

GENEVA CONCERTS

presents

BRIAN SANDERS'

JUNK



Friday, March 30, 2012 • 7:30 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2011-2012 SEASON

Saturday, 24 September 2011, 7:30 p.m.

New York Gilbert & Sullivan Players

The Mikado

Sunday, 11 December 2011, 3:00 p.m.

Imani Winds

A Christmas Concert



This tour engagement of Imani Winds is funded through the Mid Atlantic Tours program of Mid Atlantic Arts Foundation with support from the National Endowment for the Arts.

Friday, 2 March 2012, 7:30 p.m.

Rochester Philharmonic Orchestra

Christoph Campestrini, conductor

Juliana Athayde, violin

Music of Barber and Brahms

Friday, 30 March 2012, 7:30 p.m.

Brian Sanders' JUNK

Patio Plastico Plus



PENNSYLVANIA PERFORMING ARTS ON TOUR

This project is partially supported by a grant from Pennsylvania Performing Arts on Tour, a program developed and funded by The Heinz Endowments; the William Penn Foundation; the Pennsylvania Council on the Arts, a state agency; and The Pew Charitable Trusts; and administered by Mid Atlantic Arts Foundation.

Saturday, 28 April 2012, 7:30 p.m.

Cantus

On the Shoulders of Giants

Performed at the Smith Opera House,
82 Seneca Street, Geneva, New York



These concerts are made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and a continuing subscription from Hobart and William Smith Colleges.

GENEVA CONCERTS, INC.

Friday, March 30, 2012 at 7:30 p.m.

BRIAN SANDERS' JUNK

Brian Sanders *Artistic Director*

Terry Smith *Lighting Design*

Technical Director Terry Smith

Assistant Technical Director Katie Pigeon

The Company

Jerrica Blankenship Gunnar Clark
Theodore Fatscher Shelby Lynn Joyce
John Luna Billy Robinson
Tommy Schimmel Connor Senning

Blotto!

Music by Soul Coughing, 3BYKN, Tom Waits, and Pink Floyd

Performed by the Company

Lever

Music by Tommi Eckart

Performed by Gunnar Clark and Shelby Lynn Joyce

The Grid

Music by Russell Mills

Performed by John Luna

Snowball

Music by xyz

Performed by Jerrica Blankenship and Connor Senning

Two by Cycle-Mobile

Music by Amon Tobin

Performed by John Luna and Billy Robinson

Bone Crunch

Music by John Denver

Performed by Shelby Lynn Joyce and Connor Senning

Threshold

Music by The Duke Spirit, Cold War Kids, and Delta Spirit

Performed by the Company

~Intermission~

Patio Plastico

Music (in order of appearance) by Juan Garcia Esquivel, Art of Noise, Tom Waits, Piero Umilani (Karminsky Experience Remix), Klezmer Conservatory Orchestra, Amon Tobin, Part-t One, Ekova, Talitha MacKenzie, Banco de Gaia, and Lhasa

Performed by the Company



PENNSYLVANIA PERFORMING ARTS ON TOUR

This project is partially supported by a grant from Pennsylvania Performing Arts on Tour, a program developed and funded by The Heinz Endowments; the William Penn Foundation; the Pennsylvania Council on the Arts, a state agency; and The Pew Charitable Trusts; and administered by Mid Atlantic Arts Foundation.

NOTES ON THE PROGRAM

Junk's current touring program, *Patio Plastico Plus*, is a total of eight pieces performed in two 40-minute segments with one 15-minute intermission. Each segment is performed with little to no pauses in between the works to keep the show moving swiftly. Music delivers an essential part of the program, continuously shifting the mood from light and playful one moment to lyrical and stirring the next.

