

STAGEBILL

NOVEMBER 2000



WHITE OAK DANCE PROJECT

Gala Performance

November 15, 2000

"Foray Forêt" (excerpt)

Choreography by Trisha Brown (1990)

Dancers: Raquel Aedo, Rosalynde LeBlanc, Michael Lomeka

"Logomotion"

Created / Performed by Simone Forti (2000)

A constellation of three words chosen at random illuminates wild mind –
An improvisation in movement and language.

"Chair/Pillow"

Choreography by Yvonne Rainer (1970)

*Dancers: Raquel Aedo, Mikhail Baryshnikov, Tadej Brdnik, Emily Coates,
Rosalynde LeBlanc, Emmanuèle Phuon*

"Talking Solo"

Choreography by Yvonne Rainer (1963)

Dancers: Rosalynde LeBlanc, Michael Lomeka

"Homemade"

Choreography by Trisha Brown (1965)

Dancer: Mikhail Baryshnikov

Overture to "The Matter"

Constructed by David Gordon (1979) including "Broom" by Ain Gordon

*Performers: Mikhail Baryshnikov, Michael Lomeka and the following
community members:*

Cristina Barajas, Lois Berger, Jennifer Brummer, Mun Ju Chung, Lezlee
Crawford, Brian Ferree, Veronica Foreman, Timothy French, Gretchen Grandt,
Cheryl Jones, Mike Kimmons, Tiffany Lodes, Heidi Milby, Melissa Nesheim,
Julie Petry, Tanya Picard, Veronica Ramirez, Simon Reeves, Lucy Riner, Sue
Ambler Roberts, Bernice Robinson, Denise Rosenfeld, Alana Wallace, Marshelle
Williams, Kelly Yoder

"Concerto"

Choreography by Lucinda Childs (1993)

*Dancers: Raquel Aedo, Mikhail Baryshnikov, Tadej Brdnik, Emily Coates,
Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon*

This performance is approximately 1 1/2 hours in length with no intermission.

Following the performance there will be a brief ceremony awarding
Mikhail Baryshnikov with an Honorary Doctor of Arts degree.

The photographic dance images seen in *PASTForward* were photographed by Peter Moore and
provided courtesy of Barbara Moore/Bound & Unbound. The photographic portraits used are by
Peggy Jarrell Kaplan.

Program/Casting Subject to Change

WHITE OAK DANCE PROJECT
Gala Performance
November 15, 2000

(PLEASE SEE PROGRAM BOOK FOR COMPLETE CREDITS)

"Huddle"

Created by Simone Forti (1961)

(This work will be seen in the lobby and on stage as the audience enters the theatre)

The performers in this work are drawn from the following
community members:

Albert Adams, Selene Carter, Asimina Chremos, John Fishback, Paul Garcia, Tiina Harris, Jamie Horban, Melissa Kiely, Kay Wendt LaSota, Kathleen Maltese, Chris McCray, Vershawn Sanders, Melissa Simo, Jennifer Smith, Lisa Marie Smith, Kelly Yoder

Prologue

Video by Charles Altas

Principal photographs by Peter Moore

Narrated by Mikhail Baryshnikov

"Chair Intro 2000"

Constructed by David Gordon (2000)

Dancer: Mikhail Baryshnikov

"Chair / two times"

Constructed by David Gordon (1975)

Dancers: Raquel Aedo, Emmanuèle Phuon

"Satisfyin Lover"

Choreography by Steve Paxton (1967)

The performers in this work are drawn from the White Oak Dance Project dancers and the following community members:

Albert Adams, Cristina Barajas, Lois Berger, Sheldon Brownfield, Jennifer Brummer, Anne Carlson, Selene Carter, Asimina Chremos, Mun Ju Chung, Lezlee Crawford, Brian Ferree, John Fishback, Veronica Foreman, Timothy French, Paul Garcia, Brett Garry, Gretchen Grandt, Tiina Harris, Jamie Horban, Cheryl Jones, Melissa Kiely, Mike Kimmons, John King, Amy Kohler, Kay Wendt LaSota, Tiffany Lodes, Mike Lyon, Kathleen Maltese, Chris McCray, Heidi Milby, Melissa Nesheim, Randi Ostro, Julie Petry, Tanya Picard, Veronica Ramirez, Julia Reeves, Simon Reeves, Sam Reynolds, Lucy Riner, Sue Ambler Roberts, Bernice Robinson, Denise Rosenfeld, Vershawn Sanders, Janet Schmid, Melissa Simo, Jennifer Smith, Lisa Marie Smith, Alana Wallace, Debra Weiner, Emily Stenmark, Marshelle Williams, Abigail Wise, Dennis Wise, Vivien Wise, Kelly Yoder

"Single Duet"

Choreography by Deborah Hay (2000)

Dancer: Mikhail Baryshnikov

WHITE OAK DANCE PROJECT

November 16th at 8pm

(PLEASE SEE PROGRAM BOOK FOR COMPLETE CREDITS)

"Scramble"

Created by Simone Forti (1970)

(This work will be seen on stage as the audience enters the theatre)

The performers in this work are Simone Forti, the White Oak Dance Project dancers and the following community members:

Albert Adams, Selene Carter, Asimina Chremos, John Fishback, Paul Garcia, Tiina Harris, Jamie Horban, Melissa Kiely, Kay Wendt LaSota, Kathleen Maltese, Chris McCray, Vershawn Sanders, Melissa Simo, Jennifer Smith, Lisa Marie Smith, Kelly Yoder

Prologue

Video by Charles Altas

Principal photographs by Peter Moore

Narrated by Mikhail Baryshnikov

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Constructed by David Gordon (2000)

Dancer: Mikhail Baryshnikov

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Dancers: Raquel Aedo, Emmanuèle Phuon

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WHITE OAK DANCE PROJECT

November 16th at 8pm

"Flat"

Choreography by Steve Paxton (1964)

Dancer: Mikhail Baryshnikov

"Exit"

Choreography by Deborah Hay (1995)

The performers in this work are White Oak Dance Project dancers and the following community members:

Asimina Chremos, Anne Carlson, Mun Ju Chung, Veronica Foreman, Timothy French, Brett Garry, Mike Kimmons, Amy Kohler, Tanya Picard, Simon Reeves, Sue Ambler Roberts, Janet Schmid, Emily Stenmark, Alana Wallace, Dennis Wise

"Whizz"

Choreography by Deborah Hay (2000)

Dancers: Raquel Aedo, Mikhail Baryshnikov, Tadej Brdnik, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon

~The following work "Huddle," will be performed on stage during a 15 minute intermission.~

"Huddle"

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The performers in this work are drawn from the following community members:

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"Chair/Pillow"

Choreography by Yvonne Rainer (1970)

Dancers: Raquel Aedo, Mikhail Baryshnikov, Tadej Brdnik, Emily Coates, Rosalynde LeBlanc, Emmanuèle Phuon

WHITE OAK DANCE PROJECT

November 16th at 8pm

"Homemade"

Choreography by Trisha Brown (1965)

Dancer: Mikhail Baryshnikov

"Foray Forêt" (excerpt)

Choreography by Trisha Brown (1990)

Dancers: Raquel Aedo, Rosalynde LeBlanc, Michael Lomeka

"Trio A Pressured #3"

Choreography by Yvonne Rainer (1966)

- | | |
|---------------------|---|
| 1. <i>Backwards</i> | Rosalynde LeBlanc, Emmanuèle Phuon |
| 2. <i>Facing</i> | Raquel Aedo, Michael Lomeka |
| 3. <i>Forwards</i> | Raquel Aedo, Tadej Brdnik, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon |

"Logomotion"

Created / Performed by Simone Forti (2000)

A constellation of three words chosen at random illuminates wild mind – an improvisation in movement and language.

