

Claiming Williams Opening Event

Art/Work: Performing Activism



Thursday, February 6, 2014
MainStage, '62 Center for Theatre and Dance

Art/Work: Performing Activism

Directed by Jenny Dewar

Thursday, February 6, 2014

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Tsime

Zambezi

Composed by Tendai Muparutsa

Welcome

Karen Swann, Associate Dean for Institutional Diversity
Adam Falk, Williams College President

Introduction

Tatum Barnes '15 and Spencer McCarrey '17
hosts

The Vagina Monologues

“My Vagina Was My Village”

Madeline Seidman '17

“Wear and Say”

The Company of *The Vagina Monologues*

Coming Home: Reconciling Faith and Sexuality

Sam Jeong '14,
author and photographer
with The Springstreters
Ephlats

Brave by Sara Barielles

“Greetings”

Melanie Subbiah '17

“Femininity”

Chelsea Thomeer '17

Excerpts from “Untitled”

CoDa

Choreographed by Diane Arvanites, Music by Max Richter

“The New Colossus”

The Williams Jazz Ensemble

Composed and Conducted by Kris Allen

“Fear of the Dark: Loathing Arizona”

Composed and Conducted by Andy Jaffe

The Williams Jazz Ensemble
Malik Nashad Sharpe '14, dancer

“Pocket Change”

Mia Knowles '16

“Where I'm From”

Alex Huang '17

- “So This is It”** Jesse Sardell ’14
- Yanvalou ak Banda** Kusika
Choreographed by Veroneque F. Ignace ‘15
- “FBR”** Olivier Joseph ’17
- “The Lobster Speaks”** Rika Shabazz ’17
Written by Amal Kassir
- “On Feelings that I Have Been Trained to Train”** Cinnamon Williams ’16
- “Levi”, “Sing It Say It”** Joshua Bennett
The Strivers Row
- “Freedom”** Demarius Edwards ’14
- “Free Nelson Mandela”** The Williams Jazz Ensemble
Music by Jerry Dammers Claire Leyden ’16, soloist
Arranged by Kris Allen Demarius Edwards ’14,
Spencer McCarrey ’17, Rick Spalding

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Art/Work: Performing Activism

Production and Creative Team:

Director.....	Jenny Dewar
Sound and Media Supervisor.....	James Abdou
Lighting Designer.....	Matthew E. Adelson
The Williams Jazz Ensemble Director.....	Kris Allen
Wranglers.....	Michelle Almeida '13, Melissa Soule '15
Costume Shop Supervisor.....	Barbara A. Bell
Sound and Video Operator.....	Brad Berridge
<i>Vagina Monologues</i> Assistant Director.....	Ali Bunis '16
Kusika Artistic Directors.....	Sandra L. Burton and Tendai Muparutsa
Technical Supervisor for the '62 Center.....	Cosmo Catalano
CoDa Artistic Directors.....	Erica Dankmeyer and Janine Parker
Media Technician.....	Demarius Edwards '14
Manager, Performances and Events.....	Randal Fippinger
Videographer.....	Keith Forman
Visual Art Curator.....	Banyi Huang '15
SpeakFree Co-chair.....	Mia Knowles '16
Stage Managers.....	Claire Leyden '16, Sato Matsui '14, Michael Navarette '16, Angela Sun '16, Yitong Tseo '17
House Manager.....	Julia Melnick
Zambezi Director.....	Tendai Muparutsa
Assistant Costume Shop Supervisor.....	Samantha E. Patterson
Light Board Operator.....	Nathan Perry '17
<i>Vagina Monologues</i> Director.....	Paige Peterkin '16
Production Stage Manager.....	Lily Riopelle '14
Assistant Events Coordinator.....	M. Willa Simon
Crew.....	John Wheeler
MainStage Technical Director and Presenting Production Manager.....	Nathaniel T. Wiessner
Calling Stage Manager.....	Sophia Wilansky '16

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The Zambezi Marimba Band:

