

"Haunting, beautiful, and ablaze with human dignity..."

—DC Theatre Scene

Healing Wars

Thursday-Saturday, November 13-15, 2014

Space Place Theater

Hancher

University of Iowa



HANCHER

THE
UNIVERSITY
OF IOWA

HEALING WARS

concept and direction by LIZ LERMAN

Choreography created by LIZ LERMAN and KEITH THOMPSON
in collaboration with the performers

Original text sources curated by LIZ LERMAN and BILL PULLMAN
Devised text developed in collaboration with the performers

Scenic and Costume Designer
DAVID ISRAEL REYNOSO

Lighting Designer
JEN SCHRIEVER

Sound Designer
DARRON L WEST

Media Designer
KATE FREER

Properties & Back Room Construction
JESSE FARRENKOPF
GERALD SMEDLEY

Creative Consultant
BILL PULLMAN

The performers shift between multiple roles in two different centuries.
Performers: GEORGE HIRSCH, PAUL HURLEY, TED JOHNSON,
TAMARA HURWITZ PULLMAN, ALLI ROSS, MICHAEL SCOTT*,
SAMANTHA SPEIS, and KEITH A. THOMPSON

Production Manager and Stage Manager
MEG KELLY

Project Manager
AMELIA COX

Producer
NUNALLY KERSH

*Appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers.

Healing Wars was commissioned by The George Washington University.

Production support provided by Peak Performances at Montclair State University (NJ).

The development of *Healing Wars* has been made possible by the Maggie Allesee National Center for Choreography at Florida State University.

Healing Wars was made possible by the New England Foundation for the Arts' National Dance Project with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, with additional support from the National Endowment for the Arts, from the University of Iowa Office of the Vice President for Research and Economic Development, and from the Alma Miller Ware Nursing Endowment Fund of the College of Nursing.



Major support provided by The David Bruce Smith Foundation and Jane Brown.

Technical Director.....EVAN TRUE
Administrator.....KINI COLLINS
Costume Construction.....CARMEL DUNDON
Set Dresser..... AIMEE PLANT
Multimedia Assistant.....MARK COSTELLO
Associate Sound Designer.....MATT HUBBS
Assistant Stage Manager.....AMANDA PAULICK
Assistant Lighting Designer.....JOHN WILDER
Back Room Properties & Dressing
for Premiere at Arena Stage.....KATIE FLEMING

***Healing Wars* runs approximately 80 minutes with no intermission.**

CAST (in alphabetical order)

GEORGE HIRSCH (Performer) graduated from the Macaulay Honors College at Hunter College, receiving an Honors Degree in Dance. Since then he has had the privilege of dancing for Artichoke Dance Company, dance-Tactics, David Capps/Dances, Daniel Gwartzman Dance, Eva Dean Dance, GoCo, Liz Lerman Dance Exchange, Liz Lerman, and Regina Nejman & Company. He has taught workshops at Hunter College, Wesleyan, and University of Nevada–Las Vegas. When he is not dancing, you can find George teaching yoga at various studios around NYC.

PAUL HURLEY (Performer) is a Washington, D.C. native and graduated from Duke Ellington School of the Arts in 2004. Following this, he joined the Navy as a Gunners Mate (GM) with ambitions of becoming an elite Navy SEAL. Paul was injured overseas while attached to Mobile Security Squadron 3 Detachment, Bahrain and was flown back to the states where he recovered at Walter Reed and Bethesda Military Hospitals. After retiring from the Navy in 2009, he graduated from George Mason University with a degree in Geospatial Communication in 2011. Currently, Paul works for MITRE, a federally funded research and development center (FFRDC), and is working to launch a distribution brewery in Northern Virginia called CasaNoVa Brewing LLC.

TED JOHNSON (Performer) has danced with Liz Lerman since 2001, performing in works including *Small Dances About Big Ideas*; *Ferocious Beauty: Genome* (as Gregor Mendel); and *The Matter of Origins*. He spent over two years in Punchdrunk's off-Broadway sensation *Sleep No More* at the McKittrick Hotel. A fixture in the downtown dance scene in NYC for more than two decades, he performed in the companies of Bebe Miller and Ralph Lemon, as well as many independents including David Alan Harris, Sarah Pogostin, Laurie De Vito, Eun Me Ahn, Cheng-Chieh Yu, Colleen Thomas, and Bill Young. His improvisational work has been featured in collaborative ventures onstage with Kirstie Simson, Gabriel Forestieri, and Kayoko Nakajima.

