two years.

The American Festival Project is a special project of Appalshop, Inc., an arts and education center based in the Appalachian coal fields. Appalshop's Headwaters Television has produced two half-hour documentaries about the American Festival Project which are available from Appalshop. The project receives support from the National Endowment for the Arts, the Ford Foundation, and the Rockefeller Foundation.

Special touring support is provided by the Lila Wallace-Readers Digest Fund.

For more information about the American Festival Project, contact Appalshop, 306 Madison Street, Whitesburg, Kentucky 41858 (606) 633-0108

American Festival Project Advisory Board

Caron Atlas - Appalshop, Whitesburg, Kentucky

Rodrigo Duarte Clark - El Teatro de la Esperanza, San Francisco, California

Dudley Cocke - Roadside Theater, Whitesburg, Kentucky

Theresa Holden - Western & Southern Arts Associates, Austin, Texas

John O'Neal - Junebug Theater Project, New Orleans, Louisiana

Jawolle Willa Jo Zollar - Urban Bush Women, New York, New York

Staff

Caron Atlas - Project Director

Theresa Holden - Site Coordinator, Liaison to Cornell University

An American Festival, Cornell University

Frank H. T. Rhodes, President, Cornell University
Geoffrey Chester, Dean, College of Arts and Sciences

Steering Committee

Sally Banes, Committee Chair, Dept. of Theatre Arts
Irma Almira-Padamsee, Hispanic American Program
David Feldshuh, Department of Theatre Arts
Mimi Granger, Greater Ithaca Activities Center
Robert Harris, Africana Studies
Sean Killeen, Ithaca Common Council
Timothy Murray, English Department
Marilyn Rivchin, Department of Theatre Arts
Rev. John A. Taylor, Ithaca Unitarian Church

Staff

Bruce Levitt - Director
John Suter - Coordinator
Janet Salmons-Rue - Outreach Director
Sally Banes - Conference Coordinator
Graham Stewart - Marketing Director
Daniel C. Hall - Production Supervisor
Ellen Kennedy - General Manager
Steven S. Renner - Audience Services
Patricia Foster Haines - Development

Cornell's Theatre Arts Outreach program has provided the foundation for many of the American Festival activities in the Ithaca community. In its ongoing programs, Theatre Arts Outreach seeks to develop appreciative audiences of all ages through workshops, discussions and presentations of theatre and dance. Schools and community centers, classrooms and student unions in the local community and on college campuses have hosted Theatre Arts Outreach tours since 1985. An American Festival events continue this tradition, while providing an opportunity to establish new friendships.

Acknowledgements

An American Festival is produced by Cornell University with generous support from the National Endowment for the Arts, the New York State Council on the Arts, the Mid-Atlantic Arts Foundation, and the Gannett Foundation.

An American Festival programs serving the Ithaca Community are made possible in part by a grant from the Gannett Foundation/Ithaca Journal.

Special thanks to the following individuals and organizations for their invaluable assistance in making this project possible:

Theresa Holden of Western and Southern Arts Associates, site coordinator, liaison from the American Festival Project to Cornell;

Jeff Blodgett, Jinnie Dean, Chris Heslop, Patricia Stark, and Julie Tibbits of the Department of Theatre Arts staff;

Richard Archer, Chris Watts, Kevin Hinshaw, William Potter, Patrick Gill, Julie A. Gallagher, Chuck Hatcher, Stephen Brookhouse, Hanson Hsu, Greg Bakke, Cherie Miltenberger, Cyndi Orr, and Pam Guion from the Department of Theatre Arts production staff;

The Center for Theatre Arts student production crew;

Judith Johnson, B.C. Johnson and Lisa Boquist for festival banners and signs;

Festival assistants Eileen Brown, Marti Garrison Miriam Graham, and Brad Wright;

Sally Dutko, Lynn Sfanos, Helaine Wasser and Jo Ann Wimer of Publications Services;

