

# PERFORMANCES & BIOS

## ▶▶▶ SATURDAY & SUNDAY LIVE

Saturday 11:30 AM–7 PM at NOCCA RIVERFRONT, LUPIN THEATER

Sunday 6–7 PM at CONTEMPORARY ARTS CENTER (CAC)

### SATURDAY PERFORMANCES @ NOCCA

- 11:30 AM Patrice Fisher & Arpa, *Original Music*  
11:45 AM Kumbuka African Drum & Dance Collective, *The Spirit of New Orleans*  
12:00 NOON Keo Woolford, *I Land*  
2:30 PM Steve Riley and the Mamou Playboys, *Marie Mourir/Ardoin Medley*  
2:45 PM Miguel Gutierrez & the Powerful People, *Retrospective Exhibitionist and Difficult Bodies (excerpt)*  
3:50 PM Mondo Bizarro, *Catching Him in Pieces*  
4:05 PM Monique Moss & Third Eye Theatre Ensemble, *The Lairs of Women: A Peering into Longing*  
5:00 PM Valentine Pierce, *Landscape of Our Lives*  
5:15 PM Cangelosi Dance Project, *RISE HIGH*  
5:30 PM Jennylin Duany, *Cabaret Unkempt*  
6:30 PM Step Afrika!, *nxt/step*

### SUNDAY EVENING PERFORMANCE @ CAC

- 6:00 PM La Pocha Nostra, *Mapa Corpo 2*

## ▶▶▶ ARTBURSTS

### FRIDAY ARTBURSTS: BALLROOM, 10TH FLOOR LOEWS

- 9:30 AM Keith Nelson, Bindlestiff Circus: NY, NY—*Kinko the Clown's Trash Can of Dreams*  
11:20 AM Emily Johnson, Catalyst: Minneapolis, MN—*One for Resolve/Emily (excerpt)*  
12:45 PM Renita Martin, Rhythm Visions Production Co.: Brooklyn, NY—*It Is The Seeing*  
4:15 PM Guardians of the Flame, Mardi Gras Indian Collective, New Orleans, LA—*We Don't Bow Down*

### SATURDAY ARTBURST: NOCCA RIVERFRONT

- 9:30 AM Parijat Desai, Parijat Desai Dance Company: Brooklyn, NY—*Listening #4*

### SUNDAY ARTBURSTS: BALLROOM, 10TH FLOOR LOEWS

- 9:30 AM Kristina Wong: Los Angeles, CA—*Wong Flew Over the Cuckoo's Nest (excerpt)*  
11:20 AM Scott Heron: New Orleans, LA—*Untitled*

## ▶▶▶ ARTSPOT PRODUCTIONS

### *SPACES IN BETWEEN*

"Spaces in Between" was conceived, written and performed by Kathy Randels. The installation was designed and created by Kathy Randels with Takako Uemura and Shawn Hall. Technical direction, lighting and sound design were created by Sean LaRocca. "Spaces in Between" was originally created as a part of "LAKEVIEWS" (a sunset bus tour, with five performances and art installations at different locations in Lakeview, one of the neighborhoods destroyed by the federal flood in the aftermath of Hurricane Katrina.)

"Spaces in Between" is an account of events that took place in Kathy Randels' birth home during her first 18 years. 6860 General Diaz became the parsonage of Lakeview Baptist Church in 1966 when her father James Richard Randels was pastor of the church. His family lived there until 1993. Since that time, two other pastors and their families lived in the house. In the days following Hurricane Katrina, the house was submerged in 8' of water. Two years later, the church is still deciding what to do with the property. Kathy Randels plays a character, The Black Lady, who leads the audience through all the rooms of the gutted house, sharing moments when she haunted the family, Kathy in particular. The piece is an extended monologue by The Black Lady, who directly addresses the audience. It is divided into sections based on the room in which she is speaking. The visual design of the piece was co-created by Kathy Randels and Takako Uemura.

### Rebuilding New Orleans Bus Tour Performance

Thu, Dec 6, 2007  
(during bus tour)

### *LAKEVIEWS REVISITED*

"LAKEVIEWS Revisited," a video highlighting excerpts from the various events that comprised the original sunset bus tour "LAKEVIEWS," was edited by Kevin McCaffrey of ePrime Media. The video highlights excerpts from the sunset bus tour that took place June 1-3, 2007 and will be shown at Lakeview Baptist Church.

"Lakeviews" is an ongoing project designed to rejuvenate the New Orleans neighborhood of Lakeview that was destroyed by the federal flood following Hurricane Katrina in 2005. On June 1-3, 2007, several artists, university students and community members created a sunset bus tour of the neighborhood. The tour began and concluded at the ruins of a former restaurant overlooking Lake Pontchartrain. Audience members traveled on two school busses to performances and art installations at Holt Cemetery (an old African-American Cemetery at the edge of the neighborhood that became the city's Potter's Field in the 1950's), Lakeview Baptist Church, the birth homes of participating artists Kathy Randels and Jan Gilbert, and the ruins of Bruning's Restaurant in West End Park. Following the tour, the audience shared a special dinner with the artists and each other on the now-exposed foundation of the former restaurant.

"Lakeviews" is a part of larger project entitled "HOME, New Orleans?" a community-based, arts-focused network that brings diverse constituencies together to create positive change in post-Katrina New Orleans. Its focus is "home" in its many manifestations: individual dwellings; neighborhoods; and the city itself. The "HOME, New Orleans?" network, in affiliation with founding partners (arts collaborative The VESTIGES Project and Dillard, New York, Tulane and Xavier Universities), advocates merging art-making, education, and community involvement in order to produce more powerful opportunities for individuals, neighborhoods, and the city as a whole.

ArtSpot Productions is a New Orleans-based nonprofit organization dedicated to the creation and production of original multidisciplinary performance works for local, national and international presentation. Through community building, audience development and performing arts education for artists of all ages, backgrounds, and levels of experience, we seek to build a culture in New Orleans that supports and participates in the creation and execution of live original performance works. Founded in 1995 by Kathy Randels to produce her solo performance work, ArtSpot Productions has since expanded to include collaborative works with artists of different disciplines. The company received its 501(c)3 status in October 2002, and is currently in a stage of organizational development and strategic planning. In 2003, ArtSpot was invited to become the Performing Artists in Residence at the Contemporary Arts Center through 2005. In addition to creating performances in New Orleans that tour nationally and internationally, ArtSpot is dedicated to bringing nationally and internationally acclaimed performance work to New Orleans and the U.S., and to fostering opportunities for collaboration with those artists. Our strongest international partner is Dah Teatar of Belgrade, Serbia, with whom we have collaborated since 1997.

"HOME, New Orleans?" and "LAKEVIEWS" are funded in part with "Seed Support" from Transforma/National Performance Network with major contributions from the American Center Foundation, The Andy Warhol Foundation for the Visual Arts, and the National Endowment for the Arts (a federal agency). Transforma Projects, a national vehicle for supporting, nurturing, and celebrating creative practices that impact the social and physical environment, has adopted "HOME, New Orleans?" as one of three prototype projects in New Orleans. The Nathan Cummings Foundation is also providing partial support for "HOME, New Orleans?" Additional monies and in kind services for "LAKEVIEWS" have been contributed by Lakeview Baptist Church, Artspot Productions, The Vestiges Project, e/Prime Media Productions, Metairie Country Day School, the Contemporary Arts Center, Marriot Residence Inns, Xavier, Dillard, Tulane, and New York Universities, and individual donors.

For more information or booking:

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## ▶▶▶ CANGELOSI DANCE PROJECT

### *RISE HIGH*

Choreographer      Kris Cangelosi  
Performers         Brooke Bizette, Micaela Marchand Connor, Emily Cook, Kristina Nixon, Victoria Pourciau  
Composers         Dead can Dance  
Concept Advisor   Kris Cangelosi  
Original Lighting   Rudi Spruell

**Saturday LIVE! (NOCCA)**

**Sat, Dec 8, 2007  
5:15 PM**

Cangelosi's vision of this work is to be able to reach above the horizon of life, no matter what obstacles may come in between issues, religion and lifestyles. Women escalate together by building a bridge that will unite joy and richness in their existence.

