

PASSAGE:

*The Ocean in between the Courage
to Leave and the Mystery of Arrival*



Choreography by Julie Leavitt

*In collaboration with the 4:30 Collective and our
excellent musical and dancing friends*

Passage is dedicated to three women:

My mother, **Fran Leavitt**, who has inspired this dance. Mom, your stories live so richly in me and now, my children. Your love is in my blood.

My grandmother, **Aranka Fried**. Your courage and willingness to see what was happening around you and take a phenomenal leap of faith at the right moment will always be my inspiration and challenge.

My great-grandmother, **Rosa Haberfeld**. My sister, Lisa, and I are named for you as gratitude for saving my mother and uncle's lives, sacrificing your own. My whole extended family into a future I will not see, owe our lives to you.

Is there a word larger than gratitude?

Welcome and profound thanks to all our ancestors.

Enjoy!
Julie Leavitt

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Passage

*I was born in Austria
Near the Neuseedlersee
In the village of Frauenkirchen
Muti, Papa, Wally, and me.*

*We had family all around us
We lived a comfortable life.
Till I was four and Hitler came
Then began a time of strife.*

*Muti believed rumors of genocide
Others would deny
She hatched a plan before marched from town
That would save all of our lives.*

*No memories remain-just stories
Of dramatic events of that time,
Of fake passports we traveled on
Till we reached the Cunard Line.*

Welcome Music- Benyamin Lichtenstein~ clarinet

1. **Poem** - Frances Leavitt, Julie Leavitt~ read by Frances Leavitt
2. **The Call** - Joanie Block, Eleanor Duckworth, Lynn Frederiksen, Joyce Friedman, Paul Kafka-Gibbons, Julie Leavitt, Jennifer Lin, Eliza Mallouk, Vicki Steinitz, Deb Stringham, Lorel Zar-Kessler~ dancers
Benyamin Lichtenstein~ shofar
3. **Departure** - Joanie Block~ dancer
Joyce Friedman~ piano
Music: “A Blessing”, Max Richter
4. **Ancestor Dance** - Joanie Block, Eleanor Duckworth, Lynn Frederiksen, Joyce Friedman, Paul Kafka-Gibbons, Julie Leavitt, Jennifer Lin, Eliza Mallouk, Vicki Steinitz, Deb Stringham, Lorel Zar-Kessler~ dancers
Joyce Friedman, Deb Stringham, Lorel Zar-Kessler~ singers
Music: “Faith’s Hymn”, Beautiful Chorus
5. **Leap of Faith-** Joanie Block, Amy Cohen, Lynn Frederiksen, Melinda Rothstein, Deb Stringham ~ dancers
Mitchell Gordon ~ Hang drum, Djembe, percussion
Joel Segel~ Djembe, percussion
Benyamin Lichtenstein ~ clarinet
Music: ‘*Original composition*’, Mitchell Gordon
6. **Papa and I-** Joanie Block, Paul Kafka-Gibbons ~ dancers
David Schwartz ~ Mandolin
Joel Segel ~ Guitar
Music: “Flatbush Waltz”, Andy Statman
7. **Spoken words:** Frances Leavitt
8. **Arrival** - all
Joyce Friedman ~ singer
Joel Segel ~ guitar
Music: “Immigrant”, John McCutcheon
9. **Shofar** - Benyamin Lichtenstein
10. **Join the Dance!** - Mitchell Gordon, Benyamin Lichtenstein, David Schwartz, Joel Segel~ holy musicians

Choreographer: Julie Leavitt
Music Director: David Schwartz
Audio/Video Production: Craig Ross.
Technical support: Jake Jermanok
Graphics: Micah Golomb-Leavitt

Thank you to my husband, David Schwartz, for absolutely everything.

Thank you to Joanie Block for your whole-hearted dedication and your soulful, exquisite dancing.

Thank you to Deb Stringham, dancer, singer and poet for your inspiration and creative companionship.

Thank you to the 4:30 Collective and our dancing and musical friends for your leap of faith, patience, forgiveness and for such beautiful work.