Keeping with JUNK's choreographic style, much of the choreography uses found objects—from trashcans and pogo sticks to broken ladders and windowpanes. The dancers perform with these props and set pieces in unforeseen ways of clever invention. The works are lit vividly with dynamic and evocative lighting sequences, transforming the stage from scene to scene. The dancers' finely tuned bodies move with daring and dexterity "displaying just how beautiful and mysterious the human body can be." ~*Philadelphia Weekly*

The first half of the program opens with "**Blotto!**," a poignant yet witty look at life in the urban jungle. The work is performed as a suite of four vignettes ranging in style from lyrical to high-energy. Two dancers perform a sentimental duet wrapped back to back in a grungy oilcloth. In another scene dancers lithely fold themselves in half, animating a corps of trash cans in a tin-can ballet. *The Oregonian* declares, "Sanders' aptly named "Blotto!" ... is another choreographic coup, a chance for the dancers to flex their physical comedy as an ensemble."

"**Lever**" turns gravity on its side as the dancers of this duet find their bodies cantilevered in positions of obscure balance and shape. They agilely navigate gravity using their bodies as levers to manipulate force, giving cause to the tense nature of such a relationship.

In "**The Grid**," down lighting reveals a solo dancer shadowed below a suspended, spinning, metal grid searching for an escape to his isolation. The dancer breaks through the barrier of whirling, black metal and ascends into the air, weaving through and above the floating sculpture, to eventually perch at its apex. The dizzying feat of this five-minute, constantly spinning aerial dance concludes with a graceful descent through a series of archetypal images of sacrifice. *Criticaldance.com* described the choreography as "...positions of daring and beauty that drew gasps and applause from the audience."

"**Snowball**" - JUNK is sometimes asked to perform in spaces that are far less in size than a usual stage might be. Going full throttle with the smallest of stages in mind, Sanders creates an unusual metaphor as a duet, more warm than cool, unfolding atop a glowing snowball.

In "**Two By Cycle-Mobile**," tuxedo-clad dancers perform an aerial duet atop a suspended mobile, constructed out of found bicycle parts by sculptor Alex

Gartelmann. Toying with the physical laws and invention, these brave dancers defy logic and spin and whirl through space in uncanny and unimaginable ways, reinventing the way anyone would ever dream of riding a bicycle.

“Bone Crunch” - This tender waltz is excerpted from “Dancing Dead,” a site-specific Philly Fringe show created and performed by JUNK in 2011. One critic states, “...Sanders’ ironic use of sentimental ’70s songs had me cracking up, but seeing the whole nearly reduced me to tears at the most tender moments... I don’t want to give away all the bits, but if anyone could put the fun back in funereal, it’s Sanders -- always laughing at life’s punch line, death. With him, no good pun ever goes unheeded.”

Driving rock music sets the mood for crossing multiple thresholds as Sanders’ 2009 **“Threshold”** uses floating doors and swinging lamps to create a work inspired by the paintings of Dorothea Tanning. Keeping with Tanning’s surrealist style, sepia-toned doors float between dancers constructing a metaphor of the multitude of barriers that one meets in a relationship. The dancers cook up hard-edged movements by crawling on, hanging from, and ultimately knocking down the doors. All the while, hanging lights, which are swung through space by the dancers, swathe the stage with hallways of light that the dancers tumble through as they breach the next threshold.

The program’s second half is the Philadelphia Fringe Festival site-specific smash hit **“Patio Plastico”** remounted for stage. The fourteen fast-paced vignettes are connected by a full-scene animated movie projection, which fills the cyclorama. A patch of Astroturf, a suite of plastic lawn furniture, and music ranging from bossa nova lounge to gushy movie-score tracks infuse the stage with bubbly, Fellini-like glamour.

A drill team of dancers enter and hoof around the Astroturf’s edge, dressed in neon-yellow plastic coveralls, goggles, and squeaky plastic clogs made from two-liter soda bottles. Entering the “lawn” (sans clogs), they pirouette, high-kick, lounge, and share cocktails, animating a long-ago dream of sunny Tupperware elegance.