TAMARA HURWITZ PULLMAN (Performer) has been dancing with Liz Lerman since 2005. In the D.C. area she performed in Liz's work *The Matter of Origins* and Peter DiMuro's *Funny Uncles*. She has also danced with companies including the José Limón Dance Company (New York), Ann Vachon/Dance Conduit (Philadelphia), Pacific Dance Ensemble, and Rosanna Gamson/World Wide (Los Angeles). As a dance educator, Tamara has taught dance in many different settings ranging from dance conservatories to rural storefronts and urban YMCAs.

ALLI ROSS (Performer) is a performing and teaching artist living in Boston. *Healing Wars* is her first performance project with Liz Lerman. Alli originated the role of Lady Macduff in *Sleep No More*, the immersive dance theater production (American Repertory Theater/Punchdrunk/Emursive). In Boston, Alli is a recent recipient of two grants that have launched EXCAVATE, a dance theater collective making outdoor site specific performance. She teaches Movement for Actors at Boston Conservatory and holds a B.A. in Anthropology and Dance, and a M.Ed. from HGSE in Arts in Education.

MICHAEL SCOTT (Performer) is excited to be collaborating with his first dance company. His Broadway credits include: *110 in the Shade*, *Follies*, *Showboat*, *Pirates of Penzance*, *Happy New Year*, and *The Best Little Whorehouse in Texas*. Off-Broadway work includes: *Jane Austen's Pride and Prejudice*, *The Fantasticks*, *Dodsworth*, *Abby's Song*, *China Doll*, and *The Drunkard*. He has

also done numerous national and regional tours with such productions as *Guys and Dolls*, *Showboat*, *Camelot*, *Plaza Suite*, *Deathtrap*, *Stormy Weather*, *1776*, *Chicago*, *La Cage*, *42nd St*, *Little Shop of Horrors*, *Buddy* and *M. Butterfly*.

SAMANTHA SPEIS (Performer) has worked with Gesel Mason, Dance Exchange, and Deborah Hay (as part of the *Sweet Day* curated by Ralph Lemon at the MoMA). She has been a member of the internationally acclaimed dance company Urban Bush Women since 2008. She was the 2012 recipient of the Alvin Ailey New Directions Choreography Lab. Her work has been featured in venues nationally and internationally, including the Kennedy Center (Millennium Stage) and Dance Place. Samantha's solo, *The Way It Was, and Now*, commissioned by Jerome Foundation, was performed at Danspace Project for the Parallels Platform Series and was later invited to the Kaay Fecc Dance Festival in Dakar, Senegal. She has been a guest artist and taught workshops throughout the U.S., South America, Senegal, and Europe. Upcoming projects include Jawole Willa Jo Zollar and Liz Lerman's *Blood Muscle Bone*.

KEITH A. THOMPSON (Performer and Rehearsal Director) danced internationally for Trisha Brown Dance Company from 1992-2001 and currently serves on faculty at Mason Gross School of the Arts at Rutgers University. He performs and rehearsal directs for Liz Lerman; has his own company, danceTactics performance group; and teaches globally including as master company teacher for Sasha Waltz & Dancers (Berlin) and TsEKh Summer Dance School in Moscow, Russia. Keith has been on faculty at American Dance Festival and at several national universities and his choreography has been featured at Harvard University, Montpellier International Dance Festival, Dance Theater Workshop Guest Artist Series in New York, The Wilma Theater in Philadelphia, Dixon Place in NYC, Jersey Moves Festival at NJPAC in Newark, and the 2011 Annual Aging in America Conference.

CREATIVE TEAM

LIZ LERMAN (Director/Choreographer) is a choreographer, performer, writer, and speaker, and the recipient of numerous honors, including a 2002 MacArthur "Genius Grant" Fellowship, a 2011 United States Artists Ford Fellowship in Dance, and the 2014 Dance/USA Honor Award. A key aspect of her artistry is opening her process to various publics from shipbuilders to physicists, construction workers to ballerinas, resulting in both research and outcomes that are participatory, relevant, urgent, and usable by others. She founded Liz Lerman Dance Exchange in 1976 and led it until 2011. Current projects include *Healing Wars*; the genre-twisting work *Blood Muscle Bone* with Jawole Willa Jo Zollar and Urban Bush Women; and an online project called *The Treadmill Tapes: Ideas on the Move*. In 2013 she curated Wesleyan University's symposium "Innovations: Intersection of Art and Science," bringing together teams of artists and scientists from North America to present their methods and findings. She teaches her Critical Response Process around the world. Her third book, *Hiking the Horizontal: Field Notes from a Choreographer*, was published in 2011 by Wesleyan University Press. lizlerman.com.

