

CRS & Dharma Road Present

SCARAB TALE

Friday – Saturday
June 8 – 16, 2007 at 8 PM

A Production of
The First National Asian American Theater Festival

Written and Performed by	Sita Mani
Directed with	Vikram Kapadia
Developed with	Fay Simpson
Mirror in Process	Sarita Choudhury
Violinist	Jennifer Axelson
Lights	Ayumu “Poe” Saegusa
Vocal Arrangement:	Fran Correa

Scarab Chorus: Greg Bruhn, S. Ingeborg,
Nana Masuda, Seth Murphy, Mike Petrocelli,
Jeanne Smith, Andy Todaro



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Sound	Naomi Kavish
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Scarab Tale is dedicated to my father, Ravi Mani

Scarab Trivia

Scarabs or “dung Beetles” feast on freshly laid fecal matter, otherwise known as dung. With geometric artistry they fashion freshly laid dung into huge circular or pear-shaped structures with their legs and mouthparts.

They then stand on their front feet and with their back legs push the ball of dung into an under-ground nest. The female then lays a single egg into the top of each ball of dung and covers the nest with more dung or soil.

Dung beetles have the ability to roll balls of dung that weigh up to 50 times their own weight.

Ecological Treasures:

Without this natural septic machine, the earth would be piled high with manure. Not only do they help clean the earth, but the ground is also fertilized by the scarabs burying the dung.

Mythically Revered:

In the Taoist tradition, a dung beetle called “Aksak” was supposed to have made the first woman and man on earth from clay. A Taoist text quotes “The scarab rolls its pellet, and life is born in it as an effect of non-dispersed work and spiritual concentration. Now if even in manure an embryo can develop and cast his ‘terrestrial’ skins, why should the dwelling of celestial hearts not be able to generate a body, too, if we put our spirit on it?”

The Egyptians immortalized the scarab as sacred. They believed that the scarab beetle represented their sun god Ra. Ra was the God who rolled the sun across the sky and buried it each night. Dung beetles symbolized immortality. The scarab’s persistence in rolling the dung ball and its re-emergence from the ground, coming back out as if resurrected or reborn, made the scarab a symbol of spontaneous generation, new life, and resurrection.

In South America Indian Tribes also viewed the scarab beetle as a religious symbol. Revolving the ball of dung was thought to represent the rotation of the earth, rotated by the celestial scarab.



Dung Beetle of Scarabaeidae family



Egyptian Hieroglyph



Sacred Heart Scarab

BIOS

JENNIFER AXELSON

A Wisconsin native, violinist Jennifer Axelson has lived and worked in New York as a freelance musician since 1997. She is first violinist and founding member of the Saraswati String Quartet and is a member of the Astoria Symphony. While living in Madison, Wisconsin she played in the Madison Symphony Orchestra under John DeMain and the Dubuque Symphony under Nicholas Palmer. Jennifer teaches violin at the Brooklyn-Queens Conservatory of Music and as well as maintaining her own private studio. Ms. Axelson holds a bachelor of music degree from the University of Wisconsin—Madison, where she studied with Professor Tyrone Greive, and a master's degree in jazz from NYU, where she studied with Julie Lyonn Lieberman.

VIKRAM KAPADIA

Vikram Kapadia is a seasoned director, actor and writer, who has been actively involved with Mumbai's theatre scene for close to twenty-five years. He acted in several plays before founding his own theatre company, Masque, in 1987. Under its banner, he has to date directed over fifteen plays. These include a hugely successful production of *The Dining Room* in which six actors played 57 roles; the highly acclaimed experimental work, *Dance and the Railroad*; an innovative Mumbai street-side version of *Romeo and Juliet*; and a large-scale production of *Julius Caesar*, co-directed with Naseeruddin Shah. Committed to working on plays authored by Indian playwrights, he has directed Girish Karnad's *Tughlaq*, *Musk Maiden* (an adaptation of Makarand Desphande's Hindi play) and *It Happens Only In India* (an adaptation of Shafaat Khan's Marathi play). He has also written for the stage. *Going Solo-2*, a recent production, included two monologues (*On the Road* and *The Party*) authored by him. His first two-act play, *Black with 'Equal'*, a satirical black comedy, premiered at the Prithvi Festival in November 2002. It was later published by the Sahitya Akademi, India's apex literary institution. The play continues to draw audiences in 2007, having completed more than a hundred performances. In recent times he has been involved with television (playing the lead in a popular prime time soap, "K Street Pali Hill") and cinema (having just finished shooting for Nari Hira's "Bhram"). He is currently writing the screenplay for a YashRaj Production television series.