Marshall Alexander '17	Cindy Liao '17	Nile Livingston '15
Ali Bunis '16	Maija Lindaas '16	Uygar Sozer '17
Todd Hall '16		

The Vagina Monologues Company:

Phoebe Hall '16	Sarah Pier '16	Ariel Silbert '16
Jacqueline Lewy '17	Madeline Seidman '17	Jenny Zheng '17
Natasha Pangarkar '16		

Ephlats:

Emma Benjamin '15	Alex Dickinson '17	Russell Maclin '17
Sam Chapin '15	Eli Goldstein '16	Juliette Norrmen-Smith '17
Rebecca Comella '14	Eric Hagen '14	Chris Owyang '16
Sarah Cooperman '17	Claire Leyden '16	Mike Vercillo '14
Lucy Davis '16	Blake Mackall '16	

The SpringStreeters:

Will Feeney '16	Ryan McCloskey '16	Will Sager '17
Kerry Goettlich '14	Tanzim Milkey '15	Harold Theurer '17
Taylor Halperin '14	Andrew Nemeth '15	Richard Whitney '16
Nathan Leach '17	Chris Riegg '15	

CoDa:

Gabrielle DiBenedetto '16	Isaac Johnson '16	Sierra McDonald '16
Theodora Gruseke '16	Kristen Johnson '17	Len'l Russell
Karina Hofstee '14	Claire Lidston '15	Amanda Washington '14

The Jazz Ensemble:

Saxophones

Nicolette Caravelli '16
Maxwell Dietrick '16
Jackson Myers '17
Samantha Polsky '17
Sammi Jo Stone '17

Trumpets

Richard Whitney '16
Jonathan Dely '15
Will Hayes '14
Byron Perpetua '14

Trombones

Hartley Greenwald '16
Jeff Sload '17
Allen Davis '14
Nico Ekasumara '14

Rhythm

Nathaniel Vilas '17 - piano
Austin Paul '16 - vibraphone
Jack Schweighauser '15 - guitar

Brian Levine '16 - drumset
Scott Daniel '17 - violin
Christopher Janson '16 - bass

Kusika: (* indicates dancers for Banda)

Mavis Dankwah '17	Kelsey McDermott '14*
Andrea Estrada '16*	Marla Robertson*
Naomi Fields '16*	Kelly Wang '16*
Jamie Lesser '17	

Drums:

Sophia Schmidt '17
Satya Ferreira
Tendai Muparutsa

**Claiming Williams: Performing Activism
Program Notes**

“Go into the arts. I’m not kidding. The arts are not a way to make a living. They are a very human way of making life more bearable. Practicing an art, no matter how well or badly, is a way to make your soul grow, for heaven’s sake. Sing in the shower. Dance to the radio. Tell stories. Write a poem to a friend, even a lousy poem. Do it as well as you possibly can. You will get an enormous reward. You will have created something.”

- Kurt Vonnegut

Walk-In Music Montage

“HiiiPower”	Kedrick Lamar
“Brownie, you’re doing a heck of a job” from <i>Katrina Ballads</i>	Opus Zero Band (Williams 2011) Chaz Lee ’11, baritone
“Sugar Tongue”	Indigo Girls
“Born This Way”	Lady Gaga
“Strange Fruit”	Billie Holliday
“Let it Be Me”	Indigo Girls
“Three-Five-Zero-Zero” from <i>Hair</i>	Original Broadway Cast
“Same Love”	Macklemore and Ryan Lewis

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Coming Home: Reconciling Faith and Sexuality

Sam Jeong, author/photographer

This book would not have been possible without the constant support and guidance of many. A great deal of gratitude and admiration goes to Professor Barry Goldstein, for his insightful direction and constant encouragement, and to my ARTS 324 colleagues, Iman Lipumba, Jamie Baik, Kate Flanagan, and Alyssa Amos, for bearing through two years and too many critique sessions from 7 -9:40pm every Monday. #weirdestclassever

A special thanks to Professor Olga Shevchenko and Reverend Rick Spalding for being the best advisors a student can have, both academically and spiritually.

