Choreography | Bret Easterling
Music | Maxwell Transue
Lighting Design | R. S. Buck
Produced by | BeMoving
Artistic Advisors | Kayla Aguila, Sarah Butler, Austin Tyson

This piece was made possible through the Ann & Weston Hicks Choreography Fellowship at Jacob’s Pillow, and L.A. Dance Project.

May 13, 14, 15
LADP
2245 E Washington Blvd. DTLA 90021
ladanceproject.org
**BRECHT**

This is a collaborative work by Bret Easterling and Maxwell Transue. Each performance of this work is unique, and meant to be an ever evolving framework for new artistic discoveries. After spending seven seasons with Batsheva dance company, Bret returned to the States to deepen his personal artistic practice and establish his unique voice as a creator. Bret utilized improvisation to sort through the muscle memory of past dance experiences, and quickly found rich and fertile research in these physical streams of consciousness. Meeting Max as a fellow educator at USC’s Kaufman School of Dance, they connected over a desire to create something brand new in real-time for an audience. Max, in an effort to push his own creative boundaries, wanted to record the sound of a dancer’s movement and mix it live to create the score for the piece. From these thoughts BRECHT came to be. A structure that provides space for Max to record the sounds of Bret’s movements, utilizing them to develop the soundscape for the work, while Bret improvises responding to internal impulses, musical influence, and the surrounding audience.

The title BRECHT is derived from the German word “echt” meaning “authentic and typical.” By sandwiching these opposing concepts inside of his name, the audience is invited into the journey of an artist sifting through his past, fighting what feels typical in search of something authentic and new.

Please note: this performance includes the use of strobe lighting which can negatively impact people with photo-sensitivities.
BRET EASTERLING

Choreographer

Bret Easterling is a dance artist, creator, educator, and producer based in Los Angeles, California. He received his BFA and the Hector Zaraspe Prize for Choreography from The Juilliard School and was a formative member for Gallim Dance. After graduating, Bret joined Batsheva Dance Company under the direction of Ohad Naharin where he danced for seven years. During his time in Tel Aviv, Bret became a certified Gaga teacher and an Ilan Lev Method practitioner. Bret currently teaches at USC’s Glorya Kaufman School of Dance and is the Artistic Director of BEMOVING, an LGBTQ+ led nonprofit that builds nurturing communal environments for the research, development, and dissemination of dance works and movement practices.

MAXWELL TRANSUE

Music

Maxwell Transue is an international composer, percussionist, and producer based in Los Angeles, California. As the founder of Verdant Sound Records, Maxwell has extensive experience in the recording studio as an audio engineer, session player, arranger, mixing engineer, producer, and composer for film, live theater, dance, and television winning several awards for his original scores including First Place and Audience Choice awards at several international dance film festivals. His music is currently being used in works by dance choreographers and filmmakers Bret Easterling, Jermaine Spivey, Spenser Theberge, Robert Bruce Hope, and The Kusanagi Sisters. As an independent artist Maxwell has performed alongside major artists such as Slow Magic, Low Leaf, Goodnight Cody, and Monster Rally. Maxwell is on staff at the Glorya Kaufman School of Dance as the lead accompanist and currently touring a new original work “BRECHT” in collaboration with Bret Easterling.

R.S. BUCK

Lighting Designer

R. S. Buck is a production designer and manager for live experiences. International: Antigone (Yin Mei Dance, China); ¡Anarchist! (Little Green Pig Theatrical Concern, Mexico). In LA: Cages (Woolf and the Wondershow), Orphée (Deaf West), The Conference of the Birds; The Moon has Made us Brothers (The Resonance Collective), herd; Most Famous Mixtape (BODYART Dance), nomadic survival disorder, a game of boundaries; Red Dots, Black Holes; two roads (Borderline Movement), Formulae and Fairy Tales; After it Happened (Invertigo Dance Theatre), Breath and Body (Iris company), Insula (The Useless Room), Machines and Strings (Isaura Quartet). They hold their MFA from CalArts.
SPECIAL THANK YOU

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Wines provided by Peirano Estate Winery.

ABOUT LADP

Co-founded by choreographer Benjamin Millepied in 2012, L.A. Dance Project (LADP) has become an incubator for possibility. The company has found a true home in downtown Los Angeles with the opening of the 2245 performance space in 2017, for audiences and artists alike.

LADP engages a public that comes from 62% of LA County zip codes, measured by the collection of ticket sales demographics. The community is diverse in age, race, gender, and economic status.

Expanding its size since 2012, LADP is now composed of eighteen full-time dancers, ten staff including Executive and Artistic Directors, and thirteen members of the Board of Directors. LADP programming includes daring new commissions with an emphasis on cross-genre collaborations, revivals of choreographic masterpieces, new works from local emerging artists, and educating young dancers from LA’s most economically under-resourced communities.

LADP is committed to reaching a broad audience and making dance accessible to the communities it serves. LADP keeps ticket prices low, offers student discounts, and hosts free-of-charge dress rehearsals with the goal of ensuring members of the public are not excluded due to their economic status.

Throughout the year, LADP provides free behind-the-scenes access to its rehearsal process through open rehearsals and question-and-answer sessions with the artists. These initiatives, plus the company’s core programming, help LADP fulfill its mission to inspire, create, educate, and change perspectives through the transformative power of dance in Los Angeles and around the world.