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## The Grand Parade (of the 20th Century)

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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# **Peak Performances**

2015 | 2016 SEASON

**New Jersey/New York Premiere!**

**Double Edge Theatre**

## *The Grand Parade*

*(of the 20th Century)*



**February 4–7, 2016**  
**Alexander Kasser Theater**



**MONTCLAIR STATE**  
UNIVERSITY

Photo by Maria Baranova

Dr. Susan A. Cole, President  
Daniel Gurskis, Dean, College of the Arts  
Jedediah Wheeler, Executive Director, Arts & Cultural Programming

New Jersey/New York Premiere!

**Double Edge Theatre**  
*The Grand Parade*  
**(of the 20th Century)**

Conceived, Designed, and Directed by **Stacy Klein**

Co-created and Performed by

**Carlos Uriona, Matthew Glassman, Hayley Brown, Jeremy  
Louise Eaton, Adam Bright, Milena Dabova**

Composed by **Alexander Bakshi**

Sound and Projection Design by **Brian Fairley**

Music and Vocal Direction by **Lyudmila Bakshi**

Technical Design and Direction by **Adam Bright**

Mask Design by **Beckie Kravetz**

Wood Scenery Design by **Jeff Bird**

Lighting Design by **John Peitso**

Costumiere **Amanda Miller**

Puppet Design by **Carroll Durand, Sarah Cormier, Nancy Milliken**

**Musicians**

Piano **Brian Fairley**

Saxophone **Amanda Miller**

Trumpet, Percussion **John Peitso**

Violin **Walken Schweigert**

Singer **Kyarah Thomas-Archie**

## **Supporting Cast**

Bartender **Jennifer Johnson**

Attendant **Hannah Jarrell**

## **Production**

Dramaturgs **Morgan Jenness, Brian Fairley**

Associate Lighting Design/Associate Technical Director **Andrew Todd**

Sound and Video Technician **Evan Barth**

Custom Metal Fabricator **Mark Day**

Dance Coach **Milena Dabova**

Painting **Hayley Wood**

Photographers **Maria Baranova, David Weiland**

Creative Advisors **Carol Martin, Jennifer Johnson, Seth Bockley, Molly Smith, John Freedman, David Flaxman, Jorge Onofri, Amrita Ramanan**

Funded in part by the New England Foundation for the Arts' National Theater Project, with lead funding from The Andrew W. Mellon Foundation. The US/Russian artist collaboration was funded by the Bilateral Presidential Commission of the US Embassy in Russia.

*The Grand Parade* was developed at the Baltimore Performance Kitchen and Columbia College Drama Department and Dance Center and premiered at Arena Stage at the Mead Center for American Theater, and has toured to The Golden Mask Festival (Moscow), Trinity College (Hartford, CT), Redfern Arts Center (Keene, NH), the Contemporary Arts Center (New Orleans), ArtsEmerson's Paramount Theatre (Boston), The Brygga Kultursal Festival (Halden, Norway), The PIT Festival (Porsgrunn, Norway), and CityStage (Springfield, MA).

Duration: One hour, 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.

# Program Notes

## Imagination, Memory, and Mythology of the 20th Century

It all started with a question: How would we write a mythology for our time? We began with the recent past—the 20th century—and the paintings of Marc Chagall.

We encountered a brutal and chaotic century, one in which cataclysm and destruction branded the times. This is how we chose to walk alongside Chagall. For the better part of the 20th century, he chose the flight of the imagination, folk tradition, and the collision of dreams as his portal of memory, as a means of passage through the war and revolution and exile that he painted.

In Chagall, the bride flies over the ravaged village, the rooster and cow play their cellos, and masses of people flee or dance. As we confronted the extreme conflicts of the century, we understood that vivid imagination must be at the crux of building a mythology for our time. How do we dream, how do we dance, how do we invent, and how do we love? For Chagall, “color is love”—what is it for us?

Memory, as an essential component of our lives, seems to have faded. We cling to a limited sense of reality (whether “reality TV” or mundane materialism) and have exiled memory and imagination. Dreams are things of the past, beauty is seen from the media’s vantage point, quiet is drowned out by insistent sound and the seduction of belongings. We lose ourselves amid accumulating piles of bodies and trash.

How, then, will we write our future? We offer intimacy and the sounds and dances and inventions of history, the beauty of flight, the choice of a forgotten world of dreams. The dialogue with the future is simple yet profound—a choice between destruction and creation.

