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Healing Wars

Office of Arts + Cultural Programming

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Dr. Susan A. Cole, President

Daniel Gurskis, Dean, College of the Arts

Jedediah Wheeler, Executive Director, Arts & Cultural Programming

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 **Jen Schriever**

Sound Designer **Darron L West**

Media Designer **Kate Freer**

Properties and Back Room Construction **Jesse Farrenkopf, Gerald Smedley**

Creative Consultant **Bill Pullman**

Production Manager **Meg Kelly**

Stage Manager **Olivia O'Brien***

Project Manager **Amelia Cox**

Producer **Nunally Kersh**

Performers **Meghan Frederick, George Hirsch, Paul Hurley, Ted Johnson,**

Tamara Hurwitz Pullman, Michael Scott,* Samantha Speis, 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**

Casting **Mungioli Theatricals**

Costume Construction **Carmel Dundon**

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 Allesee 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 David Bruce 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.

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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 *Zinnias: The Life of Clementine Hunter* by Robert Wilson, Bernice Johnson Reagon, Toshi Reagon, and Jacqueline Woodson; *Dog Days* by David T. Little and Royce Vavrek; Harry Partch's *Oedipus*; and Ridge Theater's *The Difficulty of Crossing a Field* by David Lang. In addition, ACP has commissioned works by Bill T. Jones, Kronos Quartet, Jan Fabre, Liz Lerman, Wayne McGregor, Laurie Anderson, Romeo Castellucci, Richard Alston, Susan Marshall, Fred Hersch, and David Gordon.

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The 2014/15 season is made possible in part by funds from:

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To view our complete season and for more information, visit peakperfs.org.



Production Run Crew **Andrew Boyle, Marc Critelli, Harrison Goodbinder, Jeffrey Reid, Colin Van Horn, Benjamin Weill, Matthew Wharton**

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THE 2014-15 SEASON



Healing Wars

Photo by Teresa Wood, courtesy of Arena Stage at the Mead Center for American Theater.



September 25-27, 2014

Alexander Kasser Theater



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Program Notes

This enterprise was instigated by the 150th anniversary of the American Civil War. These big ceremonial moments are important touchstones, representing an opportunity to rethink the past as well as to observe and discover who and what we are becoming.

My initial quest was to find out more about what had happened to women during those Civil War years, believing that there was bound to be new scholarship on the subject since our centennial 50 years ago. There is. I was fascinated by the documentation of women who dressed as men and entered the conflict as soldiers. I was equally moved by the stories of the nuns of Emmitsburg, MD, who were on the Gettysburg battlefield to aid, heal, and baptize the fallen, which made me consider the relationship between spirituality and healing and death. I also pursued 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 there, encountering photographs 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 is it different? What lingers in the wounds of the body, and how do our minds

About the Artists

Liz Lerman (Concept/Direction/Choreography) is a choreographer, performer, writer, educator, and speaker and the recipient of numerous honors, including a 2002 MacArthur “Genius Grant” Fellowship, a 2011 United States Artists Ford Fellowship in Dance, and the 2014 Dance/USA Honor Award. A key aspect of her artistry is opening her process to various publics, from shipbuilders to physicists, construction workers to ballerinas, resulting in both research and outcomes that are participatory, relevant, urgent, and usable by others. She founded Liz Lerman Dance Exchange in 1976 and led it until 2011. Current projects include *Healing Wars*, the genre-twisting work *Blood Muscle Bone* with Jawole Willa Jo Zollar and Urban Bush Women, and an online project called *The Treadmill Tapes: Ideas on the Move*. In 2013 she curated Wesleyan University’s symposium “Innovations: Intersection of Art and Science,” bringing together teams of artists and scientists from North America to present their methods and findings. She teaches her Critical Response Process around the world. Her

accommodate what has happened? The performers and I, along with some of our partnering organizers, talked with many returning veterans. Then we turned the inquiry on ourselves as civilians and on the histories within our own families. Our fathers fought in WW II, 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. But it is also a series of events and encounters that I hope enables more thought, discussion, and connection to the aftermath of what seem like endless battles. The project will continue to grow as we travel the country and bring these stories to life.

I have been joined 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.

third book, *Hiking the Horizontal: Field Notes from a Choreographer*, was published in 2011 by Wesleyan University Press. lizlerman.com

Keith A. Thompson (Choreography/Rehearsal Director/Performer) danced internationally for Trisha Brown Dance Company from 1992 to 2001 and currently serves on faculty at Mason Gross School of the Arts. He performs and rehearsal directs for Liz Lerman; has his own company, danceTactics performance group; and teaches globally including as master company teacher for Sasha Waltz & Guests (Berlin) and TsEKh Summer Dance School in Moscow, Russia. Thompson has been on faculty at American Dance Festival and at several national universities, and his choreography has been featured at Harvard University, Montpellier International Dance Festival, Dance Theater Workshop Guest Artist Series in New York, The Wilma Theater in Philadelphia, Dixon Place in New York City, Jersey Moves Festival at New Jersey Performing Arts Center in Newark, and the 2011 Annual Aging in America Conference.

