

SOLO TAKES ON:



a festival of solo performances

FLIPPING CANCER.

by Marie Garlock

PEDAZOS DEL ALMA

by Brittany Chávez

THE TRAMP'S NEW WORLD

Written, Adapted and Performed by Rob Jansen
From the Screenplay Treatment by James Agee

JANUARY 24 –
FEBRUARY 1, 2014

UNC DEPARTMENT OF
COMMUNICATION STUDIES

CREATIVE TEAM

Joseph Megel	Artistic Director
Rob Hamilton	Production Manager
Michael Betts, II	Production Stage Manager
Devon Abdo	Lighting Design
Alex Maness	Projection Consultant
Martika Jenkins	Board Op
Ian Richardson, Tiffany Watkins, Nick Yetman	House Managers
Tim Scales & Allison Driskill, Wagon Wheel Arts	Marketing / PR

SPECIAL THANKS

Ken Hillis (Chair, Department of Communication Studies)

Renee Alexander Craft, Paul Ferguson, Madeleine Grumet, Tony Perucci, Della Pollock (Faculty, Performance Studies)

Marcus Donie, Jesse Moorefield, Mark D. Robinson, William Swindell, Elizabeth Thomas (Staff, Department of Communication Studies)

FESTIVAL SCHEDULE

Friday, January 24

Pedazos del Alma by Brittany Chávez 5:30pm

The Tramp's New World by Rob Jansen 7:30pm

Saturday, January 25

The Tramp's New World by Rob Jansen 7:30pm

Pedazos del Alma by Brittany Chávez 9:00pm

Sunday, January 26

Flipping Cancer. by Marie Garlock 3:00pm

Friday, January 31

Flipping Cancer. by Marie Garlock 5:30pm

Pedazos del Alma by Brittany Chávez 7:30pm

Saturday, February 1

Flipping Cancer. by Marie Garlock 7:30pm

THE ARTISTS

BRITTANY CHÁVEZ

{PEDAZOS DEL ALMA}

Brittany Chávez is a genderqueer artist-scholar-activist who spreads their time between México and the United States. They are a core troupe member of the world-renowned performance company La Pocha Nostra and also maintain a solo practice. Their solo performance work focuses largely on queer and trans issues of movement, displacement, and body politics. Brittany also works and organizes passionately around gendered violence in the Americas. They are currently a doctoral student in UNC-Chapel Hill's Department of Communication Studies where they work on decolonial studies, Latina/o diaspora and migration, critical ethnography, labor movements, oral history and performance, and Afro Latin America. Brittany has presented and performed throughout México, as well as Brazil, Colombia, Greece, and The Netherlands.

MARIE GARLOCK

{FLIPPING CANCER.}

Marie Garlock is a dancer, storyteller, and facilitator getting her PhD in Communication Studies at UNC and working in performance, health, and peacebuilding partnerships between NC, East Africa and South Asia.

ROB JANSEN

{THE TRAMP'S NEW WORLD}

Rob Jansen is an award-winning actor, director, adapter, and developer of new work. His solo play *Ah, Eugene O'Neill! or, the Birth, Death, and (Impractical) Rebirth of American Theater* was selected as part of the Eugene O'Neill Festival performed at Arena Stage—which was featured in *The Washington Post* and *American Theatre Magazine*. Previously he appeared at Arena Stage in the premiere of *The Menagerie Variations*, a new work devised from versions of Tennessee Williams' *The Glass Menagerie*. As a resident ensemble member with the Cincinnati Shakespeare Company for six seasons he performed in 26 productions of classic plays including lead roles in *As You Like It*, *Troilus and Cressida*, and *A Long Day's Journey Into Night*. Most recently he served as Assistant Director on *Nirbhaya*, a new work written and directed by Yael Farber created in New Delhi, India, and premiered at the Edinburgh Fringe Festival this past summer where it won the Fringe First Award, Herald Angel Award, and the Amnesty International Freedom of Expression Award. He is a recent graduate of the first MFA in Performance class at the University of Maryland School of Theatre, Dance, and Performance Studies where he currently teaches courses in Performance.

