

2016 // 17 SEASON

Northrop Presents

KIDD PIVOT/ELECTRIC COMPANY THEATRE

Tue-Wed, Mar 21-22, 7:30 pm

Carlson Family Stage

Betroffenheit



UNIVERSITY OF MINNESOTA
Driven to DiscoverSM



Christine Tschida.
Photo by Tim Rummelhoff.

Dear Friends of Northrop,

I'm often asked why I choose the artists that we present in the Northrop Dance Series, and, while there are lots of important criteria that I take into consideration, sometimes the motivation is simply a work so compelling that it makes me want to run out of the theater and grab the first person I see on the street and say, "You must come and see this!" That is exactly the feeling I had the first time I saw Kidd Pivot/Electric Company Theatre in *Betroffenheit*.

I had seen Crystal Pite's amazing choreography set on other companies (Northrop audiences will likely remember her *Solo Echo*, with its gorgeous imagery and falling snow, performed so beautifully by Hubbard Street Dance Chicago) and so her own company, Kidd Pivot, had been on my wish list. But I didn't know quite what to expect when I travelled to Toronto to see this collaboration between Pite and fellow Canadian Jonathon Young, a gifted actor and theater director.

I heard that the work had its roots in a deeply personal tragedy, and so, perhaps I was ready for something "dark." What I was completely unprepared for, however, was how incredibly powerful and moving the work was.....drawing me in, clamping its tentacles around my heart, and taking my breath away. The lobby at intermission was vibrating with the excitement of people who knew they were seeing something extraordinary, yet not knowing how to put it into words—which is, in a way, a fair translation of the word "betroffenheit."

For our faithful Northrop dance audiences (we cherish you!) I will warn that this is somewhat a departure. The first half, with its stark lights, grimy walls, and snaking wires, is more "theater" than dance, though it still features cabaret and salsa and tap-dancing as part of a fever dream. In the second half, the stage is cleared and classic Pite movement takes over—dance that is finely articulated, hyper-detailed, endlessly inventive. The end result, "when theatre and dance combine to create what neither could create on its own...." is quietly devastating.

I hope you will stay and talk about your reactions to this work with experts from the University of Minnesota and members of the production team, immediately following the performance.

I also hope you will leave Northrop feeling that, "*Betroffenheit* stands as a testament to the redemptive power of art," as one reviewer said. And, as another put it, "...the emotional hurricane relents and there is calm—even hope. And if one man can survive the unsurvivable, then maybe so can you."

Sincerely,

Christine Tschida
Director of Northrop

Presented in partnership with the University of Minnesota's Center for Spirituality & Healing, University Relations, and the U of M Department of Theatre Arts and Dance, with additional support from the Consulate General of Canada in Minneapolis.



NEXT UP AT NORTHROP: This Saturday evening, March 25, Malandain Ballet Biarritz presents their contemporary vision of *La Belle et la Bête*.

Cover: Kidd Pivot/Electric Company Theatre in *Betroffenheit*. Photo © Michael Slobodian.

Northrop at the University of Minnesota
Presents

KIDD PIVOT/ELECTRIC COMPANY THEATRE

BETROFFENHEIT

Created by

CRYSTAL PITE and JONATHON YOUNG

Written by

JONATHON YOUNG

Choreographed and Directed by

CRYSTAL PITE

Performers

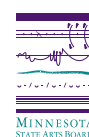
BRYAN ARIAS DAVID RAYMOND CINDY SALGADO JERMAINE SPIVEY
TIFFANY TREGARTHEN JONATHON YOUNG*

Electric Company Theatre and Kidd Pivot gratefully acknowledge the support of the Canada Council for the Arts, the Province of British Columbia, British Columbia Arts Council, BC Gaming, the City of Vancouver, the Vancouver Foundation, and countless individual and business supporters.

Eponymous gratefully acknowledges the support of the Canada Council for the Arts.



* Appears with the permission of Canadian Actors' Equity Association. The participation of these Artists is arranged by permission of Canadian Actors' Equity Association under the provisions of the Dance Opera Theatre Policy (DOT).



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.



This activity is also made possible by a grant from the Wells Fargo Foundation Minnesota.

NORTHROP
UNIVERSITY OF MINNESOTA
Driven to Discover™

BETROFFENHEIT

World Premiere: July 23, 2015
Bluma Appel Theatre, Toronto, Canada

Created by CRYSTAL PITE and JONATHON YOUNG
Written by JONATHON YOUNG
Choreographed and Directed by CRYSTAL PITE

