

CLARICE SMITH PERFORMING ARTS CENTER
PRESENTS



Joe Goode
Performance Group
Wonderboy
and *Maverick Strain*
(1996, excerpts)

The presentation of Joe Goode Performance Group was made possible by the MetLife Community Connections Fund of the National Dance Project, a program administered by the New England Foundation for the Arts. Major support for the National Dance Project is also provided by the Doris Duke Charitable Foundation with additional support from the Ford Foundation and the Andrew Mellon Foundation.

This performance is supported, in part, by the Henson Endowment for Performing Arts and the Jim Henson Fund for Puppetry.

Photo by RJ Muna

FRIDAY, MAY 1, 2009 . 8PM
SATURDAY, MAY 2, 2009 . 8PM
INA & JACK KAY THEATRE

Joe Goode Performance Group

Maverick Strain (1996, excerpts)

Choreography and Direction	Joe Goode
Composer	Beth Custer
Performed by	Felipe Barrueto-Cabello, Melecio Estrella, Joe Goode, Jessica Swanson, Andrew Ward, Patricia West, Alexander Zendzian
Light Design	Jack Carpenter
Costume Design	Wendy Sparks
Production Manager	Patrick Hajduk
Sound Engineer	Dylan McMillan

PAUSE

Wonderboy (2008)

Choreography and Direction	Joe Goode
Director of Puppetry	Basil Twist
Composers	Carla Kihlstedt & Matthias Bossi
Performers/Co-Creators	Felipe Barrueto-Cabello, Melecio Estrella, Jessica Swanson, Andrew Ward, Patricia West, Alexander Zendzian
Light Design	Heather Basarab
Costume Design	Wendy Sparks
Set Engineer	Dan Sweeney
Production Manager	Patrick Hajduk
Sound Engineer	Dylan McMillan

Maverick Strain is a deconstruction of Arthur Miller's screenplay *The Misfits*. It was created in 1996 as a full-length installation piece at Yerba Buena Center for the Arts Forum, in collaboration with visual artist Nayland Blake and composer Beth Custer. *Maverick Strain* was originally made possible with major funding from the National Dance Residency Program, a project of The Pew Charitable Trusts.

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MetLife Foundation



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What are the conditions of wonderment? Is it just innocence, belief, an ability to see the simple beauty of the world? Or is it more complicated than that? Luckily there are bountiful examples in my life. It seems that wonderboys and wondergirls are all around me. They are dazzling and wondrous, lit from within, but at the same time fragile, fearful, ill-equipped for the real world. In constructing this world of wonderboy, I decided to quote some of the wonderboy artists and thinkers who have influenced me over the years: Sam Shepard, Thom Gunn, Christopher Isherwood, Krishnamurti. It has been a pleasure to inhabit their words and mix them with my own and experience a double dose of wonder.

ABOUT THE CHOREOGRAPHER

Joe Goode is a choreographer, writer and director whose first concern as an artist is to provide a “deeply felt, profoundly human experience” in the theater. He is widely known as an innovator in the field of dance for his willingness to collide movement with spoken word, song and visual imagery. He was awarded a John Simon Guggenheim Fellowship in 2007 and the United States Artists Glover Fellowship in 2008. In 2006, Goode directed the opera *Transformations* for the San Francisco Opera Center. His play, *Body Familiar*, commissioned by the Magic Theatre in 2003, was met with critical acclaim.

The Joe Goode Performance Group, formed in 1986, tours regularly throughout the United States, and has toured internationally to Canada, Europe, South America, Africa and the Middle East. Goode's performance-installation works have been commissioned by the Fowler Museum of Natural History in Los Angeles, Krannert Art Museum, Capp Street Project, M.H. de Young Museum and Yerba Buena Center for the Arts. His dance theater work has been commissioned by Pennsylvania Ballet, Zenon Dance Company, AXIS Dance Company and Dance Alloy Theater, among others. Goode and his work have been recognized with awards for excellence by the American Council on the Arts, New York Dance and Performance Award (“Bessie”) and Isadora Duncan Dance Awards (“Izzies”).

Joe Goode is known as a master teacher; his summer workshops in “felt performance” attract participants from around the world and the company's teaching residencies are hugely popular. He is a member of the faculty of the University of California, Berkeley, in the department of theater, dance and performance studies.