—Stacy Klein, Artistic Director, Double Edge Theatre

*The Grand Parade* depicts major events of the 20th century in a theatrical style inspired by Chagall's kaleidoscopic vision of humanity at play, at war, and at rest. Trapeze, circus, dance, projections, and popular culture fill the height and breadth of the stage in a spectacle of history populated by people and animals in acts of grace and destruction. Time both shrinks and expands as the 20th century unfolds in a dreamlike rush of juxtapositions that include the ecstasy of landing on the moon, the frenzy of war, the skilled escapes of Houdini, the atomic bomb, Kennedy's assassination, the AIDS epidemic, and Hitler's brutalization of Europe, among others. *The Grand Parade* is about individual and collective experience of a period of history in which people developed knowledge that produced both great development and massive destruction. It is a work of memory, memorial, and celebration that shows us to ourselves and makes us consider where we are now by examining where we have come from.

—Carol Martin, Professor of Drama,  
NYU Tisch School of the Arts

## About the Company

Double Edge Theatre, an artist-owned organization, was founded in 1982 by Stacy Klein. The company applies vigorous physical training and the principle of an artist's autonomy to create work in an ensemble setting intimately woven with the community. The Double Edge ensemble creates performance cycles that tour internationally, including *The Women's Cycle*, *The Song Trilogy*, and *The Garden of Intimacy and Desire*. *The Chagall Cycle*, which includes *The Odyssey*, *Shahrazad*, and *The Grand Parade*, responds to the life, work, and indomitable imagination of Russian-Jewish artist Marc Chagall while engaging with international collaborators in music, design, and dramaturgy. In 1994, Double Edge moved from Boston to a 105-acre former dairy farm in rural Ashfield, MA, to create a sustainable artistic home. Today, the Farm is an International Center of Living Culture, a base for the ensemble's extensive international touring, with year-round theater training, conversations and convenings, greening and farming initiatives, and a popular indoor-outdoor traveling spectacle that takes place alongside the hills, pastures, river, and gardens of the Center. The 2016 Summer Spectacle is the Latin American-based *Once a Blue Moon (Cada Luna Azul)*.

# Acknowledgments

Special thanks to our contributors The Hess Foundation, the Massachusetts Cultural Council Cultural Facilities Fund and Cultural Investment Portfolio, the National Endowment for the Arts Our Town, the C.A.N. Foundation, the Doris Duke Building Demand for the Arts and Performing Artist Award Audience Development grant, the National Performance Network Performing Americas Project, the Mid Atlantic Arts Foundation, the Network of Ensemble Theaters, the Trust for Mutual Understanding, and Sapphire Members Bonnie Cordon and Laura Siskind, Ceceile Klein, Stacy Klein and Carlos Uriona, Venky Harinarayan and Sudha Neelakantan, Rachel Moore and Harry Dodson, Joe Poirier and Rebecca Caplice, Monika Fimpel, Sandy and Jenny Weymouth, Michael Williams and Sally Russ, and Rus and Jen Peotter.

**In the tradition of Double Edge, please join the *Grand Parade* ensemble post-performance for an informal gathering of conversation and refreshments in the theater lobby.**

## About the Artists

**Stacy Klein** (Conception/Designer/Director) is Double Edge's artistic director. She founded the company in 1982, in Boston, and moved the theater and her family to the Farm in 1994. Klein's two current projects, *The Grand Parade* and the *Once a Blue Moon* Spectacle (and its touring version), are at the forefront of her creative vision. Klein was mentored by Rena Mirecka and has a PhD in Theory and Criticism. In 2013, she received the Doris Duke Performing Artist Award recognizing exemplary artists in the field. She is currently writing her first book.

**Carlos Uriona** (Performer) is co-artistic director of Double Edge and has been with the company since 1996. He is ensemble leader, actors' coach, and trainer. Some of his favorite roles with Double Edge are the Stranger in *Once a Blue Moon*, Don Quixote in the *UnPOSSESSED*, and Odysseus

in *The Odyssey*. Uriona is from Argentina and, in 1985, he co-founded Grupo de Teatro Diablolomundo, a puppet theater in Buenos Aires that was recognized as one of “The Ten Most Important Argentine Theaters of the 20th Century” by the Association of Argentinean Critics.

