



19|20
SEASON

THE HEIGHTS OF IMAGINATION

Peak World Premiere!

FALLING & LOVING

Anne Bogart/SITI Company

Elizabeth Streb/STREB EXTREME ACTION



Photo by Maranda Park

September 24—29, 2019

Alexander Kasser Theater

Arts + Cultural
Programming



MONTCLAIR STATE
UNIVERSITY

Dr. Susan A. Cole, President
Daniel Gurskis, Dean, College of the Arts
Jedediah Wheeler, Executive Director, Arts + Cultural Programming

Peak World Premiere!

FALLING & LOVING

Co-directed by:

Anne Bogart, Co-Artistic Director SITI Company

Elizabeth Streb, Artistic Director STREB EXTREME ACTION

Adapted from the plays of **Charles Mee**

Created and performed by **SITI Company** and **STREB EXTREME ACTION**

SITI Company **Akiko Aizawa**,* **Will Bond**,* **Leon Ingulsrud**,* **Ellen Lauren**,*
Barney O'Hanlon,* **Stephen Duff Webber***

STREB EXTREME ACTION **Kairis Daniels**, **Luciany Germán**, **Chance Hill**,
Julia Karis, **Brigitte Manga**, **Fabio Tavares**

Costume Design by **James Schuette****

Lighting Design by **Brian H Scott****

Scenic Design conceived by **Elizabeth Streb**

Prototype by **Matt McAdon**

Design and Engineering by **Peter Dean** and **Hudson Scenic Studios**

Original Music and Sound Design by **David Van Tieghem****

Director of Production **Peter Dean**

Stage Manager **Aimee-Marie Holland***

SITI Assistant Director **Velani Dibba**

STREB Assistant Director **Fabio Tavares**

Production Manager **Zaire Baptiste**

SITI Executive Director **Michelle Preston**

STREB Technical Director **Jelani Lewis**

STREB Assistant Technical Director **Amunike Prince**

* Denotes member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

** Members of the United Scenic Artists Union (USA)

Anne Bogart is a member of SDC, the Society of Stage Directors and Choreographers, an independent national labor union.

Co-produced by Peak Performances @ Montclair State University (NJ).

Development support provided by the Office of the Dean of Special Programs at Skidmore College. The presentation of *FALLING & LOVING* was made possible with funding from the National Endowment for the Arts and 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. Additional funding was given by the Mertz Gilmore Foundation and the Harkness Foundation for Dance. Early development occurred during SITI Work/Space, SITI Company's in-house residency program for new play development, which was supported by the National Endowment of the Arts and public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

Duration: 65 minutes, no intermission.

In consideration of both audiences and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted in the theater.

Program Notes

Several years ago, David Byrne, the polymath/composer/performer/philosopher, offered advice to young artists from film, theater, visual arts, and music at Columbia University. "If you want to make a living in the arts," he said, "you can only do so by crossing disciplines."

His words spoke volumes then and especially now. We inhabit an increasingly separatist, nationalist world in which the boundaries between people are cemented by a growing fear of "the other."

FALLING & LOVING is a leap taken in the dark by two companies, two performance disciplines: STREB and SITl. The leap requires faith and love. We must be able to catch one another midair and be willing to tread into unfamiliar worlds, to get messy together, bringing both our curiosity and our trust. We meet together in the Alexander Kasser Theater in hopes that something may be engendered that is useful to an increasingly fractured world.

—Anne Bogart

Working with Anne Bogart and SITl (players of the highest order) is tantamount to wandering within Anne's mind, constantly splattered by her enormous heart. It's like seeing double, triple refracted visions sputniking to the everywhere...desperately finding, attempting to find, new languages to describe what it's like to be human more clearly...to excavate circumstances of the conditions we control, and to allow without distraction everything we can't.

Plowing the fields of reason and absurdity with Anne Bogart and SITl is for me like having bright lights shone onto the unknowable...with tools I never had yet employed. This forces small parts of that zone to get slightly clearer, but not in a reasoned way, and sometimes these eureka moments are so lacking in any grammar of any sort or heretofore not understood by my eyes or mind. They leave their sprig of recognition with us... But there are no words...it's like waking from a monumental dream and being left with only a tone...a tone actually we as humans know more clearly than words can testify to...yet we are desperate to try. Like Rilke's poem, "Exposed on the cliffs of the heart...":

"...While, with their full awareness, many sure-footed mountain animals pass or linger. And the great sheltered bird flies, slowly circling, around the peak's pure denial. But without a shelter, here on the cliffs of the heart..."

I have been so startled to watch Anne make subtle decisions about where an actor is and her searing intuition about what humans do in certain circumstances...and how subtle the "do" can be. Anne and SITl Company...are engaged with an ethereal sword fight within their physical, very physical system, against the world at large.... I have learned from Anne that the physical can lead the verbal into blaring recognition.

Watching two distinct tribes find their intersectional language blended with each other's... has swayed me into believing that there is a deeper commonality between the act and the word than I previously suspected.

—Elizabeth Streb

First Impressions: Saturday, September 28, post-performance

Share your first impressions of *FALLING & LOVING* with co-directors Anne Bogart and Elizabeth Streb, playwright Charles Mee, and Arts + Cultural Programming's executive director, Jedediah Wheeler.

PEAK
JOURNAL
BORDERS AND BOUNDARIES, PUBLIC AND PERSONAL.

"Gorgeously Combative: Soraya Nadia McDonald in conversation with Anne Bogart, Charles Mee and Elizabeth Streb" in *PEAK Journal*, Claudia La Rocco, editor

Further program content, including artist bios, may be found at peakperfs.org or <https://tinyurl.com/y2g93vv9>.

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The **Office of Arts + Cultural Programming** (ACP) enhances the cultural, creative, and academic life of the Montclair State campus and the broader community. Its signature program, Peak Performances, features innovative works by international contemporary artists of exceptional merit, and by the next generation of great artists training at Montclair State University's College of the Arts. Through its Cultural Engagement program, ACP offers master classes, workshops, lectures, and discussions designed to deepen participants' understanding of the aesthetic, cultural, and social contexts of the performances presented.

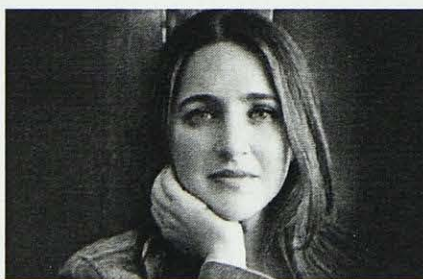
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Next Up



Shanghai Quartet
Simone Dinnerstein, Piano
October 5, 2019 @ 8:00pm



Sphinx Virtuosi
October 6, 2019 @ 3:00pm

Programs in this season are made possible in part by funds from:

The New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts

Discover Jersey Arts

New England Foundation for the Arts—National Dance Project

Peak Performances is in partnership with WNET's *All Arts*.

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Karen Lundry; Gerard Piserchia, Jr.

To view our complete season and for more information, visit peakperfs.org.

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