

JACOB'S
PILLOW

Bard College at
SIMON'S ROCK

THE TOWN OF GREAT BARRINGTON
W.E.B. DU BOIS LEGACY COMMITTEE



MCLAPRESENTS!

MCLA Institute
for Arts and Humanities

CO-PRESENTS

BETWEEN ME AND THE OTHER WORLD (2013)

ZACCHO DANCE THEATRE

Inspired by W.E.B. Du Bois' work *The Souls of Black Folk*

Daniel Arts Center, Bard College at Simon's Rock

February 22, 2020

CHOREOGRAPHY &
DIRECTION

Joanna Haigood

IN COLLABORATION WITH
PERFORMING ARTISTS

Lydia Clinton
Clarissa Dyas
Erik Lee
Frankie Lee III

COMPOSER

Anthony Brown

MEDIA ARTIST &
LIGHTING DESIGN

David Szlasa

SET DESIGNER

Sean Riley

PRE-SHOW PANELISTS

Gwendolyn VanSant, Vice Chair of The Town of Great Barrington W.E.B. Du Bois Legacy Committee & BRIDGE CEO (Moderator)

Whitney Battle-Baptiste, Director, W.E.B. Du Bois Center at UMass Amherst
Joanna Haigood, Artistic Director, Zaccho Dance Theatre

Frances Jones-Sneed, Professor Emeritus, Massachusetts College of Liberal Arts, Ph. D

MaryNell Morgan, Ph. D

Dennis Powell, President, NAACP Berkshire County Branch

PROGRAM

Between me and the other world (2013)

This work is dedicated to Sam Miller.

1. I AM

“Between me and the other world there is ever an unasked question: ‘How does it feel to be a problem?’ ... He would not bleach his Negro soul in a flood of white Americanism, for he knows that Negro blood has a message for the world ... Through history, the powers of single black men flash here and there like falling stars, and die sometimes before the world has rightly gauged their brightness.”

Music: “Mount Harissa” by Duke Ellington, arr. Anthony Brown: Anthony Brown’s Asian American Orchestra

2. AM I

“It is a peculiar sensation, this double-consciousness, this sense of always looking at one’s self through the eyes of others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity ... One ever feels his twoness—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder.”

Music: “Double Consciousness” by Anthony Brown: Anthony Brown’s Asian American Orchestra;

“Bid ‘Em In” by Oscar Brown, Jr.

Video: Early 19th Century portraits from the Library of Congress, early Edison train film

3. THE VEIL

“... the Negro is a sort of seventh son, born with a veil, and gifted with second-sight in this American world—a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world.”

Music: “The Veil” by Anthony Brown: Anthony Brown’s Asian American Orchestra; Baka Pygmies

Video: Created by David Szlasa with Robert Henry Johnson

4. SORROW SONG

“It is, then, the strife of all honorable men of the twentieth century to see that in the future competition of races, the survival of the fittest shall mean the triumph of the good, the beautiful, and the true; that we may be able to preserve for future civilization all that is really fine and noble and strong, and not continue to put a premium on greed and impudence and cruelty.”

Music: “Lord, How Come Me Here”, Traditional, arr. Terrance Kelly, remix by Anthony Brown: Oakland Interfaith Gospel Choir, soloist: Sharon D. Henderson

Video: L.A. riots during the Rodney King trial, final known footage of Trayvon Martin buying Skittles at the 7-11, the shooting of Kenneth Harding in the Bayview

W.E.B. Du Bois was born in Great Barrington, Massachusetts in 1868. A scholar, educator, and civil rights leader, Du Bois was the first African American to earn a doctorate degree from Harvard University. In his seminal book and social science treatise, *The Souls of Black Folk* (1903), he built much of the intellectual foundation of the modern civil rights movement. James Weldon Johnson, the poet and early civil rights activist, stated that the book had “a greater effect upon and within the Negro race in America than any other single book published in this country since *Uncle Tom’s Cabin*.” This prescient work outlined the plight of blacks in America and eloquently challenged much of the day’s conventional wisdom, including that advocated by Booker T. Washington. Du Bois was a founding member of the National Association for the Advancement of Colored People (NAACP) and worked tirelessly for equal rights in America before his emigration to Ghana, West Africa in 1961, where he died two years later.