**Matthew Glassman** (Performer) is co-artistic director of Double Edge and has been with the ensemble since 2000. He created the roles of Sancho Panza and Bruno Schulz and is a writer (*Shahrazad* and *Once a Blue Moon*) and director (*Total Verruckt!* and *The Oven*). He serves on the advisory council of HowlRound, initiated the National Rural Arts & Culture Working Group, and served as a grant panelist for the National Endowment for the Arts.

**Hayley Brown** (Performer) has been with Double Edge since 2003, creating roles in both company and summer spectacle performances. She completed the Intensive Program at the New England Center for Circus Arts, with a focus on aerial fabric and duo trapeze. She is a native of Western Massachusetts.

**Jeremy Louise Eaton** (Performer) is associate director at Double Edge and has been with the ensemble since 2004. She has developed numerous roles with the company, including Nimue in *Magician of Avalon*, Shahrazad, and Bella Chagall in *The Grand Parade*. Eaton has lived in Laos, California, Pakistan, Maryland, Wisconsin, North Carolina, and now Massachusetts.

**Adam Bright** (Performer/Technical Design and Direction) is co-producer at Double Edge and has been with the ensemble since 2005. Originally from Kent, England, Bright received his Honors BA at University of Hull and worked with the National Youth Theatre of England and the Stephen Joseph Theatre. He is an actor, rigger, set builder, and project director for all major performance projects at Double Edge.

**Milena Dabova** (Performer/Dance Coach) has been with the ensemble since 2009 and is also the company’s marketing director. She has a special interest in dance and researches and choreographs Double Edge’s



performances, including *The Grand Parade* and *Shahrazad*. Dabova was born and raised in Plovdiv, Bulgaria, and holds a BA summa cum laude in Theater and Dance and Psychology from Amherst College.

**Alexander Bakshi** (Composer) is a laureate of the Russian State Prize. He works with a synthesis of theater and music and has developed a new genre, the “theater of sound.” Bakshi considers the first and most important works of the “theater of sound” to be *The Sidur Mystery*, *Games in Installations*, *The Polyphony of the World*, and *From the Red Book of Extinction*. Bakshi’s music has been performed in major concert halls and festivals in Europe and America. He has written music for over 50 dramatic productions.

**Brian Fairley** (Sound and Projection Design/Musician/Dramaturg) is a musician, director, and dramaturg who has worked with Double Edge since 2006. He has participated in ten Double Edge performances as music director, composer, and performer. As a pianist, he accompanied New England opera and choral groups and worked in the Amherst College Music Department, and in 2012 he studied vocal music in the Republic of Georgia.

**Lyudmila Bakshi** (Music and Vocal Direction) holds a PhD in musicology and is head of the Department of Theory and the History of Music at the Schnittke Musical Institute in Moscow. She has staged a dozen musical-theatrical productions in Russia, Poland, China, and the US. In her work, musical forms are transformed into dramatic scenes in which musicians and actors become sound characters acting in a theatrical environment that is brought to life by the interaction of sound, space, and images.

**Beckie Kravetz** (Mask Design) studied mask making at the Yale School of Drama and trained with master craftsmen in Italy, Guatemala, and Spain. Her masks have been seen in theater, film, galleries, and museums across the country. From 1984 to 2006 she was resident mask maker and principal makeup artist at the Los Angeles Opera. Her work also includes figurative sculpture and portraits in ceramic and bronze. [BKSculptureStudio.com](http://BKSculptureStudio.com).

**Jeff Bird** (Wood Scenery Design) is the technical manager at Amherst College. He has been working and designing with Double Edge Theatre for ten years. Recent design work includes *Once a Blue Moon* and *The Odyssey* at Double Edge and *Antigone* at the Roger Williams University Performing Arts Center. Bird would like to thank Paula, Emmett, and Audrey for all their support.

**John Peitso** (Lighting Design/Musician) has been the technical and musical director of the Charlestown Working Theater in Boston since 1993. He is a composer, multi-instrumentalist, actor, and technical designer and as such created an original performance of *The Odyssey*, which toured to Armenia and Poland. He has developed a theatrical training methodology by combining ideas from Indian, Arabic, and Jewish traditions.

**Amanda Miller** (Costumiere/Musician) is an associate ensemble member of Double Edge originally from Dubois, IN. She graduated from Saint Mary-of-the-Woods College with majors in Women in Theater and Music. She has performed in four of Double Edge's summer spectacles.