The development of this work began in 1999 by Cangelosi. The early choreographic development was first formed in the work Cry for Peace and performed until 2005. As the work mature through the process of performing and changing dancers, the extension of this idea was pushing pass the cry and to bring joy into the picture sooner. Both works use the same composer "Dead Can Dance" but different selections except for the opening song.

Cangelosi Dance Project a non-profit 501 (3) organization was founded by Cangelosi in 1993 originated in Atlanta, GA. The company focuses on Contemporary style and technique and creates cutting edge as well as traditional choreographic work. The company has been invited to perform in several venues across the world including Vienna, Austria, Lithuania, Germany, Scotland, Madrid Spain and Barcelona, Spain, Costa Rica, New York City, Chicago, Buffalo, Palm Desert and throughout the Southern Region of the United States. Cangelosi Dance Project has performed in several festivals including International New York City Fringe, Piccolo Spoleto Festival, Jazz Dance World Congress, Dance under the Stars, Louisiana Dance Alliance, Contemporary Dance South Conference, DramaRama, Fest-for -All, Panoply, Modern Atlanta Dance, and others. The company performed two works by Cangelosi for the Panoply Choreography festival in 2005 and 2006 and received overall choreography award for Cangelosi's work. The company performs an annual season series in Baton Rouge at the Manship Theatre and outreach programs to the community.

Cangelosi Dance Project, Louisiana Division of the Arts, Townfavorites, Dr. Charles and Stacy Gruenwald, Jack and Debbie Desemar, Kris Cangelosi

For more information or booking:

Kris Cangelosi  
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## ▶▶▶ PARIJAT DESAI

### LISTENING #4

Performer           Parijat Desai  
Choreography/Text   Parijat Desai  
Music                Girija Devi  
Costume             Parijat Desai

ArtBurst (NOCCA)

Sat, Dec 8, 2007

9:30 AM

Listening #4 (2006) is one in a series of studies investigating thumris, love songs in the Hindustani classical tradition, and a musical genre fostered by India's Mughal rulers. In response to the style's vocal improvisations and rhythmic interplay, the piece blends Indian classical and American postmodern dance to yield a dance vocabulary of both fluid sculptural forms and dynamic, released movement. The piece also uses spoken text to bring out the song's lyrics, written in typical thumri fashion.

Over the course of multiple studies, I have been evolving a vocabulary that is new in its blending of dance forms and in challenging Indian dance's traditionally literal relationship to music and lyric. Instead of miming thumri lyrics, I am responding to the distinct moods created by the music's melodic and rhythmic improvisations, by developing a fluid movement vocabulary that draws on Indian classical aesthetics, Western postmodern dance, and other Asian movement forms. The form I am crafting plays between clean, linear shapes with sharp punctuations; weighted, released movement; and curving sculptural forms. This movement blend allows me to respond to the music's varied emotional nuances.

While I have wanted to challenge classical dance's predictable relationship between movement, music and meaning, I am also interested in increasing viewers' access to the lyrics, which playfully evoke both mundane romantic situations and deep spiritual longing. The overall project is to create a dance theater work reflecting the Mughal courts of yore, in which Hindu and Muslim artists alike were patronized. Using spoken dialogue and dance, the aim will be both to evoke the humanity and spiritual depth of this music, and to reveal an aspect of India's history that goes counter to the narrative of cultural and religious purity propagated by Hindu fundamentalists.

Parijat Desai is a dancer/choreographer based in New York City. Her group Parijat Desai Dance Company performs a blend of Indian classical dance (bharata natyam) and modern dance, as well as other movement forms. In New York, Desai's work has been presented by P.S. 122, the Queens Museum of Art, and Danspace Project, as well as by the Getty Center, Skirball Cultural Center (L.A.), Highways Performance Space, and Northwestern University. PDDC has been seen abroad at the Bangalore Biennial and The Other Festival (India). Through performance at events by South Asian Network (Los Angeles) and EKTA (San Francisco), Desai has helped raise funds for immigrant services, earthquake relief, and victims/survivors of state-sponsored violence.

Desai is a recipient of an Urban Artists' Initiative from NYFA, as well as the Durfee Foundation's Artist Fellowship and a Lester Horton Dance Award. For the company, she obtained a 3-year California Arts Council grant and funding from Arts International. In 2006, she developed choreography for Shailja Patel's spoken word/theater work *Migritude*.

For more information or booking:

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## ▶▶▶ JENNYLIN DUANY

### *CABARET UNKEMPT*

Concept and Creation	Jennylin Duany
Performers	Jennylin Duany and Elizabeth Doud
Text:	Jennylin Duany in collaboration with Elizabeth Doud
Film and Video	Dinorah de Jesus Rodriguez
Costume Design	Estela Vrancovich
Original Composer Sound Design	Ricardo Lastre
Other Music Credits	Cirkestra
Light and Set Design	Justin Townsend
Tour Lighting Design	Eileen Goddard

**Saturday LIVE! (NOCCA)**

**Sat, Dec 8, 2007  
5:30 PM**

Cabaret Unkempt is an irreverent and satirical memory piece performed by Jennylin Duany and Elizabeth Doud, which uses projected media, music, and poetry to explore Miami-based writer and performer Jennylin Duany's Cuban American background, her body, her self-image and her moving, often hilarious, experiences as a performer of "size" in a culture where size definitely matters. With the slick juxtaposition of her counterpart and collaborator, Elizabeth Doud, the work offers audiences a voyeur's pleasure of looking into a world that is sensual and audacious. Cabaret Unkempt uses satire and physicality to explore moments when all of us, regardless of size, are confronted with letting go of the identification with our body-trappings, and are faced with our deepest insecurities. "In this piece I pay homage to the 'excess' parts of me that have been there for such a longtime." The performers ruminate on the bombastic expectations of control, body mass, plastic surgery and self acceptance in a world obsessed with body image. The work surveys the landscape of "unkempt women," her super-ego, and creates a cartography of her body's journey. This performance plays beautifully to an intimate theater space, and engages audiences through humor, visceral provocation and a sense of humanity. Cabaret Unkempt is produced by Akropolis and commissioned by Diverse Works in Houston and the Carnival Center in Miami, Florida.

In April of 2006 Cabaret Unkempt was presented as part of the 651 Arts Salon Series and in October of 2006 it was part of a creative residency at Diverse Works in Houston. Cabaret Unkempt made its world premiere at the Carnival Center for the Performing Arts in Miami in December 2006.

Jennylin Duany and Elizabeth Doud have been working in the field of performance and interdisciplinary mediums, and education collectively for the past fifteen years. The team bases their creative efforts in Miami, Florida, where they now operate under the name of Las Negras Theater Collective, and where they have been producing and performing multi-disciplinary theater with the pioneer inter-disciplinary theater company Akropolis and Giovanni Luquini Performance Troupe for the last 12 years. Their individual and collective projects have toured nationally and internationally, and have received funding support through grants from local state and federal agencies and foundations. Currently you find them in a theater near you as they are touring Cabaret Unkempt. Stay tuned for more news on their upcoming collaboration, "Sipping Fury from a Teacup; Two Women, Two Tea cups, One roiling pot of fertility, mutiny, destiny and honey bees".

Cabaret Unkempt was produced by Akropolis and commissioned by Carnival Center for the Performing Arts, Diverse Works and 651 Arts. This project is made possible in part by a grant from the National Performance Network's Community Fund. Major contributors of the National Performance Network include the Doris Duke Charitable Foundation, Ford Foundation, the National Endowment for the Arts (a federal agency), Altria and the Nathan Cummings Foundation.