COMPANY

JOANNA HAIGOOD is the Artistic Director of Zaccho Dance Theatre and co-founded the company in 1980. Her work has been commissioned by leading arts presenters and museums, among them Jacob's Pillow Dance Festival, Dancing in the Streets, Walker Arts Center, the Exploratorium Museum, Oliver Ranch Foundation, the National Black Arts Festival, Alonzo King LINES Ballet, American Institute of Architects, Equal Justice Society, Festival d'Avignon, and Festival d'Arles in France. Haigood has had the privilege to receive fellowships from the National Endowment for the Arts, the Wallace A. Gerbode Foundation, the John Simon Guggenheim Memorial Foundation, and the James M. Irvine Foundation. She also received the Cal Arts/Alpert Award in Dance, United States Fellowship Award, and the Doris Duke Artist Award.

ANTHONY BROWN, PH. D is a composer, percussionist, ethnomusicologist, Guggenheim, MacDowell and Ford Fellow, and a Smithsonian Associate Scholar. He has performed on over 25 recordings and has collaborated with Max Roach, Cecil Taylor, Zakir Hussain, Steve Lacy, David Murray, Anthony Davis, and the San Francisco Symphony. Dr. Brown holds an M.A. and Ph.D. in music from UC Berkeley, and a Master of Music degree in jazz performance from Rutgers University. He has served as a Visiting Professor of Music at UC Berkeley, an advisor and consultant for The Exploratorium, and Curator of American Musical Culture and Director of the Jazz Oral History Program at the Smithsonian Institution. Dr. Brown is currently Artistic Director of Fifth Stream Music, and the GRAMMY nominated Asian American Orchestra. His book, *Give The Drummer Some!: The Development of Modern Jazz Drumming* is forthcoming on University of California Press.

CLARISSA DYAS is from Berkeley, CA and graduated from San Francisco State University in 2017 with a B.A. in Dance and a B.S. in Health Education. Dyas is a company member of Flyaway Productions and ka-nei-see | collective, along with being a collaborating member of bananarama. Additionally, she was a company member of Robert Moses' Kin

from 2017-18 and has performed in works by Talli Jackson, Raissa Simpson, Sarah Bush, and many others.

FRANKIE LEE III is an Izzie Award nominee, freelance artist, who received his B.F.A. from UNCSA. He has performed with Zion Dance Project, dawsondancesf, denny/donavan projects, RAWdance, and Oakland Ballet, among others, and has choreographed for the Bay Area Ballet Conservatory, Gritty City Repertory Youth Ensemble, and Zion Dance Project. He was recently an Adjunct Professor at Mills College and currently teaches for LINES Dance Center, Bay Area Ballet Conservatory, the Boys & Girls Club, and Dance Mission. His brand is "fLEE dance," which stands for the acronym: Fleeked, Loving, Enlightened & Educating.

ERIK RAYMOND LEE was born and raised in Oakland, California. He began his dance journey at UC Berkeley where he trained and earned a B.A. in Dance & Performance Studies and Art Practice with a concentration in painting [2010]. Lee since has joined Dimensions Dance Theater under the direction of Deborah Vaughn, as a company member and choreographer; debuted choreographic work as a participant in the Artist in Mentorship Program (AMP) with Black Choreographer's Festival (BCF) directors Laura Elaine Ellis and Kendra Kimbrough Barnes (2015) earned his M.F.A. in Dance from Mills College. Lee also volunteers in dance ministry with the Worship in Arts Ministry (WAM) at Covenant Church for now 10 years functioning as Artistic Director/choreographer since 2014. His work whether within the realm of dance theater or faith-based events aims to inspire, give hope and uplift the community.

LYDIA CLINTON, a Bay Area native, went to Point Park University receiving a B.A. in Dance (Modern). During college, she attended the American Dance Festival on scholarship and San Francisco Conservatory of Dance's summer program. Since returning home, she has worked with AXIS Dance Company, Cat Call Choir, Capacitor, Lauren Simpson

Dance, PUSH Dance Company, and Zaccho Dance Theatre.