Overture to "The Matter"

Constructed by David Gordon (1979) including "Broom" by Ain Gordon

Performers: Mikhail Baryshnikov, Michael Lomeka and the following community members:

Cristina Barajas, Lois Berger, Jennifer Brummer, Mun Ju Chung, Lezlee Crawford, Brian Ferree, Veronica Foreman, Timothy French, Gretchen Grandt, Cheryl Jones, Mike Kimmons, Tiffany Lodes, Heidi Milby, Melissa Nesheim, Julie Petry, Tanya Picard, Veronica Ramirez, Simon Reeves, Lucy Riner, Sue Ambler Roberts, Bernice Robinson, Denise Rosenfeld, Alana Wallace, Marshelle Williams, Kelly Yoder

WHITE OAK DANCE PROJECT

November 16th at 8pm

"Concerto"

Choreography by Lucinda Childs (1993)

*Dancers: Raquel Aedo, Mikhail Baryshnikov, Tadej Brdnik, Emily Coates,
Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuo*

This performance is approximately 2 hours in length with one 15 minute intermission.

The photographic dance images seen in PASTForward were photographed by Peter Moore and provided courtesy of Barbara Moore/Bound & Unbound. The photographic portraits used are by Peggy Jarrell Kaplan.

Program/Casting Subject to Change

WHITE OAK DANCE PROJECT

November 17th at 8pm, November 18th at 8pm
and November 19th at 3pm

(PLEASE SEE PROGRAM BOOK FOR COMPLETE CREDITS)

"Scramble"

Created by Simone Forti (1970)

(This work will be seen on stage as the audience enters the theatre)

The performers in this work are Simone Forti, the White Oak Dance Project dancers and the following community members: Albert Adams, Selene Carter, Asimina Chremos, John Fishback, Paul Garcia, Tiina Harris, Jamie Horban, Melissa Kiely, Kay Wendt LaSota, Kathleen Maltese, Chris McCray, Vershawn Sanders, Melissa Simo, Jennifer Smith, Lisa Marie Smith, Kelly Yoder

Prologue

Video by Charles Altas

Principal photographs by Peter Moore

Narrated by Mikhail Baryshnikov

"Chair/Pillow"

Choreography by Yvonne Rainer (1970)

Dancers: Raquel Aedo, Mikhail Baryshnikov, Tadej Brdnik, Emily Coates, Rosalynde LeBlanc, Emmanuèle Phuong

"Satisfyin Lover"

Choreography by Steve Paxton (1967)

The performers in this work are drawn from the White Oak Dance Project dancers and the following community members: Albert Adams, Cristina Barajas, Lois Berger, Sheldon Brownfield, Jennifer Brummer, Anne Carlson, Selene Carter, Asimina Chremos, Mun Ju Chung, Lezlee Crawford, Brian Ferree, John Fishback, Veronica Foreman, Timothy French, Paul Garcia, Brett Garry, Gretchen Grandt, Tiina Harris, Jamie Horban, Cheryl Jones, Melissa Kiely, Mike Kimmons, John King, Amy Kohler, Kay Wendt LaSota, Tiffany Lodes, Mike Lyon, Kathleen Maltese, Chris McCray, Heidi Milby, Melissa Nesheim, Randi Ostro, Julie Petry, Tanya Picard, Veronica Ramirez, Julia Reeves, Simon Reeves, Sam Reynolds, Lucy Riner, Sue Ambler Roberts, Bernice Robinson, Denise Rosenfeld, Vershawn Sanders, Janet Schmid, Melissa Simo, Jennifer Smith, Lisa Marie Smith, Alana Wallace, Debra Weiner, Emily Stenmark, Marshelle Williams, Abigail Wise, Dennis Wise, Vivien Wise, Kelly Yoder

WHITE OAK DANCE PROJECT

November 17th at 8pm, November 18th at 8pm
and November 19th at 3pm

"Carnation"

Choreography by Lucinda Childs (1964)

Dancer: Emily Coates

"Exit"

Choreography by Deborah Hay (1995)

The performers in this work are White Oak Dance Project dancers and the following community members: Asimina Chremos, Anne Carlson, Mun Ju Chung, Veronica Foreman, Timothy French, Brett Garry, Mike Kimmons, Amy Kohler, Tanya Picard, Simon Reeves, Sue Ambler Roberts, Janet Schmid, Alana Wallace, Dennis Wise

"Flat"

Choreography by Steve Paxton (1964)

Dancer: Mikhail Baryshnikov

~The following work "Huddle," will be performed on stage during a 15 minute intermission.~

"Huddle"

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The performers in this work are drawn from the following community members: Albert Adams, Selene Carter, Asimina Chremos, John Fishback, Paul Garcia, Tiina Harris, Jamie Horban, Melissa Kiely, Kay Wendt LaSota, Kathleen Maltese, Chris McCray, Vershawn Sanders, Melissa Simo, Jennifer Smith, Lisa Marie Smith, Kelly Yoder

WHITE OAK DANCE PROJECT

November 17th at 8pm, November 18th at 8pm
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Choreography by Yvonne Rainer (1963)

Dancers: Rosalynde LeBlanc, Michael Lomeka

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Created / Performed by Simone Forti (2000)

A constellation of three words chosen at random illuminates wild mind – an improvisation in movement and language.

"Foray Forêt" (excerpt)

Choreography by Trisha Brown (1990)

Dancers: Raquel Aedo, Rosalynde LeBlanc, Michael Lomeka

"Single Duet"

Choreography by Deborah Hay (2000)

Dancer: Mikhail Baryshnikov

Overture to "The Matter"

Constructed by David Gordon (1979) including "Broom" by Ain Gordon

Performers: Mikhail Baryshnikov, Michael Lomeka and the following community members: Cristina Barajas, Lois Berger, Jennifer Brummer, Mun Ju Chung, Lezlee Crawford, Brian Ferree, Veronica Foreman, Timothy French, Gretchen Grandt, Cheryl Jones, Mike Kimmons, Tiffany Lodes, Heidi Milby, Melissa Nesheim, Randi Ostro, Julie Petry, Tanya Picard, Veronica Ramirez, Simon Reeves, Lucy Riner, Sue Ambler Roberts, Bernice Robinson, Denise Rosenfeld, Alana Wallace, Marshelle Williams, Kelly Yoder

WHITE OAK DANCE PROJECT

November 17th at 8pm, November 18th at 8pm
and November 19th at 3pm

"Concerto"

Choreography by Lucinda Childs (1993)

Dancers: Raquel Aedo, Mikhail Baryshnikov, Tadej Brdnik, Emily Coates,
Rosalynde LeBlanc, Michael Lomecha, Emmanuèle Phuon

This performance is approximately 2 hours in length with one 15 minute intermission.

