Artistic Staff
Producer: Shellee Cash
Ensemble Co-Directors: Deirdre Carberry & Michael Tevlin
Production Manager: Ray Dobson
Costume Coordinator: Renata McGraw
Costume Assistants: James Cunningham & Kaitlin Frankefield
Stage Management Advisor: Michelle Kay
 Resident Technical Advisor: Stirling Shelton
Resident Lighting Advisor: Jim Gage
Building Master Electrician: Eric Cimini
Photographer: Rene Micheo
Secretary, Dance Division: Ann Hirsch

Production Staff
Lighting Designers: Samantha Dix & Nick Flinn
Master Electrician: Dan Dickman
AME / Light Board Op 1 & 2: Adam Zeek
AME / Spot Op 3 & 4: Ryan Bible & Katarina Gaines
Stage Manager: Carter McElroy
Assistant Stage Manager: Kevin Walker
Technical Director: Aaron Clements
Sound Engineer: Bill Davis
Production Staff: Alice Flanders
Load-in Crew: Lisa Slama, Taylor Jacobs, Celine Graae, Caitlyn Scott

Accompanists
Phillip Andrews, Christopher Barrick, Wen-Mi Chen,
Gregory Chesney, Robert Conda, Benjamin Fraley,
Galit Gertsenzon, David Ralphs

Tonight’s performance is made possible by the Corbett-McLain Distinguished Chair in Dance.

Choreographers’ Showcase
Deirdre Carberry and Michael Tevlin, co-directors

Saturday, March 14, 2009
2:30 p.m. and 8:00 p.m.
Sunday, March 15, 2009
2:30 p.m.
Patricia Corbett Theater
Performing Arts Series
DANCING ON THE KEYS

Choreography: James Cunningham
Pianist: Maccia Hetrick
Music: Piano Preludes I, II, III by George Gershwin (1898-1937)
Costumes: James Cunningham and Kaitlin Frankenfield,
provided by CCM Dance
Lighting Design: Samantha Dix

Dancers:
Elisa Alexander, Stefani Jo Crea, Kaitlin Frankenfield,
Emma McGirr

— 5 Minute Pause —

THE HAITIAN FIGHT SONG

Choreography: Stefani Jo Crea
Music: The Haitian Fight Song by Charles Mingus
Costumes: provided by CCM Dance
Lighting Design: Samantha Dix

Dancers:
Clayton Mandly, David Odenwelder
Rebecca Brenner, Caroline Betancourt,
Brianna Habel, Colleen Barnes,
Elisa Alexander, Rachel Myers,
Renata McGraw, Lydia Parks

CHRISTOPHER ODO, Light and Visual Designer, has worked as a designer and a performer with Maureen Fleming since 1994. Performances and designs include Italy's Spoleto and Milan Oltre Festivals, Mexico's Jose Limon Dance Festival, Iceland's Reykjavik Arts Festival, Venezuela's Encuentro International, France's International Mime Festival in Perigueux, Germany's Tollwood Festival and Oldenburg Internationale Ballett-Tage '99, Russia's Mimolet 97, Colombia's Contemporanea International Festival 98, 99, 01, 03, Korea's Seoul Performing Arts Festival 2003, La MaMa E.T.C., the Pittsburgh Dance Council, Lincoln Center Institute, the Bates Dance Festival, the San Francisco Butoh Festival, The Cleveland Museum of Art, The Virginia Museum of Fine Art, and the Majestic Theater 2002 and 2004 and the Institute for Contemporary Art in 2007 in Boston. He created and conducted Sculpting with Light workshops at the Colorado College, West Virginia University, Western Michigan University and internationally at the Danza Contemporanea Festival Medellin and Teatro Festival Manizales in Colombia and has performed in numerous theater productions including the role of Puck in A Midsummer Night's Dream at the Public Theater in New York and performed in the original Tony Award-winning production of M. Butterfly on Broadway directed by John Dexter.
MAUREEN FLEMING, Artistic Director/Choreographer/Performance Artist, was born in Japan. After extensive study in Japan with Kazuo Ohno, co-founder of Butoh, an avant-garde movement developed in postwar Japan, Ms. Fleming went on to perform with Ohno’s son Yoshito Ohno and to tour internationally with performance artist and choreographer Min Tanaka. Fleming continued her training in the United States as a scholarship student under the Cecchetti master Margaret Craske. In 1994, she became an artist-in-residence at La MaMa ETC in New York and has conducted residencies at NYU’s Tisch School of the Arts, The Seoul Institute of the Arts and The Juilliard School. Connecting cultures and art forms, Fleming is known for her singular form of visual theatre. She has been awarded numerous national and international prestigious fellowships and awards. Ms. Fleming received Fulbright Commissions in Colombia (2005) and Korea (2006, 2007) and recently became a member of the Fulbright Peer Review Panel. Maureen Fleming is the Artistic Director of Maureen Fleming Company. Fleming’s evening length multi-media works include collaborations with playwright David Henry Hwang, composer Philip Glass, sound designer Brett Jarvis and light and visual designer Christopher Odo. Spanning five continents these works have been performed in venues ranging from a Catholic church built in 1000 AD in Palermo, Italy to the historic Jacob’s Pillow Festival to New York City Center Fall for Dance. Fleming invents surreal movement poetry with the discipline of a classicist and the imagination of an iconoclast and explores through metaphorical images our never-ending search for what is universal about the journey of the soul.

LULLABAI

Choreography: Ben Needham-Wood
Set by: Amanda Browning
Music: Lullaby for my Favorite Insomniac
(Tao of Sound Remix) by the Ahn Trio
Lighting Design: Nick Flinn
Costumes: supplied by dancers,
CCM Dance & Louisville Ballet

Dancers:
Rachel Myers with Nadia Bastron,
Caroline Betancourt, Mae Chesney, Elizabeth Cohen,
Marcia Hetrick

— 10 Minute Intermission —
THOUGHT BUBBLES

Choreography: Renata McGraw
Music: Sæglópur by Sigur Ros;
True Affection: by The Blow;
My Body is a Cage by Arcade Fire;
Liz on Top of the World by Dario Marianelli;
Gong by Sigur Ros
Lighting Design: Samantha Dix
Costumes: supplied by dancers

Dancers
Stephanie Cihlar, James Cunningham, Emma McGirt

DANCING ON DEATHLESS FEET

Choreography: Maureen Fleming
Music: Philip Glass
Lighting Design: Christopher Odo
Costumes: designed by Maureen Fleming

Dancers
Colleen Barnes, Mae Chesney, Stefani Jo Crea,
Elizabeth Cohen, Hannah Deveny,
Kaitlin Franklinfield, David Odenwelder,
Lydia Parks, Devon Rottinghaus

“Birth-hour and death-hour meet
Or as great sages say
Men dance on deathless feet.”
- W.B. Yeats

“The goal of my work is to reveal the transcendent
through images which focus on the human body
as a vehicle of transformation. I am specifically interested in finding
a universal art which touches the evolutionary traces imbedded
in human experience and transcends the limits of nationality and gender,
placed on us all in an aim of discovering what is
truly universal about being human.”
- Maureen Fleming