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Artist notes:

Joanie Block is the Artistic Director of SELMADANSE, founded in 2011 and named for her adored mother Selma. She has performed in work by Lis Fain, Nikki Hu, Benita Bike, Dorothy Hershkowitz, Yo-El Cassel and Jennifer Lin. She has also performed with teXtmoVes and The Elders Ensemble of Prometheus Dance. Her major productions include Dear Olivia (2012), Streaming Shabbat (2014), Emerge Dancing (2017) and Neither Here Nor There (2019) for the Across the Ages Dance Project. Joanie teaches Adult Modern Dance in Newton. I am named for my Grandma Jenny. All of my ancestors were Ashkenazi Russian Jews. When I feel unsettled by how much I don't know about their history, I think of Jenny and imagine that she and all of my ancestors' spirits are near me. They remind me that our attachment is unrelated to facts.

Amy Cohen's formal dance training began in college at the University of Wisconsin-Madison in the early 1990's. From 1994-2000, she danced with several companies including Caitlin Corbett Dance Company and Back Porch Dance Company as well as choreographed and performed solo pieces for the Dance Complex's Shared Choreographer Concerts. Dancing around her living room like a maniac has been the foundation of her dance training throughout her life, and at 50, she finally recognizes and values this space as the most meaningful part of her development as a dancer and dance creator. She took a long hiatus from performing and creating dances to work full time and raise her children. Starting in May 2021, thanks to COVID necessitating a virtual world, Amy had the opportunity to once again create dances by combining computer and video editing skills for videos for Karen Bray's virtual site-specific improvisation class where she met Julie. Amy is thrilled to be part of Julie's production of the Passage and to be dancing with a group once again. Immigrant origins: Amy's great grandparents immigrated to America in the early 1900's from Poland and Russia. Family folklore includes stories of great uncles who were revolutionaries and her great grandmother hiding guns under her pillow and pretending to sleep while Russian soldiers searched their home.

Eleanor Duckworth studied ballet until she was 15, in Halifax, Nova Scotia, with Irene Apinee and Jury Gotshalks. She performed with the Halifax Gotshalks Ballet. After a 43-year hiatus - no dancing--, she started studying modern dance, in Joan Green's class, for people over 55. Since then, teachers have included Julie Ince Thompson, Bryan Steele, Danny McCusker, Marcus Schulkind, Liz Lerman, Celeste Miller, Diane Arvanites-Noya, Tommy Neblett, Andy Taylor-Blenis and Margie Gillis. She was a member of the intergenerational Back Porch Dance Company and of the Prometheus Elders, and is currently a member of Back Pocket Dancers and Lorraine Chapman The Company, in addition to The 430 Collective,. She has also danced with Danny McCusker, Ann Carlson, Prometheus Dance, and Margie Gillis - and in many of the Across the Ages dance concerts.

She is a retired Professor of Education. My great-great-great-great-grandfather was a Quaker, and he and his wife (not a Quaker, and not enthusiastic about the idea) and six children set out from New Hampshire in 1791 to establish a Quaker community in Quebec. They were the first settlers in this area. The Quaker community did not succeed. My mother's father was a farmer. She was born on the land that was first settled by her -- and my -- ancestors.

Lynn Fredriksen is a hearing-impaired modern dancer/choreographer and writer from St. Croix, US Virgin Islands, where her West African, Danish, and Western European ancestors have intermingled for over 200 years. She holds a BA in Biology, an MA in Environmental Affairs, and an MFA in Dance. For 15 years Lynn was on the Drama/Dance faculty at Tufts University and is currently adjunct professor of theater arts at Clark University. With Paul Kafka-Gibbons, she co-founded Lynn & Paul Dance to explore the possibilities of duets. She is a member of the 4:30 Collective as well as Jeanne Traxler's PB&J Dance Company, and studies Korean drum dance with Jennifer Lin. As a writer, Lynn co-authored *Chinese Dance: In the Vast Land and Beyond* (Wesleyan University Press 2016) and is currently developing *Dance Cultures of the World*, a multimedia college-level textbook. Her poetry and prose have been published in *The Caribbean Writer*, and her poem "Flowers" won the 2020 Worcester County Poetry Association contest.

Joyce Friedman is a musician, writer, actor and hospital clown. She lives in Newton with her husband and spends as much time as she can with her three fantastic grandsons. Her paternal grandparents immigrated to Chicago in 1912 from Warsaw, Poland. Her maternal grandparents immigrated in 1913 from Belarus.