For more information or booking:

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▶▶▶ **PATRICE FISHER AND ARPA** with special guests from Brazil & Guatemala  
*MUSIC OF THE 3 AMERICAS, NORTH, SOUTH & CENTRAL AMERICA*

Original compositions by Musicians  
Patrice Fisher (New Orleans), Chiko Queiroga and Antonio Rogerio (Aracaju, Brazil)  
Chiko Queiroga-vocals/guitar  
Antonio Rogerio-vocals/guitar  
Ton Toy-percussion  
Alegria-accordion, Aracaju, Brazil  
Angel Rios-violin  
Eduardo Lopez-percussion-Honduras  
Patrice Fisher-harp

**Saturday LIVE! (NOCCA)**

**Sat, Dec 8, 2007  
11:30 AM**

Music of the 3 Americas is a collaborative effort between musicians from New Orleans, Brazil, Guatemala & Honduras. All are composers. We combine the music & rhythms of North, Central & South Americas.

Composers from Brazil add their rhythms to indigenous Garifuna music of Honduras or New Orleans jazz. Jazz was born from a mixture of cultures: African, European & Carribean. We are creating a Latin jazz mix of cultures of the Americas. We have toured in Brazil, New Orleans, Honduras & Guatemala.

Patrice Fisher and Carlos Valladares have been producers of the Ecos Latinos Series since 1993. The project evolved through a need to present works that represented the positive aspects of Latinos arts and culture, which are usually under-represented in the media. Through the years, the Ecos Latinos Series has developed into a network of artists and composers throughout the 3 Americas, North, South and Central. Artist/Producers from countries throughout Latin America have helped to sponsor tours of Ecos Latinos artists in Brazil, Guatemala, Mexico, Bolivia, Honduras, Venezuela, New Orleans, Miami, Los Angeles. For the past 6 years, New Orleans composer, Patrice Fisher, has collaborated in touring projects in Brazil, Guatemala and more recently, Honduras. These collaborations have resulted in the "Music of the Three Americas" program and CD, which features the original compositions of project artists in Brazil, New Orleans and Honduras.

Latin jazz harpist & composer, **Patrice Fisher**, has been performing and recording her own compositions for the past 22 years. She is a graduate of Tulane University, as well as the Wolf Trap Academy for the Performing Arts in Washington, D.C. and the Creative Music Studio Jazz School in New York. She has recorded 9 albums of original music, including her latest CD, "Crema De Papaya." She has traveled throughout the world, performing at festivals, like the Cancun Jazz Festival, the FestiJazz in La Paz, Bolivia, the Encuentro Jazz Festival in Guatemala and a concert with the Orquesta Sinfonica de Sergipe in Aracaju, Brazil. "

**Chiko Queiroga & Antonio Rogerio** have been professionally active as composers & singers in their home city of Aracaju, Sergipe & in the region of Northeast Brazil for more than 15 years. Both were professionally trained in guitar at the Sergipe Conservatory of Music. After years of pursuing solo careers & having occasionally collaborated on special projects, Chiko & Rogerio formed their new band & began performing as a duo in 1998. Chiko and Rogerio have recorded four CDs of their original compositions. After coming to New Orleans for the first time in November, 1999, for a series of shows in New Orleans under the sponsorship the Center for International Students & Scholars at Tulane University, Chiko & Rogerio have expanded their horizons. They have been named Cultural Ambassadors of the State of Sergipe which provided travel grants for five return visits to New Orleans. Chiko and Rogerio have collaborated with Louisiana composer, Patrice Fisher, on 3 Cd projects. They have also recently completed a 30 minute television documentary featuring the original works of these 3 composers for the Ecos Latinos Series.

This program is co-sponsored by the Ecos Latinos Series of Musicians for Music and is supported by grants from the Louisiana Division of the Arts, Office of Cultural Development, Department of Culture, Recreation and Tourism, in cooperation with the Louisiana State Arts Council as administered by the Arts Council of New Orleans.

For more information or booking:

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## ▶▶▶ MIGUEL GUTIERREZ AND THE POWERFUL PEOPLE

*RETROSPECTIVE EXHIBITIONIST FROM RETROSPECTIVE EXHIBITIONIST AND DIFFICULT BODIES (EXCERPT)*

Created by Miguel Gutierrez in collaboration with Anna Azrieli, Michelle Boulé and Abby Crain  
Music by U2, Interpol, Kate Bush, Irene Cara, Destiny's Child and Miguel Gutierrez  
Lighting design by Lenore Doxsee

Retrospective Exhibitionist and Difficult Bodies had its world premiere at Dance Theater Workshop in New York City on November 30, 2005. Miguel will be performing Retrospective Exhibitionist as an excerpt of the evening-length program.

**Saturday LIVE! (NOCCA)**

**Sat, Dec 8, 2007**

**2:45 PM**

Retrospective Exhibitionist and Difficult Bodies is an evening of two works presented as a diptych, back to back. This evening looks at the two sides that are in every performance: what the performer presents and what the performer feels. In Retrospective Exhibitionist, a landmark solo for Gutierrez, he shuttles through his own real and imagined performance history, excavating to find the vulnerability of what it is to be watched by others. Using a TV/VCR, boom box, mic and amp, video camera, and other simple props, Gutierrez looks at the merciless unraveling of time and its impact on live performance and the life on the stage. In Difficult Bodies, Gutierrez continues his confrontation between performer and viewer, with the three women of MGPP as his foil in a celebration of individuality and the tension of togetherness. Their insistent actions fill the space with the rhythms of attraction and repulsion, as they continually approach and resist the audience. Gutierrez supplies the original music for the work manipulating his own voice live onstage.

"At a time when so much art lacks a heartbeat, Mr. Gutierrez's chest pounds," claims Claudia LaRocco of The New York Times, describing Miguel Gutierrez's most recent work, Everyone, presented through Danspace Project and Abrons Art Center at the Henry Street Settlement in 2007. Gutierrez, an active figure in the New York scene for the past ten years, is a dance and music artist who has created several evenings of work: enter the seen (2002), I succumb (2003), dAMNATION rOAD (2004), Retrospective Exhibitionist and Difficult Bodies (2005) and myendlesslove (2006). His emotionally driven work concerns itself with the phenomenon of existence and the body's ability to move between the mundane and the transcendent. He is interested in how the presence of the audience creates a space of attention and extraordinary perception. His work has been presented in venues such as Dance Theater Workshop (New York), ImPulsTanz (Vienna) and Dialogue/Preview at Springdance in 2006. He worked as a curator for The Kitchen's Dance and Process program, and the now defunct but infamous SHTUDIO SHOW. He has worked with a wide variety of contemporary dance artists, such as John Jasperse, Jennifer Lacey, Ann Liv Young and Deborah Hay. He is currently working with Alain Buffard. For more information on Miguel Gutierrez and the Powerful People, please visit [www.miguelgutierrez.org](http://www.miguelgutierrez.org)

Retrospective Exhibitionist and Difficult Bodies is a co-commissioning project by Dance Theater Workshop in partnership with Diverse Works and the National Performance Network Creation Fund. The Creation Fund is sponsored by the Doris Duke Charitable Foundation, Ford Foundation, Altria, and the National Endowment for the Arts (a federal agency). Additional support provided by The Josephine Foundation and individual donors. This evening was developed at residencies at Ensemble Studio Theater's Lexington Center for the Arts, Hollins University, and in Pittsburgh, PA with LABCO Dance.

For more information or booking:

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▶▶▶ SCOTT HERON

*UNTITLED*

Choreographer and Performer Scott Heron

"I work from a place of not knowing. Through an process of daily practice, I arrive at some form for the dance. I embrace impossibility and absurdity while searching for beauty and rigor."

