



Friday and Saturday, March 10–11, 2017, 8pm
Zellerbach Hall

Kidd Pivot and Electric Company Theatre *Betroffenheit*

Created by Crystal Pite and Jonathon Young

Written by Jonathon Young
Choreographed and Directed by Crystal Pite

Performers Bryan Arias
David Raymond
Cindy Salgado
Jermaine Spivey
Tiffany Tregarthen
Jonathon Young*
Apprentice Haley Heckethorn

Composition and Sound Design Owen Belton
Alessandro Juliani
Meg Roe
Set Design Jay Gower Taylor
Lighting Design Tom Visser
Costume Design Nancy Bryant
Rehearsal Direction Eric Beauchesne
Additional Choreography Bryan Arias (salsa)
Cindy Salgado (salsa)
David Raymond (tap)

Set Construction Scene Ideas
Scenic Painters Patrick Spavor, Daniel Dumitriu
Puppets Heidi Wilkinson, Omanie Elias
Costume Assistant and Builder Nicola Ryall
Costume Cutter Linda Chow
Stitcher Patrice Yapp
Stitcher and Builder Wendy Dallian



Production Manager and Technical Director Jeremy Collie-Holmes
Audio Technician/Show Control Eric Chad
Stage Manager Jaimie Tait*
Stage Carpenter Isaac Robinson

* *Appears with the permission of Canadian Actors' Equity Association.
The participation of these artists is arranged by permission of the Canadian Actors' Equity Association
under the provisions of the Dance Opera Theatre Policy (DOT).*

World Premiere: July 23, 2015
Bluma Appel Theatre, Toronto, Canada

*Co-produced by PANAMANIA Arts and Culture Program of the
TORONTO 2015 Pan Am and Parapan Am Games, Sadler's Wells (London, UK),
The Banff Centre as part of the 2015 Performing Arts Residency Program
through the support of The Stollery Family and Andrea Brussa,
On the Boards and Seattle Theatre Group through the support of Glenn Kawasaki,
National Arts Centre (Ottawa), the CanDance Network, Canadian Stage (Toronto),
lAgora de la Danse (Montreal), Brian Webb Dance Company (Edmonton), and Dance Victoria (Victoria).*

Music commissioned by the Charles and Joan Gross Family Foundation.

Stage makeup provided by M.A.C. Cosmetics.

*Electric Company Theatre and Kidd Pivot gratefully acknowledge the support of
the Canada Council for the Arts, the Province of British Columbia, British Columbia Arts Council,
BC Gaming, the City of Vancouver, the Vancouver Foundation,
and countless individual and business supporters.*

Eponymous gratefully acknowledges the support of the Canada Council for the Arts.

*This performance will include one intermission and last approximately two hours;
it also contains strobe-like effects, non-toxic theatrical haze, and coarse language.*

*The performance on Friday evening, March 10, will be followed by
an onstage talk with the artists.*

Berkeley **RADICAL**

INCLUSION, **INNOVATION**, AND IMMERSION

Betroffenheit concludes the 2016/17 Berkeley RADICAL *Innovation* strand, a selection of performances and related activities that focused a spotlight on a group of artistic trailblazers, some celebrating key milestones, who ask us to perceive, to think, and to understand in new ways. This season, the *Innovation* strand has celebrated the work of theater and visual artist Robert Wilson and performer Mikhail Baryshnikov, choreographers Deborah Hay and Lucinda Childs, Sweden's cutting-edge Cullberg Ballet, contemporary American composers Steve Reich and John Adams, and architect/set designer Frank O. Gehry. For complete details of all performances and related activities, please visit calperformances.org.

Notes from Crystal Pite

“Simply translated, *Betroffenheit* means ‘shock,’ ‘bewilderment,’ or ‘impact.’ The root of the word is *treffen*, ‘to meet,’ and *betroffen*, ‘to be met,’ and *Betroffenheit* is the state of having been met, stopped, struck, or perplexed in the face of a particular event... a space and time where language ceases. We are left only with an awareness of the limits of language and the limits of what can be taken in. In this gap, definitions disappear and certainty vanishes. Anything is possible—any response, any action or inaction. Nothing is prescribed. Everything is up for grabs in this fertile and palpable silence.”