FLIPPING CANCER.

BY MARIE GARLOCK

Artist's Statement

To narrate a “cancer experience” in the US — and, increasingly, globally — we tend to describe ourselves in principally **biomedical** terms, through “molecular” forms of knowing. In a humanitarian impulse to create the ultimate “**cancer survivor**” we shape a linear narrative with “beginning, middle, and end.” For many who face life-threatening cancer, this vocabulary (and its attendant “war cries”) doesn’t often feel like a language that’s actually theirs. So this project is about creating different shapes for stories and different ways of speaking. In the past seven years, I’m grateful to have known nearly 100 people who face advanced



cancer in their own bodies, those of people they love, or patients they care for. This performance is dedicated to them. These joint research partners are people in their 20s through 70s, with every type of cancer and a range of racial, social, economic, ethnic, and gendered affiliations. Among them, there is not a **single** story to name what cancer “is” or how it proceeds — what it does and mobilizes, what it reflects and upends. Mixed metaphors are thrown into a jumble of cultural productions around the disease — from cancer vixen to cancer warrior, from fate to spiritual journey, from genetic inheritance to environmental upheaval.

Because it is what I knew first, and something with which you’re also likely familiar, this project starts with consumer-capitalist campaigns like “**pink ribbons**” for breast cancer. This collaborative critical ethnography performance then curiously explores life-threatening illness from the **cellular** to the **clinical** to the **community** level, and back again. Through both **health communication** and **dialogue-based performance** material and methodologies, I turn to the priorities of people who, by circumstance, have become experts at performing open a space which holds both life and death on a daily basis. Many of the people I’ve come to know who face cancer — in their profession, their homes, their memories, their bodies

— are friends from the “chemo room,” or from interviews and workshops I’ve attended (and sometimes facilitated) at the Cancer Centers of North Carolina. During the 2006-2013 interim of my own mom Barbara’s often miraculous experience with Stage IV cancer, she was a friend for many people who faced overwhelming odds. She had a vision for health justice that included not only multiple forms of treatment access, but a sense of community and creativity that would help **stop cancer where it starts**. This research will always be propelled by trying to share what I have seen “work” for people who bravely carve out, surprisingly stumble upon, and collectively forge a path for what Barbara called “facing cancer creatively” — *actually* having fun as we flip the “Big C” inside out and upside down, re-threading what our bodies “in illness” provoke, silence, speak, and *perform back*.

Flipping Cancer. is **generously shaped** by several years of ongoing partnerships with patients, caregivers, and health providers, with artists, scholars, and scientists in this state, and across a few oceans. As we traverse the lines between cancer cultures which “**we perform**” and those which “**perform us**,” please note that this piece is structured through various **interactive moments** to which you can respond with your **own will + preferences in the moment**. This performance is offered as an **experiment with audience members as co-participants**, so we might together posit a role for the “non-linear” in contemporary cancer-related performance, and perhaps invite new choreographies for health justice.

~ You’re invited for a short dialogue with tea
following the performance ~

Artistic Credits

Cellular Film (time lapse movement + sound vibrations of healthy + cancerous cells)
by Geraldine Ondrizek, Reed University, academic.reed.edu/art/faculty/ondrizek/

Stacy Grove, Rev., Sound healing music (palliative + hospital care, spiritual leadership),
919-906-2399, heartspacespiritualresources.org/musicministry

Chemo Limo by Regina Spektor (piano)

Images from Duke History of Medicine Library Collection, Flap Anatomy Exhibit

Flying Lotus “Camel” + spoken word recording by MG

Tiny sound clips by Bjork (“I see who you are,” “Declare Independence”),
Fourtet, Boards of Canada, Radiohead, Fever Ray (“I’m Not Done,” “Triangle Walks,”
“Keep the Streets Empty for Me”)