Scott Heron has been dancing and making dances for over 20 years. He spent many years in New York working in the downtown dance community and has shown his work regularly at Performance Space 122, Dance Theater Workshop, Dixon Place and Movement Research. He received a 2004 Dance and Theater "Bessie" Award. He is a juggler, stilt walker, slack rope walker and founding member of Jennifer Miller's Circus Amok. He has studied with Deborah Hay and has danced in her company and interpreted many of her solos on his own. He collaborates and tours with Cathy Weis projects (NYC) and Hijack Dance (Minneapolis). Currently he lives in New Orleans where he runs the Sidearm Gallery, an intimate gallery and performance space in his house.

For more information or booking:

Scott Heron  
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ArtBurst (Loews)

Sun, Dec 9, 2007

11:20 AM

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## ▶▶▶ CATALYST

### *ONE FOR RESOLVE/EMILY (EXCERPT)*

Choreographer and Performer Emily Johnson  
Music JG Everst  
Roma di Luna  
Story Emily Johnson

ArtBurst (Loews)

Fri, Dec 7, 2007  
11:20 AM

Exhaustion meets resolve meets exhaustion.  
A move from aiming to please to stating the obvious.  
A move from living to dying.  
A story follows and precedes death.  
This dance, in its entirety is 25 minutes long.

I wanted to combine set movement with improvisational aspects of altering space, time, and character with physicalized images and text, and I had an heirloom duck sculpture I wanted to dance with. I wanted to mix "rough" movement with "expensive looking movement" and I tried to blend a fictional life story with a real life story as I asserted (through text) these two phrases: "I want to live" and "I don't want to live in the USA." I premiered this dance in Montreal, Canada. It was the best performing experience I've had yet.

Catalyst is the dance company of Native Alaskan (Yup'ik) Emily Johnson. Johnson uses gesture, rigorous movement, and (often) words to construct her nonlinear though (often) narrative based contemporary dance work. Believing in the act of performing, relishing self-production as much as being presented, and placing her dances in a variety of locations - often outside the formal theatrical - structure has led Catalyst to perform in a wildly diverse range of venues, indoors and out, throughout the USA and in St. Petersburg, Amsterdam, and Montreal.

Catalyst's staged, site-specific, and public performance events often involve collaborations with poets, musicians, sculptors, and video artists. Known to take over a space, Catalyst will alter the feel of a building with sound and image installations, or offer a buffet table with free snacks and drink... all in the interest of creating memorable and engaging performance experiences that don't force, but encourage an active audience membership.

As a director, Johnson goes for the guts of performing, finding emotional resonance and meaning in layered bouts of chaos and calm. In recent months, she has focused her energy on creating smaller cast works, within the company, with international collaborators, and with solos on herself. Her cinematic dance film work has produced *Wingspan 5'2"* which has screened at the Walker Art Center's *Women With Vision*, DTW's *Captured Series*, and numerous university film programs. She regularly partners with community and environmental organizations, especially when touring *Heat and Life*, a dance work commissioned by the Walker Art Center which is in the middle of a 50-state-tour of the USA and examines a human and terra landscape altered by global warming.

Created with support from the Jerome Foundation and the Elmer L. and Eleanor A. Andersen Foundation.  
Premiere supported by FLYBY productions, KICK!#7, Montreal, CA.

For more information or booking:  
Emily Johnson, Director  
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## ▶▶▶ KUMBUKA AFRICAN DRUM & DANCE COLLECTIVE

### *THE SPIRIT OF NEW ORLEANS*

Original choreography of Calinda, John Leon Destine, New York.

Additional African dance choreography and text by Ausettua AmorAmenkum.

Dancers Stephanie "Qena Tchaas" McKee, Roscoe Reddix, and Ausettua AmorAmenkum.

Musicians Zohar Isreal, Shaka Zulu and Tyronne Henry.

Mardi Gras Indian David Montana

**Saturday LIVE! (NOCCA)**

**Sat, Dec 8, 2007  
11:45 AM**

The piece revolves around Congo Square, the place of African retention in the United States, exclusively located in New Orleans, Louisiana. Congo Square is particularly of interest because of the cultural exchange that occurred there between Europeans, Africans, and Native Americans. The presentation begins with dances from the Bambara people of West Africa (historical evidence eludes to the location of most of the African Americans in New Orleans originated from the Bambara people of West Africa), then progresses to the Calinda, one of the many dances referenced when accounts regarding Congo Square are given. It then ends with a dance presentation of the Yellow Pocahontas Mardi Gras Indian Gang. This presentation represents how these dance forms have survived from the early 1700's, beyond the decline of activity in Congo Square and how it continues to survive in spite of the devastating effects of Hurricane Katrina. This presentation is a culmination of years of research, documentation and studying which has included trips to Ghana, West Africa and Haiti in an effort to present the most authentic and accurate representation. This will include dancers, stilt walkers, musicians, spoken word artists and costume designers.

Louisiana has one of the most unique cultures in the United States. This culture is a combination of African, Native American and European influences. The combination of this existence has yielded a cultural experience that was threatened after occurrence of Hurricane Katrina. As artists we have a responsibility to our communities and to the world to insure that specific components of Louisiana folk life continue for generations to follow.

KUMBUKA African Drum & Dance Collective is dedicated to the preservation of African and African-American folklore through the medium of dance, music and song. KUMBUKA consists of fifteen men, women and children, ranging in ages 9 to 55 years. This collection of artists are dancers, musicians, jewelers, drum makers, costume designers and painters. These artists have studied extensively in Senegal, Ghana, Guinea, New York, Washington, D.C., Chicago and St. Louis. KUMBUKA's objectives whenever performing, is to increase knowledge of African culture, demonstrate the significance that African culture has in elevating self-esteem, self-view and self-knowledge of young persons, familiarize the audience with rhythms, music and movement, and strengthen physical ability, stamina, flexibility and agility. KUMBUKA seeks to increase the appreciation and visibility of African dance in the community at large, expose audiences who would normally gravitate to other types of dance forms to the art of African dance as well as attract those who would have never been exposed to any type of dance form in a theatrical setting. The repertoire consists of dances from Senegal, Guinea, Ghana, Mali, Nigeria, Congo, Kenya, South Africa, Haiti and New Orleans. KUMBUKA is available for performances, workshops, lecture demonstrations, self-esteem and motivational sessions.

For more information or booking:

Ausettua AmorAmenkum

Director

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504-915-9902

kumbuka@bellsouth.net

www.kumbukaafRICANDANCE.com

## ▶▶▶ LA POCHA NOSTRA

### MAPA-CORPO 2: INTERACTIVE RITUALS FOR THE NEW MILLENNIUM

Concept and Texts  
Performance

Guillermo Gómez- Peña  
Gómez-Peña (El Shaman travesti)  
Roberto Sifuentes (New Barbarian)  
Violeta Luna (Woman in burka & Mapa Corpo)  
Rene Garcia (Tali-vato V-jay)  
Rene Garcia and Roberto Sifuentes

Installation design and Visual re-mix

Sunday LIVE! (CAC)

Sun, Dec 9, 2007

6:00 PM

Gómez-Peña, Violeta Luna, and Roberto Sifuentes create a poetic interactive ritual that explores neo-colonization/de-colonization through acupuncture and the reenactment of the post-9/11 "body politic." As the audience enters the space they come across a troubling yet familiar image: a nude human body lies on a surgical table covered by the flags of the United Nations. Above the body, an acupuncturist dressed in a lab coat intently prepares for surgery, laying out 40 needles – a small flag is attached to the tip of each needle, each representing a nation of the "coalition forces."

Gomez-Peña, in his techno-shaman-in-drag persona, walks around the tableau, and throughout the space, erasing the boundaries between viewer and performer. As the audience moves around the gallery space they come across a troubling yet familiar image: a woman in a burka ritually shaving and washing the male corpse of a soldier (Sifuentes) preparing it for burial. The male figure is bound, hooded and placed at the center of a alter overlooking the event about to unfold.