—from *And Then, We Act*
by Ann Bogart

“What a daunting task transforming a troubled mind is, when what you’re looking for is what you’re looking with.”

—from *In the Realm of Hungry Ghosts—Close Encounters with Addiction*
by Gabor Maté

Jonathon Young’s personal story of trauma and loss—his own *Betroffenheit*—is at the heart of this venture. Jonathon has challenged me to use our art form to grapple with the question of suffering, and he has steadied me with his courage. I am so grateful for this opportunity to stand beside him for a while, to look out at this difficult territory, and to navigate it with this earnest act of creating. I’ve been surprised by the joy within our process, and profoundly moved by Jonathon’s curiosity and open heart. Throughout this deeply sought effort, Jonathon has made room for us to catch glimpses of grace.

Jonathon and I want to acknowledge and thank the brilliant team of dancers—Bryan, Cindy, David, Tiffany, and Jermaine—for their countless artistic contributions, which have been utterly essential to creating both the form and content of this production. A huge thank you also goes out to our extraordinary design team—AJ, Meg, Owen, Jay, Nancy, and Tom—for their vision, hard work, attention to detail, and collaborative spirit. Thank you as well to Blake Brooker and Kevin Kerr for inspiration and guidance. And finally, our eternal gratitude

for the technical team and production support staff—Eric B, Jan, Jeremy, Eric C, Jim, Jessie, and our teams at Kidd Pivot and Electric Company Theatre—whose ingenuity, foresight, patience, and problem-solving have been instrumental in getting *Betroffenheit* here tonight.

This production is dedicated to Kim Collier, Stuart Collier, and Elaine Conway.

Kidd Pivot

Integrating movement, original music, text, and rich visual design, Kidd Pivot’s performance work is assembled with recklessness and rigor, balancing sharp exactitude with irreverence and risk. Under the direction of the internationally renowned Canadian choreographer Crystal Pite, the company’s distinct choreographic language—a breadth of movement fusing classical elements and the complexity and freedom of structured improvisation—is marked by a strong theatrical sensibility and a keen sense of wit and invention.

Kidd Pivot tours extensively around the world with productions that include *The Tempest Replica* (2011), *The You Show* (2010), *Dark Matters* (2009), *Lost Action* (2006), and *Double Story* (2004), created with Richard Siegal. Kidd Pivot received the 2006 Rio Tinto Alcan Performing Arts Award, and was resident company at Künstlerhaus Mousonturm, with the support of Kulturfonds Frankfurt RheinMain, in Frankfurt, Germany from 2010 to 2012.

For more information, please visit the company’s website at kiddpivot.org.

Electric Company Theatre

Electric Company Theatre is one of Canada’s leading creators of live theater that is rich in spectacle and adventurous in form, challenging theatrical conventions while preserving a strong sense of story. The company was originally formed as a collective in 1996 by Siminovitch Prize-winning director Kim Collier, David Hudgins, Jonathon Young, and Governor General’s Award-winning writer Kevin Kerr, who met while training at Studio 58 in Vancouver.

Electric Company Theatre has created over 20 original productions including the film/theater hybrid *Tear the Curtain!* (Arts Club

Theatre), a live-cinematic adaptation of Jean Paul Sartre's *No Exit* (American Conservatory Theater), *Studies in Motion* (Canadian Stage) and *Brilliant!* (Edinburgh Fringe, San Jose Stage). In 2005 the company wrote and directed *The Score*, a feature film for CBC Television that played in festivals in Canada, the United States, Mexico, Taiwan, and Japan. The company has received numerous industry awards across Canada including the first Rio Tinto Alcan Performing Arts Award for Theatre (2001). In 2009 Electric Company Theatre co-founded Progress Lab 1422, a 6,000-square-foot theater creation space in Vancouver, with Rumble Theatre, Newworld Theatre, and Boca del Lupo.

For more information, please visit the company's website at electriccompanytheatre.com.