More inventiveness with patio plastic ensues including a graceful scooter ballet, madcap pogo stick five-gun salute, and a swimming hero on his appropriately blue, plastic mat. “The Last Vaudevillian” consistently brings down the house with its bizarre imagery and zany klezmer music. *The New York Times* calls it “ingenious trompe l’oeil.” In one solo a graceful male dancer performs with muscular grace suspended from a garment rack. Clad in his swimming briefs and a pair of goggles, we immediately believe his illusion of inside a large fish tank. An exciting smoke and light display provides for a vivid prelude to a climactic slip-n-slide finale. The piece closes with dancers huddled in pairs under glowing umbrellas, softly two-stepping off into the light of a new sunrise. “There’s hardly a false move in this tightly crafted bagatelle—MOMIX-graduate Sanders knows how to manipulate structure and props to make magic.” ~*The Philadelphia Inquirer*

COMPANY BIOS

BRIAN SANDERS (Artistic Director) As a brother of three, growing up in Princeton, Brian's reckless fun was easily channeled once he found his love for gymnastics and classical dance. Inspired by the inventiveness of shows like Bob Fosse's *Dancin'* and Pilobolus on Broadway in the 1970s, Brian resolved to become a choreographer in his own right. At the time he was unaware that he would eventually sustain an extensive working relationship with one of the founding members of Pilobolus, Moses Pendleton, who went on to found his own company in 1980, MOMIX, where for the next ten years Sanders choreographed and performed with the company worldwide.

After receiving his BFA from the University of the Arts, Philadelphia in 1992, Sanders founded Archetype Dance Company. He served as a performer/choreographer and self-produced several evening-length works. He reestablished the company in 1997 as JUNK and since then has performed regularly in Philadelphia and the surrounding area.

Simultaneous to the development of his solo projects, Sanders was performing both nationally and internationally with MOMIX and working as an assistant choreographer to Moses Pendleton. Several of the choreographic projects Sanders was involved with continue to be performed by MOMIX worldwide, including four independent works which premiered and were met with critical acclaim in New York City at the Knitting Factory, the Joyce Theater, Context, and the Yard at Martha's Vineyard.

Since Sanders' success with MOMIX and JUNK, he has gone on to choreograph and perform nationally and internationally for dance, television, theater, and video. In Italy, Brian choreographed two nationally televised mini-series and choreographed a touring show, NOGRAVITY, which performed as part of the 2006 Winter Olympics in Torino.

Sander's work has been presented locally by Live Arts/Philly Fringe, Garden State Dance Festival, the Equality Forum, The Annenberg Theatre for "Dance Celebration," Philadelphia Museum of Art, Broadcasters' Association Conference at the newly-constructed National Constitution Center, and for youthful, urban audiences. Sanders has set works for different companies including MOMIX, Eleone Dance Theatre, Freespace Dance Company, Koresh Dance Company, and dancers of the Pennsylvania Ballet. Sanders contributes his choreography annually for the local benefit gala Shut Up & Dance.

Sanders continues to create-evening length works and a consortium of repertoire on JUNK. His site-specific shows sell out every year for the Philadelphia Live Arts Festival. The *Philadelphia Weekly* calls Sanders "the city's most exciting choreographer and performer," and *The Philadelphia Inquirer* honored him with an award for "Best Choreography." Sanders received a Barrymore nomination in 2003 for his choreography in the Wilma Theater's presentation of *Big Love*. Sanders currently serves on the faculty at the University of the Arts in Philadelphia, Pennsylvania.

TERRY M. SMITH (Lighting Designer) is founder of Terry Smith Designs and has worked in the Philadelphia and greater northeast region for the last 10

years. He is the production manager for Azuka Theatre and the Resident Master Electrician for The Philadelphia Theatre Company. He has designed lights and video for companies around Philadelphia as well as major corporate and industrial events, including recently the Kennedy Center in Washington, D.C.

JOHN LUNA (Dancer), a Texas native, is a Philly-based freelance dancer/choreographer/video designer. He graduated with honors from the University of the Arts in 2006 and has since worked with many choreographers, both local and non-local. Besides dance, John also enjoys experimenting with video design/installation, reading sci-fi/fantasy novels and playing video games. John would like to take the rest of this space to thank his family for always supporting his endeavors.

BILLY ROBINSON (Dancer) holds a BFA in modern dance performance from the University of the Arts. Upon graduating, William was awarded the prestigious President's Award, along with the 2008 Outstanding Achievement in Modern Dance award. Outside of working with Brian Sanders, William is a member of Cardell Dance Theatre and Idiosyncrazy Productions.