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Program/Casting Subject to Change

WHITE OAK DANCE PROJECT

November 18th at 3pm

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Prologue

Video by Charles Altas

Principal photographs by Peter Moore

Narrated by Mikhail Baryshnikov

"Chair Intro 2000"

Constructed by David Gordon (2000)

Dancer: Mikhail Baryshnikov

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Dancers: Raquel Aedo, Emmanuèle Phuon

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"Chair/Pillow"

Choreography by Yvonne Rainer (1970)

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WHITE OAK DANCE PROJECT

November 18th at 3pm

"Homemade"

Choreography by Trisha Brown (1965)

Dancer: Mikhail Baryshnikov

"Foray Forêt" (excerpt)

Choreography by Trisha Brown (1990)

Dancers: Raquel Aedo, Rosalynde LeBlanc, Michael Lomeka

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Choreography by Yvonne Rainer (1966)

- | | |
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WHITE OAK DANCE PROJECT

November 18th at 3pm

"Concerto"

Choreography by Lucinda Childs (1993)

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Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon*

This performance is approximately 2 hours in length with one 15 minute intermission.

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Program/Casting Subject to Change

WHITE OAK DANCE PROJECT

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and November 19th at 3pm

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Prologue

Video by Charles Altas

Principal photographs by Peter Moore

Narrated by Mikhail Baryshnikov

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Dancer: Emily Coates

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Choreography by Deborah Hay (1995)

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"For the love of rehearsal"

Constructed by David Gordon (2000)

Dancers: Raquel Aedo, Mikhail Baryshnikov, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon

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"Huddle"

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Dancer: Mikhail Baryshnikov

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Program/Casting Subject to Change

BE COINTREAUVERSIAL



THE SPIRIT IS CLEAR
THE BOTTLE IS DARK
THE TASTE IS ORANGE

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STAGEBILL

75 YEARS

PROGRAM PUBLISHERS SINCE 1924

CONTENTS NOVEMBER 2000

FEATURES

Restoration Act

6

A master of the classic farce, Brian Bedford brings his hit production of *The School for Scandal* to Chicago Shakespeare Theater, November 21–January 21.

By Kathy Henderson

Painting by Numbers

28

Hello Dali: From the Sublime to the Surreal, a new musical revue premiering this month at Victory Gardens, bridges the worlds of Pablo Picasso and Paul Simon, Dalí and Dylan. By Thomas Connors

THE PROGRAM

13

DEPARTMENTS

Stage Directions

26

Shattered Globe, Roadworks, and Lookingglass rev up the new theater season.

Stagebill Traveler: London Calling

32

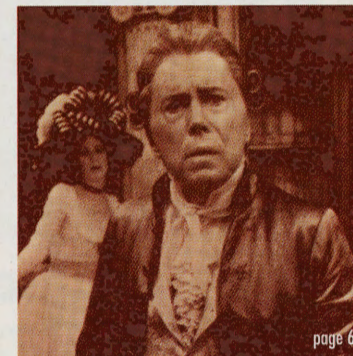
From starry stage revivals to gargantuan Ferris wheels, London continues its reign as a world-class tourist mecca. By Gerard Raymond

First Person: Newman's Own

34

A Chicago publicist recounts how he changed the way America supports the arts.

By Danny Newman



page 6

MICHAEL COOPER PHOTOGRAPHIC



page 28

MICHAEL GREENBERG



page 34

CHERI EISENBERG

COVER ILLUSTRATION BY LINDA BLECK

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The Dance Center of Columbia College Chicago

presents

White Oak Dance Project

November 15, 2000, at 7 PM

November 16, 17, & 18, 2000, at 8 PM

November 18 & 19, 2000, at 3 PM

The Dance Center
1306 S. Michigan Avenue, Chicago

The Dance Center's presentation of White Oak Dance Project is sponsored by the Elizabeth F. Cheney Foundation. Additional support provided by Hilton Chicago, American Airlines, and Bank One Illinois.

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Additional funding is provided by the National Endowment for the Arts and the Illinois Arts Council.

American Airlines is The Dance Center's 2000-01 Airline Sponsor.

WARNING: The photographing, video, or sound recording of any performance, or the possession of any device for such photographing, video, or sound recording inside the theater, without the written permission of the presenter, is prohibited by law.



The Dance Center of Columbia College Chicago

in association with

BARYSHNIKOV PRODUCTIONS

presents

White Oak Dance Project **PASTForward**

Artistic Direction: **Mikhail Baryshnikov**
Directed and written by **David Gordon**

Choreography by

Trisha Brown Lucinda Childs Simone Forti David Gordon
Deborah Hay Steve Paxton Yvonne Rainer

Lighting by **Jennifer Tipton**

White Oak Dance Project Dancers

Raquel Aedo Mikhail Baryshnikov Tadej Brdnik Emily Coates
Rosalynde LeBlanc Michael Lomeka Emmanuèle Phuong

Videotape Sequences: **Charles Atlas** Dramaturgy: **Jim Lewis**

General Management, Baryshnikov Productions
Christina L. Sterner

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The Howard Gilman Foundation

Additional funding provided by **The Danny Kaye and Sylvia Fine Kaye Foundation**



THIS EVENING'S PROGRAM WILL BE A SELECTION FROM:

"Homemade"

Choreography by Trisha Brown (1965)

Film by Babette Mangolte

Lighting by Jennifer Tipton

Dancer: Mikhail Baryshnikov

"Homemade" is a dance made in 1965 in which I used my memory as a score. I gave myself the instruction to enact and distill a series of meaningful memories, preferably those that impact on identity. Each "memory-unit" is "lived," not performed and the series enacted without transitions. The dance was then filmed by Robert Whitman and performed at Judson Church with a movie projector mounted on my back, and the film of the dance projected on the availing surrounds, more or less in unison with the actual dance. For Misha's version, I gave him the identical instruction "to enact important memories" and his material was integrated into the original dance. This new dance, a combination of both our memories, was then filmed by Babette Mangolte. — T.B.

"Foray Forêt" (excerpt)

Choreography by Trisha Brown (1990)

Visual Presentation by Robert Rauschenberg

Music by John Philip Sousa

Lighting by Jennifer Tipton

Dancers: Raquel Aedo, Rosalynde LeBlanc, Michael Lomeka

or

Tadej Brdnik, Emily Coates, Emmanuèle Phuong

"Foray" was the first piece in a new cycle of work called "back to zero." It follows the "valiant" series, dances focused on powerful movement, and is the transition piece between two cycles of work. I find transition pieces very interesting because, as I shift from known vocabulary to the unknown, you can see the wheels grinding. The excerpt you will see appears early in the choreography and is on its way toward the "sub-conscious" vocabulary of "back to zero." The overarching subject of "Foray" is perception. In the original production the music of John Philip Sousa was played by a live marching band maneuvering around the exterior of the theater on a path predetermined by me. The music therefore simultaneously accompanies two choreographies; the one visible on the stage before the audience ("Foray"), and the second, an aural deduction by the listener of a spatial pattern circling and passing in the distance. Add to this, the mind working its way back in time through memories of other marching bands and their occasions of pomp and parade. The dance asks the question, "what do you see?" — T.B.