Performers	BRYAN ARIAS DAVID RAYMOND CINDY SALGADO JERMAINE SPIVEY TIFFANY TREGARTHEN JONATHON YOUNG*
Apprentice	HALEY HECKETHORN
Composition and Sound Design	OWEN BELTON ALESSANDRO JULIANI MEG ROE
Set Design	JAY GOWER TAYLOR
Lighting Design	TOM VISSER
Costume Design	NANCY BRYANT
Rehearsal Direction	ERIC BEAUCHESNE
Additional Choreography	BRYAN ARIAS (salsa) CINDY SALGADO (salsa) DAVID RAYMOND (tap)
Set Construction	SCENE IDEAS
Scenic Painters	PATRICK SPAVOR, DANIEL DUMITRIU
Puppets	HEIDI WILKINSON, OMANIE ELIAS
Costume Assistant and Builder	NICOLA RYALL
Costume Cutter	LINDA CHOW
Stitcher	PATRICE YAPP
Stitcher and Builder	WENDY DALLIAN
Production Manager and Technical Director	JEREMY COLLIE-HOLMES
Audio Technician/Show Control	ERIC CHAD
Stage Manager	JAIMIE TAIT*
Stage Carpenter	ISAAC ROBINSON

Approximately 120 minutes, including intermission

This performance contains strobe-like effects, non-toxic theatrical haze, and coarse language.

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NOTES FROM CRYSTAL PITE

"Simply translated, Betroffenheit means shock, bewilderment, or impact. The root of the word is treffen 'to meet' and betroffen 'to be met', and Betroffenheit is the state of having been met, stopped, struck or perplexed in the face of a particular event ... a space and time where language ceases. We are left only with an awareness of the limits of language and the limits of what can be taken in. In this gap, definitions disappear and certainty vanishes. Anything is possible—any response, any action or inaction. Nothing is prescribed. Everything is up for grabs in this fertile and palpable silence."

– From *And Then, You Act* by Ann Bogart

"What a daunting task transforming a troubled mind is, when what you're looking for is what you're looking with."

– From *In the Realm of Hungry Ghosts—Close Encounters with Addiction* by Gabor Maté

Jonathon Young's personal story of trauma and loss—his own *betroffenheit*—is at the heart of this venture. Jonathon has challenged me to use our art form to grapple with the question of suffering, and he has steadied me with his courage. I am so grateful for this opportunity to stand beside him for a while, to look out at this difficult territory,

and to navigate it with this earnest act of creating. I've been surprised by the joy within our process, and profoundly moved by Jonathon's curiosity and open heart. Throughout his deeply sought effort, Jonathon has made room for us to catch glimpses of grace.

Jonathon and I want to acknowledge and thank the brilliant team of dancers—Bryan, Cindy, David, Tiffany, and Jermaine—for their countless artistic contributions, which have been utterly essential to creating both the form and content of this production. A huge thank you also goes out to our extraordinary design team—AJ, Meg, Owen, Jay, Nancy, and Tom—for their vision, hard work, attention to detail, and collaborative spirit. Thank you as well to Blake Brooker and Kevin Kerr for inspiration and guidance. And finally, our eternal gratitude for the technical team and production support staff—Eric B, Jan, Jeremy, Eric C, Jim, Jessie, and our teams at Kidd Pivot and Electric Company Theatre—whose ingenuity, foresight, patience and problem solving have been instrumental in getting this production here tonight.

This production is dedicated to Kim Collier, Stuart Collier, and Elaine Conway.



Kidd Pivot/Electric Company Theatre
in *Betroffenheit*. Photo © Michael Slobodian.

ABOUT THE COMPANIES

KIDD PIVOT

Integrating movement, original music, text, and rich visual design, Kidd Pivot's performance work is assembled with recklessness and rigour, balancing sharp exactitude with irreverence and risk. Under the direction of internationally renowned Canadian choreographer Crystal Pite, the company's distinct choreographic language—a breadth of movement fusing classical elements and the complexity and freedom of structured improvisation—is marked by a strong theatrical sensibility and a keen sense of wit and invention.

Kidd Pivot tours extensively around the world with productions that include *The Tempest Replica* (2011), *The You Show* (2010), *Dark Matters* (2009), *Lost Action* (2006), and *Double Story* (2004), created with Richard Siegal. Kidd Pivot received the 2006 Rio Tinto Alcan Performing Arts Award, and was resident company at Künstlerhaus Mousonturm, with the support of Kulturfonds Frankfurt RheinMain, in Frankfurt, Germany from 2010 to 2012. kiddpivot.org

ELECTRIC COMPANY THEATRE

Electric Company Theatre is one of Canada's leading creators of live theatre, rich in spectacle and adventurous in form, challenging theatrical conventions while preserving a strong sense of story. The company was originally formed as a collective in 1996 by Siminovitch Prize-winning director Kim Collier, David Hudgins, Jonathon Young and Governor General's Award-winning writer Kevin Kerr, who met while training at Studio 58 in Vancouver.

Electric Company Theatre has created over 20 original productions including the film/theatre hybrid *Tear the Curtain!* (Arts Club Theatre) a live-cinematic adaptation of Jean-Paul Sartre's *No Exit* (American Conservatory Theatre), *Studies in Motion* (Canadian Stage) and *Brilliant!* (Edinburgh Fringe, San Jose Stage). In 2005 the company wrote and directed *The Score*—a feature film for CBC Television that played festivals in Canada, USA, Mexico, Taipei, and Tokyo. The company has received numerous industry awards across Canada including the first Rio Tinto Alcan Performing Arts Award for Theatre (2001). In 2009 Electric Company co-founded Progress Lab 1422, a 6,000 SF theatre creation space in Vancouver, with Rumble Theatre, Newworld Theatre and Boca del Lupo. electriccompanytheatre.com

THE COMPANY



Photo by Michael Slobodian

CRYSTAL PITE Co-creator, Choreographer, Director

Canadian choreographer and performer Crystal Pite is a former company member of Ballet British Columbia and William Forsythe's Ballett Frankfurt.

