



**HOPKINS CENTER**

presents

## **Compagnie Käfig** *Récital*

Mourad Merzouki *artistic director*

Karim Beddaoudia, Kader Belmoktar, Brahim Bouchelaghem,  
Amor Ghouila, Mourad Merzouki, David Pagliaroli, Hafid Sour  
*choreography and dance*



*This summer, the Hop offers three hip-hop events reflecting a dizzying new age of cultural interchange, from urban America to India, England, France and beyond.*

### **Post-performance discussion**

You are invited to remain in the theater immediately following the performance for an informal discussion with company members.

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This performance is supported in part by the Association Française d'Action Artistique and The Cultural Services of the French Embassy in the United States.

This performance is made possible in part by generous support from the Melville 1960 and Leila Straus Fund.

**Friday, July 1 & Saturday, July 2, 2005 • 8 pm**  
The Moore Theater • Dartmouth College

# PROGRAM NOTES

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1998...Compagnie Käfig is on its way towards the unknown, beyond the borders, beyond imposed limits. Käfig creates *Récital*, a funny union where the energy of hip-hop mingles with the tones of the violin and the talk box. Artistic director Mourad Merzouki explains, "For *Récital* we have wished to develop a dance and musical work where antipodean tones fuse with humor, in a space towards which we were utter strangers. To destabilize our own vision

of hip-hop. Such are the elements that constitute the very essence of this new creation." Käfig, in search of freedom more than ever, hunts unheard of emotions. "The first spark. The one which opens fantasy doors and drives you to creation. The invention of a new territory. Of a space still virgin where sounds, gesture, movements, up 'til now separated, cross each other." A challenge...The confrontation of two worlds...A concerto...Hip-hop dance...*Récital*...

## ABOUT THE ARTISTS

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### Compagnie Käfig

Käfig, which means cage in the German and Arabic languages, is also the title of the first piece that Mourad Merzouki performed at the Rencontres Urbaines de la Villette, where he gained praise from the audience and critics. Supported by Guy Darnet (director of the Maison de la Danse of Lyon) and Jean-Marie Bihl (director of the Centre Culturel Théo Argence of Saint-Priest), the company created works, toured extensively and became involved not only artistically but also socially.

In 1997 Mourad Merzouki worked in collaboration with Josette Baiz and the Place Blanche company on *Rendez-vous*, a choreography performed with four female modern dancers. The company exploded on the scene in 1998 when they premiered *Récital*, which proved to be an amazing fusion of hip-hop and classical concerto. The piece confirmed the originality of the company's artistic line and was toured around the world for three years. According to Mourad Merzouki, the tour was an opportunity to meet artists and exchange ideas with them, which enabled him to carry out other projects, such as *Pas à Pas* ("Step by Step"), in collaboration with the South African company Siwele Sonka and *Le Cabaret Urbain* ("The Urban Cabaret"), a production with eight actors and four dancers.

In 2001 Mourad was commissioned by the Maison

de la Danse to create *Dix versions*. While returning to a style closer to "freestyle," the dance remained very interior, nervous, but carefully written, gathering the diversity of its origins in the whole choreography. It was Mourad's and the other performers' stories that exploded on stage: acrobatics learned on the sly, martial arts, the spoken word of the suburban Lyon and the extraordinarily gliding, elastic and astonishing movements of the New York dancer Klown who joined the company after a U.S. tour. The piece was yet another international success, and was critically acclaimed at the Jacob's Pillow Festival.

In 2002 Mourad was contacted by Annie Sellem (from La Petite Fabrique) to create *Le Chêne et le Roseau*, a fable by La Fontaine that Mourad turned into a piece designed for young audiences. By creating this work he appeared as a choreographer coming from an emerging and malleable movement who faced an inflexible and rigid system. Making the piece also gave him the opportunity to see the work of other choreographers such as Dominique Hervieu and Dominique Boivin, who were commissioned to create works for other fables. Not only did *Le Chêne et le Roseau* appeal to the critics, but audience members aged 7-77 also enjoyed it.