This production has been commissioned by Arizona State University Public Events and the Baryshnikov Dance Foundation for White Oak Dance Project

"Carnation"

Choreography, set, decor, and costume design by Lucinda Childs (1964)

Lighting by Jennifer Tipton

Dancer: Emily Coates or Rosalynde LeBlanc

"Carnation" was created in 1964 for the Judson Dance Theater, New York. The piece premiered on April 24, 1964, at the Institute of Contemporary Arts in Philadelphia. It was previously revived in 1980, 1989, 1990, and 1993.



PROGRAM (Cont.)

"Concerto"

Choreography by Lucinda Childs (1993)

Music by Henryk Mikolaj Górecki

Concerto for harpsichord and strings

Lighting by Jennifer Tipton

Original costumes by Anne Masset

Costume Coordinator: Deanna Berg

Dancers: Raquel Aedo, Mikhail Baryshnikov, Tadej Brdnik, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon

"Huddle"

Created by Simone Forti (1961)

Rehearsal Assistant: Nancy Duncan

The performers in this work are drawn from the community. This work will be seen onstage as the audience enters the theatre.

The dancers climb, support, are a singular form, a sculpture in space.

This production has been commissioned by UCLA Performing Arts and the Baryshnikov Dance Foundation for White Oak Dance Project

"Scramble"

Created by Simone Forti (1970)

Rehearsal Assistant: Nancy Duncan

The performers in this work are drawn from the White Oak Dance Project dancers and from the community

A steady state activity, like an ongoing flocking of birds.

This production has been commissioned by UCLA Performing Arts and the Baryshnikov Dance Foundation for White Oak Dance Project

Overture to "The Matter"

Constructed by David Gordon (1979) including "Broom" by Ain Gordon

Music by Léon Minkus

Entrance of the shades from La Bayadère

Lighting by Jennifer Tipton

Rehearsal Assistant: Karen Graham

Performers: Mikhail Baryshnikov and performers from the community

"The Matter" was performed by 20 students in 1971 during a teaching residency at Oberlin College in Ohio and dedicated to Camilla Gray Prokofieva who died suddenly that winter at the Black Sea. The second version was performed at the Cunningham Studio in New York in 1972 with 40 volunteer dancers and civilians. I added a solo for Valda Setterfield based on photographs by Eadweard Muybridge. The third version in New York in 1979 had 23 dancers and sections were later videotaped for the PBS Dance in America. The original overture was the improvised design of a structure by a single person with stop action timing which, when completed, was disassembled by the cast. (I used to make a living doing window display.) The entrance of the performers to music from La Bayadère, and the broom solo were added in 1979. Unlike writing a book or a play or painting a picture, dances are made on people. Their abilities and idiosyncratic behavior, their response to direction and to music inform and color the material. I am terrifically sorry not to have the room here to name all of the people who have danced in this piece. I remember them. – D.G.



PROGRAM (Cont.)

"Chair Intro 2000"

Constructed by David Gordon (2000)

Music: Stars and Stripes Forever

Lighting by Jennifer Tipton

Rehearsal Assistant: Scott Cunningham

Dancer: Mikhail Baryshnikov

"Chair / two times"

Constructed by David Gordon (1975)

Lighting by Jennifer Tipton

Rehearsal Assistant: Scott Cunningham

Dancers: Raquel Aedo, Emmanuèle Phuon

Valda Setterfield and I used to do four versions of "Chair". The original, the symmetrical, with repeats, and with singing. The first performances were at the Paula Cooper Gallery in New York. – D.G.

"For the love of rehearsal"

Constructed by David Gordon (2000)

Music by Johann Sebastian Bach

Six Preludes from The Cello Suites

Lighting by Jennifer Tipton

Rehearsal Assistant: Karen Graham

Costume Coordinator: Deanna Berg

Dancers: Raquel Aedo, Mikhail Baryshnikov, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon

Commissioned by The White Oak Dance Project, work was begun in June with Karen Graham, Scott Cunningham and Tadej Brdnik, and completed on the White Oak company in July, 2000. – D.G.

This production has been commissioned by the Elizabeth F. Cheney Foundation, The Dance Center of Columbia College Chicago and the Baryshnikov Dance Foundation for White Oak Dance Project

"Exit"

Choreography by Deborah Hay (1995)

Music by Samuel Barber

String Quartet, Opus 11 (Molto Adagio)

Lighting by Jennifer Tipton

The performers in this work are drawn from the White Oak Dance Project dancers and from the community

For most of my career I believe that it was a sign of weakness to choreograph to music. So I set out to make a dance to one of the most emotional pieces of music ever written, the molto adagio from the String Quartet, Opus 11, played by the Emerson String Quartet. A whole story of the dance can be found in *My Body, The Buddhist*, published by Wesleyan University Press (2000). – D.H.



PROGRAM (Cont.)

"Whizz"

Choreography by Deborah Hay (2000)

Music by Alvin Lucier

Clocker (special version for Deborah Hay and the White Oak Dance Project)

Lighting by Jennifer Tipton

Costumes: Martin Pakledinas

Dancers: Raquel Aedo, Mikhail Baryshnikov, Tadej Brdnik, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon

"Whizz" is laced with choreographed strategies and heighten and simplify the dancers' moment-to-moment experience of performance, in and of itself. The supposition is that audiences can access similar states of spontaneous alertness. — D.H.

This production has been commissioned by the Washington Performing Arts Society (WPAS) and the Baryshnikov Dance Foundation for White Oak Dance Project

"Single Duet"

Choreography by Deborah Hay (2000)

Music by Morton Feldman

Piece for Four Hands

Lighting by Jennifer Tipton

Dancers: Mikhail Baryshnikov, Deborah Hay

"Single Duet" was choreographed specifically for Mikhail Baryshnikov and Deborah Hay.

"What if two artists, with decades of devotion to a practice but with entirely different approaches to their discipline, are on stage together, and revealed through their differences?" — D.H.

"Flat"

Choreography by Steve Paxton (1964)

Lighting by Jennifer Tipton

Dancer: Mikhail Baryshnikov

"Satisfyin Lover"

Choreography by Steve Paxton (1967)

Lighting by Jennifer Tipton

Rehearsal Assistant: Nancy Duncan

The performers in this work are drawn from the White Oak Dance Project dancers and from the community

"Satisfyin Lover" and "Flat" are early examples of pedestrian choreography. — S.P.



PROGRAM (Cont.)