Pite's professional choreographic debut was in 1990, at Ballet British Columbia. Since then, she has created over 40 works for companies such as Nederlands Dans Theater I, Cullberg Ballet, Ballett Frankfurt, The National Ballet of Canada, Les Ballets Jazz de Montréal (Resident Choreographer, 2001-04), Cedar Lake Contemporary Ballet, Ballet British Columbia, and Louise Lecavalier/Fou Glorieux. She has also collaborated with Electric Company Theatre and Robert Lepage. Crystal is an Associate Choreographer of Nederlands Dans Theater, Associate Dance Artist of Canada's National Arts Centre, and Associate Artist at Sadler's Wells, London.

In 2002, she formed her own company, Kidd Pivot, in Vancouver. Kidd Pivot tours nationally and internationally, performing works such as *Dark Matters* and *Lost Action*. Kidd Pivot's residency at the Künstlerhaus Mousonturm in Frankfurt (2010-2012) provided Pite the opportunity to create and tour *The You Show* and *The Tempest Replica*.



JONATHON YOUNG Co-creator, Writer, Performer

Jonathon Young is Co-Artistic Director of Electric Company Theatre. In 2015 he was commissioned by Nederlands Dans Theater to write *The Statement*—a one-act play directed by

Crystal Pite. The play was performed at New York City Centre in November 2016. With Electric Company he has collaborated on over 20 original productions including: *Tear the Curtain!* (a film/theatre hybrid for Arts Club Theatre and Canadian Stage), *No Exit* (a re-working of

Jean-Paul Sartre's play performed in San Francisco at the American Conservatory Theatre) and *Studies in Motion* (Vancouver Playhouse, Edmonton Citadel, Theatre Calgary, and Canadian Stage in Toronto). In addition, Young works across Canada as a freelance actor. Some recent productions include: *All But Gone* (Necessary Angel, Toronto) *The Waiting Room* (Arts Club Theatre, Vancouver), *The Great Gatsby* (Theatre Calgary), *Hamlet* (Bard on the Beach Festival, Vancouver). Recent television projects include Detective Hyde on *Impastor* and four seasons on *Sanctuary* as Nikola Tesla. He has been nominated for a UK National Dance Award and is the recipient of several Jessie Richardson Awards for his acting and writing.



BRYAN ARIAS Performer

Born in Ponce, Puerto Rico, and raised in New York City, Bryan Arias is a former company member with Complexions Contemporary Ballet and Nederlands Dans Theater. He has originated roles in and performed

works by notable choreographers including Jiří Kylián, Ohad Naharin, and Crystal Pite. As a choreographer, Arias is the recipient of the First Place and Audience Choice awards for his work *Without Notice* at the Sixth Copenhagen International Choreography Competition (CICC), and winner of the Hubbard Street Dance International Commission Project. He has choreographed for Hubbard Street 2, Nederlands Dans Theater 2, Ballet Vorpommern (Germany), and Scottish Ballet. Arias is the founder of the ARIAS Company, and has been performing with Kidd Pivot since 2012.



Kidd Pivot/Electric Company Theatre in *Betroffenheit*. Photo © Michael Slobodian.

THE COMPANY



DAVID RAYMOND Performer

Born and raised in Penticton, BC, David Raymond began as a tap dancer and continued to train in classical and other forms of dance, forming *Over the Influence* with four street dancers.

In 2004 he entered a two-year creative residency with Tiffany Tregarthen in Antwerp, Belgium. Upon returning to Vancouver in 2007, they founded *Out Innerspace Dance Theatre* to serve as the home for their creative work, and *Modus Operandi* as a platform to develop and share their practice with young artists. Raymond has performed with *The 605 Collective*, *Wen Wei Dance*, *Response Dance*, *Dana Gingras*, *Simone Orlando*, *Beijing Modern Dance*, *Vancouver Opera*, and *Move: The Company*.



CINDY SALGADO Performer

Born in Sunnyvale, CA, Cindy Salgado began her training at the age of 3. After graduating from the Juilliard School in 2005 with the Princess Grace Award, she began freelancing in New York. She danced for

Aszure Barton & Artists most memorably on tour with *Mikhail Baryshnikov*, assisted *Andy Blankenbuehler* in preproduction for *Hamilton* and other Broadway shows, and assisted and performed for *Mia Michaels*. She is on faculty with *New York City Dance Alliance* and was Assistant Rehearsal Director for *Cedar Lake Contemporary Ballet*. Salgado was a cofounder and teacher for *Artists Striving To End Poverty*. She co-started a multimedia dance theatre company called *Shook Ones* in 2014. Salgado has been a proud member of *Kidd Pivot* since 2009.