ABOUT THE PERFORMERS

Basil Twist (puppetry) is pleased to collaborate once again with Joe Goode. Twist first worked with Goode at San Francisco's Magic Theater, directing and designing Paula Vogel's *Long Christmas Ride Home* with Goode choreographing. He is a third-generation puppeteer who lives and works in New York City. Original creations include *The Araneidae Show*, *Symphonie Fantastique*, *Petrushka*, *Master Peter's Puppet Show*, *Dogugaeshi* and *La Bella Dormente nel Bosco*. Collaborations include *Behind the Lid* with the late Lee Nagrin, *Red Beads* with Lee Bruer/Mabou Mines and *Carrie* with the infamous Theatre Couture. Since 1998, Twist has continually expanded the realm of puppetry by creating and touring new works that integrate live music. He has partnered with such premiere institutions as The Spoleto Festival, Lincoln Center Festival, Lincoln Center's Voice and Visions Series, The Los Angeles Philharmonic, The Japan Society and Gotham Chamber Opera. Taking on his largest opera to date, he premiered a new *Hansel and Gretel* with The Houston Grand Opera and Atlanta Opera Company in 2006/2007. Twist's work has been recognized with an OBIE Award, three UNIMA Awards for Excellence in Puppetry, two Bessie Awards, New York Innovative Theatre Award, American Theatre Wing/Henry Hewes Design Award, Guggenheim Fellowship and inaugural United States Artists Fellowship. Twist is the director of the Dream Music Puppetry Program at HERE in New York where he recently unveiled a new visual treat, *Arias with a Twist*, created with the legendary chanteuse Joey Arias.

Carla Kihlstedt (composer) plays the violin, sings, composes and improvises in a wide variety of musical settings from the rich and subtle Tin Hat to the dramatic and alarming Sleepytime Gorilla Museum to the intimate and incisive 2 Foot Yard. She has been lucky enough to work with many of her favorite musicians, including Fred Frith, Tom Waits, Ben Goldberg, Carla Bozulich, Satoko Fujii, Lisa Bielawa and Colin Jacobsen. She has written scores for dance/theater companies (Flyaway Productions, inkBoat and Joe Goode Performance Group), created a sound installation with Wellington Bowler based on collected field recordings from their respective travels (*Concurrence*) and has created a staged song cycle with poet Rafael Osés for seven performers (*Necessary Monsters*). She has premiered several classical pieces written specifically for her, most notably by the late Jorge Liderman and by Lisa Bielawa. Carla is currently working with Shahzad Ismaily and Matthias Bossi on *Causing a Tiger* (a musical travelogue also based around collected field recordings) and a new piece for the ROVA saxophone quartet called *Pandæmonium* based on letters written from 1660 - 1886 in response to the advent of the machine.

ABOUT THE PERFORMERS

Matthias Bossi (composer) is the drummer/orator for *Rock-Against-Rock* pioneers Sleepytime Gorilla Museum, and was a member of NYC's seminal garbage-rock juggernaut, Skeleton Key. As a founder of The Book of Knots, a Brooklyn-based recording collective, he has had the pleasure of collaborating with Tom Waits, Mike Watt, Jon Langford, Carla Bozulich and author Rick Moody. In the world of theatre and dance he has worked with the Pickle Family Circus, Central Works, Oakland Opera, Erika Schuch, Jo Kreiter and inkBoat. He will soon collaborate with Carla Kihlstedt on a score for choreographer Deborah Slater. Bossi is currently touring with guitarist Fred Frith in his new project, Cosa Brava, and enjoys making music with singer/songwriter John Vanderslice.

Beth Custer (composer) is a composer, performer, bandleader, clarinet teacher and the proprietor of BC Records. She is a founding member of the notorious silent film soundtrack purveyors the Club Foot Orchestra, 4th world ambient ensemble Trance Mission, quartet of esteemed clarinetists Clarinet Thing, trip-hop duo Eighty Mile Beach and Latin-jazz-rock influenced Doña Luz 30 Besos. She now leads The Beth Custer Ensemble, which has toured Russia, Great Britain and the Czech Republic, performing her score to the 1929 Soviet Georgian silent film, *My Grandmother*. Beth has composed for theatre, dance, film and the concert stage, including the Left Coast Chamber Ensemble, Zeitgeist, Earplay, Campo Santo Theatre and KQED and CBS television. She has received many awards for her work, including most recently a Civitella Residency wherein she will spend six weeks in a castle outside of Rome composing a symphony this summer.

Felipe Barrueto-Cabello (performer) is a native of Chile who grew up in the Bay Area. He received a degree in mathematics from Cornell University in 1994. Felipe has been with the Joe Goode Performance Group since 1996.

Melecio Estrella (performer) is native to the Bay Area. His early days were spent in the world of competitive gymnastics. Inspired by the athletics and intimacy of contact improvisation, he found his way into the worlds of dance and performance. Melecio has performed in the Bay Area with Scott Wells, Liz Roman, Rachael Lincoln, Taproot and Project Bandaloop.

Jessica Swanson (performer) received her BFA in dance performance from SUNY Purchase in 1998. She has worked with Doug Varone and Dancers in New York and Doug Elkins in Rotterdam. Since moving to San Francisco in 2001, Jessica has had the pleasure of performing for Capacitor, Rachael Lincoln, Leslie Seiters, Faye Driscoll, Motion Lab, Bandaloop and Jo Kreiter/Flyaway Productions. Swanson currently co-directs Zooz Dance Company (zoozdancecompany.com).