Finally, thanks to Mom, Dad, Hyunga, and Nuna for their love and devotion.

~ ~ ~

“The New Colossus”

Kris Allen, composer

“The New Colossus is a brand new (2013) arrangement of a piece that was written in 2005. Originally for vocalist and jazz septet, its melody is a setting of Emma

Lazarus' poem "The New Colossus" which is inscribed on the base of the Statue of Liberty on Ellis Island in New York City. I had been looking for a poem to treat in this way as a compositional exercise, and I was struck to encounter this poem in its full version for the first time. (The climactic verse, "Give us your tired huddled masses...was already familiar to me as I imagine it is to most Americans.) I found the full version moving and it's powerful politically charged sentiment to be a sharp contrast from the fearful anti-immigration energies that have seemingly dominated in recent election cycles. Lazarus's vision is something I could really get patriotic about! Here is the complete poem:

The New Colossus

*Not like the brazen giant of Greek fame,
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles. From her beacon-hand
Glows world-wide welcome; her mild eyes command
The air-bridged harbor that twin cities frame.
"Keep ancient lands, your storied pomp!" cries she
With silent lips. "Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!"*

The musical setting uses a several oft-repeated themes with a great variety of harmonies to evoke a sense of "E pluribus unum- "Out of Many, one".

~ ~ ~

Fear of the Dark: Loathing Arizona

Composed by Andy Jaffe

"Fear of the Dark (Loathing Arizona)" is a musical response to the 2011 Arizona profiling law.

It is written primarily in 7/4, a so-called "odd" meter, and as such symbolizes and celebrates difference from the dominant paradigm to which we are all accustomed. During the 'descarga' section, audience participation (clapping clave, dancing, as you feel motivated) is encouraged.

Yanvalou ak Banda

Veronique Ignace '15, choreographer

These pieces were part of a Winter Study project which focused on traditional Haitian Dance as they pertain to Vodou, the Afro-religion of Haiti. The aim was to explore the way these traditional movements served to aid in the maintenance of tradition and the way they also reveal themselves in contemporary culture. The inspiration for these works came from personal experience as well as interactions with other professional dancers, including our own Sandra Burton.

Yanvalou is a dance of wisdom which serves to invite the spirits into the space where a dans vodou also known as a ceremony is being performed. This dance invokes the parts of the body from the neck bone to the tail bone in a wave-like movement and is done at the beginning of any dans. Banda, on the other hand, is a dance of sensuality done to acknowledge the ancestors or the dead. As such, it is always done at the end of any dans. Often times it has been described as erotic, indecent, and even comedic. The dance primarily employs the area of the body from the belly button down accentuating the movement of the hip.

~ ~ ~

Joshua Bennett

“My larger creative project as an artist & scholar centers around a desire to cultivate new vocabularies for living/thinking/writing/performing blackness, destabilize hegemonic conceptions of beauty and strength, and, as much as is possible within the constraints of linear time, have mad fun writing poems and teaching workshops and telling jokes with my friends. I am committed to the love and care of friends. I am committed to expansive notions of kin that transcend species. Put (just a little bit) differently, I am committed to the flourishing of life, to the joy of the plant and animal world, and the collective empowerment of marginalized persons everywhere. Word is bond.”

~ ~ ~

Nelson Mandela

18 July 1918 – 5 December 2013

“Free Nelson Mandela”

Jerry Dammers, composer

Kris Allen, arranger

An interview with Jerry Dammers:

In the early 1980s, everyone was trying to find new types of music. Electro-pop, hip-hop and rap were just starting to emerge in the US and house music was bubbling under. Thanks to punk, it felt as if rock had been consigned to the dustbin of history, certainly in London. There was a club called Gossips that played African music and there was a huge interest in funk, jazz and Latin sounds. It was a very exciting time.