DAVID ISRAEL REYNOSO (Scenic and Costume Designer) is the Obie Award-winning costume designer for the off-Broadway runaway hit *Sleep No More* (Punchdrunk/Emursive). Most recently, he designed the critically acclaimed *Time and the Conways* directed by Rebecca Taichman for The Old Globe. His other regional scenic and costume design credits include returning

collaborations at La Jolla Playhouse, The Old Globe, American Repertory Theater, Commonwealth Shakespeare Company, Lyric Stage, and Gloucester Stage, among many others. David is also the recipient of the Elliot Norton Award in Costume Design and a multiple nominee for the IRNE and BroadwayWorld awards. His other work includes Amanda Palmer's *Down Under* tour and Juan Son's *Mermaid Sashimi* tour as well as a variety of music video production and costume designs.

JEN SCHRIEVER's (Lighting Designer) lighting designs have been seen on Broadway for such productions as John Leguizamo's *Ghetto Klown*, also filmed for HBO. She has also worked extensively in opera including *Die Fledermaus* at the Metropolitan Opera, *Faust* and *A Midsummer Night's Dream* at Mariinsky Theatre, and *The Pearl Fishers* at the English National Opera. Off Broadway credits include *Mala Hierba*, *American Hero* at Second Stage; *A Second Chance* at the Public; *Triassic Park* at SoHo Playhouse; *Bullet for Adolf* at New World Stages; *Stuffed and UnStrung* at Union Square; and *An Evening Without Monty Python* at L.A. & Town Hall. Regional work has included lighting productions at Woolly Mammoth, Signature Theatre, Papermill, CenterStage, Folger, Williamstown, Indiana Rep, and Asolo Rep.

DARRON L WEST (Sound Designer) is a Tony and Obie Award-winning sound designer whose work for theater and dance has been heard in over 500 productions nationally and internationally on Broadway and off. His other accolades for sound design include the Bay Area Theater Critics Circle Award, the Lucille Lortel, and the AUDELCO. He is a two-time Henry Hewes Design Award winner and a proud recipient of the 2012 Princess Grace Award Statue.

KATE FREER (Media Designer) is a multimedia designer working in live performance, film, and installation. Her work has been seen in venues across the United States and internationally. Most recently she designed the acclaimed *Stuck Elevator* directed by Chay Yew for ACT San Francisco. Frequent collaborators include Timothy Bond, Stein | Holum Projects, Kamilah Forbes, Andrew Scoville, and Tamilla Woodard. She is a founding member of Imaginary Media Artists.

BILL PULLMAN (Creative Consultant) worked closely with the cast during the past three years in the making of *Healing Wars* and originated and performed the role of the Doctor during the recent Arena Stage run. He started acting professionally in the New York theater in 1983 and shortly after began his film career, which currently spans over 60 features including *Independence Day*, *Lost Highway*, and *Bottle Shock*. Recently he was nominated for a Drama Desk Award for his performance in NYC last fall in Beth Henley's play *The Jacksonian* (with Ed Harris and Amy Madigan, named among the *New York Times* "10 Best Plays of 2013"). Currently he is shooting *American Ultra* (with Jesse Eisenberg and Kristen Stewart). Movies to be released in the coming year are *The Equalizer* (with Denzel Washington) and *Cymbeline* (with Ethan Hawke). He is married to Tamara Pullman and they have three children.

JESSE FARRENKOPF (Properties and Back Rooms) is an Installation artist living and working in New York. Growing up in Connecticut, he graduated from the University of Hartford in 2011 with a BFA in Sculpture. His work includes site specific, elaborate, and sometimes narrative installations and sculptures designed to engage the viewer's perception. Jesse continues his passion for the arts in his Hudson Valley studio.

GERALD “JERRY” SMEDLEY (Properties and Back Rooms) is a sculptor and scenic artist living on the Hudson River. He turns complex projects into seemingly simple, beautiful works of art with his passion and experience. Jerry spearheads the overall design, shop, and crew management for a range of clients from Broadway shows to CEOs. Whether through custom designs, exclusive props, or experimental concepts, Jerry makes it come to life.

