

# Ten Tiny Dances/6

April 18, 2004. clarklewis, Portland.

**Producer: Mike Barber. Lighting design: Bill Boese.**

**Technical assistance: Mark Twohy and Val Williamson.**

## **7:30 Untitled Corner**

Choreography and performance by **Julie Katch**.

Music: Popcorn by Hot Butter.

**Julie Katch** is originally from California and moved to Portland after graduating from the University of Oregon with a degree in architecture and a strong desire to continue dancing. In Portland, she has performed for various choreographers via The Dance Cartel, enjoyed several seasons with Oslund+Co./ Dance, performed at PWNW's Holy Goats!, and has recently joined Monster Squad and will be performing with them at PICA's TBA Festival this fall. Julie is happy to live in a city with such a lively and inspiring dance community.

## **8:00 Miners and Canaries**

Choreography and performance by **Jesse Hong-Berdine and Jennifer Hong-Berdine**

Music: "Watermelon Man" by Herbie Hancock

"Those who are racially marginalized are like the miner's canary: their distress is the first sign of a danger that threatens us all...these problems are symptoms warning us that we are all at risk."--

Lani Guinier & Gerald Torres from *The Miner's Canary: Enlisting Race, Resisting Power, Transforming Democracy*.

**Jesse Hong-Berdine** works as a children's dance and percussion instructor independently, through OBT's Project Find, PPS, and at Keith V. Goodman/Dance Gatherer Annual Camp for youth. He is a member of Oslund and Co/Dance and Daniel Addy's AVIATOR. Jesse's first time as a tiny dancer has

proven challenging and fun. **Jennifer Hong-Berdine** currently dances with Minh Tran and Company and Tere Mathern Dance. This is Jennifer's first time as a tiny dancer.

## **8:15 pericardium eight**

Created and performed by **Christine Calfas**

**Christine Calfas** has worked as a professional actor for fourteen years regionally as well as in Portland. Her local credits include two original pieces for solo actor and percussion: Sappho's Arrow and Sounding Hekate, as well as: Nina in *The Seagull*, Luce in *Honey in the Horn*, Seta in *Beast on the Moon*, Elizabeth in *Richard III*, Laura in *Glass Menagerie*, Rosalind in *As You Like It*, Anna in *Burn This*, and Electra in *Libation Bearers*. Since training as a Fulbright Scholar in Indian Classical Dance in the early nineties, she has sought to marry that sensibility with her Western training in Shakespeare and the Greeks. At present she is interested in the subtle threads

which link psyche and soma, and how they may be revealed in the act of making and witnessing theater. She dedicates this performance to Curtis.

### **8:30 Dottie's Bay**

Conceived and developed by **Bridgette Walsh** and **Eric Anderson** with choreography by **Bridgette Walsh**.

The Poem "Daily I fall in love with waitresses" read by **Eric Anderson** was written by Elliot Fried. The text read by **Chrisse Roccaro** was written by Cheryl Strayed and is from her novel "Torch" (Houghtan-Mifflin,2005). Dancers are **Joan Findlay** and **Bridgette Walsh**.

### **8:45 Made for Walking**

Choreography and performance by **Emily Stone**

Music by BBC Field Recordings, Andrew Drury, Joe Jackson, Kronos Quartet, and others.

Inspired by Emily's work as a wilderness guide at an intervention program for youth in SE Idaho, this material originally appeared at Linda Austin's Boris and Natasha Cabaret last spring. It evolved into a longer solo for Crispin Spaeth's Mixer 2 in December. Over the winter, it became an eight-dancer ensemble piece for Lewis and Clark's Spring Dance Concert that premiered last week. This is its final (?) permutation. Thanks to all those involved (like Sheri Cohen, James Moore, Linda Austin, Susan Davis, Simon Crane, and Mindy Johnston) in helping to transform this solo, particularly the fine students at Lewis and Clark College.

As an actor, dancer, choreographer, and director, **Emily Stone's** work has been presented in Seattle, Portland, New York, and Glasgow, Scotland. She has been dancing with Sheri Cohen in Seattle since 2000 and curated the "Improvisational Tuning Score" Holy Goats at Performance Works Northwest with the company and special guests. Last year, she devised and directed "Bang. Curtain. End of Show." for Portland's defunkt theatre. Emily has also been collaborating with James Moore as Salvage Yard since 1997 and they recently performed "Ready, Go on Three" at On the Boards' Northwest New Works Festival. Look for Emily in Corrie Befort's upcoming "What Remains" in Seattle this May and for Salvage Yard in PICA's TBA this fall.