Mitchell Gordon, cajon, hang drum, is a professional drummer and percussionist performing in all kinds of genres including jazz, musical theater, rock and roll, Jewish religious music, classical music, klezmer and folk. He has appeared around the world in concerts in Budapest, Paris, Prague, Japan, Germany as well as domestically at Carnegie Hall, Lincoln Center, the esplanade, and clubs and venues of all kinds. Mitch is the former managing director of Ballet Austin and many other arts organizations including the Indianapolis Symphony Orchestra. His father's side of the family is from Russia and his mother was born in Brest Litovsk, Poland which is now part of Belarus and was the site of the 1918 Treaty of Brest Litovsk after WWI.

Paul Kafka-Gibbons has been a member of Jeanne Traxler's Peanut Butter & Jelly Dance Co for twenty-four years. For the last fifteen years, he has been dancing with Lynn & Paul Dance and with Joe Burgio in ÉMU, a text-and-movement duet. He performed in *Dhalgren Sunrise*, a multi-media play. He has created duets and trios in collaboration with Jennifer Lin, Melissa Shook, Samantha Wilson, Molly Hess, Katerine Gagnon, Jim Banta and Ellen Pigott, and Liza Kitchell. Paul is a member of the newly formed 4:30 Dance Collective. He is founder and director of a twice-yearly day of experimental performance (see thangthang.org), the THANG series, now in its twelfth year. Paul also writes novels which may be found at your local library and online at thelastmurder.com. Paul Kafka-Gibbons comes of German-speaking Jews from Czechoslovakia, Germany, Austria and Switzerland. He is a cousin of Franz Kafka.

Julie Leavitt is a body-centered dance movement psychotherapist and spiritual director working in private practice, at Lesley University, Hebrew College, and Hebrew Union College. I love dancing with Joanie Block/Selmadance and the 4:30 Collective. I have danced with Dorothy Hershkowitz, Carol Sereda, teXtmoVes, The Elders Ensemble of Prometheus Dance, Jennifer Lin, Back Pocket Dancers and Rima Miller/Riolama Theatre/Dance Ensemble. I choreographed *Imagining Talmud* in 2016. I am beyond grateful to be a mom, wife, daughter, sister, aunt and friend. I am first generation American. My mom, Fran, was born in Frauenkirchen, Austria. My dad's family comes from Slonim, Belarus. I am named for my great-grandmother, Rosa, who saved the lives of my mother and uncle so the passage of this story could be possible.

Benyamin Lichtenstein has been playing clarinet in Jewish services for nearly 50 years, starting when Debbie Friedman was the Music Leader at the UAHC Camp Swig. Currently he is blessed to play regularly at Beth El Congregation in Sudbury, Temple Sinai in Brookline, the Creek Shabbat community, and elsewhere. In his 'day job' Benyamin teaches Entrepreneurship and Social Venturing at UMass Boston. Benyamin is a third-generation California native; he describes himself as an East Coast person born and raised on the West Coast -- like his Father and his Grandparents. His paternal Great-grandparents fled from the cossacks in Russia, through Europe and into America. Their original family name is Garnshaw; but when they arrived at Ellis island and asked (in a language they didn't understand), what their name was, they apparently assumed the words meant, 'Where did you come from?' Having travelled through the principality of Liechtenstein, they gave that name, which has become their family name.

Jennifer Lin (she/her/hers) identifies as an Asian American independent contemporary dancer, choreographer, and teaching artist of Massachusetts. With a career spanning more than four decades her latest projects include *Experience Chinatown*; *The Gathering Place*, a site-specific work created during a 2021-22 Artist-In-Residence at Mount Auburn; *Coddiwomple*, a multi-generational danced based on immigration and traveling created as a 2020-21 residency at The Dance Complex, and *Chinoiserie* for LadyBOS Productions. Lin is a graduate of The Boston Conservatory and holds an MFA in Dance from The University of Hawai'i at Manoa. She continues to moonlight with various choreographers and dance groups.

