Healing Wars

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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Healing Wars

Concept and Direction by Liz Lerman
Choreography by Liz Lerman and Keith A. Thompson in collaboration with the performers

Original text sources curated by Liz Lerman and Bill Pullman

Devised text developed in collaboration with the performers

Scenic and Costume Designer David Israel Reynoso
Lighting Designer Jon Schrieber
Sound Designer Darren L. West

Media Designer Kate Freer

Properties and Back Room Construction Jesse Farnenkopf, Gerald Smedley

Creative Consultant Bill Pullman

Production Manager Mog Kelly

Stage Manager Olivia O’Brien*

Project Manager Amelia Cox

Producer Nunally Korsch

Performs Meghan Frederick, George Hirsch, Paul Hurley, Ted Johnson, Tamara Harwitz Pullman, Michael Scott, Samantha Spieze, Keith A. Thompson

The performers shift between multiple roles in two different centuries.

*Appears through the courtesy of Actors’ Equity Association, the Union of Professional Actors and Stage Managers.

Rehearsal Director Keith A. Thompson

Costume Construction Emanuele DeRosa

Associate Sound Designer Matt Hubbs

Associate Lighting Designer John Wilder

Original Back Room Props/Dressing Katie Fleming

Multimedia Assistant Mark Costello

Assistant Stage Manager Jessica Short

Administrator Kini Collins

Healing Wars was commissioned by The George Washington University.

The development of Healing Wars has been made possible by the Maggie Alisuzzo National Center for Choreography at Florida State University.

Production support provided by Peak Performances at Montclair State University (NJ).

This presentation of Healing Wars was made possible by the New England Foundation for the Arts’ National Dance Project with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation; with additional support from the National Endowment for the Arts.

Major support for Healing Wars provided by The Pauline J. and Bruce H.去世 Smith Foundation and Jane Brown.

World Premiere: Arena Stage at the Mead Center for American Theater on June 12, 2014.

Duration: 1 hour 35 minutes, no intermission.

In consideration of both audience and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted in the theater.

Montclair State’s Office of Arts & Cultural Programming (ACP) presents and produces leading artists of the world in dance, music, theater, and opera. Under its signature series Peak Performances, ACP has produced works such as

- Field by David Lang.
- Oedipus by David T. Little and Royce Vavrek; Harry Partch’s The Life of Clementine Hunter by Robert Wilson.
- The National Endowment for the Arts

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- George and Linda Hiltzik
- Andrew Constable
- Automatic Data Processing
- Margaret and Herman Sokol
- The National Endowment for the Arts
- The George Washington University
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To view our complete season and for more information, visit peakperfs.org.
She founded Liz Lerman Dance Exchange in 1976, a participatory, relevant, urgent, and usable by others. Research and outcomes that are resulting in both research and outcomes that are including a 2002 MacArthur "Genius Grant" Liz Lerman in the wounds of the body, and how do our minds soldiers are women is it different? What lingers photographs of amputees, that I made the direct pursuing the individual lives of nurse practitioners, looking for them in diaries, books, and at the most wonderful National Museum of Civil War Medicine in Frederick, MD. It was then, encountering photography of amputees, that I made the direct link to our current wars. With further investigations I realized that what we have come to call post-traumatic stress disorder was also experienced by the veterans of the Civil War.

What happens when soldiers come home? If the soldiers are women it is different. If you are hurt in the wounds of the body, and how do our minds accommodate what has happened? The performers and I, along with some of our partnering organizations, talked with many returning veterans. Then we turned the inquiry on ourselves as we began to look at the histories within our own families. Our fathers fought in WWII, Korea, Vietnam; our brothers in Iraq. The stories became personal and informed the development of the structure and the content of the piece. Healing Wars is this performance that you are seeing. It is also a series of events and encounters that I hope enables more thought, discussion, and connection to the aftermath of what this war has cost our military service members. The project will continue to grow as we travel the country and bring these stories to life.

I have been involved in this process by an amazing group of research sites, supporters, and open-minded audiences with whom we have engaged for the past three years. The brilliant cast and designers have collaborated on questions big and small. The piece you see today would be entirely different if any one of them had not joined me. I am deeply grateful to them all.

— Liz Lerman, Director

Additional information about this project can be found at lizlerman.com.