David Israel Reynoso (Scenic and Costume Designer) is the Obie Award–winning costume designer for the Off-Broadway runaway hit *Sleep No More* (Punchdrunk/Emursive). Most recently, he designed the critically acclaimed *Time and the Conways* directed by Rebecca Taichman for The Old Globe. His other regional scenic and costume design credits include returning collaborations at La Jolla Playhouse, The Old Globe, American Repertory Theater, Commonwealth Shakespeare Company, Lyric Stage, and Gloucester Stage, among many others. Reynoso is also the recipient of the Elliot Norton Award in Costume Design and a multiple nominee for the Independent Reviewers of New England and BroadwayWorld awards. His other work includes Amanda Palmer’s *Down Under* tour and Juan Son’s *Mermaid Sashimi* tour as well as a variety of music video production and costume designs.

Jen Schriever (Lighting Designer) has designed the lighting for such Broadway productions as John Leguizamo’s *Ghetto Klown*, also filmed for HBO. She has also worked extensively in opera, including *Die Fledermaus* at the Metropolitan Opera, *Faust* and *A Midsummer Night’s Dream* at Mariinsky Theatre, and *The Pearl Fishers* at the English National Opera. Off-Broadway credits include *Mala Hierba* and *American Hero* at Second Stage; *A Second Chance* at the Public; *Triassic Park* at SoHo Playhouse; *Bullet for Adolf* at New World Stages; *Stuffed and Unstrung* at Union Square; and *An Evening without Monty Python* in Los Angeles and at Town Hall in New York. Regional work has included lighting productions at Woolly Mammoth, Signature Theatre, Paper Mill, CenterStage, Folger, Williamstown, Indiana Rep, and Asolo Rep.

Darron L West (Sound Designer) is a Tony and Obie award–winning sound designer whose work for theater and dance has been heard in over 500 productions nationally and internationally, on Broadway and off. His other accolades for sound design include the San Francisco Bay Area Theatre Critics Circle, Lucille Lortel, and AUDELCO awards; he is also a two-time Henry Hewes Design Award winner and a proud recipient of the 2012 Princess Grace Statue Award.

Kate Freer (Media Designer) is a multimedia designer working in live performance, film, and installation. Her work has been seen in venues across the United States and internationally. Most recently she designed the acclaimed *Stuck Elevator* directed by Chay Yew for American Conservatory Theater, San Francisco. Frequent collaborators include Timothy Bond, Stein I Holum Projects, Kamilah Forbes, Andrew J. Scoville, and Tamilla Woodard. She is a founding member of Imaginary Media Artists.

Jesse Farrenkopf (Properties and Back Room Construction) is an installation artist living and

working in New York. Growing up in Connecticut, he graduated from the University of Hartford in 2011 with a BFA in Sculpture. His work includes site-specific, elaborate, and sometimes narrative installations and sculptures designed to engage the viewer’s perception. Farrenkopf continues his passion for the arts in his Hudson Valley studio.

Gerald Smedley (Properties and Back Room Construction) is a sculptor and scenic artist living on the Hudson River. He turns complex projects into seemingly simple, beautiful works of art with his passion and experience. Smedley spearheads the overall design, shop, and crew management for a range of clients, from Broadway shows to CEOs. Whether custom designs, exclusive props, or experimental concepts, he makes them come to life.

Bill Pullman (Creative Consultant) worked closely with the cast during the past three years in the making of *Healing Wars* and originated and performed the role of the Doctor during the recent Arena Stage run. He started acting professionally in the New York theater in 1983 and shortly after began his film career, which currently spans over 60 features, including *Independence Day*, *Lost Highway*, and *Bottle Shock*. Recently he was nominated for a Drama Desk Award for his performance in New York City last fall in Beth Henley’s play *The Jacksonian* (with Ed Harris and Amy Madigan, named in the *New York Times*’’10 Best Plays of 2013”). Currently he is shooting *American Ultra* (with Jesse Eisenberg and Kristen Stewart). Movies to be released in the coming year are *The Equalizer* (with Denzel Washington) and *Cymbeline* (with Ethan Hawke). He is married to Tamara Hurwitz Pullman, and they have three children.

Meg Kelly (Production Manager) has worked with Liz Lerman on numerous projects, including *The Matter of Origins*; *Ferocious Beauty: Genome*; *Drift*; *Blueprints of Relentless Nature*; and *Hammock*. Kelly has worked with the Public Theater on Shakespeare in the Park (*The Comedy of Errors* and *Love’s Labour’s Lost*), the Mobile Shakespeare Unit (*Richard III*), and the Under the Radar Festival. She has also worked with the TEAM, Snug Harbor Productions, and Columbia Stages. She is completing her MFA in Theater Management and Producing at Columbia University.

Olivia O’Brien (Stage Manager) is a freelance production stage manager. Off-Broadway credits include several productions for Target Margin Theater and Parallel Exit. Other New York credits include resident production stage manager (PSM) for many LaGuardia High School productions, including *Hairspray*, *Guys and Dolls*, and *Sweet Charity*. O’Brien also served as associate production manager and PSM at Astoria Performing Arts Center’s *Children of Eden* and *The Human Comedy*. In 2011 and 2013 she served as PSM for Jennifer Muller/The Works seasons, which premiered

The White Room and *Grass*. Regional credits include Asolo Repertory Theatre, Pittsburgh Irish and Classical Theatre, and Barrington Stage Company.