### **9:00 beso me mucho**

beso (b é so): n. kiss, touch, contact (objectos); knock heads together (personas). me (me): pron. me (acusativo); you (depending on one's state of transference, tango, confusion). mucho (mu´cho): adj. 'til the accordionists go home

Choreography and performance by **Carla Mann, Patrick Gracewood and Nat Newburger**.

Music by **Padam**.

Rico, Carlotta, and Dan Fairchild liff for luff, pashon, and danze when they are not working their dayjobs, which curiously enough are also about love, passion and dance. **Patrick Gracewood, Carla Mann, and Nat Newburger**.

**Padam**...Padam:the sound of the clock in the little French salon. We are **Lisa Berkson Platt** (vocalist), **Barbara Bernstein** (viola), **Jaime Leopold** (bass), and **Bill Flood** (accordion). We're crazy about the schmaltzy love songs, as you'll hear this evening. You can reach our CEO and press agent at [floodbill@aol.com](mailto:floodbill@aol.com).

### **9:15 Membrane**

Choreography and performance by **Angelle Hebert** Music: **Phillip Kraft**

**Angelle Hebert** graduated with a BFA in Modern Dance from the University of Utah in Salt Lake City. She currently dances with local companies Monster Squad and Oslund and Company. She would like to extend a special thanks to Greg Hennes and Phillip Kraft for their assistance in the design, construction, and transportation of the "membrane." Also, a special thanks to Bill Boese for his generous contributions to the lighting of this piece.

**9:30 Amber Leigh Martin**, born in Port Arthur, Texas, was raised with roots in bluegrass, gospel and folk by a large musical family. With a BA in Dance from Loyola Marymount University in Los Angeles, in 1999, she formed a new genre, multi-gender performance-dance-comedy group called House of Cunt whose live shows exploded onto the Portland theatre scene in 2000. Amber produces, writes, choreographs and performs in the shows that have been called; "the freshest night of theatre in ages" and "the funniest group in town". Their show for PICA's TBA Festival, for which she designed the sound, produced, co-wrote, choreographed and performed, will be restaged and toured in late summer, 2004. Amber's recent sold-out solo show, Hi! earned the artist a 2003 Portland Drammy Award for Best Solo Performance and will also tour the West Coast this summer. In Texas, Amber performed the songs of Janis Joplin at the 16th Annual Janis Joplin Birthday Bash and Gulf Coast Music Hall of Fame Induction Ceremony. She recently was the opening act for the Portland appearance of Puppetry of the Penis, has worked as a vocalist with the Oregon Ballet Theatre, and has been a recurring guest artist with the Girls Initiative Network.

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**Many thanks** to the artists who have created work for Ten Tiny Dances nos. 1-5 @ Crush, Bernie's Southern Bistro, Bluehour, PICA/TBA, and Holocene:

Dawn Jackson\*Mike Barber\*Randee Paufve (Oakland)\*Heidi Junkersfeld\*Linda Austin\*Tracy Broyles\*Daniel Addy\*Jae Diego\*Jenn Gierada\*Anne Furfey\*Cydney Wilkes\*Mary Oslund\*Christine Calfas\*Nat Newburger\*Patrick Gracewood\*Catherine Egan\*Margretta Hansen\*Robyn Conroy\*Stephanie Lanckton\*Melissa Kerber (Seattle)\*Shane Szabo (Seattle)\*Wade Madsen (Seattle)\*Bridgette Walsh\*Matt Walsh (visuals)\*Kasandra Green Gruener\*Elizabeth Ward\*Kyla Cech (music)\*Todd Kurtzman\*Carla Mann\*Heather Perkins (music).

**Ten Tiny Dances** is a twice-yearly performance series, a unique dance theater experience, a party, an experiment in confined space, a unique opportunity for dance/performance artists, and a full plate of performance art for a diverse audience. Watch for Ten Tiny Dances/7 next Fall at PICA's second annual TBA Festival.

Your comments are greatly appreciated. **Mike Barber at [logan2@aol.com](mailto:logan2@aol.com)**.