SEAN RILEY is a master rigger, engineering enthusiast and set designer with an expertise in suspension and load transfer involving large masses and difficult access. Creating functional and architecturally sound installations, he has risen to the height of his field. He is the founder and principal rigging designer for Gravity Design Inc., a company based in San Francisco, Calif., that provides innovative rigging and force management solutions for a wide variety of clients all over the world—from circus acts to industrial installations. Riley is always hands-on (welding, constructing, wiring), and though he is no stranger to high-risk responsibility, he has a flawless safety record. His passion for mechanics is matched only by his passion for extreme adventure. He drives heavy machinery, jumps off bridges, rock climbs and is a back-country solo survivalist. Riley studied theatre arts at University of California Santa Cruz and has taught college-level theatrical design.

DAVID SZLASA is a designer and producer working in performance, dance, video, and social practice. Collaborators include Marc Bamuthi Joseph, Joanna Haigood, Hope Mohr, Sara Shelton Mann, Joe Goode, Will Rawls, Myra Melford, Boots Riley, Yuri Zhukov, Rennie Harris, and Bill Shannon in venues including Brooklyn Academy of Music, the Sydney Opera House, Walker Arts Center, Yerba Buena Center for the Arts, Berlin Jazzfest, and the Harare International Festival of the Arts, Zimbabwe. His own generative works have been called "so timely as to feel timeless" by *The San Francisco Chronicle* and have received an Isadora Duncan Award, Future Aesthetics Award, and a Gerbode. Range Studio, a public art project, mobile workspace and micro residency center was deemed a Living Innovation Zone by the City of San Francisco in 2015 with funding from the Center for Cultural Innovation and Rainin Foundation. Szlasa has taught design at Stanford University, St Mary's College of California, NYU, and currently at Bard College. In 2015, Szlasa relocated to the NY Hudson Valley.

PANELISTS

WHITNEY BATTLE-BAPTISTE is Professor of Anthropology at University of Massachusetts, Amherst. She holds an M.A. in History from the College of William and Mary and a Ph.D. in anthropology from the University of Texas, Austin. Her research focuses on the intersection of race, gender, class, and sexuality, and her work has included interpreting captive African domestic spaces at Andrew Jackson's Hermitage Plantation in Nashville, Tennessee; School segregation in 19th century Boston; the Millars Plantation site in the Bahamas, and the Burghardt family homestead, also known as the W.E.B. Du Bois Homestead in Great Barrington, Massachusetts. She is the Director of the W.E.B. Du Bois Center at UMass Amherst established to engage audiences in discussion and scholarship about global issues involving race, labor, and social injustice. Battle-Baptiste is both a scholar and an activist who has directed community archaeology projects and sees the classroom as a place to engage contemporary issues with a sensibility of the past. Her publications include her book, *Black Feminist Archaeology*, in 2019, *W. E. B. Du Bois's Data Portraits: Visualizing Black America*, co-edited with Britt Russert. She is currently finishing up a second edition of *Black Feminist Archaeology*, which will be out in 2021.

FRANCES JONES-SNEED, PH. D is a professor emerita of history at Massachusetts College of Liberal Arts (MCLA) in North Adams, Massachusetts. She taught and researched local history for over thirty years. She directed three National Endowment for the Humanities (NEH) grants and spearheaded a national conference on African American biography. She is co-director of the Upper Housatonic Valley African American Heritage Trail, a former board member of MassHumanities, and is presently a member of the Samuel Harrison Society and Clinton Church Restoration board. She was a 2008 NEH Summer Fellow at the W.E.B. Du Bois Institute at Harvard University and is currently editing the autobiography of the Rev. Samuel Harrison, a monograph about W.E.B. Du Bois and a K-16

curriculum on W.E.B. Du Bois' *The Souls of Black Folk*.

MARYNELL MORGAN, PH. D is a Professor Emerita of Political Science and an inspirational singer of traditional spirituals and other genres of music, including the blues and popular songs. The life, work, and legacy of W.E.B. Du Bois is a key focus of her multi-disciplinary research, teaching, and singing. She has taught at Clark-Atlanta University, Xavier University (LA), SUNY at Albany, Skidmore, and Williams Colleges. She was a consultant to the PBS Documentary *W.E.B. Du Bois: A Biography in Four Voices*. Her traveling includes a trip to Accra, Ghana for the establishment of the Du Bois International Pan African Research Center. She has performed at Caffè Lena (Saratoga Springs, NY); The Peoples' Voice Café (NYC); and the Folk Factory (Philadelphia, PA); and the auditoriums of Bard College; Albany (GA) State University; SUNY-at-Albany (NY); Dillard University (NOLA), Xavier University of LA; the University of Illinois at Carbondale; and others. Morgan-Brown is a passionate advocate of Truth, Music, Justice, Equity, and Peace. She lives in Greenwich (pronounced 'green witch'), NY with her husband William L. Brown.