**Carroll Durand** (Puppet Design) is an actor, co-founder, and designer at Double Edge. She is celebrating her 33rd anniversary with the company and her more than 50 years in theater by being pleasantly surprised every day.

**Sarah Cormier** (Puppet Design) is a Canadian theater artist originally from Summerside, Prince Edward Island. She is a performer, designer, and aerialist and currently is a resident artist at Double Edge.

**Nancy Milliken** (Puppet Design) is a sculptor creating site-specific work in urban and rural landscapes. More about her work at [nancymilliken.com](http://nancymilliken.com).

**Walken Schweigert** (Musician) is a performer, director, and composer from Minneapolis, MN. He is the artistic director of Children of the Wild, whose film *Twilight of the Mississippi* is a feature-length documentary about a troupe of actors (of which he was one) who rafted the Mississippi River in 2010.

**Kyarah Thomas-Archie** (Singer) is a student at Springfield Conservatory of the Arts high school and will also perform in Double Edge's Springfield project this fall. She loves to sing, her favorite being the music of Etta James.

**Jennifer Johnson** (Bartender/Creative Advisor) is the co-director of the Charlestown Working Theater and has collaborated with Double Edge for over 20 years as an actor, dramaturg, and trainer.

**Hannah Jarrell** (Attendant) is an ensemble actor and community development director and has been with Double Edge since 2006. She is originally from San Antonio, TX, and holds a BA in Theater, German, and Spanish from Southwestern University and an MFA in Interdisciplinary Arts from Goddard College.

**Morgan Jenness** (Dramaturg) spent over a decade at the New York Shakespeare Festival/Public Theater, with both Joseph Papp and George C. Wolfe, in capacities ranging from literary manager to associate producer. She was also associate artistic director at the New York Theatre Workshop and artistic director at the Los Angeles Theatre Center, as well as creative consultant at Helen Merrill Ltd. She is on the adjunct faculty at Fordham University, among others, and in 2003 received an Obie Award Special Citation for Longtime Support of Playwrights.

**Andrew Todd** (Associate Lighting Design/Associate Technical Director) is an associate ensemble member and associate technical director at Double Edge. He is from Des Moines, IA, and received his BA at Indiana State University. Besides growing his technical skills, he trains and works with stilts and horses.

**Evan Barth** (Sound and Video Technician) is from Los Angeles, CA, with a degree from Columbia College Chicago. He is an associate ensemble member at Double Edge Theatre, performing in his fourth summer spectacle this year, *Once a Blue Moon*.

# Staff

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**Office of Arts & Cultural Programming** (ACP) presents and produces remarkable works of dance, music, theater, and opera at the Alexander Kasser Theater under the banner Peak Performances. Specific to its mission is a willingness to offer work by artists whose ideas are singular and worthy examples of creative innovation. Notable past productions include Richard Schechner's *Imagining O*; Robert Woodruff's *Dog Days* by David T. Little and Royce Vavrek; Robert Wilson's *Zinnias: The Life of Clementine Hunter* by Bernice Johnson Reagon, Toshi Reagon, and Jacqueline Woodson; David Gordon's *Shlemiel the First* by Robert Brustein, Arnold Weinstein, and Hankus Netsky; Ridge Theater's *The Difficulty of Crossing a Field* by David Lang; and The Builders Association's *Elements of Oz*. ACP has commissioned works by Vijay Iyer, Liz Gerring, Bill T. Jones, Susan Marshall, Jan Fabre, Richard Alston, Liz Lerman, Wayne McGregor, Laurie Anderson (for the Kronos Quartet), Romeo Castellucci, Pat Graney, Fred Hersch, and Nora Chipaumire. ACP has fostered several unique initiatives, such as the Creative Thinking course, which takes the artistic process as impetus for problem solving in all academic disciplines, and Dance for Film on Location at MSU, a multiyear project funded by the Andrew W. Mellon Foundation.

ACP is the proud recipient of the New Jersey Theatre Alliance/New Jersey State Council on the Arts Cultural Access Network Innovator Award and the New Jersey State Council on the Arts Citation of Excellence and Designation of Major Impact.

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Holly and Robert Gregory

I. Michael Kasser

The Honorable Mary Mochary



To view our complete season and for more information, visit  
**[peakperfs.org](http://peakperfs.org)**.