Collegetown Motor Lodge, Cabbagetown Cafe, Ruloff's, Edward Kabelac, Cornell Department of Music, Collegetown Neighborhood Council;

The many organizations at Cornell and in Ithaca, Binghamton, Rochester, Syracuse and St. Lawrence County who are participating in the project;

The regional festival coordinators: Annetta Kaplan and Daniel Ward in Syracuse; Laurence Champoux, Jacqueline Davis and Ellen Koskoff in Rochester and Brockport; Donna Dajnowski in Binghamton; Donna Cole at the Akwesasne Indian Nation and Varick Chittenden in Canton;

All the performing artists and panelists, many of whom, in addition to performing or speaking, have contributed in other ways to the festival;

The many people from Ithaca, the region and around the country who have offered their encouragement, assistance and time to the festival.

FACULTY

Richard Archer	Assistant Professor / Technical Director - Design Technology
Sally Banes	Associate Professor - Dance History and Theatre Studies
David Bathrick	Professor / Graduate Field Representative - Theatre and Film Studies
Stephen Brookhouse	Lecturer / Assistant Technical Director / Scene Shop Foreman
Noel Carroll	Associate Professor - Aesthetics of Theatre, Dance, Film
Jumay Chu	Lecturer - Dance
Michael Evenden	Visiting Assistant Professor - Theatre Studies
David Feldshuh	Professor / Artistic Director - Directing and Acting
Don Fredericksen	Associate Professor - Film Studies
J. Ellen Gainor	Assistant Professor - Theatre Studies
Patrick Gill	Senior Lecturer / Resident Lighting Designer - Design Technology
Keith Grant	Assistant Professor - Acting
Pamela Guion	Lecturer / Production Stage Manager - Stage Management
Daniel C. Hall	Senior Lecturer / Production Supervisor - Design Technology
Michael Hays*	Professor - Theatre Studies
Judith Johnson	Lecturer / Resident Costume Designer - Design Technology
Janice Kovar	Lecturer - Dance
Bruce Levitt	Professor / Department Chair - Directing and Acting
Jill Moon	Assistant Professor / Resident Scenic Designer - Design Technology
Joyce Morgenroth	Associate Professor / Dance Program Coordinator - Dance
John O'Neal	Visiting Artist - Playwriting
Cyndi Orr	Lecturer / Costume Shop Manager - Design Technology
Marilyn Rivchin	Senior Lecturer - Filmmaking
Peter Saul	Senior Lecturer - Dance
Jim Self	Lecturer - Dance
Wole Soyinka	Visiting Scholar - Theatre Studies
Alison Van Dyke	Senior Lecturer / Director of Undergraduate Studies - Speech and Acting
Ron Wilson	Assistant Professor - Acting

* On Leave 1989-90

STAFF

Laurie Arnold	Stitcher
Jeff Blodgett	Building Manager
Lisa Boquist	Assistant Costume Shop Manager
Jinnie Dean	Administrative Aide
Chris Heslop	Business Manager
Ellen Kennedy	Managing Director
Janice Larsen	Registrar
Steven S. Renner	Director of Audience Services
Janet Salmons-Rue	Outreach Director
Amy Skowrya	Stitcher
Patricia Stark	Receptionist
Graham Stewart	Director of Marketing and Public Relations
John Suter	Coordinator, An American Festival
Julie Tibbits	Accounts Coordinator

RESIDENT PROFESSIONAL THEATRE ASSOCIATES

Greg Bakke	Properties Master
John Beumler	Actor
Randy Braunberger	Actor
Chiffonye Cobb	Actor
Julie Gallagher	Scenic Artist
Sherrie Galpert	Actor
Chuck Hatcher	Sound Designer
Kevin Hinshaw	Properties Asst./Carpenter
Hanson Hsu	Electrician
Tan Huaixiang	Costume Design Assistant
Cherie Miltenberger	Stage Manager
William Potter	Master Carpenter
Tom Spivey	Actor
Michael Stacy	Actor
Chris Watts	Master Electrician