GUNNAR CLARK (Dancer) grew up in Trout Creek, Montana. He is currently in his senior year at the University of the Arts in which he is pursuing his passion of choreography as well as a BFA in modern dance. Gunnar's works have been seen at the Koresh and Mt. Vernon Artists Showcases as well as multiple student choreography venues. He has been working with Brian Sanders for three years now, performing for UArts ensembles and working with him on a MOMIX production representing Mercedes Benz in L.A. Fashion Week.

CONNOR SENNING (Dancer) began studying dance at the age of 8. His first major stage debut was at age 12 with the International Broadway Tour of *Oliver!* where he had the opportunity to work under the direction of Gram Gill and Geoff Garrett (*Cats*). It was at his time that he realized his love for modern dance. During his senior year of high school he attended North Carolina School of the Arts where he graduated with a major in modern dance. While there, he studied under instructors such as Ethan Stiefel, Brenda Daniels, and was involved in the world debut of *Kingdom*, choreographed by Larry Keigwan, and the work "Marimba," originally choreographed by Lar Lubovitch. Connor attends the University of the Arts where he is a talent scholarship recipient. He currently performs with Michael Susten's Xhale Dance Company, and is extremely excited to work with Brian Sanders and the dancers of JUNK!

SHELBY LYNN JOYCE (Dancer) grew up dancing in Norfolk, Virginia. At the age of 16 she began her professional career dancing in Todd Rosenlieb Dance, where she was notably reviewed in *Portfolio Weekly*. In 2007 Shelby moved to Philadelphia to attend the University of the Arts. Upon graduating with a BFA in modern dance performance, Shelby was awarded by the faculty for excellence in dance. While at UArts, Shelby performed works by Roni Koresh, Brian Sanders, Curt Haworth, Manfred Fischbeck, Zane Booker, and Martha

Graham. Outside of the University, Shelby has gone on to work as a freelance dancer in Philadelphia with artists such as Wally Cardona, Vince Johnson, Gina Hoch-Stall, Group Motion, Gabrielle Revlock, and Nicole Bindler. Shelby joined Brian Sanders' JUNK in the fall of 2010.

JERRICA BLANKENSHIP (Dancer) is originally from Morgantown, West Virginia. She now resides in Philadelphia, Pennsylvania where she is a senior at the University of the Arts. Growing up, Jerrica was a National Training Scholar with the American Ballet Theater, where she was trained and mentored. She has apprenticed with River North Chicago Dance Company and interned with Philadelphia's Ballet X. She also spent a couple summers on full scholarship with the Joffrey Ballet for both jazz and ballet training. Since entering college, Jerrica has studied with and performed works by Desmond Richardson, Stacey Tookey, Brian Sanders, Michele Assaf, Christine Cox, and more. She was awarded the Elizabeth A. Pulaski Memorial Scholarship, chosen by her professors this past spring. Most recently, Jerrica traveled to Italy to continue to extend her dance training with many acclaimed teachers and choreographers.

TOMMY SCHIMMEL (Dancer) hails from River Forest, Illinois. His dance training began at the Academy of Movement and Music, under the direction of Stephanie Clemens, at the age of 10. He is currently a sophomore dance major at the University of the Arts in Philadelphia, Pennsylvania. Tommy has danced with the MOMENTA dance company for the past 9 years, and has attended summer dance programs at Point Park University, The Joffrey Ballet, and toured Austria with the Tanzsommer Festival. He has performed historic modern works by Martha Graham, Doris Humphrey, Isadora Duncan, and William Forsythe, as well as roles in classical ballets such as *Coppelia*, *Polovtsian Dances*, *Sleeping Beauty*, and *La Ventana*. Tommy has worked with contemporary choreographers Ron DeJesus, Randy Duncan, Sarah Cullen Fuller, Autumn Eckmann, and Anita Fillmore. Tommy is thrilled to be dancing with JUNK.

