

Sara (the smuggler)

Sara (the smuggler) is inspired by ***Growing Up In Public***, an autobiographical dance for Lucas Hoving conceived and directed by Remy Charlip.

HONORING THE DANCESTORS:

Growing Up In Public, an autobiographical dance for Lucas Hoving, was conceived and directed by Remy Charlip. The work premiered in the opera house at BAM (Brooklyn Academy of Music) in 1984 as part of Charlip's program TEN MEN. The work was performed for several years, multiple times in the Bay Area, and also in Hoving's country of birth (Holland, Sep 1987). The project was documented, with the full text and photos from throughout Hoving's life, in a special edition booklet published by Contact Quarterly (Vol XIII, No 2, Spring/Summer 1988). Video excerpt: <https://vimeo.com/23387190>

Dancestors, friends, lineage, legacy... Lucas Hoving was Keith's dance teacher and choreographic mentor, 1982-85. Remy Charlip was a dear friend and colleague of Lucas, Sara, and Keith. Norman and Keith were key collaborators in Sara Shelton Mann's *Contraband*, 1985-1996, and Norman has continued to collaborate with Sara since the mid-90s.

Franziska Boas was the daughter of noted anthropologists Franz Boas and Marie Krackowizer. She is best known for her works with percussion, pioneering dance therapy, and using dance as social activism. From 1933-49 Franziska ran The Boas School of Dance, an interracial school in NYC. Cage and Cunningham were among her many students. Starting in the late 30s, she volunteered at Bellevue Hospital where she collaborated to pioneer dance therapy. Franziska was Sara's first dance teacher, at Shorter College in Rome GA where Franziska had moved in the 50s to start an ACLU chapter and to participate in the civil rights movement. Although previously married to a man, with whom she had a child, Franziska was later partnered with Martha Griffin, when Sara lived with them. Franziska died in 1988 in Sandisfield MA.

Remy Charlip was a dancer, choreographer, artist, and children's book author. Remy attended Black Mountain College, performed with John Cage and the Living Theater, was a founding dancer and costume designer in the Merce Cunningham Dance Company, cofounded The Paper Bag Players, directed the National Theater of the Deaf, and authored or illustrated 38 books for children (of all ages). Born and raised in Brooklyn, Remy moved to San Francisco after a long and celebrated career in New York. He choreographed many works for local artists including Zaccho/Joanna Haigood, the Oakland Ballet, Emily Keeler, Axis Dance Company, and Sara Shelton Mann. Remy was a beloved uncle of many dancers and healers in the Bay Area and he played a unique and familial role with many of us in *Contraband*. Remy died in San Francisco in 2012.

Lucas Hoving is most known for his 14-year association with the José Limón Dance Company where he originated many iconic roles. Ann Murphy writes, "...these two men expanded the terrain of modern dance by giving unprecedented richness not only to male expression but to men in relationship to one another." Lucas also danced in works by seminal modern dance figures Kurt Jooss, Martha Graham, Agnes de Mille, Doris Humphrey and Helen Tamaris. He formed his own company in 1961, choreographed works for several companies, taught at leading schools internationally, and collaborated with Meredith Monk, Pina Bausch, Eiko and Koma, and Remy Charlip. Lucas moved to SF in 1981, allegedly to retire, but spent the next several years in Mission studios teaching and choreographing for the Lucas Hoving Performance Group, of which Keith was a member 1983-85. Lucas died in San

Francisco in 2000.

Murray Louis is a dancer, choreographer, teacher and writer. In a 1949 workshop with Hanya Holm, Murray met Nikolais who would become his mentor and life long partner. In 1968, Sara left Nik's company to dance in the newly formed Murray Louis Dance Company. Murray developed and institutionalized Nikolais-Louis technique which has been influential in many schools, texts, and studios. Murray has received numerous awards and honors in both the US and France, including four honorary doctorates, and he is the subject of several documentaries. Born in Brooklyn in 1926, Murray lived in New York City until his death in 2016.

Alwin Nikolais (Nik) was the creator of Nikolais Dance Theater with whom Sara studied and performed in the early 60s. Inspired to study dance by Mary Wigman, Nik studied with Wigman dancer Hanya Holm as well as Martha Graham, Doris Humphrey, Charles Weidman, Louis Horst, and others. Nikolais has been celebrated and honored as a pioneer of Modern dance with a National Medal of the Arts, the Kennedy Center Honors, five honorary doctorates, as well as major awards in France. Nik died in 1993 and is buried in Pere La Chaise cemetery in Paris.

Henry Street Playhouse aka Abrons Art Center is a theater and art center on Grand St in the Bowery of NYC. Nikolais was the Playhouse director starting in 1948, and Murray Louis inherited the directorship from Nik. The Playhouse has played an enormous role in the development of Modern and contemporary dance and is now the home of American Realness Festival. The Playhouse has been important at various times to Sara, Keith, and Norman.

Mary Wigman is one of the most important modern dance artists and is the wellspring for several of the dance artists in this lineage-community. Wigman's approach to improvisation and movement research can be traced in direct lineage to Mann and Hennessy via Hanya Holm, Boas, Nikolais, Louis, and Hoving. Born in Germany, Wigman was a student of Rudolf Laban and a participant in the anti-war Dada community in Zurich. Wigman's pioneering solo dance, Hexentanz (Witch Dance, 1913), prefigures many of the tendencies in Modern dance and contemporary performance, including a feminist reclaiming of female representations and a spiritual or shamanic approach to working with energy, gesture, time, space, and motion. Wigman died in Berlin in 1973, at the age of 86.

Mangrove was a pioneering all-male performance collective working in and around Contact Improvisation, from 1975 into the early 80s. They formed a non-profit which was renamed Mixed Bag Productions which operated Mariposa Studio in Project Artaud. Sara became a part of Mangrove/Mixed Bag in the early 80s. Contraband inherited the non profit and developed most of its works in Mariposa Studio. **Project Artaud** is a massive live-work artist community in the Mission, San Francisco. Sara and Norman both live and work there.

Contraband was a collaborative team of dancers, musicians, performance and visual artists, instigated and directed by Sara Shelton Mann from 1985-1996. The company made a series of full-evening works for theaters and urban sites, touring widely in the US with a few trips beyond (Russia, Mexico, Italy). Contraband's work lives in the ongoing practices of former members (Epifano, Elder, Beckman, Curtis, Hermesdorf, Mathias, Buckholtz, Kane, Hart, Mann, Rutherford, Hennessy...) and continues to influence dance, music, healing, and performance contexts and communities locally and internationally. Big love and respect to the Contraband dancer/collaborators who have died: Brook Klehm (Evol), Peter Kadyk (Mira cycles), Julian Neff (Oracle).

Performance: Sara Shelton Mann
Choreography: Keith Hennessy
Sound Score: Norman Rutherford

Text: Keith Hennessy & Sara Shelton Mann

Lighting Design: Grisel Torres

Video: Laura Plotkin / Lola Films

Photography: Robbie Sweeney, Lissalvy Tiegel, Ian Douglas

Production: Circo Zero

Production Manager: Alec White

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