The performance begins as Gomez-Pena slowly peels the UN flag from the body, working from the feet up, section-by-section, exposing the body, but leaving the eyes blindfolded by the flag. Gomez-Peña steps to a lectern, and delivers the wake-up call of a spoken word multilingual poem. Following his verbal path, the acupuncturist methodically inserts the 40 adorned needles into the exposed body/map, leaving the audience to ponder the after-image of a "colonized" female body/world. Throughout the performance video artist Rene Garcia projects a series of images on the walls as a backdrop to the two tableaus, inviting the participants to become fully enveloped in the historical ethnographic and political cartographies of the colonized body.

Gomez-Peña approaches audience members and whispers an invitation to "pay their respects to her." As the ritualized washing ends, the soldier's exposed skin becomes a canvas for the audience members to write upon his body. Those who accept the invitation create tableaux vivants around each body, bringing tenderness and humanity to an objectified image. He finally asks the audience to "de-colonize the Mapa/Corpo" by carefully removing the flags with the assistance of the acupuncturist. One by one each flag is lifted, completing the ritual and revealing the change-making power possessed by the individual.

La Pocha Nostra was founded in 1993 and incorporated as a 501(c)3 organization in San Francisco in December 2001. Our mission is to explore the role of the artist in society and to create models of collaboration and experimental pedagogy through the presentation of innovative art works. La Pocha Nostra examines issues such as globalization, migration, race relations, intercultural and hybrid identities, the politics of language, border culture, and the use of new technologies with a grassroots foundation to create surprising artistic models that respond to the challenges of a polycultural and "globalized" society.

Mapa-Corpo is a National Performance Network Creation Fund Project co-commissioned by Highways Performance Space in partnership with Michigan State University Department of Art History and the National Performance Network. NPN and the NPN Creation Fund is sponsored by the Doris Duke Charitable Foundation, Ford Foundation, Nathan Cummings Foundation, Altria, and the National Endowment for the Arts (a federal agency).

For more information or booking:

Nola Mariano  
Circuit Network  
2940 16<sup>th</sup> Street, #110  
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nola@circuitnetwork.com  
www.circuitnetwork.com

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## ▶▶▶ MARDI GRAS INDIAN COLLECTIVE

### *WE DON'T BOW DOWN*

Performers                   Big Chief Markeith Tero  
                                  Gang Flag Irving "Honey" Banister  
                                  Spy Boy Edward Johnson  
                                  Little Chief Kevin Cooley, Jr.  
                                  Little Queen Nadia Robinson  
                                  Spy Boy Dondrell Cage, Jr.  
                                  Counsel Queen Cherice Harrison-Nelson  
Master Percussionist       Luther Gray

ArtBurst (Loews)

Fri, Dec 7, 2007

4:15 PM

Herreast J. Harrison - Ritual Attire Designer for Harrison-Nelson, Robinson, Cage and Cooley

Traditional Mardi Gras Indian attire, chants, ritual dance and percussion accompaniment.

The Mardi Gras Indian tradition dates back over one hundred years. Elders from the tradition, tell us that Masking Indian began as a way for African Americans to participate in local Mardi Gras celebrations. The Indigenous People motif was chosen in honor of the bonds formed between local Indigenous groups and enslaved African/African-Americans. The tradition of masking Indian continues today as a demonstration of freedom, a form of creative expression, and display of West African cultural retentions.

Masquerading as Mardi Gras Indians has been maintained in local African American communities for more than a century. When people of African descent were enslaved, local Native Americans assisted and sheltered enslaved people who were able to escape. African Americans chose the Indian motif to pay homage to area Native People for the assistance extended to them. The music of this cultural tradition blends elements of jazz and African drumming techniques with the distinctive call and response song style. This eclectic group is known for their soulful songs, spirited dancing, and spectacular ritual attire of plumage, and beaded and rhinestone designs.

#### Services Offered

Traditional Mardi Gras Indian Dress, Dance and Music Performance  
Lecture/Discussion Demonstration  
Display Demonstration  
Multimedia Presentation

#### For more information or booking:

Cherice Harrison-Nelson, Managing Director  
Guardians of the Flame  
1941 Avar Street  
New Orleans, LA 70117  
504-214-6630  
queenreesie@aol.com

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## ▶▶▶ RENITA MARTIN

### *IT IS THE SEEING*

Performer and Choreographer Renita Martin

Renita Martin, playwright and performance artist, weaves together spoken word, music and dance using hip-hop as a thread to show urban life like we've never seen it. With Jane Wong on bass and Queen Sheeba on beats, audience members experience an unforgettable subway ride. Dramatugical support provided by Priscilla Page and Sharon Bridgeforth.

"It is the Seeing" is the retrospective of war waged against diversity in the United States. This piece traces the evolution of hip-hop, which has thumped a constant baseline to these struggles. The inner struggles we never see of our fellow subway passengers on a New York City train set the stage.

Premiered in development at the Pillsbury Playhouse in Minneapolis, New World Theatre at Amherst College and presented at The Cherry Lane Theatre in New York City.

Renita Martin, "brash and lyrical" *Boston Globe*, is a New York based playwright, director, performer, and teacher.

For more information or booking:

lone Lloyd  
Dalton Entertainment  
315 Lincoln Place #25  
Brooklyn, NY 11238  
917-604-0082  
lone\_11233@yahoo.com

ArtBurst (Loews)

Fri, Dec 7, 2007

12:45 PM

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## ▶▶▶ MONDO BIZARRO

### *CATCHING HIM IN PIECES*

Performers            Bruce France and Nick Slie  
Director                J Hammons  
Set Design             Jeff Becker  
Musical Score         Pez Wilson  
Musician                Matt Schrenk  
Writers                 Bruce France, J Hammons, Nick Slie and Patrick Strange

**Saturday LIVE! (NOCCA)**

**Sat, Dec 8, 2007  
3:50 PM**

Catching Him in Pieces is a multidisciplinary theatrical exploration of the troublesome yet stirring life and times of the idiosyncratic New Orleans poet, teacher and performer Everette Maddox. Referred to by local writer Ralph Adamo as "the best loved poet in the city of New Orleans," Everette Maddox has left us a rich legacy of poems and poetry readings that have continued to leave an impression on our city since his death in 1989. Although not as widely known today, he continues to attract inquisitive audiences through two posthumously published books, most recently Rhetta's Last Stand in 2004, a radio documentary produced by David Kunian, and his continued spiritual presence at his favorite watering hole, The Maple Leaf Bar. Utilizing the imaginative principles of poetry, theater, music and dance, this strikingly physical performance examines the life and work of this paradoxical poet and his uncanny connection to our city.

This script is the result of one year's research and development with a team of seven collaborators. After conducting numerous interviews with surviving friends and pillaging second hand bookstores for copies of Everette's early work, we premiered the show on May 10, 2006 at the ASHE Cultural Art Center in New Orleans, LA. Catching Him in Pieces has since enthralled audiences in North Carolina, New York City, Blue Lake, California, The Pride of Place Theater Festival in Suffolk, England and most recently at the Hopkins Black Box at Louisiana State University.

Mondo Bizarro is a New Orleans based creative collective dedicated to the production and performance of original multi-disciplinary work. Our vision is to participate in the betterment of our community and the expansion of its consciousness while instilling the sentiments of fun, play, and imagination into a common public experience through the hosting, nurturing, and performing of the arts. We seek to bring together elements of regional, national and international arts with various community organizations and local citizens to create an understanding of what makes us commonly human and individually unique.

This work was developed with the generous support of Alternate ROOTS, The Pride of Place Theater Festival, Dramarama 10 and The Hopkins Blackbox Theater.

For more information or booking:

Nick Slie  
Co-Artistic Director  
2622 Constance Street  
New Orleans, LA 70130  
225-571-2929  
info@mondobizarro.org  
www.mondobizarro.org

## ▶▶▶ MONIQUE MOSS AND THIRD EYE THEATRE (TET)

### *THE LAIRS OF WOMEN: A PEERING INTO LONGING*

Excerpts from Jezebel (2000) and My Name is Mud (2007)

Jezebel (2000 Eyes Will Meet)	
Choreographer	Monique Moss
Dancers	Rebecca Delery and Eddy Villalta
Music	Brian Eno, David Byrne, Peter Gabriel
Costumes	Monique Moss and Laurence Mercier

**Saturday LIVE! (NOCCA)**

**Sat, Dec 8, 2007**

**4:05 PM**

"Jezebel" is a tale of love, consequence and intense longing as a woman endures being outcast from society for choosing an unredeemable path.