JERMAINE SPIVEY Performer

Jermaine Maurice Spivey was born in Baltimore, MD where he began his dance training and later attended performing arts high school at the Baltimore School for the Arts. After graduating with a BFA in

dance from *The Juilliard School* in 2002, he moved to Lisbon, Portugal where he danced with *Ballet Gulbenkian* from 2002 to 2005. In 2005, Spivey joined the *Cullberg Ballet*, where he met *Crystal Pite*, and performed with the company until Summer 2008. Spivey has received several awards in dance including the *National Foundation for Advancement in the Arts 1st Level Scholarship* and the *Princess Grace Award*. Spivey has been performing with *Kidd Pivot* since August 2008.



TIFFANY TREGARTHEN Performer

Born in Prince George, BC, Tiffany Tregarthen's early mentors include *Margo Hartley*, *Rosemarie Harris*, *Linda Klassen*, *Rachael Poirier* and *Yaming Li*. Her professional career began with *Mia Michaels RAW* and

Wes Veldink in New York and *POZ Dance Theatre* in Seoul. She spent two years of professional development centered in Antwerp with her partner *David Raymond* before returning to co-create *Out Innerspace Dance Theatre* and its associated post-secondary dance program *Modus Operandi*. Additionally, Tregarthen created a work for *Les Grands Ballets Canadiens* through their *National Young Choreographer Competition*, has danced with *The Turning Point Ensemble*, *Radix Theatre*, *The Beijing Modern Dance Company*, *The Vancouver Opera*, *The 605 Collective*, *Wen Wei Dance*, and *Justine Chambers* among others. Tregarthen joined *Kidd Pivot* in 2013.

OWEN BELTON Composer, Sound Designer

Owen Belton, who is based in Vancouver, Canada, graduated from *Simon Fraser University* in 1993 with a degree in *Fine and Performing Arts (concentration, Music)*, and studied acoustic and computer music composition with *Owen Underhill* and *Barry Truax*. He has been writing music for dance since 1994 when he created the music for *Shapes Of A Passing*, for choreographer *Crystal Pite's* piece for Toronto-based *Ballet Jorgen*. Since then, he has created many scores for dance companies including *Kidd Pivot*, *The National Ballet of Canada*, *Nederlands Dans Theater*, *Cullberg Ballet* in Stockholm, *Ballet Nuremberg*, *Oregon Ballet Theatre*, and *420 People* in Prague. Since 2008, Belton has also been creating sound design and compositions for theatre, working mainly for theatre companies in Vancouver. Additionally, he has also scored several short films.

ALESSANDRO JULIANI and MEG ROE Composer, Sound Designer

Alessandro Juliani and Meg Roe are Canadian theatre artists based in Vancouver. Their work has been seen and heard across Canada and internationally in conjunction with *The Shaw Festival*, *Canadian Stage*, *Factory Theatre*, *Centaur Theatre*, *Bard on the Beach*, *Ruby Slippers Theatre*, *Electric Company Theatre*, *Blackbird Theatre*, *Arts Club*, *The Vancouver Playhouse*, *Pi Theatre*, *Rumble Theatre*, *The National Arts Centre*, *Theatre Calgary*, *Alberta Theatre Projects*, *Theatre Junction*, *Citadel Theatre*, *Belfry*, *Intrepid Theatre*, *Theatre SKAM*, *Theatre Aquarius*, *Manitoba Theatre Centre*, *Western Canada Theatre*, *Orlando Shakespeare Festival*, *American Conservatory Theatre (San Francisco)*, *Center Theater Group (LA)*, and the *Britten/Pears Festival (UK)*. They are thrilled to be working with *Kidd Pivot*.

JAY GOWER TAYLOR Set Designer

Jay Gower Taylor started out in theatre as a professional dancer where he enjoyed an international career spanning more than 20 years. Parallel to his dance career, Taylor developed his skills as a designer. Some of his first opportunities designing for theatre were with *Serge Bennathan* collaborating on *Absences*,

The Invisible Life of Joseph Finch, *Conversations* and *Elles*. More recently, Taylor designed *The Virtual Stage* and *Electric Company Theatre's* live-cinematic interpretation of *Jean-Paul Sartre's No Exit*. In the works of *Crystal Pite*, Taylor has designed *Plot Point*, *Solo Echo*, *Parade*, *Frontier* and *In the Event* for *Nederlands Dans Theater*; *Emergence* for the *National Ballet of Canada*; *Dark Matters* and *The Tempest Replica* for *Kidd Pivot*.

NANCY BRYANT Costume Designer

Nancy Bryant lives in Vancouver, BC and designs costumes for dance, theatre, opera and film. Works with *Crystal Pite* include *Seasons' Canon (Paris Opera)*, *Parade* and *Plot Point (Nederlands Dans Theater)* and *The Tempest Replica (Kidd Pivot)*. Costume designs for theatre include *Helen Lawrence (Stan Douglas Inc.)*, *The Overcoat (Canadian Stage)* and *Tear the Curtain (Arts Club/Electric Company Theatre)*. Designs for opera include *Das Rheingold*, *The Flying Dutchman*, *Rodelinda (The Pacific Opera)*, and *Sweeney Todd (Vancouver Opera)*. Bryant has received a *Leo (film) Award* for *Legend of Earthsea*, multiple *Jessie Richardson Theatre Awards* and the *2014 Mayor's Arts Award* for *Vancouver Theatre*.