"Talking Solo"

Choreography by Yvonne Rainer (1963)

Lighting by Les Dickert

Dancers: Rosalynde LeBlanc, Michael Lomeka

This dance was originally choreographed by Yvonne Rainer for "Terrain" (Judson Church, April 28, 1963) and performed by William Davis, Steve Paxton, and Yvonne Rainer as they recited stories by Spencer Holst. The present version, with a recitation of an essay by Vladimir Nabokov, was performed by LeBlanc and Lomeka as part of "After Many a Summer Dies the Swan", a Rainer work commissioned by the Baryshnikov Dance Foundation and premiered in New York June 7, 2000 at the Brooklyn Academy of Music. — Y.R.

"Trio A Pressured #3"

Choreography by Yvonne Rainer (1966)

Music by The Chambers Brothers

In the Midnight Hour

Lighting by Jennifer Tipton

Assistant to the Choreographer: Pat Catterson

1. Backwards Rosalynde LeBlanc, Emmanuèle Phuon
2. Facing Raquel Aedo, Michael Lomeka
3. Forwards Raquel Aedo, Tadej Brdnik, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon

"Trio A" was originally a four-and-one-half-minute dance performed simultaneously (but not in unison) by David Gordon, Steve Paxton, and Yvonne Rainer as *The Mind Is a Muscle, Part I*, at Judson Church January 10, 1966. Since then "Trio A" has lived on in many incarnations. To name a few: In 1967 Rainer performed it solo as a "Convalescent Dance" (Angry Arts Week, Hunter Playhouse). At the Connecticut College American Dance Festival of 1969, 50 students performed it for over an hour in a large studio for an audience that was free to roam to other events in the same building. In 1970 Rainer and members of the Grand Union—Lincoln Scott, Steve Paxton, David Gordon, Nancy Green, and Barbara Dilley—performed it in the nude at Judson Church with five-foot American flags tied around their necks during the opening of the People's Flag Show. In 1972 Steve Paxton performed "Trio A" for one hour at L'Attico Gallery in Rome. In 1979 the PBS TV series "Dance in America" produced a version with Sarah Rudner of the Twyla Tharp Co., Bart Cook of the NYC Ballet, and untrained dancer—Frank Conversano. More recently, on Oct. 4, 1999, a four-part version—"Trio A Pressured"—was performed by Colin Beatty, Pat Catterson, Douglas Dunn, Steve Paxton, and Yvonne Rainer at Judson Church. The current version "under pressure" (from its age, from your gaze?) has been adapted for five White Oak dancers. — Y.R.

"Chair/Pillow"

Choreography by Yvonne Rainer (1970)

Music by Ike and Tina Turner

River Deep, Mountain High

Lighting by Les Dickert

Dancers: Raquel Aedo, Tadej Brdnik, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon

"Chair/Pillow" comprised a part of Rainer's "Continuous Projects-Altered Daily", performed by Becky Arnold, Douglas Dunn, David Gordon, Barbara Dilley, Steve Paxton, and Yvonne Rainer at the Whitney Museum of American Art, New York City, March 31, 1970. "Chair/Pillow" was also a part of "After Many a Summer Dies the Swan"; a Rainer work commissioned by the Baryshnikov Dance Foundation which had its New York premiere June 7, 2000 at the Brooklyn Academy of Music. There it was performed by Raquel Aedo. — Y.R.

Program Notes

Seeing the *PASTForward* program—minimal, conceptual, drenched in the everyday, performed by a mix of trained dancers and others—can be rich and unsettling. The unsettling part is easy to identify. In our Y2k culture of short sound bites, flashing images, cell phones and palm pilots and email, global economies and global warming, the experience of watching performers executing spare movement on a stage stripped of its usual dressing is unfamiliar. We bring certain expectations when we sit down in the theater. These days, we are accustomed to highly produced evenings of entertainment. *PASTForward* may confound or even disappoint such expectations.

The seven choreographers whose assembled and re-assembled works fill this program first emerged in the early 1960s in New York City. "Happenings" in the visual arts world were transforming the way painters and sculptors offered their ideas and creations to the public. Music composer and iconoclast John Cage was insisting conventional definitions of music limited the ear and the imagination. John F. Kennedy was President, Nikita Khrushchev was Premier of the Soviet Union, and the Iron Curtain was tightly closed. The American civil rights movement was struggling to gain and hold its ground. A few American military "advisors" were stationed in South Vietnam.

In 1960 Cage invited Robert Dunn, a musician and accompanist, to lead dance composition classes at the Merce Cunningham Studio. Dunn was joined in the teaching by his wife Judy, who danced with Cunningham. Their students, eager to show off what they were making, formed what came to be known loosely as the "Judson Dance Theater." Between 1962 and 1964, 16 concerts were presented at venues including the Judson Memorial Church on Washington Square in Greenwich Village (hence "the Judson"). It became, in the words of Steve Paxton, "a symbol of new directions in dance."

Today, in the dance world, "the Judson" represents an era. It is the label we use to refer to the birth of experimentalism, or "postmodernism," in dance. The participating artists largely declined to extend the received knowledge and traditions of ballet and modern dance making. Instead, they made their own rules-as-not-rules, incorporating chance procedures, tasks and gesture, everyday movement and text, material from their personal lives. They challenged the "accepted wisdom" about time, space, and image in dance. The seven choreographers included in *PASTForward* are individual examples of a period of vivid and radical artistic revolution. Their pathways, from then until now, fork and meander in directions particular to each artist and their way of seeing the world.

How do we look at this work now? And how, especially, do we experience it when it is elevated by the participation of one of—perhaps the—greatest dancers of the 20th century? Without his decision to animate this work through his company's commitment to it in 2000, would anyone beyond the hothouse world of modern dance care?

Ah, but here is where the riches abound. The very thing that drove Mikhail Baryshnikov into the West in the era of the Iron Curtain drives him still: his boundless, creative curiosity. With *PASTForward*, he both replays and extends the notions we associate with the Judson era: investigation of the extraordinary beauty of everyday movement, occasional polemics, seriousness but not sacredness, exposure of artistic process, direct reference to personal experience, a skepticism of ultimate truth, a belief in the democracy of the human body. Time becomes real rather than fractured or compacted. Music and dance become consciously and syntactically disassociated. Silence is embraced as a reasonable context in which physical action can occur and be presented. Art is born from and belongs to us all. There is no "right" response, there is only our own. We can all "do" it.

On the stage in this program, we will of course see Baryshnikov. We will see him walk, we will see him dance. At times we may wonder if there's a difference. But he does not make himself the center of activity in *PASTForward*.

"It is the work, and the ensemble," he says. "These seven artists never ceased in their explorations. I came to know them and the work they were making in the '80s and '90s. I understood where they came from only gradually. Once I knew, I felt their story needed to be told. I wanted to dance it."

We have the rare opportunity, in *PASTForward*, to see not only where they came from, but where they are going. Trisha Brown, Lucinda Childs, Simone Forti, David Gordon, Deborah Hay, Steve Paxton, and Yvonne Rainer, ground-breakers in the '60s, do not stand tall simply because of their contributions to dance when they were young artists in New York. They continue. As Paxton replied, when asked whether he thought there was a then and a now when talking about creating work, "There is no then. There is only now."