Crystal Pite

(*co-creator, choreographer, director*)

Canadian choreographer and performer Crystal Pite is a former company member of Ballet British Columbia and William Forsythe's Ballett Frankfurt. Her professional choreographic debut came in 1990, at Ballet British Columbia. Since then, she has created over 40 works for companies such as Nederlands Dans Theater I, Cullberg Ballet, Ballett Frankfurt, the National Ballet of Canada, Les Ballets Jazz de Montréal (resident choreographer, 2001–04), Cedar Lake Contemporary Ballet, Ballet British Columbia, and Louise Lecavalier/Fou Glorieux. She has also collaborated with Electric Company Theatre and Robert Lepage. Pite is an associate choreographer of Nederlands Dans Theater, associate dance artist of Canada's National Arts Centre, and associate artist at Sadler's Wells, London.

In 2002 Pite formed her own company, Kidd Pivot, in Vancouver. Kidd Pivot tours nationally and internationally, performing works such as *Dark Matters* and *Lost Action*. The troupe's residency at the Künstlerhaus Mousonturm in Frankfurt (2010–12) provided Pite the opportunity to create and tour *The You Show* and *The Tempest Replica*. Most recently, the company premiered *Betroffenheit*, a co-creation with playwright and actor Jonathon Young of Electric Company Theatre.

Jonathon Young

(*co-creator, writer, performer*)

Jonathon Young is co-artistic director of Electric Company Theatre. In 2015 he was commissioned by Nederlands Dans Theater to write *The Statement*, a one-act play directed by Crystal Pite. The play was performed at New York City Center in November 2016. With Electric Company Theatre he has collaborated on the making of over 20 original productions including *Tear the Curtain!* (a film/theater hybrid for Arts Club Theatre and Canadian Stage), *No Exit* (a re-working of Jean-Paul Sartre's play, performed in San Francisco at the American Conservatory Theater), and *Studies in Motion* (Vancouver Playhouse, Edmonton Citadel, Theatre Calgary, and Canadian Stage in Toronto). In addition, Young works across Canada as a freelance actor. Some recent productions include *All But Gone* (Necessary Angel, Toronto) *The Waiting Room* (Arts Club Theatre, Vancouver), *The Great Gatsby* (Theatre Calgary), and *Hamlet* (Bard on the Beach Festival, Vancouver). Recent television projects include playing Detective Hyde on *Impastor* and four seasons on *Sanctuary* as Nikola Tesla. Young has been nominated for a UK National Dance Award and is the recipient of several Jessie Richardson Awards for his acting and writing.

Bryan Arias (*performer*)

was born in Ponce, Puerto Rico, and raised in New York City. A former company member with Complexions Contemporary Ballet and Nederlands Dans Theater, he has originated roles for and performed works by notable choreographers including Jirí Kylián, Ohad Naharin, and Crystal Pite. As a choreographer, Arias is the recipient of the First Place and Audience Choice awards for his work *Without Notice* at the Sixth Copenhagen International Choreography Competition, and winner of the Hubbard Street Dance International Commission Project. He has choreographed for Hubbard Street 2, Nederlands Dans Theater II, Ballet Vorpommern (Germany), and the Scottish Ballet. Arias is the founder of the ARIAS Company and has been performing with Kidd Pivot since 2012.

ABOUT THE ARTISTS

David Raymond (*performer*) was born and raised in Penticton, BC, and began performing as a tap dancer. He continued to train in classical and other forms of dance, forming Over the Influence with four street dancers. In 2004 he entered a two-year creative residency with Tiffany Tregarthen in Antwerp, Belgium. Upon returning to Vancouver in 2007, they founded Out Innerspace Dance Theatre to serve as the home for their creative work, and Modus Operandi as a platform to develop and share their practice with young artists. Raymond has performed with The 605 Collective, Wen Wei Dance, Response Dance, Dana Gingras, Simone Orlando, Beijing Modern Dance, Vancouver Opera, and Move: The Company.

Cindy Salgado (*performer*) was born in Sunnyvale, CA, and began her training at the age of three. After graduating from the Juilliard School in 2005 with the Princess Grace Award, she began freelancing in New York. She danced for Aszure Barton & Artists (most memorably on tour with Mikhail Baryshnikov), assisted Andy Blankenbuehler in pre-production for *Hamilton* and other Broadway shows, and assisted and performed for Mia Michaels. She is on the faculty of the New York City Dance Alliance and was assistant rehearsal director for Cedar Lake Contemporary Ballet. Salgado was a cofounder and teacher for Artists Striving to End Poverty. She co-started a multimedia dance-theater company called Shook Ones in 2014. Salgado has been a proud member of Kidd Pivot since 2009.