Since 2003 was selected by France as the year of Algeria, Mourad Merzouki decided to work with Kader Attou on a piece entitled *Mekech Mouchkin*

# ABOUT THE ARTISTS CONTINUED

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–*Y’a pas de problème* (“No Problem”). The work gave young Algerian dancers the opportunity to experience an unexpected artistic and human adventure and enabled them to share and confront their thoughts about both countries. *Mekech Mouchkin* was created in May 2003 at the Coursive, the national stage of La Rochelle, and continued to tour in France until 2004 while Mourad hoped that a real hip-hop company would finally be established in Algiers. 2003 was also the year of the creation of *Corps est Graphique* at the Maison de la Danse of Lyon: A graphic universe builds up from the diversity of the cast featuring a balance between female and male dancers. These bodies under construction meet in games of seduction. They hold hands and kiss by means of puppets that add new and humorous visual effects to the scenography.

In 2004 Mourad Merzouki worked with Claudia Stavisky (artistic director of the Théâtre des Célestins of Lyon) on the production of Arnold Wesker’s *La Cuisine* (“The Kitchen”). The director and choreographer brought together their know-how in order to breathe a twirling and acrobatic rhythm into the theatrical performance. The company was also commissioned by the French comedian Marc Jolivet to participate in his first full-length film entitled *Concours de danse à Piriac*, a love story on a beach taking place in Brittany. This was an opportunity to examine the meeting of two cultures: hip-hop and the traditional dances from Brittany. Mourad Merzouki and David Pagliaroli, one of the company’s dancers, were responsible for creating the choreographic parts of the TV movie. Compagnie Käfig has performed two additional pieces created by members of the company: *Dépendanse* (“Dependence”) by David Pagliaroli and *Phases Cachées* (“Hidden Phases”) by Kader Belmoktar.

Mourad Merzouki has kept on renewing the hip-hop language since 1996 by provoking and diverting it from its first meaning in order to take it to the stage and give it a large choreographic, scenographic and

esthetical diversity. Today, Compagnie Käfig is one of the most renowned French hip-hop companies. It stands out because its style is unique and nourished by open-mindedness to other choreographic and artistic languages. By avoiding all the social stereotypes, the company has managed to assert a unique style that has not denied its origins, and has enabled the hip-hop movement to win over audiences whose origins are as diverse as those of the dancers themselves. This is a long-term job that enables the choreographer to claim the creation of a whole performance in each of his works where he finally drags the hip-hop movement out of one sole reference—social matters—and exclusion. His ultimate goal is to find a future for the movement and give it a real artistic dimension! This is Compagnie Käfig’s first performance at the Hop.

**Mourad Merzouki** *artistic director, dancer* was born in Lyon in 1973 and is of Kabyle origin. He has studied martial and circus arts ever since he was seven years old. At the age of 15, his discovery of hip-hop culture led him towards the dance world. He soon decided to develop his hip-hop movements with more professional goals. He also didn’t hesitate to confront himself with other choreographic languages, particularly those of Maryse Delente, Jean-Francois Duroure and Josef Nadj.

The wealth of his path strongly made him desire to carry out his artistic projects, mixing hip-hop with his experience of learning how to work on stage and produce spectacular exercises. And that’s what he did in 1989 when he created the company Accrorap with other dancers. In 1994 the company performed *Athina* at the Dance Biennale of Lyon. The piece was a real success that managed to transpose street hip-hop to the stage, without letting the urban movement lose its real identity. Their first tour took place in the refugee camps of Croatia during the war. There, they realized that dance could be a powerful means to communicate in difficult and extreme circumstances.

# ABOUT THE ARTISTS CONTINUED

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In 1996, in order to develop his own artistic universe linked to his story and sensibility, Mourad Merzouki decided to found his own company, Käfig. In 2004, Mourad Merzouki was promoted Chevalier des Arts by the French Minister of Culture and Communication and was awarded the prize of “Best Young Choreographer” at the International Dance Festival of Wolfsburg, Germany.

**Karim Beddaoudia dancer** began dancing in 1997 with Generation Ghetto in their performances of *Et L'homme Crea le Drame* and *Au de la des Frontieres*. After this, he was a company member of Connexion, and took part in hip-hop dance battles in London, Los Angeles and The Netherlands. In 2000 he danced with Hypnose Troop in *Clandestin de Mes Reves*. He has also appeared on TV programs and danced in Connection with Alliance Etnik, Imagination, Afrika Bambaataa, Grand Master Flash and Kurtis Blow. In 2004 he joined Compagnie Käfig for the performance *Corps est Graphique*.