My Name is Mud (2007 DramaRama 14)	
Choreographer	Monique Moss
Dancers	Christina Barona and Rebecca Delery
Music	Primus – "My Name is Mud"
Costumes	Monique Moss

A double-wide cedar robe is used to house dances and to evoke the historic, southern custom of young girls being "shipped" from France to "crash-land" in Louisiana with no more than a truck containing a few valuable possessions to become brides to unknown grooms. The dance explores issues of discontentment and the battle between attachment and detachment.

The Concert work titled "the Liars of Women: A Peering into Longing" is a series of dances that treats the desires, pangs, and plight of women using New Orleans history and culture as a foundation for the theme. The dances address the issues of sexual and social constraint, mortality, and attachment and are all situated in a larger context of control and the loss of control whether initiated from within or from external factors. In each piece the women endure moments of both reconciliation and ire conciliation with the longing of their inner most selves which often unfolds in less public arenas like their own hearts in Jezebel and in My Name is Mud. In the end, the women adhere to existences which require the ability to function on multiple layers.

A native of New Orleans and proponent of high community involvement and outreach, Monique has worked as a choreographer, dancer and teacher for various arts organizations throughout New Orleans for over thirteen years. Artistic Director of her dance company, Monique Moss and Third Eye Theatre (TET), she has also performed with Rapides Interdisciplinary Arts Dance Company, the Lula Elzy New Orleans Dance Theater, New Orleans Dance Company, The New Orleans Dance Collective A Confederacy of Dances and D'Project and had taught for the Contemporary Arts Center, Arts Connection of New Orleans Public Schools, the NORD/NOBA Center for Dance, the New Orleans Center for Creative Arts (NOCCA), NOCCA Academy Dillard University, KidsmART and the Urban League of New Orleans. She has received recognition as a dance artist and choreographer from the Gambit Weekly's "Forty under Forty", the New Orleans Publishing Group's Success Guide's "24 Minorities to Watch," and the Big Easy Classical Arts Awards.

Her intrigue with peoples and cultures of the world has led to travels that have taken her to five continents, all of which have served as inspiration for new choreographic works. International achievements include a Fulbright-Hayes Teach Fellowship to South Africa in 2000; participation in the Magdalena Project in Colombia, South America in 2002; study in Belize, Central America in 2003 and a Japan Fulbright Memorial Fund (JFMF) Teacher Fellowship in 2005. In 2006 she received Artist residencies at Headlands Center for the Arts in San Francisco and at A Studio in the Woods in New Orleans and in the same year, Third Eye Theatre showcase "Jezebel" at the Houston Black Dance Festival where Monique received recognition from the Houston city Council. In response to Hurricane Katrina and travel to Hiroshima, Japan; Monique developed curriculum and choreographed a new work titled "Katrina Cranes" for students in the New Orleans Recovery School District who survived the storm and the breaching of the levees. IN June 2007, "Katrina Cranes" was presented at the National Dance Educators Organization (NDEO) Conference in Mobile, Alabama and in February 2007 Monique received the Big Easy Classical Arts Award for "Special Achievement in Dance" as a choreographer for the "One River Mississippi Project." Monique is currently pursuing a Master's Degree at Tulane University in Latin American Studies and is also an adjunct dance instructor in the Theatre and Dance Department.

For more information or booking:  
Monique S. Moss, Artistic Director  
2531 Leonidas Street  
New Orleans, LA 70119  
504-717-7728  
mossms@aol.com

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## ▶▶▶ KEITH NELSON / BINDLESTIFF FAMILY CIRKUS

### *KINKO THE CLOWN'S TRASHCAN OF DREAMS*

Creator/writer Keith Nelson

Performer Keith Nelson

When accompanied by live music, original music composed by Frederk Iverson and Peter Bufano

Kinko the Clown lives and dreams from the depths of a trash can. It is here that his show begins, and it is here that it will end. In the great tradition of the tramp clown, Kinko seeks to find those tiny treasures others have cast aside. Kinko the Clown walks in the large footprints of many of the tramps who have tread before him including Otto Griebling, Emmitt Kelly, and Red Skelton.

If you enjoy fifteen seconds of Kinko's show, he feels he is doing his job. Kinko is here to remind you that even though the entire economic underpinnings of global society could at any moment come crashing down, you can always find something laugh at, near and/or with him. The more you give, the more Kinko will provide.

Keith Nelson has been performing as Kinko the Clown for the past thirteen years. As Nelson develops as a performing artists, so does the character Kinko. Some of the greatest contemporary comedic teachers have been able to influence Nelson's development. The character and the acts that make up Kinko the Clown's "Trashcan of Dreams" is an always evolving work in progress. Nelson has always drawn inspiration for theater, vaudeville, and circus. As the economics of the country pull more of society into desperate situations, Nelson strives to find a voice that speaks to society.

Up to this point, "Trashcan of Dreams" is a number of small vinegets that are usually performed as self contained, individual clown moments in larger variety shows. Nelson is working on putting together a full 45 minute to 60 minute production based on "Trashcan of Dreams."

Bindlestiff Family Variety Arts, Inc. prides itself on being the heir to New York's outstanding traditions of circus, sideshow, vaudeville, and burlesque. BFVA presented its first Bindlestiff Family Cirkus Winter Cabaret in 1995 in Brooklyn, New York. In twelve years, that weekly variety show has grown into a year-round public exhibition for variety artists: musicians, comedians, actors, clowns, dancers, novelty acts, circus performers, and sideshow acts. In 2002, Bindlestiff, in association with chashama, opened the Palace of Variety and Free Museum of Times Square, where we presented nearly 300 shows featuring over two hundred different variety acts. Bindlestiff continues to tour the nation exposing the public to the traditions of live entertainment at street festivals, in theaters, and in clubs. Bindlestiff provides has provided a stage for an international roster of artists and groups. Their role as producer, presenter, and performing troupe contineus to expand. Besides its public performances, Bindlestiff has a growing commitment to providing education and enrichment programs to support variety arts. For more information, visit <http://www.bindlestiff.org> or call 1-877-BINDLES.

Bindlestiff Family Cirkus thanks chashama, New York City Department of Cultural Affairs, and New York State Council on the Arts. Special thanks also to the numerous individual donors that make Bindlestiff and Nelson's work possible

For more information or booking:

Keith Nelson, President

Bindlestiff Family Variety Arts, Inc.

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[www.bindlestiff.org](http://www.bindlestiff.org)

ArtBurst (Loews)

Fri, Dec 7, 2007

9:30 AM

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## ▶▶▶ VALENTINE PIERCE

### LANDSCAPE OF OUR LIVES

Landscape of Our Lives is the original work of Valentine Pierce.

Poems blended into a solo performance work that explores the effects of racism, poverty, violence, and crime on our community and how discrimination runs rampant inside the community, thus continuing the destructive cycle. Also serves as a springboard for confronting these issues and finding ways to resolve them.

"Landscape of Our Lives" evolved after years of creating multi-disciplinary performances throughout the community with other artists. I developed performance pieces that connected my poetry and the talents of a dancer, vocalist, and drummer/lyrist—all of whom were also poets. We created sections such as sorrow, blues, joy, motherhood, self-acceptance. However, we didn't have any true theatrical work. When these artists moved on, I began to develop solo works or works with my children. I wanted to expand it so audiences could feel it was more than "just poetry," that it was part of our lives. I also wanted to distinguish my poetic works from spoken word artists, wanted to use more emotion and props to tell a more complete story. So, instead of presenting a series of poems, I developed a piece that connects the poems more like a play.