ABOUT THE PERFORMERS

Andrew Ward (performer) grew up in Berkeley, California. He graduated from UC Berkeley in 2007 with a degree in peace and conflict studies. Ward lives in San Francisco where he has danced with Nancy Karp + Dancers, Kathleen Hermesdorf/Motionlab and Scott Wells and Dancers.

Patricia West (performer) is an Oakland-based dancer, choreographer and teacher. She received a BA in English, dance and education at U.C. Berkeley and a MA in education at San Jose State University. Previous to Joe Goode Performance Group, Patricia worked with Bay Area Repertory Dance, Capacitor, Lorraine Hansberry Theatre, Robert Moses' KIN, Levy Dance and Alayo Dance Company. West continues to work with several independent choreographers in the Bay Area.

Alexander Zendzian (performer) started dancing while growing up in the Penobscot Valley in central Maine. Since relocating in the Bay Area he has performed with Anna Halprin, Sara Shelton Mann, Project Bandaloop, Motion Lab and Capacitor. Zendzian also currently plays baritone horn in the Brass Menazeri (brassmenazeri.com) and is a partner in the Awaken Cafe (awakencafe.com) in downtown Oakland. He received a BA in cultural performance studies from The Evergreen State College in 2001.

Heather Basarab (light design) has recently designed *the beauty that was mine, through the middle, without stopping* for Axis Dance Co.; *The Shaker Chair* and *The Forest War* with Shotgun players; *Taming of the Shrew* with The Cutting Ball; and *Birdhouse Factory* and *Highwater Radio* with the Pickle Circus. Additionally, Basarab's work has been seen with Project Bandaloop, Dorsch Gallery in Miami, LACMA, Thick Description, Campo Santo, Crowded Fire, STOMP and Magic Theatre. Heather's previous work with the JGPG includes production design for *Drowsy*, for which she received an Isadora Duncan Award and seven seasons as production manager; she is honored and excited to rejoin the company in this new capacity.

Jack Carpenter (light design) has designed lighting and scenery for dance, music, theater, museum exhibits and opera. Notable designs include: *Curlew River* for Chanticleer; the world premiere of *Angels in America* for the Eureka Theater Company; *Walk Before Talk* for Diablo Ballet; *Arrival and Departure* at the San Francisco International Airport; *Ghost Architecture* and *Invisible Wings* for Zaccho Dance Theatre; *Who's Afraid of Virginia Woolf?* and *Beauty Queen of Leenane* for Berkeley Repertory Theater; *Sightings and Thirsting* for Oakland Ballet with a live musical performance by Zap Mama; *Humansville, Grace, What the Body Knows* and *Gender Heroes* for Joe Goode Performance Group; *Concerto Romantique* for San Francisco Ballet; *MLADA* for San Francisco Symphony; and the exhibit lighting for The Science Adventure Center, Bishop Museum in Honolulu. He also directed and designed the performance by The

ABOUT THE PERFORMERS

Cypress String Quartet, *Inspired By America*. Carpenter has received four Bay Area Critics Circle Awards and four Isadora Duncan Awards for lighting design and is currently the production manager for World Arts West, the producers of the San Francisco Ethnic Dance Festival.

Wendy Sparks (costume design) has been designing costumes and clothing in the Bay Area since 1992. Her most recent design credits include *Dolly West's Kitchen* for UC Berkeley; *Humansville, Stay Together, Hometown, Grace and Folk* for The Joe Goode Performance Group; and dances for Levydance. Wendy has been a fashion designer for Planet Five Productions and is currently on staff as costume director for the department of theater, dance and performance studies at the University of California at Berkeley.

Dan Sweeney (set engineer) has been working in the San Francisco Bay area as a technical director, scenic designer and scenic constructor for the last 20-plus years and is pleased to be engineering and constructing for Joe Goode Performance Group.

Patrick Hajduk (production manager) is founder and co-owner of Attic Light Productions. He has toured with The Acting Company, Dance Theater of Harlem, AXIS Dance Company and Capacitor. Patrick has served as theater manager for the Alice Arts Center (now the Malonga Casquelord Center for the Arts); as production manager for AXIS Dance Company and Company C Contemporary Ballet; and as lighting designer for Melissa Hayden, Charles Anderson, Jodi Lomask, Reginald Ray Savage, Terry Sendgraff, Patrick Corbin, Alexandre Proia and others. He holds a BFA from the North Carolina School of the Arts' School of Design and Production.

Dylan McMillan (sound engineer) is a graduate of Expression College. He is the co-owner of Attic Light Productions, an Oakland-based theatrical management and design firm representing numerous local performing arts companies including Axis Dance Company, Dimensions Dance Theater, Fly Away Productions and World Arts West. Dylan is a founding member of The Electric Vandals, a local arts collective that produces the yearly youth arts fundraiser "Oakland Arts Clash."



ABOUT THE JOE GOODE PERFORMANCE GROUP

The Company

Felipe Barrueto-Cabello
Melecio Estrella
Joe Goode
Jessica Swanson
Andrew Ward
Patricia West
Alexander Zendzian

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