**Kader Belmoktar dancer** started dancing in Valence in 1993 with the Culture Street company. In 1995 he joined the Traction Avant company's performance of *Desert*. In 1999 he became a member of Compagnie Käfig and took over the role of Frank II Louise, dancer and music composer in *Récital*. In 2000 he performed in *Dix versions*. Today he dances in *Corps est Graphique*.

**Brahim Bouchelaghem dancer** has been in the company Melting Spot since 1996, and used to practice break dance. As a leader of the group New Dance

Street since 1993, he has trained in other hip-hop disciplines. In 1998 he joined Compagnie Käfig for the new creation *Récital*, in which he is perfectly well integrated. In 2002 he joined Käfig for *Recreation* (the Franco-Algerian creation).

**Amor Ghouila dancer** has danced in many hip-hop battles, and took part in the Biennale de la Danse in Lyon in 2002. He joined the Traction Avant company for the tour of the film *Faire Kiffer les Anges*. In 2004 he participated in Les Rencontres Europeennes de Danses Urbaines *Danse Ville Danse* in Lyon with the group Hip Hop Zone. In 2005 he joined Compagnie Käfig for *Récital*.

**David Pagliaroli dancer** took part in various projects of choreographic creation with Accrorap (co-founded by Mourad Merzouki) at its beginnings. In 2002 he joined Compagnie Käfig for a resumption of his role in *Récital*. In 2003 he danced with the crew La Tache and participated in the preparatory work for *Corps est Graphique*. Today, he returns with his first creation, supported by Compagnie Käfig, *Dependance*.

**Hafid Sour dancer** began dancing in 1997 with the Ame“fro”n’ group in Venissieux. In 1998 he performed in Les Rencontres Urbaines de la Villette with Kehop's company. In 1999 he took part in the European tour performing against racism, *Ma Loox*. He also traveled in Italy with the French hip-hop groups I Am, La Cosca and Booga. In 2005 he joined Compagnie Käfig for *Corps est Graphique*.

# CONNECTING HOP ARTISTS TO THE COMMUNITY

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*At Dartmouth, members of Compagnie Käfig teach a master class on French/North African-influenced hip-hop dance technique and lead post-performance discussions. For more information about Hopkins Center Outreach and Arts Education, visit [hop.dartmouth.edu](http://hop.dartmouth.edu).*

# PRODUCTION STAFF

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Artistic Director ..... Mourad Merzouki  
Choreography & Dance..... Karim Beddaoudia, Kader Belmoktar, Brahim Bouchelaghem,  
Amor Ghouila, Mourad Merzouki, David Pagliaroli, Hafid Sour  
Music ..... Franck II Louise  
Lighting Design ..... Yoann Tivoli  
Costume Design..... Cissou Winling, Christine Thepenier, Carima Amarouche  
Co-producers ..... Parc Grande Halle de la Villette, Biennale de la Danse de Lyon, Compagnie Käfig  
Support..... La Maison de la Danse de Lyon; Le TNDI Châteauvallon;  
L’Espace Albert Camus de Bron; Le Centre Culturel Théo Argence de Saint-Priest;  
La Caisse des Dépôts et Consignations–Mission Mécénat en faveur de la danse

# COMING EVENTS

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For tickets or information call the Box Office at 603.646.2422 or visit [hop.dartmouth.edu](http://hop.dartmouth.edu)

## Dr. John

Dr. John embodies the heart and soul of New Orleans with his “hoodoo” piano style, charismatic voice and funky blues.  
Tuesday, July 12 • 7 pm • Spaulding Auditorium  
\$28 • Dartmouth students \$5

## Sally Pinkas, piano

with special guests Giora Schmidt, violin and Michal Schmidt, cello  
Works by Beethoven, Brahms and De Falla.  
Saturday, July 16 • 8 pm • Spaulding Auditorium  
\$16 • Dartmouth students \$5