Valentine Pierce is a multi-disciplinary artist and a widely published poet, her most recent achievements include being published in a special issue of Callaloo, American Tragedy: New Orleans Underwater, publication of her book, Geometry of the Heart, by Portals Press, publication of her one-act play, Orlanne the Refugee, which earned first place in the Maricopa Community College District Writing Competition and second place for the Glendale Community College Writing competition. Pierce was the Writer-In-Residence at A Studio in the Woods, June 2006. Pierce is a member of the artist collective, "Uprooted: The Katina Project," a production of Alternate Roots, which has been touring throughout the U.S. for nearly two years. Uprooted artists, all Gulf Coast residents, are helping to tell the story of Hurricane Katrina and its aftermath. She has performed in her hometown as well as Florida, California and Arizona. In California she co-hosted the Rhythm and Muse poetry series for three years and produced her own shows. A 30-minute version of her solo performance piece, Landscape of Our Lives, premiered at DramaRama 12 in 2005 and also performed 20-minute versions for the State of the Nation Festival in Jackson, MS and the Alternate Roots Annual Meeting. In March 2006 Pierce was one of several "Poets After the Storm" featured on the News Hour with Jim Lehrer. This New Orleans native has frequently produced her own shows, including It's Personal, for which she received a grant in 1995 from the New Orleans Jazz and Heritage Foundation. She has produced multi-disciplined productions for such diverse groups as high school clubs, churches, and business networking groups and has performed or presented workshops for groups that include elementary, middle and high school, universities, a nursing home, libraries, and book stores.

For more information or booking:

Valentine Pierce  
Artistic Director  
1703 Humanity St.  
New Orleans, LA 70122  
602-705-6977  
backpocketpoet@earthlink.net  
www.backpocketpoet.angelfire.com

Saturday LIVE! (NOCCA)

Sat, Dec 8, 2007  
5:00 PM

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## ▶▶▶ STEVE RILEY & THE MAMOU PLAYBOYS

*MARIE MOURI (TRADITIONAL CREOLE SLAVE POETRY SCORED TO MUSIC), ARDOIN MEDLEY (MEDLEY OF CREOLE SONGS FROM THE ARDOIN FAMILY-BOIS-SEC AND AMEDE' ARDOIN)*

Marie Mouri            David Greely/Give and Go Music, BMI, administered by Bug Music  
Ardoin Medley        traditional, arranged Steve Riley/JSRII Music, BMI, administered by Bug Music

Traditional creole slave poetry scored to music and a medley of creole songs from the Ardoin family (1<sup>st</sup> family of creole music)

Marie Mour was one of several poems discovered in the book, Louisiana Creole Dialect, written by Dr. James Broussard. David put the poem to music. The Ardoin medley is a creole medley of Ardoin family songs, starting w/ Amede' who recorded in the 1920's and then from Bois-Sec, his cousin, who was a close friend of ours and who took Creole music all over the world with his partner, Canray Fontenot on fiddle. Amede' and Bois-Sec were both accordionists. We took three of their songs and put them together in this medley.

Steve Riley and the Mamou Playboys are a Cajun band band from Lafayette, Louisiana. The band formed in 1988 and has since recorded 10 albums. The band members include: Steve Riley (accordion), David Greely (fiddle), Sam Broussard (guitar), Brazos Huval (fiddle/saxophone/bass) and Kevin Dugas (drums).

For more information or booking:

Steve Riley  
Bandleader/Manager  
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Lafayette, LA 70506  
337-344-0600  
Js Riley2@hotmail.com  
www.mamouplayboys.com

**Saturday LIVE! (NOCCA)**

**Sat, Dec 8, 2007  
2:30 PM**

## ▶▶▶ STEP AFRIKA!

### *NXT/STEP*

Choreographed by           Jakari Sherman  
Performed by                Makeda Abraham, Mfon Akpan, Delonte Briggs, Brittany Hicks, Ryan Johnson, Aseelah Shareef, Jakari Sherman and Jonathan Matis.  
Production designed by    C. Brian Williams with the artistic advisory of Bridgman/Packer Dance  
Original score by          Jonathan Matis  
Lighting Design by        Maja White  
Video by                    OTE Productions

**Saturday LIVE! (NOCCA)**

**Sat, Dec 8, 2007  
6:30 PM**

This work highlights the growing use of technology in art while merging stepping for the first time with live, electronic music. For Step Afrika, the process has allowed the company to move into new, creative territory and make an important statement about how traditional art forms can also benefit from modern innovation

nxt/step developed from Step Afrika's desire to take the art form of "stepping" to new and exciting places. Stepping is a traditional art form, shaped largely by historical and social forces in African American communities and on college campuses. Over the past 100 years, it has developed a unique voice and served hundreds of thousands of young people with its ritual and purpose. This project, however, will take stepping out of its original context by mixing it with the technology and progressive artistic innovations of today. The dance form will be allowed to "reinvent" itself through an year-long, creative process that will seek to find technologies that will enhance and expand its performance.

Clealy, the project does carry some risk. As artists proudly "saddled" with the efforts to both preserve and promote the art form, Step Afrika understands the challenge in "contemporizing" traditional dance. Yet, the company's desire is to see stepping pay tribute to its past and acknowledge its future. This project will be an historic attempt to technologically enhance the audience's experience and understanding of stepping. It is also an important opportunity for Step Afrika artists to demonstrate the possibilities that exist as we move further into the 21st century. As the only professional company in the world dedicated to stepping, Step Afrika is the perfect company to launch this exploration

#### ABOUT STEP AFRIKA!

Step Afrika! is the only professional dance company in the world dedicated to the tradition of stepping. Founded in December 1994, the company is critically acclaimed for its efforts to promote an understanding of and appreciation for stepping and the tradition's use as an educational tool for young people worldwide. Step Afrika! reaches tens of thousands of Americans each year and has performed on prestigious stages in North & South America, Europe, Africa, Asia and the Caribbean.

Based in Washington, DC, the company has been featured on CNN, BET, PBS & NPR as well as in numerous books, documentaries and articles that examine the tradition of stepping. Step Afrika! serves as a cultural ambassador for the United States, representing the nation at events around the world through invitations from American embassies. Its signature event, the annual Step Afrika! International Cultural Festival in Johannesburg, South Africa, is the fruit of a ten-year collaboration with the Soweto Dance Theatre that unites artists from around the world in dialogue and dance performance

Step Afrika! completes an annual 50-city tour of American colleges and universities from Maine to Mississippi. The company is a model for the use of stepping in educational settings, espousing the themes of teamwork, academic achievement and cross-cultural understanding. Step Afrika! frequently conducts residencies, master classes and in-school performances for the John F. Kennedy Center for the Performing Arts, the Washington Performing Arts Society, the Smithsonian Institution and in schools around the world. In 2006, the company received the Mayor's Art Award for Outstanding Contribution to Arts Education.

Step Afrika! is supported in part by the DC Commission on Arts & Humanities, the National Endowment for the Arts, the Morris & Gwendolyn Cafritz Foundation, the Eugene and Agnes E. Meyer Foundation, the Philip L. Graham Fund, the Sprenger Lang Foundation, the Dallas Morse Coors Foundation for the Performing Arts, Prince Charitable Trusts, Corina Higginson Trust, the National Performance Network, Palm Beach County Cultural Council and many other generous donors. For more information, visit us on the web at: [www.stepafrika.org](http://www.stepafrika.org)

Creation of Nxt/step made possible by Dolly Hand Cultural Center, National Performance Network, and Dance Place. Additional support also provided by the D.C. Commission on the Arts and Humanities New Media and Audio Technologies Program.

For more information or booking:

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## ▶▶▶ KRISTINA WONG

### *WONG FLEW OVER THE CUCKOO'S NEST (EXCERPT)*

Author and Performer      Kristina Wong  
Director                      Katie Pearl  
Additional Direction        Nurit Siegel and Leilani Chan

ArtBurst (Loews)

Sun, Dec 9, 2007  
9:30 AM

Incisive writer and performer Kristina Wong mixes sharp humor and psychology in *Wong Flew Over the Cuckoo's Nest*, a swear-to-god-not-autobiographical, serio-comic portrayal of the high incidence of anxiety, depression and mental illness among Asian American women.

