

the economic survival rite of passage

Saturday April 3rd, 1993. 8:00 p.m.
Sunday April 4th, 1993. 7:00 p.m.
World Music Hall. Wesleyan University

Written, composed and directed by Andruid Kerne
Environment by Ben Ledbetter
Choreography by Elissa Daly
Lighting design by Wolfgang Baerenwald
Production manager, Melissa Lang
Invigorator, Howard Goldkrand

the diviner	Elissa Daly
mom	Leslie Katz
Oshun	Monica Louwerens
the student	Alissa Pines
rep from j.p. morgan	Justin Whittingham

musicians: Bass: Michael Veal; Cello: Jacob Rosen; Conga: David Yih; Drums/percussion: Royal Hartigan; Violin: Andreas Gursching; Vocals: Amy Andrus, Monica Louwerens, Anu Mohan; Vocals on sign ze papers: Tim Erickson, Ginger McManus; Atsemivu samples: C.K. Ladzekpo

dancers: Darrah Carr, Vanessa Corey, Kristina Egan, Sibel Kutman, Saran White

technical staff: Master carpenter: Matt Hurff; Props design: Barbara Kerne; Technical director: Richard Wyckoff; Sound engineer: Kelly Quinn; Light board operator: Markus Trunk; Recording by: Steve Wytas Sound; Video: Modok Pearson, Traven Pelletier, Bill Wolkoff; Assistant stage manager: Javier; Carpenter: Boomer; Crew: Mark Braun, Howland Brown, Michael Dickens, Adam Hirsch, Ereck Jarvis, Jeremy Manzer, Jon Mollenhauer, Jeff Union; Ushers: Elaine Rumbolz, Rob Rumbolz

special thanks to: Emma, Jennifer & Peter Hadley, Joan Russo, Sal Privitera, Hope Hancock, Bob Overtime, Second Stage, Gage Averill, John Rapson, CFA Theater, Nelson Maurice, Peter Follet, Felix and Susan Sanebria, Andrew Seidenfeld, Moph Enman

very special thanks to my teachers: Anthony Braxton, Abraham Adzenyah, Paul Aziz Botchway, Sarah Thompson, C.K., Ladzekpo, Alvin Lucier, Susan Lourie, Anthony Connor

Deepest gratitude to Barbara and Barry Kerne, and Melissa Lang. Without their encouragement, this show would not exist.

This program has been funded in part by the Graduate Student Association.

Act 1

graduation

going out into the bush

haa aa uh (1) -- simple statement

Oshun's soliloquy

statement of breath/decision

casting of oracle¹ with traditional afro-cuban guiro²

Act 2

game show

haa aa uh (2) -- intermediate statement

childrens' games

sign ze papers

j.p. morgan presentation

game show job interview torture chamber

traditional afro-cuban guiro with song for oshun

paths that have a heart

¹ The 16 cowries divination is a traditional Yoruba form associated with the Orisha Orula.

It is related to the more popular Ifa divination. The story which follows is adapted from a text which was translated by

William Bascom. Sixteen Cowries: Yoruba Divination from Africa to the New World. Bloomington. Indiana University Press. 1980.

² Guiro means gourd in Spanish. This traditional Afro-Cuban form accompanies songs of praise to and invocation of the Orishas. Orisha is the Yoruba word for deity. The Yoruba people are based in Nigeria. Many of them were taken by force to slavery in the New World in the 17th - 19 centuries. In spite of intense persecution, some of these people held onto their spiritual practices. In Cuba, their religion is called Santeria; in Brazil it is called Candomble. Directly traceable elements can also be found in the Afro-Haitian form, Voudon.

An even more sacred form of Afro-Cuban Orisha music is played on Bata drums at a ceremony called *bembe* or *toke*. The *guiro*, which we play, is more casual, but still spiritual. We use the traditional *guiro* ensemble here, with 3 guiro's, or as they are also called when dressed in a net of beads for shaking, shekeres.

statement of breath/decision

haa aa uh (3) -- complete statement

graduation