I was listening to all this stuff and made up a tune that was vaguely Latin-African. I didn't quite know what it was, but it was very simple. The main melody was just three notes – C, D, E – with brass embroidered around it. I think writing the tune before writing any lyrics was key. If I'd known anything about Nelson Mandela beforehand, I'd probably have come up with some earnest thing on a strummed acoustic guitar.

When I was a schoolkid in Coventry, I used to put up anti-apartheid stickers. And when I was 14, I demonstrated against the Springboks rugby tour [South Africa's whites-only team]. But funnily enough, I hadn't actually heard of Mandela until I went to a concert at Alexandra Palace to celebrate his 65th birthday. People like Julian Bahula, the South African musician who came to Britain in exile, were singing about him, which gave me the idea for the lyrics.

I picked up lots of leaflets at the concert and started learning about Mandela. At that point, he'd been imprisoned for 21 years and the leaflets said the shoes he had in jail were too small for his feet, so I put that in the lyrics. At the time, the Specials were in chaos. Terry Hall, Lynval Golding and Neville Staple had left to form the Fun Boy Three, but I'd carried on with the name the Special AKA and a fluctuating lineup. There were lots of arguments so I asked Elvis Costello to produce the song, because I thought he'd bring everyone together. The track felt very important: trying to get it done before the whole thing fell apart was exceedingly stressful.

A song called Let's Clean Up the Ghetto, by the Philadelphia All Stars, gave me the idea of having a variety of famous artists all performing together on the record, which Bob Geldof would later do with Band Aid. So I had Elvis there, as well as Dave Wakeling and Ranking Roger from the Beat, and I invited Lynval back as a gesture of goodwill. The chorus was sung by three top session singers including Caron Wheeler, who went on to join Soul II Soul. They'd been singing with Pink Floyd but we got them. The way the song begins – with them doing the chorus a cappella – was an afterthought. It might even be slightly out of tune with the rest of the song, since it was added afterwards. But it gives it a weird kind of lift when the main melody comes in.

'I picked up a leaflet that said the shoes he had in jail were too small for his feet. So I put that in the lyrics' ... Jerry Dammers at Rock Against Racism, Leeds, in 1981.

The lead singer, Stan Campbell, was very young. He was in a little band in Coventry and I wanted to show some loyalty to my hometown. The backing vocals are by Molly and Polly Jackson, two girls Brad [drummer John Bradbury] met in a bar in Camden. Brad played a disco, afro-type beat and Elvis put an echo on it right in the middle of the song, for that boom-boom-boom bit. I wrote the brass. Ghost Town [the Specials' 1981 No 1] was a melancholy song with a happy middle eight. Nelson

Mandela, as the song was originally called, was the other way round: two mournful brass moments contrast with the uptempo celebratory melody.

The song said what I wanted it to say very clearly. At the time, there was a huge amount of opposition and propaganda directed against Mandela. Margaret Thatcher had described his party, the African National Congress, as a “terrorist organisation”. But in the days just after punk, record companies would never have refused to release something on the grounds it might be controversial. At the time, there were these two enormously influential record pluggers called Ferret’n’Spanner. They were big Specials fans and pushed the track at radio stations. If they hadn’t liked it, I don’t know if it would have been played on Radio 1.

We shot the video in a church hall with these kids doing crazy jazz dancing, and we used the sleeve to give people information about the Anti-Apartheid Movement. The song was banned in South Africa, but they played it at football matches, which were communal black gatherings. It was an international hit and helped build momentum against apartheid. Dali Tambo [son of exiled ANC president Oliver] approached me to form a British wing of Artists Against Apartheid, and we did loads of concerts, leading up to a huge event on Clapham Common in 1986 that attracted a quarter of a million people. That was the proudest day of my life. It led to the Wembley Stadium concert with people like Dire Straits and Whitney Houston, which was broadcast to millions around the world – comparable to Live Aid. And then things really took off, with a lot of people who hadn’t previously supported anti-apartheid coming on board.