SITA MANI

Sita Mani has been a performance artist for twenty years, working in The United States and India. After a musical theater career in India, Sita moved to NY. She has been a Dharma Artist since Dharma Road's inception. "Scarab Tale" is her second original work. Her first, "Bracken and Sunflowers," has been seen in NYC at The Interboro Repertory Theater, One Arm Red, the Evolving Arts Theatre and Riverside Church. As a dancer, Sita appeared in Off-Broadway's "Little Clay Cart" at the Ohio Theater and has worked with European Dance Theater Company Sanza Nemo Collective (AD: Guido Tuveri/Jean Hugues Miredin), Impact Theater (AD: Fay Simpson), Kathak Ensemble (AD: Janaki Patrik) and a number of choreographers from South America, Europe, India and the US. Sita is also a trained and practicing body-worker. |

AYUMU "Poe" SAEGUSA

Ayumu "Poe" Saegusa began his lighting design career in 1996 at International Christian University in Tokyo. Since then, he has designed a wide range of productions including: dance, theater, traditional Japanese music concerts and musicals. In May 2005, he became the resident designer at HERE ARTS CENTER. He designed HERE's AMERICAN LIVING ROOM Festival 2006 and CULTUREMART Festivals 2006 & 2007; ON EDGE by Hazelle Goodwin (2005); and CLEVER HANS by FreeFall (2006). Aoi! by The South Wing at Japan Society(2007) Recent design credits in Tokyo include HOT SPOT UNIVERSE by a Rakkasei Moon at THEATER V AKASAKA (2006), and "山脈 (Mountains)" by Kamimuramegumi Company at AGORA theater (2007).

FAY SIMPSON

Fay Simpson is the artistic director and co-founder of Impact Theatre (formerly The Fay Simpson Dance Theatre.). Since 1990, Impact has produced numerous physical theatre productions with Manhattan Class Company including *D-Train*, and *Degas' Little Dancer*. Other physical theater presentations include *Kurt's Wife: a story of Lotte Lenya*; *The Marital Bliss of Francis and Maxine* and her autobiographical performance piece, *Trapped In Seven*. Simpson has developed a transformative physical training method for the actor called The Lucid Body, involving an exploration of the seven chakra energy centers. www.lucidbody.com

What's Next at CRS

The Big, Bad Hour of Fun

Friday–Saturday, June 22–23, 2007 at 8 PM

General admission \$15

Students/Seniors/CRS Members \$10

A Cabaret for Clowns and Eccentrics

Curated by Alex Kipp of John Brown Theatre

What Is Enlightenment? And Why Aren't We There Yet? A Talk with ACIM Teacher Jon Mundy

Saturday, June 30, 2007 from 10 AM - 1 PM

\$30 Advanced Registration / \$40 at the door

What would it be like if you had no worries, no anxiety, no problems, and no major concerns? What would it be like if you held no grievance, no hurt feelings, no unforgiveness, and no condemnation? What would it be like to be forever calm, patient and serene? To experience the love of God flowing forth from your heart to everyone you meet everyday? What if you had no fear of death -- no sense of limitation? What would it be like to know God?

CRS 3rd Anniversary Party

Saturday, July 21, 2007 from 6 – 10 PM

Admission: \$10 or food/drink donation

Please join us in celebrating our 3rd anniversary. It's shaping up to be our best party yet!

Joining us will be award-winning Tibetan singer **Pasang Dolma**, voted best female Tibetan musical artist, and Tibetan lute player **Toshi Kuga**.

In between musical sets, we'll have sushi by **Takushi Danjo**, Japanese pancake by **Tetsuya Shinmoto**, and a feast of other foods and beverages for your enjoyment. Please bring your own favorite to share! Food is best when prepared with love and shared in the company of friends.

Music credits

- 1 Scarab improvisation — Jennifer Axelson
- 2 Comin' Thru the Rye — Stuff Smith
- 3 Sleepy Improvisation — Jennifer Axelson
- 4 Summer: Third Movement — Antonio Vivaldi
- 5 Golden Slumbers — John Lennon & Paul McCartney
- 6 "The Poet Acts" from The Hours — Philip Glass

Special Thanks To

Christopher Pelham & Yasuko Kasaki, and to Celine & Randy Warshaw, for offering their spaces.