TOM VISSER Lighting Designer

Tom Visser grew up in the countryside of west Ireland. At the age of 18 he started working in musical theatre through his theatrical family. After 6 years he started working in dance through the *Nederlands Dans Theater*. Since 2005 he has created original designs for choreographers *Crystal Pite*, *Alexander Ekman*, *Johan Inger*, *Stijn Celis*, *Lukas Timulak*, *Sharon Eyal*, and *Joeri Dubbe* to name a few. Recently Visser has been creating his own projects through art installations and interactive media.

THE COMPANY

ERIC BEAUCHESNE Rehearsal Director

Born in Québec, Eric grew up fishing and hunting before discovering dance at the age of 16. Graduate from École supérieure de danse du Québec, he has been on stage with Les Grands Ballets Canadiens, the Badisches Staatstheater Karlsruhe, and Les Ballets Jazz de Montréal, as well as with Canadian contemporary dance icons such as La Fondation Jean-Pierre Perrault, Paul-André Fortier, Louise Lecavalier, and Crystal Pite.

Company member since 2004, Beauchesne currently collaborates with Kidd Pivot as rehearsal director, and stages Pite's work on companies worldwide including Ballet British Columbia, Cullberg Ballet, Royal Swedish Ballet, Hubbard Street Dance Chicago and, most recently, Scottish Ballet.

Beauchesne has served as guest teacher and faculty for several organizations such as École de danse contemporaine de Montréal, Arts Umbrella Vancouver, Seattle Festival of Dance Improvisation, and Dutch National Ballet Academy among others, as well as rehearsal director for Nederlands Dans Theater. He currently resides in Holland, and devotes most of his spare time advocating for climate justice and sustainable practices in the dance world.

JEREMY COLLIE-HOLMES Production Manager

Jeremy hails from Wellington, New Zealand, where he graduated from Victoria University with a Bachelor of Arts in Theatre and Film and a Bachelor of Commerce and Administration in Management. Since then he has combined his love of travel with his career. He has worked as a Production Manager, Technical Director, Lighting Director and Stage Manager for festivals, venues and companies in New Zealand, Australia, the United Kingdom and Europe, on cruise ships and now in Canada. In addition to his role at Kidd Pivot he is currently involved as Technical Director with Vancouver-based companies Out InnerSpace Dance Theatre and Tara Cheyenne Performance. He has recently worked with the Auckland International Arts Festival, New Zealand (Venue

Manager), Push International Arts Festival, (Venue Technical Director). Vancouver Folk Music Festival, Aeriosa Dance Society, Squamish Valley Music Festival, Holy Body Tattoo, Green Thumb Theatre, and Wen Wei Dance. Yes, he does often import New Zealand Marmite and will happily go bungee jumping at a moment's notice.

CREDITS

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Stage makeup provided by M.A.C. Cosmetics.

MAKE-UP PROVIDED BY
M.A.C.

Thank-you to Artemis Gordon and Arts Umbrella, Barry Kootchin, Pamela Taylor, Carey Dodge, Kristina Lemieux, Vancouver Creative Space Society, and Progress Lab 1422.

MANAGEMENT

ELECTRIC COMPANY THEATRE

Jonathon Young, Artistic Director & Co-Founder
Kim Collier, Artistic Associate & Co-Founder
Kevin Kerr, Artistic Associate & Co-Founder
David Hudgins, Artistic Associate & Co-Founder
Jessie van Rijn, Managing Producer
Jennifer Swan, Company & Financial Manager
Christine Quintana, Artistic Apprentice

KIDD PIVOT

Jim Smith, Producer**
Francesca Piscopo, Artist and Tour Manager**
Warren Chan, Marketing and Communications Manager**
Ann Hepper, Accounts**
Katie Nichols, Administrative Assistant**
Brent Belsher, Fundraising Associate and Company Manager on Tour

** Eponymous

Agents for Kidd Pivot

Menno Plukker Theatre Agent Inc. (except Canada, France, Luxembourg, Switzerland)
mennoplukker.com

Le Trait d'Union (France, Luxembourg, Switzerland)
ltddanse.com

Eponymous (Canada)
eponymous.ca

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Kidd Pivot/Electric Company Theatre
in *Betroffenheit*. Photo © Michael Slobodian.

POST-PERFORMANCE DISCUSSIONS

Immediately following the performance from Carlson Family Stage

Mar 21

Hosted by the University of Minnesota's Center for Spirituality & Healing



Moderator

KATE MOOS, Director of News Content Development, American Public Media

Moos began her radio work as a reporter, producer, and managing editor at Minnesota Public Radio. Most recently she co-created and developed the

Peabody and Webby award-winning project *On Being* (formerly *Speaking of Faith*), public media's program about religion and belief, from national launch through 2011. She has also driven a school bus, been a professional cook, and worked on the original produce crew at Minneapolis's *Wedge Co-op*. She holds an M.F.A. in poetry from the Bennington Writing Seminar.