Jermaine Spivey (*performer*) was born in Baltimore, Maryland where he began his dance training and later attended high school at the Baltimore School for the Arts. After graduating with a BFA in dance from the Juilliard School in 2002, he moved to Lisbon, Portugal where he danced with Ballet Gulbenkian from 2002–05. He then joined the Cullberg Ballet, where he met Crystal Pite and performed with the company until the summer of 2008. Spivey has received several awards in dance including the National Foundation for Advancement in the Arts 1st Level Scholarship and the Princess

Grace Award. He has been performing with Kidd Pivot since August 2008.

Tiffany Tregarthen (*performer*) was born in Prince George, BC, and her early mentors include Margo Hartley, Rosemarie Harris, Linda Klassen, Rachael Poirier, and Yaming Li. Her professional career began with Mia Michaels RAW and Wes Veldink in New York and POZ Dance Theatre in Seoul. She spent two years of professional development centered in Antwerp with her partner David Raymond before returning to co-create Out Innerspace Dance Theatre and its associated dance program Modus Operandi. Additionally, she created a work for Les Grands Ballets Canadiens through their National Young Choreographer Competition; danced with The Turning Point Ensemble, Radix Theatre, the Beijing Modern Dance Company, the Vancouver Opera, The 605 Collective, Wen Wei Dance, and Justine Chambers, among others; and joined Kidd Pivot in 2013.

Owen Belton (*composer, sound designer*), who is based in Vancouver, graduated from Simon Fraser University in 1993 with a degree in fine and performing arts (with a concentration in music), and studied acoustic and computer music composition with Owen Underhill and Barry Truax. He has been writing music for dance since 1994 when he created the music for Crystal Pite's *Shapes Of A Passing* for the Toronto-based Ballet Jorgen. Since then, he has created many scores for dance companies including Kidd Pivot, the National Ballet of Canada, Nederlands Dans Theater, Cullberg Ballet, Ballet Nuremberg, Oregon Ballet Theater, and 420 People in Prague. Since 2008 Belton has also been creating sound design and composing for theater, working mainly for companies in Vancouver. Additionally, he has scored several short films.

Alessandro Juliani and Meg Roe (*composers, sound designers*) are Canadian theater artists based in Vancouver. Their work has been seen and heard across Canada and internationally in conjunction with The Shaw Festival, Canadian

Stage, Factory Theatre, Centaur Theatre, Bard on the Beach, Ruby Slippers Theatre, Electric Company Theatre, Blackbird Theatre, Arts Club, the Vancouver Playhouse, Pi Theatre, Rumble Theatre, the National Arts Centre, Theatre Calgary, Alberta Theatre Projects, Theatre Junction, Citadel Theatre, Belfry, Intrepid Theatre, Theatre SKAM, Theatre Aquarius, Manitoba Theatre Centre, Western Canada Theatre, Orlando Shakespeare Festival, American Conservatory Theater (San Francisco), Center Theater Group (Los Angeles), and the Britten/Pears Festival (UK). They are thrilled to be working with Kidd Pivot.

Jay Gower Taylor (*set designer*) started out in theater as a professional dancer, enjoying an international career spanning more than 20 years. Parallel to his dance career, Taylor developed his skills as a designer. Some of his first opportunities designing for theater were with Serge Bennathan on *Absences*, *The Invisible Life of Joseph Finch*, *Conversations*, and *Elles*. More recently, he designed *The Virtual Stage* and Electric Company Theatre's live-cinematic interpretation of Jean-Paul Sartre's *No Exit*. With Crystal Pite, he has designed *Plot Point*, *Solo Echo*, *Parade*, *Frontier*, and *In the Event* for Nederlands Dans Theater; *Emergence* for the National Ballet of Canada; and *Dark Matters* and *The Tempest Replica* for Kidd Pivot.