— Bonnie Brooks, Chair

About the Choreographers

TRISHA BROWN In 1960, at the age of 23, Trisha Brown became one of the leaders of New York's Judson Dance Theater, the revolutionary movement that changed modern dance forever. After founding the Trisha Brown Dance Company in 1970, she began a series of large-scale theatrical productions that transformed traditional stage space, collaborating with such artists as Robert Rauschenberg, Donald Judd, Laurie Anderson, Nancy Graves, Fujiko Nakaya, and John Cage. Ms. Brown typically works in cycles of three or four dances. Her music cycle began with *M.O.* (1995), a 55-minute dance set to Bach's *Musical Offering*, and culminated in her highly acclaimed production of Monteverdi's opera *L'Orfeo*, which had its world premiere at the Théâtre Royal de la Monnaie in Brussels in 1998. Ms. Brown recently completed a full-evening jazz trilogy, with original music by composer Dave Douglas, visual presentation by renowned artist Terry Winters, and lighting design by Jennifer Tipton. The entire trilogy was presented at the American Dance Festival in June 2000. The first woman to receive the coveted MacArthur Foundation Fellowship in choreography, Trisha Brown has received many other honors and awards, including five fellowships from the National Endowment for the Arts and two John Simon Guggenheim Fellowships. In 1987 she received both a *Dance Magazine* Award for "25 years of sustained innovations" and the Laurence Olivier Award for "most outstanding achievement in dance." In 1994 Ms. Brown was the recipient of the Samuel H. Scripps American Dance Festival Award; in 1996 she was awarded the Prix de la Danse de la Société des Auteurs et Compositeurs Dramatiques; in 1999 she received the New York State Governor's Arts Award; and in 2000 she was Chevalier dans l'ordre des Arts et des Lettres. Ms. Brown served on the National Council on the Arts from May 1994 to November 1997, and was inducted as an Honorary Member of the American Academy of Arts and Letters in 1997.

LUCINDA CHILDS began her career as choreographer and performer in 1963 as an original member of the Judson Dance Theater in New York. After forming her own dance company in 1973, Ms. Childs collaborated with Robert Wilson and Philip Glass on the opera *Einstein on the Beach*, participating as leading performer and choreographer (1976, 1984, 1992). Since 1979 Ms. Childs has collaborated with a number of composers and designers on a series of large-scale, full-length productions, among them *Dance* (1979) with Philip Glass and Sol



CHOREOGRAPHERS (Cont.)

LeWitt, and *Available Light* (1983) with John Adams and Frank Gehry. She also received a number of commissions from major ballet companies since 1981. These include the Paris Opéra Ballet, Bayerisches Staatsballett, Martha Graham Dance Company, and Les Ballets de Monte Carlo. Additionally, in the field of opera, Ms. Childs has worked with director Luc Bondy on his productions of *Salome* (1992-95), *Reigen* (1993-94), *Don Carlos* (1996), and *Macbeth* (1999). She directed her first opera, *Zaïde*, for La Monnaie, Brussels, in October 1995. In 1979 Ms. Childs received a Guggenheim Fellowship and in 1996 was appointed to the rank of Officier dans l'Ordre des Arts et des Lettres, one of the most distinguished honors given by the French government for outstanding contributions to the arts.

SIMONE FORTI began dancing in 1955 with Anna Halprin, who was doing pioneering work in improvisation and developing a workshop process. Ms. Forti went on to study with Robert Dunn, who introduced her to the scores of John Cage and to a conceptual approach to composition. Out of these two influences, which still inform her work, she created her first concert, titled *Five Dance Constructions* and *Some Other Things*. Dance critic Jennifer Dunning wrote in a 1997 *New York Times* review, "Simone Forti presented her first dance program in 1960 and since then has had a steadily increasing influence on post-modernist choreographers interested in exploring "natural," or non-formalist, movement and dance." From her early minimalist dance constructions through her animal studies, news animations, and land portraits, Forti has always worked with an eye towards creating idioms for exploring natural forms and behaviors. Since the early 1980s she has been developing *Logomotion*, an improvisational dance/narrative form wherein movement and words spontaneously weave together, creating cohesive images of subjects ranging from world news to the roots of a cabbage plant. Simone Forti has performed and taught throughout the world and has received various grants, including six NEA fellowships. In 1995 she received the New York Dance & Performance Award ("Bessie"), for sustained achievement. She is the subject of a chapter in Sally Banes's book *Terpsichore in Sneakers*. Her own book, *Handbook in Motion*, which was published in 1974 by the Press of the Nova Scotia College of Art and Design, is currently being republished in French translation by the Belgian dance magazine *Nouvelle de Danse*.

DAVID GORDON performed in the companies of James Waring and Yvonne Rainer. Choreographed for the original Judson Church performances. A founder of the 1970s group The Grand Union. He started the Pick Up Performance Company in 1971. Guggenheim Fellow (1981 and 1987). Served as panelist and chairman at the NEA dance program. Video work appeared on KTCA *Alive TV*, PBS *Great Performances*, the BBC and Channel 4 in Great Britain. *The Mysteries* and *What's So Funny?*, written and directed in 1992, won a New York Dance and Performance Award ("Bessie") and an Obie, and was published in *Grove New American Theater*, edited by Michael Feingold. *The Family Business*, written with Ain Gordon (associate director of the Pick Up Company) won an Obie in 1994. Mr. Gordon directed and choreographed *Shlemiel The First* for the American Repertory Theater and the American Music Theater Festival. It was performed at American Conservatory Theatre (ACT) in San Francisco 1996 and won the 1997 Dramalogue Awards for direction and choreography at the Geffen Playhouse in Los Angeles. Gordon was awarded Pew Charitable Trust grants in both theater and dance; a National Theatre Artist Residency grant to work with the Guthrie Theater, where he directed and choreographed *The Firebugs* in 1995; and a 1996 National Dance Residency Project grant. In 1999 he directed and choreographed *The First Picture Show* (text by the Gordons), commissioned by the Mark Taper Forum in collaboration with ACT. Mr. Gordon is currently working on a music theater adaptation of *The Wind in the Willows* for American Conservatory Theater.



CHOREOGRAPHERS (Cont.)

DEBORAH HAY Born in Brooklyn in 1941, Ms. Hay grew up dancing and was an early participant in Judson Dance Theater. In 1964 she danced with the Merce Cunningham Dance Company. Ms. Hay left New York in 1970, to live in a community in northern Vermont. Her daughter Savannah was born one year later. It was here that she began to follow a rigorous daily performance practice which continues to inform her as a student, teacher, and dancer. In 1976 she moved to Austin, Texas. From 1980 through 1996 she conducted fifteen annual large group workshops, each lasted four months and culminated in public performances. The group dances became the fabric for her solo performance repertory. Her book *Lamb at the Altar: The Story of a Dance*, Duke University Press (1994), documents that unique creative process. Ms. Hay received a 1983 Guggenheim Fellowship in choreography, and numerous National Endowment for the Arts Choreography Fellowships. She was also the recipient of a 1996 Rockefeller Foundation Bellagio Fellowship in collaboration with the Austin sculptor, Tre Arenz. She tours extensively as a solo performer and teacher. Her third book, *My Body, The Buddhist*, is available Fall 2000, published by Wesleyan University Press.

