

SELAH DANCE COLLECTIVE
presents



SOUND
AND SMOKE

MARCH 29-30, 2024

ABOUT SOUND & SMOKE

As an ensemble, evening-length work, *Sound and Smoke* considers the staging of women's deaths in theatrical representation as an integral part of the story of modern dance's emergence. Each dancer in the cast represents a figure whose life, work, and death speak to contemporary ideas about women's bodies.

For this piece, I cast each dancer as a specific figure from history, literature, or art. Then, I developed a series of choreographic encounters (21 sections within the five traditional "acts" associated with tragedy [and comedy!]) that place these characters in conversation with one another, out of time. I use their final words (most often before a dramatic onstage death) to call attention to how their portrayals in art, literature, and historical accounts reify cultural ideas and bodies that then crystallize into politics, aesthetics, and – most dangerously – ideas.

Works like *Sound and Smoke* have the potential to reframe the past to navigate the present and dream for the future. My work represents a different understanding of historical narrative and embodies a radical theory of the body that requires self-reflection, accountability, and hope. I am deeply proud of this production and these dancers. I hope that you enjoy the show.

– Meredith Ventura



PROGRAM CREDITS

Mechanical Cabaret

Choreography: Chloé Roberts

Music: Frank Don Five, Swizz Beats

Dancers: Callie Rosenbaum, Eliza Summerhays,
Kaitlyn Soloway, Chloé Roberts

Costumes: Nebula Dance Lab

Bitter/Sweet

Choreography: Meredith Ventura

Music: Eric Christian

Dancers: *Emma Matthews and *Tanner Blee

Costumes: Eleve Dancewear

Group IV, The Ten Largest, No. 7, Adulthood

Choreography: Chloé Roberts

Music: The 1975

Dancers: Kaitlyn Soloway, Eliza Summerhays,
Callie Rosenbaum, Chloé Roberts

Costumes: Nebula Dance Lab

Sound and Smoke

Choreography: Meredith Ventura with Chloé Roberts
and in collaboration with the dancers

Alexis Robards	<i>is</i>	ANNA PAVLOVA
Alissa Wilsey	<i>is</i>	LOLA-LOLA
*Arianna Hartanov	<i>is</i>	VALESKA GERT
Ashley Kohler	<i>is</i>	ANITA BERBER
*Brenna Chumacero	<i>is</i>	VIRGINIA WOOLF
Callie Rosenbaum	<i>is</i>	OPHELIA
**Chloé Roberts	<i>is</i>	ANN REINKING
Chloe Swoiskin	<i>is</i>	CASSANDRA
Eliza Summerhays	<i>is</i>	CORDELIA
Eryn Orsburn	<i>is</i>	CARMEN
Gracen Nelson	<i>is</i>	EMILIA GALOTTI
Hailey Maynard	<i>is</i>	ISADORA DUNCAN
Joey Anderson	<i>is</i>	SALOMÉ
Meredith Ventura	<i>is</i>	
Monique Nadeau	<i>is</i>	SYLVIA PLATH
Myles Tracy	<i>is</i>	JOHN THE BAPTIST
Rachyl Pines	<i>is</i>	GRETCHEN/MARGARETE
Riley Haley	<i>is</i>	DIDO
Salma Kiuhan	<i>is</i>	THE LADY OF SHALOTT
Tiersha Lin	<i>is</i>	MATA HARI
Vietor Davis	<i>is</i>	FAUST

MUSIC CREDITS FOR SOUND AND SMOKE

"Finale" and "Tiller Girls" from Cabaret, (1966) music by John Kander, lyrics by Fred Ebb, and book by Joe Masteroff; "The Rules" from Scream by Jeremy Zuckerman; "Lola Lola" from Die Blaue Angel by Eartha Kitt (1948); "West End Blues" written by by Joe "King" Oliver (1928) and performed by Louis Armstrong; "Let's Fall in Love" by Cole Porter from Paris (1928); "Laziest Gal in Town" from Stage Fright (1950) by Alfred Hitchcock, sung by Marlene Dietrich, written by Cole Porter in 1940; "Mr. Cellophane" from Chicago by John Harold Kander (1975) sung by John C. Reilly for the film Chicago (2002); "Shadow 3" by Max Richter from Recomposed by Max Richter: Vivaldi – The Four Seasons; "Tilge Höchster, meine Sünden BWV 1083" by Johann Sebastian Bach; "Make 'Em Laugh" from Singin' in the Rain with Donald O'Connor; "Life Has Its Funny Ups and Downs" from I Love Melvin; The recorded voice and writings of Virginia Woolf; "Lady Lazarus" written and read by Sylvia Plath; "Bei Mir Bist du Schön" composed by Sholom Secunda, lyrics by Jacob Jacobs (1932), performed by the Andrews Sisters; "Why Don't You Do Right?" written by Joseph "Kansas Joe" McCoy (1936), performed by Lil Green; "In the Hour" and "In the Hour ii" by Ran Bagno; "The Spot," "In the Middle of the World", and "End Credits Suite" from Moonlight (2016), composed by Nicholas Britell; Sound bytes from There's No Business Like Show Business (1954); Sound bytes from Are You With It? (1948); Sound bytes from "All by Myself: The Eartha Kitt Story" (1982); "Anna's Last Train" from Anna Karenina, composed by Dario Marianelli; "Extremely Loud and Incredibly Close," "Worst Day," and "Piano Lesson with Grandma" by Alexandre Desplat and Jean-Yves Thibaudet; "I Wanna Be Loved by You" written by Herbert Stothart and Harry Ruby, with lyrics by Bert Kalmar, for Good Boy (1928), performed by Marilyn Monroe

SELAH

to stop and listen, to pause and reflect

Selah Dance Collective is a contemporary dance company dedicated to producing original work, creating educational experiences through performance, and maintaining a platform for community dance works and emerging artists through its outreach, education, and mentorship.

Founded in 2014, SELAH has captured the attention of fellow artists, presenters, and audiences with its innovative work and challenging physicality grounded by a focus to make dance more accessible and relatable to all people.

Selah Dance Collective thanks both State Street Ballet and Actors Equity Union.

Emma Matthews, Tanner Blee, Arianna Hartanov, and Brenna Chumacero appear courtesy of State Street Ballet.

Chloé Roberts appears courtesy of Actors Equity Union.