Fay Simpson, without whom I would not have known where to begin and may not have finished.

Sarita Choudhury for her time, talent, un-tiring partnership and faith.

Vikram Kapadia for his wisdom, artistry and patience.

Jennifer Axelson for her willingness to experiment and her commitment.

Shayaan Aga, Meenakshi Prabhakar, Greg Bruhn and Sabine Yearwood, for their generosity with time and help.

Fran Correa and The Chorus for jumping in generously with talent, spirit and time to support this project.

Jennifer, Marcia & Nadia for keeping my body intact.

My teachers, Martin Sauermann, Jean McClelland and Fay Simpson for their loving wisdom.

My family for the gift of laughter

And my parents

Honey and Ravi Mani for their immeasurable love.

This piece would not exist without you.

NOTE

Scarab Tale has been created over a period of one year without funding. Any donations, however big or small, would be deeply appreciated by the team and would help insure the future development of the piece to its full potential. If you enjoy the work and are led to do so, please know that you can leave checks or cash at the appropriate table in the reception area. Any collection will be used towards the support of this project and we will keep you informed as it develops if you leave us your name and address. We thank you in advance for your patronage and we are grateful to have you with us tonight.

ABOUT DHARMA ROAD

Dharma Road Productions, Inc. is a 501(c)(3) not-for-profit, international & multi-ethnic alliance of contemporary dance, theatre, puppetry & video artists based in New York City whose shared faith in the miraculous power of creative visualization and cooperation brought them together in the aftermath of 9/11 to nourish a more fertile environment in which to make art.

Dharma Road is a member of the Asian American Arts Alliance, The Field, and Dance Theater Workshop, and is a recipient of support from Materials for the Arts, NYC Dept of Cultural Affairs/ NYC Dept of Sanitation/ NYC Dept of Education. A copy of Dharma Road's annual report is obtainable upon request. Dharma Road makes its home at CRS (Center for Remembering & Sharing), just south of Union Square.

The Dharma Mission

Dharma Road shepherds emerging & international artists into the NYC performing arts community. Sometimes this takes the form of tightly holding an artist's hand and individually guiding him through the process of organizing, professionalizing, and producing. At other times, Dharma Road will simply provide the critical resources of rehearsal time, performance space and an audience to an artist and stand out of the way so that the artist can learn and grow on her own.

The Dharma Vision

The purpose of art is to raise consciousness, and for the artist to accomplish this great work, he must raise his own. He must undertake the journey to discover himself and shine the light for others to follow. Dharma Road regards the creative process as being identical to the process of psycho-spiritual healing. As performers and creative artists, our work is not to try to make anything happen with our mind or body but rather to allow our inner Imagination (or True Self) to extend itself. Through the practice of grounding and acceptance meditation, we seek to free ourselves from the breathless tyranny of thought and connect with the unique inspiration that lives within each of us. That's the journey of Dharma Road.

Dharma Staff

Director	Christopher Pelham
Board	Harold Lehmann, Sita Mani, Jean Hugues Miredin, Christopher Pelham, Lake Simons, Guido Tuveri, Holly Twining
Box Office	Rie Fukuzawa, Nana Masuda, Yuko Sawatani, Aya Shibahara, Mie Sunouchi
Curators	Alex Kipp, Christopher Pelham

Pave the Way

Contributions made to Dharma Road Productions, Inc. are tax deductible to the extent allowed by law. Give to the Dharma Road Residency Fund and 100% of your contribution will be used to provide rehearsal space and commissions to dance, theatre & puppetry makers. Follow in the footsteps of supporters like Chad Lynch and Evan & Heather Pelham, who so generously donated our seating platforms and video projector, respectively, and you, too, can make an invaluable contribution to support of the arts at CRS. Checks to support *Scarab Tale* should be marked as such.

ABOUT CRS

CRS (Center for Remembering & Sharing) is a community center opened by Japanese writer and spiritual teacher/counselor Yasuko Kasaki in 2004 in order to support the teaching of A COURSE IN MIRACLES, the practice of the healing and creative arts, and the sharing of miracles. Its doors are open to anyone that needs help that they may discover that they can help others. The Center provides counseling, classes, meditations, and spiritual healing based on A COURSE IN MIRACLES as well as other kinds of holistic healing practices & workshops. Become a CRS member today and receive discounts of 20% or more on most CRS ticketed events. To learn more about CRS, please visit www.crsny.org.