MEG KELLY (Production Manager and Stage Manager) has worked with Liz Lerman for numerous projects, including *The Matter of Origins*; *Ferocious Beauty: Genome*; *Drift*; *Blueprints of Relentless Nature*; and *Hammock*. Meg has worked with the Public Theater on Shakespeare in the Park (*The Comedy of Errors* and *Love’s Labour’s Lost*), the Mobile Shakespeare Unit (*Richard III*), and the Under the Radar Festival. She has also worked with the TEAM, Snug Harbor Productions, and Columbia Stages. She is completing her MFA in Theater Management and Producing at Columbia University.



Photos by Teresa Wood/Arena Stage





DIRECTOR'S NOTEBOOK

A Note from *Healing Wars* Creator and Director Liz Lerman

I invite you into the world of *Healing Wars*, a project that combines performance, research, and workshops, giving us time to dwell on the meanings and implications of war. I have been joined in this evolving process by an amazing group of research sites, financial supporters, and open-minded audiences with whom we have engaged for the past three years. The brilliant cast and designers have collaborated on questions big and small. The piece you see today would be entirely different if any one of them had not joined me.

The folks at The University of Iowa's Hancher, especially Chuck Swanson, Jacob Yarrow, and Erin Donohue, have gone to great lengths to involve the university community in our research. We are most grateful to all the students and faculty who have participated in our inquiries, added their own research through the Pop Up Museum, and have helped to innovate and sustain the idea that creative research and its multiple outcomes is an important process for the 21st century academy.

This enterprise was instigated by the 150th anniversary of the American Civil War. These big ceremonial moments are both an opportunity to rethink the past as well as to observe and discover who we are becoming. My initial quest was to find out more about what had happened to women during those Civil War years, believing that there was bound to be new scholarship on the subject since our centennial 50 years ago. There is.

I was fascinated by the documentation of women who dressed as men and entered the conflict as soldiers, as well as by the nuns of Emmitsburg, Maryland, who were on the Gettysburg battlefield to aid, heal, and baptize the fallen, which made me consider the relationship of spirit to healing and death. I also pursued the individual lives of nurse practitioners, looking for them in diaries, books, and at the most wonderful National Museum of Civil War Medicine in Frederick. It was there, encountering a room of photographs of amputees, that I made the direct link to our current wars, later realizing that what we have come to call PTSD was experienced by the veterans of the Civil War as well.

What happens when the soldiers come home? If the soldiers are women, is it different? What lingers in the wounds of the body, and how do our minds accommodate what has happened? Although it seems that this line of inquiry is about those who fight, I was driven, too, by the urgency of what is going on around us as our country has been at war for so long. I began to reflect about those of us whose fathers may have served, but whose families are now spared the brunt of this fight. I began to wonder about the nature of numbness within the civilian population and our needs to "return from war."

Healing Wars is this performance that you are seeing. But it is also a series of events and encounters that I hope enables more thought, discussion, and connection to the aftermath of what seem like endless battles. The project will continue to grow as we travel the country and bring these stories to life. We are grateful to the staff of Hancher for their early support of this endeavor along with others connected to the National Civil War Project.

Additional information about this project can be found at lizlerman.com.

WORTH FIGHTING FOR

Liz Lerman's Fall Residency Activities

Liz Lerman served as artist-in-residence for a campus-wide project called *Worth Fighting For*, one of the most ambitious and expansive education projects ever undertaken by Hancher. In September and October 2014, Lerman, collaborator Keith A. Thompson, and media designer Kate Freer worked with students all over campus to use interdisciplinary research methods to create artistic work. The student work was showcased in a Pop Up Museum at the Library Learning Commons November 7-11.

Photos by Miriam Alarcón Avila



(Left, above) Students engage in a workshop in Clar Baldus' "Create, Imagine, Play" class.

(Below) Freer, Lerman, Thompson, and Hancher Education Director Erin Donohue watch students perform in a Collaborative Performance class.





(Above, right) Lerman, Thompson and Freer talk to intermedia students in Media Arts Lab.

(Below) Lerman leads a Critical Response Workshop in Space Place Theater



(Below) Banners printed by Anita Jung's Printmaking class in the Library Learning Commons as part of the Worth Fighting For Pop Up Museum. Photo courtesy of Anita Jung



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Arts & Minds Campaign Co-chair

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Arts & Minds Campaign Co-chair,
pictured with his wife, Victoria



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