Panelist

AMY KRENTZMAN

Krentzman is an Assistant Professor at the School of Social Work and at the Center for Spirituality and Healing, and is an Adjunct Research Investigator in the Department of Psychiatry at the University

of Michigan Medical School. Krentzman's research focuses on factors that promote the initiation and maintenance of recovery from alcohol and other substance use disorders, particularly the mechanisms of therapeutic change that are precipitated by professional treatment, recovery community organizations, and 12-step programs.



Panelist

ANN BECHER INGWALSON

In addition to being a resident faculty member in the College of Continuing Education's Addiction Studies and Integrative Behavioral Health programs, Becher Ingwalson is also the Internship Liaison to

the Master of Professional Studies in Integrated Behavioral Health (IBH) and the Master of Professional Studies in Addictions Counseling (ADDC). She teaches a number of courses in the IBH and ADDC programs while serving as a valuable resource for students navigating the internship the program. Becher Ingwalson received her psychology doctorate (PsyD) from Capella University with a specialty in clinical psychology. Since 1994, her primary focus has been working with children, adolescents, and families. She holds a dual license as a Licensed Alcohol and Drug Counselor and as a Licensed Professional Clinical Counselor from the Minnesota Board of Behavioral Health and Therapy.



Panelist

ALEX HALEY

Haley is an assistant professor and the mindfulness program lead at the University of Minnesota's Center for Spirituality & Healing where he teaches, assists with research, and sets the

strategy for the mindfulness program area. He has been trained by the Center for Mindfulness, the Somatic Experiencing Trauma Institute, Spirit Rock Meditation Center, the Insight Meditation Society, and the Coaches Training Institute. He has practiced meditation for over 15 years, including many months of intensive retreat practice, and worked for start-ups, mid-sized companies, and large multinationals both domestically and internationally in legal and business roles. Haley is a founding member of the Mindfulness for Students network and leads residential retreats around the country.

Mar 22

Hosted by University Relations



Moderator

ANDY STEINER

Andy Steiner is a Twin Cities-based writer and editor. A full-time freelancer, she is mental health and addiction columnist for *MinnPost*. She is former senior editor at *Utne Reader* and editor

of the *Minnesota Women's Press*. Steiner's most recent book, *How to Survive: The Extraordinary Resilience of Ordinary People*, was published by Minneapolis-based Think Piece Publishing.



Panelist

KELVIN LIM

Lim is a professor in the U of M Department of Psychiatry. His research interests include developing novel neuroimaging techniques to study brain disorders and ways of harnessing the brain's ability to change and

improve its function. A psychiatrist, he has been a staff physician since 2004 in the VA Geriatric Research Education and Clinical Center in the Minneapolis VA Health Care System. He is director of 3 Tesla Services at the U of M's Center for Magnetic Resonance Research, site investigator of the Defense and Veterans Brain Injury Center in the Minneapolis VA Health Care System, and director of the Nun Study, a long-term study of nuns in Mankato, Minnesota, to learn factors that predispose toward, or protect from, Alzheimer's disease.



Panelist

MARK THOMAS

Thomas is an associate professor in the Department of Neuroscience and interim director of the University of Minnesota's Minnesota Center of Addiction Neuroscience. Before joining the U of M faculty, he held

an appointment in the Department of Psychiatry, Harvard Medical School. He is fascinated by how experience changes the brain and has published extensively in this area. Thomas has also presented his research at universities and conferences around the United States. He has been accorded many honors, including a McKnight Land-Grant Professorship from the U of M, a Kavli Fellowship from the National Academy of Sciences, and a Wallin Neuroscience Discovery Award.



At the **Center for Spirituality & Healing**, *Wellbeing* permeates everything we do. Wellbeing is a state of balance or alignment in body, mind and spirit. In this state, we feel content; connected to purpose, people and community; peaceful and energized; resilient and safe. In short, we are flourishing.

Our personal wellbeing - as well as the wellbeing of our loved ones, the organizations in which we work, and the communities in which we live - is influenced by many factors illustrated in our Wellbeing Model.

Learn more at:
CSH.UMN.EDU


**CENTER FOR
SPIRITUALITY & HEALING**
UNIVERSITY OF MINNESOTA

UPCOMING EVENTS AT NORTHROP

NICHOLAS KRISTOF
Guy Stanton Ford
Memorial Lecture
Tue, Mar 28, 2:00 pm

SOMALI NIGHT 2017
Sat, Apr 1, 8:00 pm

COMEDY NIGHT
featuring Hasan Minhaj
Sun, Apr 2, 7:00 pm

ELIZABETH KOLBERT
*The Sixth Extinction:
An Unnatural History*
Thu, Apr 13, 7:30 pm

WORLD ART DAY
featuring Black Violin
Fri, Apr 14, 7:30 pm

NORAH JONES
Day Breaks World Tour
with The Candles
Sat, Jun 3, 8:00 pm

JOHN LEGEND
Darkness & Light Tour
Wed, Jun 7, 7:00 pm

PEPPA PIG LIVE
Peppa Pig's Surprise!
Sun, Nov 12, 2:00 pm

UNIVERSITY OF MINNESOTA
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Norah Jones.
Photo courtesy of the Artist.