STEVE PAXTON Born in Phoenix, Arizona, U.S.A., schooled in modern dance and ballet. Performed with the Merce Cunningham Dance Co., José Limón Co., Pauline Koner, Pearl Lang, Tamiris-Nagrin, Yvonne Rainer, Trisha Brown, and others. A co-founder of the Judson Dance Theater, NYC 1962, and Grand Union, 1971. He instigated Contact Improvisation in 1972, which continues today as an international network of dancers who convene to practice this form and who publish news and research in *Contact Quarterly* (Northampton, Mass.), for which he is a contributing editor. Mr. Paxton lives in Vermont. He received a New York Dance and Performance Award ("Bessie") for ongoing choreography in 1987, and grants from National Endowment for the Arts, the Rockefeller Foundation, Contemporary Performance Arts Foundation, and Change, Inc. In 1994 he received the Vermont Governor's Award for Excellence in the Arts. In 1995 he received a grant from the Contemporary Performance Arts Foundation and was awarded a Guggenheim Fellowship.

YVONNE RAINER was born in San Francisco in 1934. She trained as a modern dancer in New York from 1957 and began to choreograph her own work in 1960. She was one of the founders of the Judson Dance Theater in 1962, the genesis of a movement that proved to be a vital force in modern dance in the following decades. Between 1962 and 1975 she presented her choreography throughout the United States and Europe, notably on Broadway in 1969, in Scandinavia, London, Germany, and Italy between 1964 and 1972, and at the Festival d'Automne in Paris in 1972. In 1968 she began to integrate short films into her live performances and by 1975 she had made a complete transition to filmmaking. Some of her better known dance and theater pieces are *Terrain* (1963), *The Mind is a Muscle* (1966-68), *Continuous Project-Altered Daily* (1969-70), *WAR* (1970), and *This is the story of a woman who...* (1973). Since 1972 Rainer has completed seven feature-length films, beginning with *Lives of Performers* and more recently *Privilege* (1990, winner of the Filmmakers' Trophy at the 1991 Sundance Film Festival, Park City, Utah, and the Geyer Werke Prize at the 1991 International Documentary Film Festival in Munich), and *MURDER and murder* (1996, winner of the Teddy Award at the 1997 Berlin Film Festival and Special Jury Award at the 1999 Miami Lesbian and Gay Film Festival). All of her films have been shown throughout the United States and at major international film festivals. She is the recipient of numerous awards and fellowships, notably two Guggenheim Fellowships, a MacArthur Fellowship, a Wexner Prize, seven NEA awards, three Rockefeller Fellowships, and four Honorary Doctorates. Her latest book, *A Woman Who...: Essays, Interviews, Scripts*, was published by Johns Hopkins University Press in 1999.

About The Dancers

RAQUEL AEDO was born in Miami, Florida, where she trained with Gerri Karuncho and went on to attend The New World School of the Arts. She has performed with the Ballet Theater of Miami and the Frederick Bratcher Contemporary Dance Company. Since coming to New York in 1991, she has studied at the Merce Cunningham Studio and toured with Douglas Dunn and Dancers from 1992 to 1994. She joined White Oak Dance Project in 1994.

MIKHAIL BARYSHNIKOV was born in Riga, Latvia, of Russian parents. He began studying ballet in Riga, and after a few years, was accepted by the Vaganova School in Leningrad where he studied under the renowned teacher Alexander Pushkin. At 18 he entered the Kirov Ballet as a soloist and remained with the company from 1968 to 1974, when he left Russia. From 1974 to 1979, he danced with ballet and modern companies around the world. He was a principal dancer with the New York City Ballet from 1979 to 1980, and from 1980 until 1989 he was artistic director of American Ballet Theatre. In 1990, with Mark Morris, Mr. Baryshnikov founded White Oak Dance Project. He is the 1997 recipient of a New York Dance and Performance Award (the "Bessie").

TADEJ BRDNIK began his dance career with Dioniz and Dance Forum Celje in Slovenia and later established his own experimental dance group, Studio Vezanih. In 1992 he joined Dance Theater Aldea, for which he danced and choreographed. Since moving to New York in 1993, he has danced for Pearl Lang Dance Theatre, Coyote Dancers, David Gordon's Pick-Up Performance Company, Susan Stroman, and the Martha Graham Dance Company, where he was a soloist. Mr. Brdnik has taught extensively in the United States, Slovenia, and Austria and is on faculty at Martha Graham School of Contemporary Dance. He joined White Oak Dance Project in August 2000.

EMILY COATES began her dance training with the Pittsburgh Ballet Theatre School. She continued her training at the School of American Ballet, where she was awarded the Mae L. Wien Award for outstanding promise in 1992 and was asked to join the New York City Ballet (NYCB) that same year. During her six years with NYCB, she danced in many roles in the Balanchine, Robbins, and Martins repertoire. This is her second season with White Oak Dance Project.

ROSALYNDE LeBLANC was born in Baltimore, Maryland, where she began dancing at the Peabody Preparatory. She received a BFA in dance in 1994 at the State University of New York at Purchase. In 1993 Ms. LeBlanc began her professional career dancing with Bill T. Jones in the duet *Shared Distance*. She remained with Bill T. Jones/Arnie Zane Company until 1999. She currently studies dance with Christine Wright, Susan Klein, and Barbara Mahler and voice with Ridley Chauvin. She joined White Oak Dance Project in October 1999.

MICHAEL LOMEKA was born in the Philippines and began dancing in the island of Guam under the direction of Teri Knapp. He was accepted into the Juilliard School, under the direction of Benjamin Harkavy, where he performed in works by José Limón, Agnes de Mille, and Paul Taylor. Upon graduation he joined the Broadway company of *The King and I* and has also been a part of the Broadway production of *A Christmas Carol*, choreographed by Susan Stroman, as well as the pre-Broadway production of *Romeo and Juliet: The Musical*, with choreography by Christopher d'Amboise. Mr. Lomeka toured with White Oak Dance Project in 1998 and returned in the fall of 1999.

EMMANUËLE PHUON is French-Cambodian. She was raised in Asia where she studied traditional Cambodian dance and ballet. In New York she has danced with the Elisa Monte Dance Company from 1989 to 1994, the Kevin Wynn Collection, Buglisi/Foreman Dance, and Martha Clarke's production of *Orpheo* for the New York City Opera.

About The Collaborators

CHARLES ATLAS (*videotape sequences*) has been making films and videos since 1970. His film and video work has ranged from directing feature-length documentaries to making media/dances to creating multi-channel video installations. His 15 channel video installation *The Hanged One* was shown at the Whitney Museum in January–March 1997. His most recent film was an international television co-production, *Merce Cunningham: A Lifetime of Dance* (2000). Mr. Atlas is the recipient of three New York Dance and Performance ("Bessie") Awards. The most recent (1998) was in recognition of the video collages he makes for the monthly event "Martha @ Mother" in New York City.