Nancy Bryant (*costume designer*) lives in Vancouver, BC and designs costumes for dance, theater, opera, and film. Works with Crystal Pite include *Seasons' Canon* (Paris Opera), *Parade* and *Plot Point* (Nederlands Dans Theater), and *The Tempest Replica* (Kidd Pivot). Costume designs for theater include *Helen Lawrence* (Stan Douglas Inc.), *The Overcoat* (Canadian Stage), and *Tear the Curtain* (Arts Club/Electric Company Theatre). Designs for opera include *Das Rheingold*, *The Flying Dutchman*, *Rodelinda* (Pacific Opera), and *Sweeney Todd* (Vancouver Opera). Bryant has received a Leo (film) Award for *Legend of Earthsea*, multiple Jessie Richardson Theatre Awards, and the 2014 Mayor's Arts Award for Vancouver Theatre.

Tom Visser (*lighting designer*) grew up in the countryside of west Ireland. At the age of 18 he started working in music theater through his theatrical family. After six years he began working in dance through the Nederlands Dans Theater. Since 2005 he has created original designs for choreographers Crystal Pite, Alexander Ekman, Johan Inger, Stijn Celis, Lukas Timulak, Sharon Eyal, and Joeri Dubbe, to name a few. Recently Visser has been creating his own projects through art installations and interactive media.

Eric Beauchesne (*rehearsal director*) was born in Quebec, and grew up fishing and hunting before discovering dance at the age of 16. A graduate from the École supérieure de danse du Québec, he has appeared with Les Grands Ballets Canadiens, the Badisches Staatstheater Karlsruhe, and Les Ballets Jazz de Montréal, as well as with Canadian contemporary dance icons such as La Fondation Jean-Pierre Perrault, Paul-André Fortier, Louise Lecavalier, and Crystal Pite.

A company member since 2004, Beauchesne currently collaborates with Kidd Pivot as rehearsal director and stages Pite's work on companies worldwide including Ballet British Columbia, Cullberg Ballet, Royal Swedish Ballet, Hubbard Street Dance Chicago and, most recently, Scottish Ballet.

Beauchesne has served as a guest teacher and on the faculty for organizations including the École de danse contemporaine de Montréal, Arts Umbrella Vancouver, Seattle Festival of Dance Improvisation, and Dutch National Ballet Academy, as well as rehearsal director for Nederlands Dans Theater. He currently resides in Holland, and spends most of his spare time advocating for climate justice and sustainable practices in the dance world.

Jeremy Collie-Holmes (*production manager*) hails from Wellington, New Zealand, where he graduated from Victoria University with a bachelor of arts degree in theater and film and a bachelor of commerce and administration in management. Since then he has combined his love of travel with his career. Collie-Holmes has

ABOUT THE ARTISTS

worked as a production manager, technical director, lighting director, and stage manager for festivals, venues, and companies in New Zealand, Australia, the United Kingdom, and Europe; on cruise ships; and now in Canada. In addition to his role at Kidd Pivot he is currently involved as technical director with Vancouver-based companies Out InnerSpace Dance Theatre and Tara Cheyenne Performance. Collie-Holmes has recently worked with the Auckland International Arts Festival in New Zealand (venue manager), Push International Arts Festival (venue technical director), Vancouver Folk Music Festival, Aeriosa Dance Society, Squamish Valley Music Festival, Holy Body Tattoo, Green Thumb Theatre, and Wen Wei Dance. Yes, he does often import New Zealand Marmite and will happily go bungee jumping at a moment's notice.

Thank you to Artemis Gordon and Arts Umbrella, Barry Kootchin, Pamela Taylor, Carey Dodge, Kristina Lemieux, Vancouver Creative Space Society, and Progress Lab 1422.

Kidd Pivot Board of Directors

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Electric Company Theatre

Jonathon Young, *artistic director and co-founder*
Kim Collier, *artistic associate and co-founder*
Kevin Kerr, *artistic associate and co-founder*
David Hudgins, *artistic associate and co-founder*
Jessie van Rijn, *managing producer*
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Kidd Pivot

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** Eponymous

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mennoplukker.com

Le Trait d'Union
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