Dechen Tibetan Store, Raleigh’s Moore Square, dechencollections.com

Interview Partners - See Insert

(based in workshops, oral histories + performance sessions with patients, health professionals, family and caregivers in NC and beyond)

PEDAZOS DEL ALMA

BY BRITTANY CHÁVEZ

Artist's Statement

This piece was born almost three years ago now when my job was stationed in the building of one of the largest unions in the country—the SEIU-USWW building. It was there I learned the ins and outs of labor contracts and janitorial workers that went behind these contracts. In that time, I built many relationships and experienced numerous stories. That is where this story began.

Pedazos del Alma is inspired by and pulls from an oral history interview with a queer migrant who traveled from Guatemala to California twelve years ago. Propelled by her journey, the history of war in Guatemala, and the US relationship to the country, this work

uses the body, sound, and video to unsettle questions of violence as a push factor for migration, the laboring body, and union organizing around Latina/o migration in the United States. The body serves as *materia prima*, accompanied by video and sound, to ask, via performance, what the queer potential for revolutionary change can be.

I would like to thank D. Ventura and her partner Teddy for sharing time and space with me. May we have many more moments like those. May the time leading up to your marriage be light and wonderful. So much love to you.

To Marie Garlock for always being such a ray of light and for sharing your creative processes with me—you will always be not only a friend but an amazing inspiration.

To Della Pollock who continues to teach me the value of community-grounded work and how to be a scholar who lives for this and for performance. These lessons are forever.

To Joseph Megel for having and holding this space for artists to create. It makes a huge difference to be able to work with an Artist-in-Residence and in fact, it is a luxury. Continual thanks.



THE TRAMP'S NEW WORLD

WRITTEN, ADAPTED AND PERFORMED BY

ROB JANSEN

FROM A SCREENPLAY TREATMENT BY JAMES AGEE

Artist's Statement

On July 20th, 1945 James Agee's op-ed ("The Bomb") in reaction to the dropping of the atom bomb on Hiroshima was the cover story for *Time* magazine. While heralded as an exemplary journalistic response to the world's entrance into the Atomic Age, the writer himself was not fully satisfied. For common man to be capable of destruction equal to the "fire and force of the sun itself" was something that continued to deeply disturb Agee.



As an artist he felt he must have *another* response.

On May 4th, 1949 this response came in the form of a letter sent to Charlie Chaplin describing a scenario for an almost entirely silent film involving Chaplin's Tramp character as the lone survivor of a super-atomic bomb. Agee worked for years on the screenplay believing the Tramp was needed as a symbol to show humanity a way of getting up after such unthinkable destruction. But by this time silent film had long been replaced by talking pictures and, although the story interested both artists, in the end the picture was never produced.

The previously "lost" treatment of Agee's screenplay featuring the Little Tramp facing the Atomic Age was recently discovered. Tonight you will see an attempt at making Agee's vision finally come to life. While the threat of nuclear attack is not as resonant today as it was when Agee first wrote his screenplay, the central question he asks feels one with our world, where the news tells us every day of impending threats to our survival:

"Can man come of age in time to prevent his own destruction?"

My belief, as was Agee's, is that if we do hope to save ourselves we need look no further than the Little Tramp to help show us the way.

Special Thanks

James Agee Trust, Derek Goldman, Jared Mezzocchi, Andrew Kaufman, Jeff Wood, Colin Hovde, Christopher Banks, Dwight Townsend-Gray, Alex Militech, Beverly Long Chapin, Mr. and Mrs. Robert J. Corley, Nicholas Graetz and Elizabeth Aralia, John and Carolyn Lane, and Harland's Creek Productions.

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SWEET TEA

*Black
Gay*

MEN OF THE
SOUTH

WRITTEN AND PERFORMED BY **E. PATRICK JOHNSON**
DIRECTED BY JOSEPH MEGEL

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Thursday, February 13 at 8:00pm
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