DENNIS L. POWELL is the proud father of five and grandfather of four; he is a retired culinary educator a consultant and executive in the food service and hospitality industry. A community activist, Powell is president of the NAACP Berkshire County Branch and vice chair of Clinton Church Restoration. He also serves on the Pittsfield Licensing Board, the Pittsfield School Committee, the Railroad Street Youth Project Board (RSYP) in Great Barrington, and the Steering Committee of the W.E.B. Du Bois Educational Series in Great Barrington. For more than 12 years, he prepared meals for the homeless at St. Stephen's Church in Pittsfield.

GWENDOLYN VANSANT is an experienced organizational change consultant and coach who works at the intersection of diversity leadership, equity, and inclusion, and strategic planning. She is the CEO and Founding

Director of BRIDGE and the Equity and Inclusion Team Lead at Changemaker Strategies. A skilled community organizer, VanSant is also a well-recognized thought leader on racial justice and reparations. VanSant currently serves as the Vice Chair of the Town of Great Barrington W.E.B. Du Bois Legacy Committee. She is on the Advisory Board of Greylock Federal Credit Union's Community Development Financial Institution (CDFI) program, and she is a board member of the Women's Fund of Western Massachusetts, UU Mass Action Network, Shakespeare & Company, and Women's Fund of Western Massachusetts. A longtime activist, VanSant has founded several initiatives based on the principles of equity and justice, the inherent dignity and worth of individuals, and our interconnected web of humanity. Recently VanSant has joined the Team Harmony Advisory Council for its 25th anniversary launch in Fall 2020. multiculturalbridge.org

ABOUT SIMON'S ROCK

Age doesn't define intellect: our mission is to inspire the creativity and curiosity of motivated younger scholars with a challenging, empowering, and inclusive education in the liberal arts and sciences. Bard College at Simon's Rock is the only four-year residential college in the U.S. specifically designed for students ready to enter college after the 10th or 11th grade. The College offers a rigorous, interdisciplinary academic program and grants both A.A. and B.A. degrees. Bard Academy at Simon's Rock is the nation's only two-year boarding and day program for 9th- and 10th-graders with a curriculum taught by college faculty and admission into the College after 10th grade.

INTERACT & ENGAGE

How are you moved by this work? We invite you to engage, collaborate, and reflect by participating in any of the following activities:

OPTION 1- SHARE ON THE REFLECTION WALL

Daniel Arts Center Lobby and Liebowitz Studio Theater. Non-verbal and on your own.

We invite you to share your thoughts, reflections, and reactions by writing and adding to the wall of voices. Make a statement, pose a question, or build off what others have posted.

OPTION 2- ENJOY THE RECEPTION AND DISCUSS

Daniel Arts Center Lobby. Informal Dialogue.

We invite you to engage in dialogue informally with fellow audience members while enjoying complimentary refreshments. Use the reflection foldings on the table as prompts. Take one with you to continue the conversation at home and in your community.

OPTION 3- VISIT THE RESOURCE TABLE

Daniel Arts Center Lobby. Non-verbal and on your own.

Visit the resource table to connect with the NAACP Berkshire County Branch, learn about the W.E.B. Du Bois Legacy Committee, and sign the Stop Hate pledge.

OPTION 4- JOIN COMMUNITY DIALOGUE

Liebowitz Studio Theater. Facilitated Dialogue.

The W.E.B. Du Bois Legacy Committee and BRIDGE invite you to share your thoughts, reflections, and reactions in a group setting with fellow audience members. We will incorporate mindfulness and deep listening practices to guide these intimate conversations.

Jacob's Pillow is honored to present this performance on the occasion of the Town of Great Barrington's annual celebration of W.E.B. Du Bois' birthday, February 23, 1868. Visit duboislegacy.com for Legacy Festival events occurring tomorrow at the First Congregational Church in Great Barrington in honor of his 152nd birthday.

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