Meghan Frederick (Performer) is an independent artist working as a dance teacher, choreographer, and performer in New York City. She was a member of Brian Brooks Moving Company from 2008 to 2014 and currently dances for Carlye Eckert and Kendra Portier/BANDPortier. Frederick teaches dance as a part-time faculty member at Rutgers University and makes dances in Brooklyn. She is thrilled to be performing with Liz and thanks the cast for all their generous support.

George Hirsch (Performer) graduated from the Macaulay Honors College at Hunter College, receiving an honors degree in Dance. Since then he has had the privilege of dancing for Artichoke Dance Company, danceTactics, David Capps/Dances, Daniel Gwartzman Dance, Eva Dean Dance, GoCo, Liz Lerman Dance Exchange, Liz Lerman, and Regina Nejman & Company. He has taught workshops at Hunter College, Wesleyan, and University of Nevada–Las Vegas. When he is not dancing, you can find Hirsch teaching yoga at various studios around New York City.

Paul Hurley (Performer) is a Washington, DC, native and graduated from Duke Ellington School of the Arts in 2004. He then joined the Navy as a Gunners Mate with ambitions of becoming an elite Navy SEAL. He was injured overseas while attached to Mobile Security Squadron 3 Detachment, Bahrain, and was flown back to the States, where he recovered at Walter Reed and Bethesda Military Hospitals. After retiring from the Navy in 2009, he graduated from George Mason University with a degree in Geospatial Communication in 2011. Currently, Hurley works for MITRE, a federally funded research and development center, and is working to launch a distribution brewery in northern Virginia called CasaNoVa Brewing LLC.

Ted Johnson (Performer) has danced with Liz Lerman since 2001, performing in many works, including *Small Dances about Big Ideas*; *Ferocious Beauty: Genome* (as Gregor Mendel); and *The Matter of Origins*. He spent over two years in Punchdrunk’s Off-Broadway sensation *Sleep No More* at the McKittrick Hotel. A fixture in the downtown dance scene in New York City for more than two decades, he performed in the companies of Bebe Miller

Acknowledgments

Liz Lerman extends special thanks to Montclair State University and to Jedediah Wheeler and the entire staff of Arts & Cultural Programming/Peak Performances. Many thanks also to the National

and Ralph Lemon as well as many independents, including David Alan Harris, Sarah Pogostin, Laurie DeVito, Eun Me Ahn, Cheng Chieh-Yu, Colleen Thomas, and Bill Young. His improvisational work has been featured in collaborative ventures onstage with Kirstie Simson, Gabriel Forestieri, and Kayoko Nakajima.

Tamara Hurwitz Pullman (Performer) has been dancing with Liz Lerman since 2005. She performed in Lerman’s work *The Matter of Origins* and Peter DiMuro’s *Funny Uncles*. She has also danced with companies including the José Limón Dance Company (New York), Ann Vachon/dance Conduit (Philadelphia), Pacific Dance Ensemble, and Rosanna Gamson/World Wide (Los Angeles). As a dance educator, Pullman has taught dance in many different settings ranging from dance conservatories to rural storefronts and urban YMCAs.

Michael Scott (Performer) is excited to be collaborating with his first dance company. His Broadway credits include *110 in the Shade*, *Follies*, *Showboat*, *The Pirates of Penzance*, *Happy New Year*, and *The Best Little Whorehouse in Texas*. Off-Broadway work includes *Jane Austen’s Pride and Prejudice*, *The Fantasticks*, *Dodsworth*, *Abby’s Song*, *China Doll*, and *The Drunkard*. He has also done numerous national and regional tours with such productions as *Guys and Dolls*, *Showboat*, *Camelot*, *Plaza Suite*, *Deathtrap*, *Stormy Weather*, *1776*, *Chicago*, *La Cage aux Folles*, *42nd Street*, *Little Shop of Horrors*, *Buddy*, and *M. Butterfly*.

Samantha Speis (Performer) has worked with Gesel Mason, The Dance Exchange, and Deborah Hay (as part of *Some Sweet Day*, curated by Ralph Lemon at the Museum of Modern Art). She has been a member of the internationally acclaimed dance company Urban Bush Women since 2008. She was the 2012 recipient of the Alvin Ailey New Directions Choreography Lab. Her work has been featured in venues nationally and internationally, including the Kennedy Center (Millennium Stage) and Dance Place. Her solo, *The Way It Was, and Now*, commissioned by the Jerome Foundation, was performed at Danspace Project for the Parallels Platform Series and was later invited to the Kaay Fecc Dance Festival in Dakar, Senegal. Speis has been a guest artist and taught workshops throughout the United States, South America, Senegal, and Europe. Upcoming projects include Jawole Willa Jo Zollar and Liz Lerman’s *Blood Muscle Bone*.

Civil War Project and the many scholars who assisted in research about the Civil War and our current conflicts.