ABOUT THE COMPANY

Brian Sanders' JUNK is known for its ingenious use of found objects and clever inventions that bridge the gap between dance and physical theater. Sanders' choreography blends traditional dance theater with an inventiveness and physicality that gives reason for critics to hail JUNK as "Philly's most imaginative perpetrator of dare-devilish physical theater" and declare Sanders as "the city's most exciting choreographer."

Brian built his signature style by creating inventive, off-the-wall choreography with found objects and other discarded debris giving way to the troupe's name, JUNK. "I like to find the dance inside these pieces of junk; something unique and unexpected that gives us [the audience] a new and inspiring look on life," says Sanders. The troupe's shows are an exhilarating feast of exciting physicality and creativity, elegantly served up with beauty

and wit. *Dance Magazine* cites Sanders' work as "accessible, technically flawless, and thrilling comic dance turns."

JUNK's mission as a dance-theater company is to inspire with creativity. The company strives to produce work that is both artistic and accessible while maintaining a ceaseless desire to try new things. Through original productions and community outreach, JUNK seeks to serve as a catalyst for generating fresh ideas and to encourage us to see the world in a new and vital way.

One of the company's main objectives is to make dance more accessible to a younger audience. JUNK does this through outreach and the performance of its children's theater show, inspiring young audiences throughout the city with its unique creativity and artistry.

JUNK maintains its home season in Philadelphia, Pennsylvania as a headliner for the Live Arts Festival where the company's inventive performances have sold out year after year.

1938 South Iseminger Street, Philadelphia, PA 19148, 267-269-6945
www.briansandersjunk.com

GENEVA CONCERTS' EDUCATIONAL OUTREACH

As part of its Educational Outreach program, Geneva Concerts planned a number of additional activities for JUNK. Thursday morning there was a lecture/demonstration assembly at Geneva High School. Since the vision of the Company's Artistic Director Brian Sanders is to use "found" objects in developing his dances, Geneva High School was asked to provide five new objects for the Company to explore new movement possibilities; in other words, to show how new movement ideas can be developed on the spot.

On Friday morning at 10 a.m. at the Smith Opera House, JUNK performed their school time show, *Skink*, for all children in the Geneva schools grades two through five, St. Francis-St. Stephen's grades kindergarten through eight, Children's Hours School, and local home-schooled children. *Skink* is a wild and wacky theatrical circus for kids. Set to a wide range of music, from pop to classical, *Skink* is a collection of 14 fast-paced vignettes in which the dancers use dance and physical theater to portray characters and creatures of zany proportions. The performers use strange and unusual props, costumes, and lighting effects to create worlds of magic and wonder. Some of the three-ring-worthy attractions include: a 10 ft. tall disco cow that stumbles awkwardly on stilts, an old man who dances on his head, and a tennis player whose tennis balls float. Complete with a madcap ringmaster and the polka-dotted lizard for which the show is named, *The Philadelphia Inquirer* called *Skink* a "small-top circus [that] packs big laughs." This show was provided free of charge by Geneva Concerts.

Finally, this morning Brian Sanders taught an Intermediate/Advanced Modern Dance Technique Class at Hobart and William Smith Colleges.

Geneva Concerts wishes to thank our donors:

Benefactors (\$250 or more)

George Abraham
A.E. Ted Aub & Phillia C. Yi
Dorothy & Sam Dickieson
Ellen & Kevin Mitchell
Brad Prozeller &
Alaine Espenscheid
Bonnie & Bob Rochelle
Larry & Chris Smart
Maynard & Carol Smith
Sally Webster & Susan Bassett
Ford & Harriot Weiskittel
Joanna & Max Whelan
Dr. & Mrs. Charles E. Wisor

Patrons (\$175 or more)

Charles & Karen Achilles
Susan & David Belding
Michael & Hilda Collins
Harry & Susan Givelber
Ellen & Paul Grebinger
Gary Mosher
Joseph O'Toole &
Matthew Clingerman
Mary & Terry Spittler
Dr. Kenneth & Eva Steadman
Ellen & Gil Stoewsand
John & Jessica Lou Tarr

Supporters (\$100 or more)