**GUTHRIE
THEATER**

A moving adaptation of a powerful novel



Toni Morrison's The Bluest Eye

adapted by LYDIA R. DIAMOND
directed by LILEANA BLAIN-CRUZ

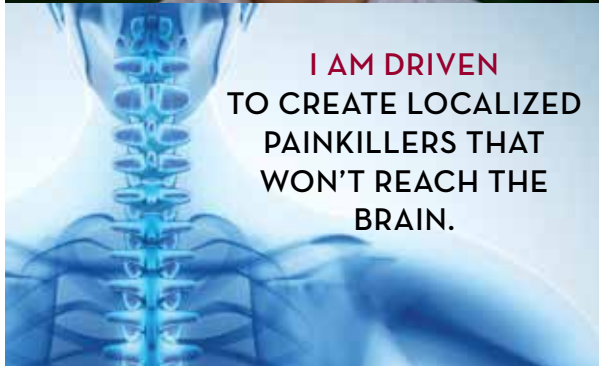
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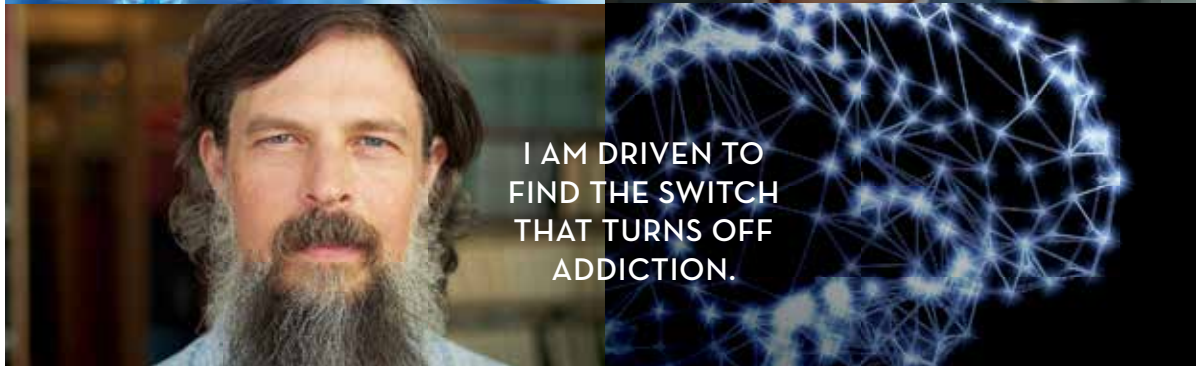
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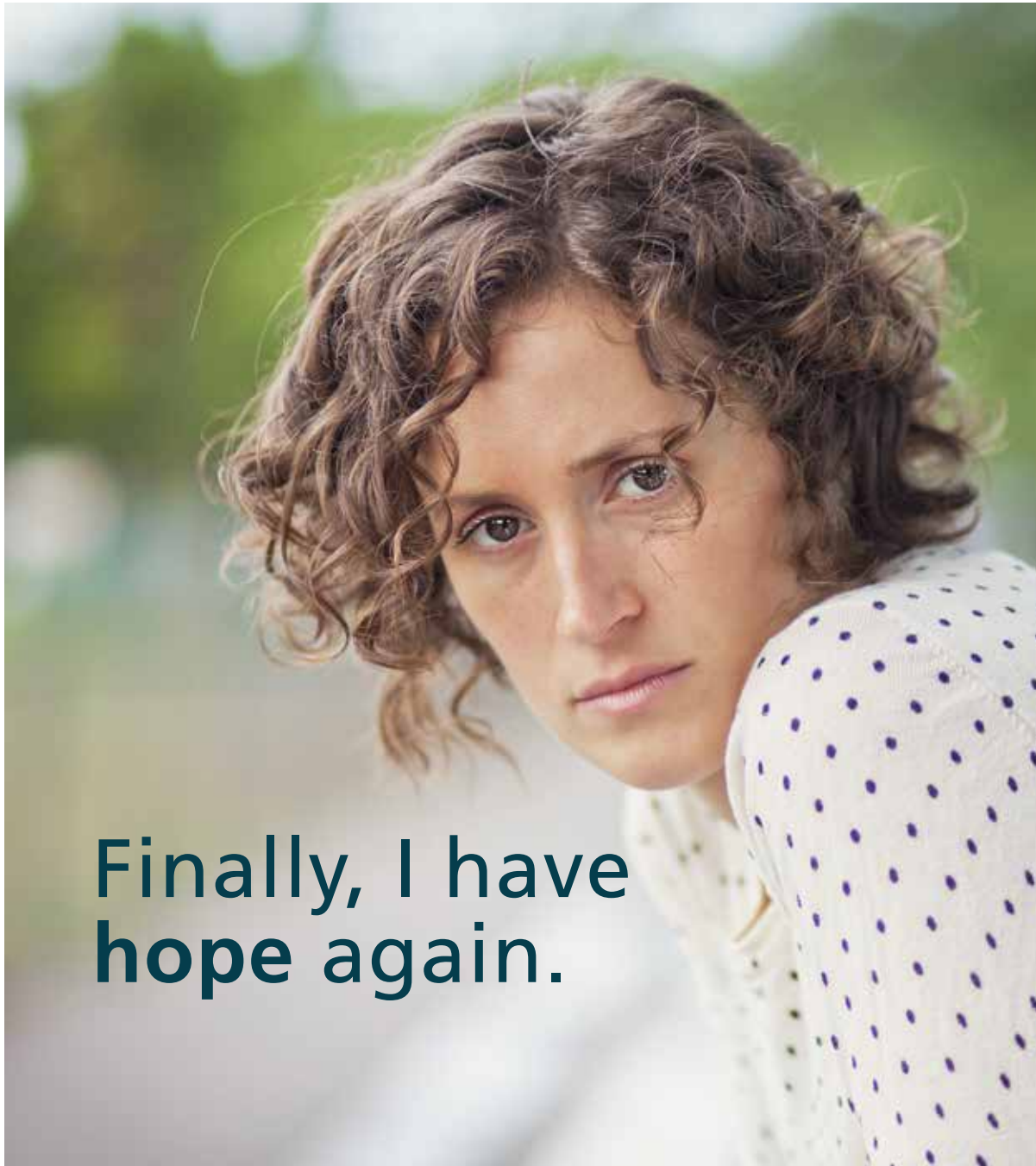
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Photo by Sara Rubinstein