Tangling, spinning, and mixing yarns, she asks: Which came first? The sky-high suicides of Asian American women? The maddening world? And when the heck do we get to climax? Wong's irreverent and provocative work has given her a national cult following for "politically charged art with unapologetic humor." —Bitch Magazine.

Knitters—cuckoo and not—are invited to knit in the audience during the shows. Yarn giveaways available at select shows.

The idea for this piece came in 2005 while I was on tour at Wellesley College and a student host reflected on the student suicide attempts there and at nearby idyllic campuses. Many of these attempts were by Asian women. I began creating smaller disjointed pieces exploring the complicated issues of mental illness and suicide that showed at spaces such as the REDCAT NOW Festival and TeAdaWorks New Works Lab. It wasn't until funding from Creative Capital and a the National Performance Network Creation Fund made developing the show a reality. Most of the show came together during a residency in Austin, TX in October 2006 where I worked with my dramaturg/director Katie Pearl in creating a structure for the show. The first "reading" was in November 2006 at the University of Michigan in Ann Arbor. The show premiered at 2 hours(!) in December 2006 at La Pena Cultural Center in Berkeley. By it's East Coast premiere March 2007 at the Painted Bride in Philadelphia, the show had tightened significantly to 90 minutes. After show dates at colleges throughout the country, runs in Los Angeles, New York City and an encore run in Berkeley, the show is a tight and polished 80 minutes long and is ready to tour as a complete and polished piece with a complete script. I've had a great deal of luck in partnering with mental health organizations to participate in post-show dialogue and provide marketing support. College campuses have also been extremely receptive to programming the work. I've also generated a great deal of press from mainstream publications (such as the Associated Press) and even some knitting magazines!

Kristina Wong is a nationally presented solo performer, writer, actor, educator, activist, and filmmaker. Described by the East Bay Express as "brutal but hilarious... a woman who takes life's absurdities very seriously," her body of performance work includes short and full-length solo performance works, outrageous street theater stunts and pranks, subversive internet installations, and plays and sketch comedy. She was recently awarded the Creative Capital Award in Theater and a Creation Fund from the National Performance Network to create her third full length solo show, "*Wong Flew Over the Cuckoo's Nest*" exploring the remarkably high incidence of mental illness among Asian American women in a world that's more nuts than we are. Since its premiere in December 2006, the show has toured to cities all over the US including New York, Philadelphia, Los Angeles, and the Bay Area. She is also completing a novel started with the PEN USA Rosenthal Emerging Voices Fellowship. Her other awards include: the Durfee ARC, an O'Connor Scholar Award from the Davis Putter Foundation, the City of Los Angeles Artist-in-Residence Grant and an award from the Center for Cultural Innovation. Her mail order bride website is [www.bigbadchinesemama.com](http://www.bigbadchinesemama.com). Her website is [www.kristinawong.com](http://www.kristinawong.com)

*Wong Flew over the Cuckoo's Nest* is a National Performance Network Creation Fund Project commissioned by Asian Arts Initiative and La Peña Cultural Center. Funding for *Wong Flew Over the Cuckoo's Nest* has also been provided by the National Endowment for the Arts, The Ford Foundation, and La Peña's New Works Fund supported by The James Irvine Foundation. *Wong Flew Over the Cuckoo's Nest* is also a Project of Creative Capital. Support for creation of this work was provided by TeAda Productions and the Hothouse Residency for choreographers at UCLA Department of World Arts and Cultures.

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# ▶▶▶ KEO WOOLFORD

## *I-LAND*

Written and Performed by Keo Woolford  
Directed and Co-created by Roberta Uno  
Choreography by Robert Cazimero and Rockafella

Saturday LIVE! (NOCCA)

Sat, Dec 8, 2007

12:00 NOON

The songs featured with hula choreography are both original compositions done in the kahiko style. 'Ala Anuhea is an award-winning song written by Robert Cazimero and Kahikilani by his former student Palani Kahala.

### Voice over credits:

Cindy Cheung Ms. Bonapart, Drunk Fan  
Dave Shelley Jeremy White

Video credits: Frank H. Watase Media Arts Center Japanese American National Museum for use of excerpts from Plantation Roots segment of Bento to Mixed Plate, Bob Nakamura/Karen Ishizuka, producers. Stephie "Sky" Yim from family home movies.

"I Land" is Keo Woolford's hilarious search for meaning and relevance in his heritage amidst backyard parties, Hollywood kitsch, the realm of the sacred, and the various places where hula lives. From his high school days with a "Hula God" to his tour in a famous boy band, Woolford's account is enthralling. Combining elements of traditional Hawaiian hula, Hip-Hop, Hawaiian talk story and spoken word, "I Land" tells a funny, defiant, unforgettable, even transcendent, tale where worlds separated by geography and culture collide.

### Glossary of terms:

Hula kahiko – Ancient or traditional style of hula

Ipu heke – Gourd drum with a top section

Haole – A common, everyday term to mean Caucasian

Mahalo – Thanks, gratitude

Kumu Hula – Kumu Ku'uleialoha Stillman says, "A kumu hula is a foundation for hula. The term "kumu" means "source" or "foundation"...and reserved for those who had mastered an understanding of how hula needed to be carefully maintained, presented, and passed on from one generation to the next...who had undergone extensive training that culminated in an 'uniki graduation ceremony."

Hula Halau – Formal hula school

Ka'o – Basic hula motion. Like all hula movements, interpretation varies between different schools.

Kalua Pig Plate Lunch – A popular Hawaiian dish; pig baked in a ground oven, two scoops rice and macaroni salad

Kukui Nut Lei – Garland made of polished candlenuts, worn by men and women in Hawaii, a trendy fashion accessory of different colors in New York

Kahili – Feather standard, symbolic of royalty

Uprocking – An original Hip-Hop dance style done by 2 dancers characterized by aggressive gestures and syncopated floor drop movements.

Breakdancing – An original Hip-Hop dance style characterized by floor movement, spins, and poses done to break beats (the percussion section of a song).

Multi-disciplinary artist Keo Woolford was born and raised in Hawaii. He began dancing hula in high school and in 1999 became a member of Robert Cazimero's Halau Na Kamalei, performing nationally and internationally with The Brothers Cazimero. Between high school and Halau Na Kamalei, a music contract took him to Los Angeles, but he instead caught the acting bug. His theatre credits include his critically acclaimed, self-penned one-man show, He Hawai'i Au, Pacific Overtures, Heading East, In My Father's House (Virgo Award-Best Actor), Bitter Cane, and Karaoke Stories. Films include True Vengeance. He was also a member of the #1 selling Hawaiian boyband, Brownskin, and as a part of the Hobo House Recording Team, was nominated for the Grammy® Award for Best Reggae Album in 2002. After starring in London's West End as the King in The King And I, Keo now continues his artistic pursuits in New York and Los Angeles.

"I Land" was co-commissioned by Ma-Yi Theter Company and Asia Society in partnership with DiverseWorks.

I LAND was made possible with the support of the Fan Fox & Leslie R. Samuels Foundation; Altria; Andrew W. Mellon Foundation; Artography/LINC; Dorothy Strelsin Foundation; Dramatists Guild; John Golden Fund; JPMorgan Chase Regrant Fund for Small Theatres; Lila Acheson Wallace Theater Fund; Lucille Lortel Foundation; Edith Meiser Foundation; New York City Department of Cultural Affairs; New York State Council on the Arts; Ong Family Foundation; The Shubert Foundation; Time Warner Inc.; Doris Duke Fund for Dance of the National Dance Project, a program of the New England Foundation for the Arts, and the National Performance Network Creation Fund.

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