Politicians realized how popular the whole cause was becoming, but I don’t know if I ever thought Mandela would be freed. The situation in South Africa was dire. There’d been massacres and it was getting worse, but obviously negotiations were going on behind the scenes. The sanctions campaign tipped the balance. All those people who didn’t bank at Barclays or buy South African fruit helped bring about change. It was people power around the world. But what we did was nothing compared to the sacrifices made by those who suffered under apartheid.

In February 1990, when I heard Mandela was being released, it felt incredible. He’d been in jail so long no one knew what he would look like. People were shocked by this very gentle person, and immediately warmed to him. The concert at Wembley to celebrate his freedom was amazing. He went from being in prison to being mobbed. When he came on stage, the standing ovation lasted 10 minutes. I’d gone into the audience to experience it and I’ve never known anything like it. It was reassuring: it made you think the vast majority of human beings aren’t racist and are actually all right.

Writing the song has led to some of the greatest moments in my life. You meet people from all over the world, Africa to Brazil, who know it. It went top 10 in the

UK and made No 1 in New Zealand. I've even got a Jerry Dammers spinning top from Argentina!

I wrote a song about Mandela because of what he stood for. He became a figurehead for the struggle against apartheid, but when he came out of jail he wasn't a Martin Luther King type orator: he just said, and continued to say, important things about equality and justice. "Like slavery and apartheid," he once told an audience in Trafalgar Square, "poverty is not natural. It is man-made and can be overcome and eradicated by the actions of human beings." He saw that the ending of apartheid is only the beginning – and that's as true now as it ever has been.

- *The Guardian*

"Free Nelson Mandela"

Free Nelson Mandela

Free free

Free free free Nelson Mandela

Free Nelson Mandela

21 years in captivity

Shoes too small to fit his feet

His body abused, but his mind is still free

You're so blind that you cannot see

Free Nelson Mandela

Visited the causes at the AMC

Only one man in a large army

You're so blind that you cannot see

You're so deaf that you cannot hear him

Free Nelson Mandela

21 tears in captivity

You're so blind that you cannot see

You're so deaf that you cannot hear him

You're so dumb that you cannot speak

Free Nelson Mandela

~ ~ ~

Walk-Out Music Montage

"Seasons of Love" from *Rent*

Original Broadway Cast

"Aquarius" from *Hair*

Original Broadway Cast

A Word from the Director:

When asked to put this together, I never dreamed that it would become an event with over 100 performers and 50+ behind the scenes people working on it. Through this I have met so many students I would otherwise not have had the privilege to get to know a little better.

It has been rewarding in countless ways that I can't even begin to list. Thank you for supporting the Arts. We are alive and thriving at Williams College. Here is a list of upcoming events for some of our participants. Please continue to enrich your lives by taking in the talent that lies within these valleys.

- Jenny Dewar

Upcoming Events:

2/14	8:00pm	Club Zambezi Dance Party	Greylock Dining Room
2/15	2:00pm	Club Zambezi Dance Party	Greylock Dining Room
4/4	8:00pm	CoDa	'62 CTD, CenterStage
4/5	8:00pm	CoDa	'62 CTD, CenterStage
4/19	TBA	Randy Malik Sharpe Final Concert	TBA
4/25	8:00pm	Kusika and The Zambezi Marimba Band	'62 CTD, MainStage
4/26	8:00pm	Kusika and The Zambezi Marimba Band	'62 CTD, MainStage
5/2	8:00pm	The Williams Jazz Ensemble with Benny Golson	Chapin Hall
5/9	TBA	Randy Reyes & Malik Sharpe	'62 CTD, CenterStage
5/10	TBA	Randy Reyes & Malik Sharpe	'62 CTD, CenterStage
5/10	4:00pm	Williams Vocal Jazz Ensemble & Williams Jazz Quartet	Brooks-Rogers Recital Hall
5/14	7:00pm	Small Jazz Ensembles	Brooks-Rogers Recital Hall

**Also look out for future performances by
the SpringStreeters, Ephlats, and SpeakFree!**

Special Thanks To:

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