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Nicole Ballou ('15)

“
My advice for young alumni and parents of recent graduates is for them to understand the importance of seeking out opportunities. Attend networking events through the Alumni Association and connect with alumni through UMAA's LinkedIn page. The activities that I participated in as a student on and off campus and the reliance I had on my mentor and alumni community helped me expand my professional network in ways I never could have imagined.
”

No matter where you are in life, the U of M Alumni Association is here for you. Your membership makes connections happen, just like they did for Nicole! Sign up at:
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NORTHROP



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Visit us at surdyks.com and surdykscatering.com for more inspiration.

GUEST SERVICES

Ground Level East & West Coat Check Guest Services Provide:

Listening devices, large print programs, coat check, lost and found, and taxi calling service

Surdyk's Café

Surdyk's Café is on the first floor, west side of Northrop. Hours: 7:30 am–6:00 pm, Mon–Thu, and 7:30 am–5:00 pm, Fri. Surdyk's concessions (including wine and beer) are available before and during performances.

ATM

An ATM is located near the elevator on the ground floor, West.

Restrooms

Restrooms are located on every level and side of the building, including family restrooms (except on the fourth floor, where there is a women's restroom on the West side, and a men's restroom on the East side only).

General Ticket Information

For any ticketing questions, visit U of M Tickets and Events on the ground floor of West and East sides of the building, visit northrop.umn.edu for the most current listing of events, or call 612-624-2345.

Replacing Lost Tickets

For your convenience, U of M Tickets and Events keeps record of your purchase, should you lose or forget your tickets.

Accommodating Special Needs

Northrop has accessible seating; please ask an usher for assistance. Elevators are located on both the East and West sides of the building. Accessibility services, including parking information, are available upon request.

If a guest wishes to transfer from their wheelchair to fixed seats, the wheelchair will be taken to the outer lobby to comply with local fire code regulations. At the end of the performance an usher will return the wheelchair to the guest.

Cameras and Cell Phones

Use of cameras and recording equipment are not permitted in the theater. Please be considerate and turn off your cell phones or other electronic devices during the performance.

Motorist Assistance

University of Minnesota provides free jump starts, vehicle unlocking, and flat tire changes to vehicles in University parking facilities Mon–Fri, 7:00 am–10:00 pm. Call 612-626-PARK (7275) for assistance.

Campus Security Escort

Trained security monitors are available 24/7 to walk or bike with anyone on campus. This free service is provided by the University of Minnesota Police Department. Please call 612-624-WALK (9255) or ask an usher to contact them for you.

Questions?

If you have any questions or concerns, please ask an usher or anyone with a Northrop name tag.

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At Northrop, we believe in sharing **great artists and ideas** with a new generation of audiences. Your support helps make extraordinary arts experiences accessible to **everyone** through **outreach to diverse communities, rich and varied programming, and subsidized student tickets**. Our Friends are at the center of Northrop's biggest ideas and brightest moments on stage.

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Cynthia Betz

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The Northrop Advisory Board is committed to the growth and awareness of Northrop's mission, vision, and the continued future of presenting world-class dance in our community. Bringing unique resources in advocacy, development and network building, this group helps to ensure Northrop's programming for generations to come. If you would like more information about this committee and its work, please contact Cynthia Betz, Director of Development, at 612-626-7554.

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Please contact Cynthia Betz at betzx011@umn.edu if you have any corrections or questions.

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