## Big Apple Circus

### Picturesque

The 27th edition of the Big Apple Circus is inspired by famous artists who were inspired by the circus.  
Tuesday, July 19-Friday, July 22 • 3 pm & 7 pm  
Saturday, July 23-Sunday, July 24 • 12 pm & 4 pm  
\$12–\$34 • Children 3–12 years \$9–\$32  
Fullington Farm • Lyme Road/Rte. 10 Hanover, NH

## Yerba Buena

Funk, hip-hop, boogaloo, Afrobeat and Nuyorcuban soul “tailor-made for hot summer nights of dancing” (*Amazon.com*).  
Saturday, July 30 • 3 pm • BEMA  
\$20 • Dartmouth students \$5

## Dartmouth Department of Theater

### The Heidi Chronicles

by Wendy Wasserstein

Directed by Jamie Horton

This award-winning play follows Heidi through the sweeping social changes of the '60s, '70s and '80s.

Wednesday-Friday, August 3-5 & 10-12 • 8 pm

Sunday, August 7 • 5 pm • Sunday, August 14 • 2 pm

The Moore Theater • \$12 • Dartmouth students \$3 • All other students \$6

★ Post-performance discussion with the cast immediately following the performance on Friday, August 5

# COMING EVENTS

For tickets or information call the Box Office at 603.646.2422 or visit [hop.dartmouth.edu](http://hop.dartmouth.edu)

## New York Theatre Workshop

### Works-in-Progress

Six groundbreaking new works-in-progress.

Saturday, August 6, 13 & 20 • 5 pm & 8 pm

Warner Bentley Theater

\$10 • Dartmouth students \$3 • All other students \$5

Meet-the-Artists Brown Bag Lunch Presentations

Tuesday, August 2, 9 & 16 • 12 noon

Faculty Lounge • Free

For more information, call the Dartmouth Theater Department at (603) 646-3691.

## Jazz Vocalist

### Jane Monheit

A jazz icon ranked with Diana Krall and Dianne Reeves intoxicates with vintage jazz standards.

Friday, August 19 • 8 pm • Spaulding Auditorium

\$28 • Dartmouth students \$5

★ Post-performance discussion with Jane Monheit immediately following the performance

## HOPKINS CENTER MANAGEMENT STAFF

Associate Director/General Manager **Marga Rahmann**  
Business and Administrative Officer **Jay Cary**  
Director of Programming **Margaret Lawrence**

Director of Marketing and Publicity **Rolf E. Olsen**  
Director of Hopkins Center Film **Bill Pence**  
Director of Student Performance Programs **Joshua Price Kol**

Courtney Adams, Production Department Business Assistant  
James Alberghini, Assistant Production Manager  
Keely Ayres, Assistant Production Manager  
Michael Bean, Master Technician  
Mary Beaulieu, Assistant Events Manager  
Courtney Bowen, Events Manager  
Valerie Burke, Box Office Assistant  
Louis Burkot Jr, Conductor, Glee Club  
Coralyn Bushor, Business Assistant  
Aileen Chaltain, Box Office Manager  
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Walter Cunningham, Director, Gospel Choir  
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Ford Evans, Director, Hopkins Center Dance  
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Marcy Menitove, Marketing and Promotion Coordinator  
Dan Merlo, Master Technician  
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Sara Morin, Design Studio Manager  
Phyllis Perreault, Box Office Assistant Manager  
Douglas Phoenix, Production Manager  
Sally Pinkas, Pianist in Residence  
Anthony Princiotti, Conductor, Symphony Orchestra  
Jean Reichert, Operations Assistant  
Crista Renza, Administrative Assistant, Director's Office  
Hafiz Shabazz, Director, World Music Percussion Ensemble  
Sydney Stowe, Manager, Hopkins Center Film  
Jenny Swanson, Student Workshop Special Instructor  
Diane White, Box Office Assistant  
Dudley Whitney, Student Workshop Assistant Instructor  
Ethan Williams, Audio Technician



Please turn off your cell phone inside the theater.

Assistive Listening Devices available in the lobby.



If you do not wish to keep your playbill, please discard it in the recycling bin provided in the lobby. Thank you.