* Happy Birthday Paul
Grebinger from David and
Joan Brumberg
Margene A. Achilles
Ute Amberg
Carl & Heather Aten
Nancy & Charles Bauder
Willard C. & Sharon P. Best
Paul & Joanne Bleakley
Malcolm & Janice Bourne
John & Midge Burns
Larry & Judy Campbell
Elena Ciletti & James Crenner
Duke & Barbara Gerlach
Neil Gold &
Susan Mattick-Gold
Robert & Engelke Heggie

Supporters, continued

Robert Huff & Jane Donegan
Al Johnson
Cornelia Delaney Johnson
Pim & Kamill Kovach
Jeanine Ferrence &
Jim MaKinster
David & Martha Matloff
Daniel & Monika McGowan
Judith & Scott McKinney
John B. Mulvey
Grace G. Parrott
Sharon & William Platzler
Dan Quigley
John D. Robbins
Larry & Virginia Rockwell
Wendell & Joanna Roelofs
Howard & Susan Sabin
Jeanne & Paul Salisbury
Mr. & Mrs. Clair Schaffner
Robert & Carolyn Seem
Karl & Ti Siebert
Theodore S. Smith, Jr.
Margaret Thomas
Thomas & Joyce Toher
Gena Ungerer-Rangel
Meredith Waheed
Ann Warner
Martha Winsor

Friends (\$50 or more)

Bonnie & Dick Barney
Dan Belliveau
Robert & Helen Bergamo
Mary Ann Bourbeau
Dr. Richard & Mary F. Collins
Ella Cripps
Richard & Claire Damaske
Mabel & Gerry Deal
William & Liz Dean
Phyllis DeVito
Jean & Mike Dickson
Marion Donnelly
Dorothy Dunham
Barbara Essa
Julie Forshay
Jay Freer

Friends, continued

Elmer & Lynda Hartman
Midge & Joel Kerlan
Paul Kirsch
Edna May Langan
Mary Luckern
Verne & Liz Marshall
Richard &
Meredith McCaughey
Tom & Joan McClure
Timothy B. &
Sandra T. Merwarth
Mary Jeanne Orlov
Ellen Reynolds
Richard & Inge Robinson
Ron & Bette Schubert
Tony & Ann Shelton
Brenton & Eleanor Stearns
Don & Lucille Stewart
Betty Sweetland
Elaine & Ted Thiesmeyer
Harry J. Touhey
Renata Turri
Donald & Christine Wertman
Ed Woodams

Contributors (up to \$50)

Jane & Irving Bentsen
Joyce Crupi
Donna Davenport
Michael & Janice Day
David J. Eck
Gretchen & John Fox
Yong & Hei Lee Hang
Gary & Susan Horvath
Karen Horvath
Michelle Iklé
Erika & Charles King
Linda Lilyea
Marie Luffman
Lynn & Jorgen Overgaard
Patricia Perrin
Basil & Beverly Simons
Amanda Tourtellote &
Ethan Powell

Geneva Concerts Board of Directors

Ford Weiskittel, President
Ann Warner, Vice-President for Membership
Susan Belding, Vice-President for Performance
Susan Horvath, Vice-President for Programming
Phillia Yi, Vice-President for Publicity
Hilda Collins, Secretary
Joanna Whelan, Treasurer

Anthony Calabrese
Larry Campbell
Jay Freer
Neil Gold
Karen Horvath
Michelle Iklé
Tom McClure
Scott McKinney
Kevin Mitchell
Allauna Overstreet-Gibson
Jeanne Salisbury
Amanda Tourtellotte
Gena Ungerer-Rangel
Martha Winsor

Nozomi Williams, Honorary Member
Willard Best, Legal Advisor

Visit us at www.GenevaConcerts.org

Families are encouraged to bring children to concerts but are asked to be considerate of other patrons. Patrons are asked not to bring food or drink into the concert hall. As we do not have ushers, please use discretion upon late entrance. For your convenience, blue recycling containers are provided in the lobby. Please deposit unwanted programs for reuse and recycling. The use of cameras and recording equipment is strictly prohibited. Please turn off cell phones and signal watches during concerts.