Eliza Mallouk LMT: *In many ways movement, healing the body, teaching and gathering others in community has been a thread that weaves throughout my personal and professional life. These are the elements that give me pleasure and purpose. I have been a massage therapist and movement educator for over 45 years. I am a founding member of Cambridge Health Associates (1988), an holistic health center in Cambridge, MA where I maintained a private practice until Covid began.*

www.cambridgehealthassociates.com I discovered a passion for dance in 2005 and trained in modern, ballet, hip-hop and improvisational movement. For twelve years (2007-2019) I was a member of the modern dance company, "The Elders Ensemble of Prometheus Dance," and co-founder and producer of "Across the Ages Dance Project" (2010- 2019), hosting an annual show featuring an intergenerational ensemble of dancers. www.acrosstheagesdanceproject.com I am certified in both the Alexander Technique since 1981 and in Zero Balancing since 2001. Over the years, I expanded my knowledge of healing by studying many different modalities including: Craniosacral Therapy, Reiki, Self-Regulation Therapy, the Stough Method of Breathing Coordination, Active Isolated Stretching and "The Actor's Secret." I continue to have a small private practice in Arlington, MA and I'm an instructor in the Alexander Technique Teacher Training program at Boston Conservatory/Berklee (2016-present) To my joy and delight I care for my 4 young grandchildren on a regular basis and continue to learn from them about movement, play, social engagement, love and kindness, patience and spontaneity...and that's just the short list! Both sets of grandparents were born in Aleppo, Syria and came to America as teenagers. Even though my mother spoke Arabic with her family, as children in the 1950's my siblings and I were not taught the language unfortunately.

Craig S. Ross is a musician, skilled audio engineer and videographer working with performing artists to produce sound for live events and to create artistic, high-quality digital presentations of their art. You may contact him at cross017@gmail.com. Craig is descended from western and central European lineages. On his father's side the family comes from Lithuania and Poland, arriving on Ellis Island in 1898 and settling in New York City. On his mother's side, the family is Scottish, French, and German arriving in the US in the early 1800s and settling around Syracuse New York.

Melinda Rothstein's dance career started with creative rhythms at the age of three. While at Oberlin College, she was a member of the Oberlin Dance Company and also choreographed for and performed in student-led productions. She has been studying dance with Joanie Block since 2009 and has been a company member of Selmadanse since 2011, performing in Dear Olivia, Streaming Shabbat, Emerge Dancing, and as part of Dance Across the Ages and the Newton Arts Festival. She and her husband, Andy, have 3 teen/young adult children. Melinda also enjoys cycling, pilates, weight lifting and trail running. Melinda's ancestors immigrated to the US from Hungary, Germany, Poland, Russia, and the Pale of Settlement area

David Schwartz is a bass player who has played with a variety of ensembles in the Boston area. He plays many musical styles, but primarily focuses on jazz. He also enjoys playing guitar and mandolin, and watching his wife dance. His family comes from Lithuania.

Joel Segel is a guitarist and composer of Jewish devotional music who plays and sings in the Boston area. Joel is a fourth-generation Anglo-American, descended on all sides from Jews of the Polish/Lithuanian region via Boston and London. His paternal great-great-grandfather was the rabbi of Janova, Lithuania.

Vicky Steinitz is a social psychologist, critical educator, and political activist who taught at the College of Public and Community Service at UMass/Boston for many years. She is a founding member of the Elders Ensemble of Prometheus Dance, and she performed with the company for 15 years. Since retiring, she enjoys spending more time with her grandchildren, in dance classes, and at protest demonstrations.

Deb Stringham is dancer/choreographer/singer/actor who has taught and performed in both New York and the Boston area for over 45 years. She recently retired from Bridgewater State University, where she taught dance for 19 years. In recent years she has worked with the wonderful Joanie Block ("Emerge Dancing" concert and teXtmoVes concert) as well as originating the role of Ms. D in "Wrinkles, the Musical" with the Cape Cod Theater Company. Her great grandparents and grandparents (as very young children) immigrated to the US through Ellis Island in the first decade of the 20th century.

Lorel Zar-Kessler has been a lover of dance (from Lee Wallace to Dorothy Hershkowitz to Joanie Block) since early childhood and of the power of song from birth to this beautiful hymn. And grateful for the opportunity to move and to sing within the beautiful vision and heart of Julie Leavitt.

Lorel Zar-Kessler's family is from Riga, Latvia. Generations of tailors and furniture dealers landed in Chicago and made a new and wonderful life for generations until today. And Lorel loves the fact that her great-grandfather was a cantor in his synagogue in Chicago for many years.