JIM LEWIS (*dramaturg*) received Tony and Drama Desk Award nominations for best book for a musical for his adaptation of Gabriel Garcia Marquez' *Chronicle of a Death Foretold* (Broadway, 1995). Also with Graciela Daniele, he adapted *Dangerous Games* (Broadway, 1990), and the off-Broadway sensation *Tango Apasionado* (Westbeth, 1998). He created the titles and narration for the Bessie Award-winning dance/opera by Philip Glass and Susan Marshall, *Les Enfants Terribles* (BAM, 1996). Mr. Lewis was program director for the American Center in Paris, and has been the resident dramaturg at the Guthrie Theatre in Minneapolis, and The Second Stage and INTAR Theaters in New York City. He has served as production dramaturg on numerous projects, including Anna Deavere Smith's *House Arrest*, Bill T. Jones' *Dream on Monkey Mountain*, and the Woza Africa Festival at Lincoln Center. He is currently working with Art Spiegelman (*MAUS*) on a new cartoon opera and solo artist Linda Mancini on a one-woman show.

PETER MOORE (1932-1993, *photographer*) began his career as assistant to the great industrial photographer O. Winston Link in the 1950s and eventually became senior technical director of *Modern Photography* magazine from 1978 to 1989. However, he is best known for his photo journalism covering the startling avant-garde performances that took place beginning in the 1960s, such as Fluxus, happenings, and Judson Dance Theater. During more than 30 years of documenting these events Moore amassed an unparalleled archive of several hundred thousand images, selections of which have been published and exhibited internationally. In October 2000 Distributed Art Publishers will issue a book of his never-publicly-seen photographs of another milestone of the 60s: the four-year demolition of New York's architectural masterpiece, Pennsylvania Station.

JENNIFER TIPTON (*lighting designer*) is well known for her work in theater, dance, and opera. Her work in opera includes Glyndebourne's *Marriage of Figaro*, *Così fan Tutte*, and *Don Giovanni*; Santa Fe Opera's production of Henze's *Venus and Adonis*; and *Louise* for the San Francisco Opera. The production of *Hansel and Gretel* that she lit for the Welsh National Opera was recently awarded a Lawrence Olivier Award in London. Her recent work in dance includes Paul Taylor's *Arabesque*, Twyla Tharp's *The Beethoven Seventh* for the New York City Ballet, and Trisha Brown's *Rapture to Leon James*. In theater her recent work includes a musical version of James Joyce's *The Dead* at the Ahmanson Theater in L.A.; David Hirson's new play, *Wrong Mountain*, at the Eugene O'Neill Theater in New York City; Wallace Shawn's *The Designated Mourner*; and *North Atlantic* for the Wooster Group. Ms. Tipton also teaches lighting at the Yale School of Drama.



White Oak Dance Project

Artistic and Fundraising Consultants
Community Outreach Programs Director
Assistant General Manager
Assistant to the Director

Sam Miller, Suzanne Weil
Nancy Duncan
Huong Hoang
Karen Graham

Production Manager
Lighting Supervisor
Company Manager
Wardrobe Supervisor
Stage Manager
Production Associate
Camera
Video
Sound
Physical Therapist

Greg Rowland
Les Dickert
Meg Kowalski
Deanna Berg
Lisa Porter
Ann-Marie Brady
Peter Richards
Ryan Bronz
Chad Scheer
Susan Edgerton, P.T.

Office Assistant
Bookkeeping/Clerical Volunteer

Nicole Cousineau
Virginia Sterner

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The dance images seen this evening were photographed by Peter Moore and provided courtesy of Barbara Moore/Bound & Unbound. Photos of Judson Dance Theater by Peter Moore © Estate of Peter Moore/VAGA, NY, NY.

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And always, thanks to Arthur and Barbara Mattera.

Costume construction for "Whizz" and "Foray Forêt" by Carelli Costumes Inc.

Accountant: Bruce Nadell, Padell Nadell Fine & Weinberger
Travel Arrangements: Ilene Furgang Travel Service
Consulting Orthopedist: William G. Hamilton M.D.

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The Dance Center is a member of the American College Dance Festival, Arts International, Association of Performing Arts Presenters, Chicago Cultural Institutions Community Outreach Network, Chicago Dance Coalition, Dance/USA, Donors Forum of Chicago, Greater South Loop Association, Illinois Alliance for Arts and Education, Illinois Arts Alliance, Illinois Arts Presenters, International Tap Association, League of Chicago Theatres, Near South Planning Board, National Dance Educators Association and the United States Institute of Theater Technology.

The Dance Center is a member of the Music and Dance Theater Chicago.



About The Dance Center

The Dance Center of Columbia College Chicago is comprised of three integrated components:

1) THE ACADEMIC PROGRAM—Chicago's only complete instructional program leading to a Bachelor of Arts or Bachelor of Fine Arts degree in dance; 2) PUBLIC PROGRAMMING—Chicago's leading presenter of contemporary dance of national and international significance, and an extensive educational and community outreach program; and 3) MORDINE & COMPANY DANCE THEATRE—The professional company in residence whose members are part of The Dance Center's core faculty. The integration of these components has resulted in the involvement of thousands of Chicago-area residents in Dance Center activities. The Dance Center's presenting season has grown from three presentations in 1974 to nearly 50 performances and over 150 educational and community-based activities last year.

The Academic Program

The Dance Department of Columbia College Chicago offers a Bachelor of Arts and a Bachelor of Fine Arts degree with a major in dance. The curriculum focuses on developing skill, personal voice and maturity in the dance artist—as dancer, choreographer, and teacher. The Dance Center's faculty is comprised of working artists.

Public Programming

Since 1974, The Dance Center has gained national recognition as one of the preeminent presenters of contemporary dance in the Midwest. The Dance Center remains committed to bringing the best in dance artistry to an ever-expanding Chicago audience. Public programming at The Dance Center includes:

- presentation of the best international, national and Chicago-based dance artists;
- nearly 50 performances and over 150 educational and community-based activities each year;
- partnerships with other presenting organizations such as the Chicago Cultural Center, the DuSable Museum of African American History, The Old Town School of Folk Music, The Museum of Contemporary Art, Links Hall and the Spring Festival of Dance.

The Dance Center is committed to making a significant contribution to Chicago's cultural vitality. Artists whose work is presented by The Dance Center participate in residency activities which engage diverse communities in educational and outreach programs. Through these programs, The Dance Center seeks to:

- provide greater access to dance programming for underserved sectors of the community;
- serve as a catalyst for greater communication and understanding through exposure to varied cultures through dance;
- expand the general audience for dance.

Mordine & Company Dance Theatre

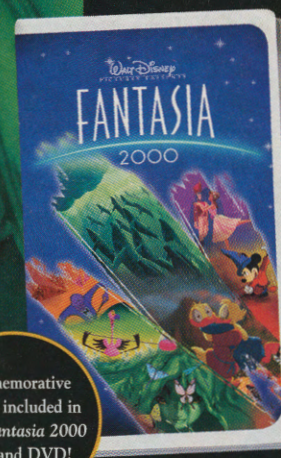
Mordine & Company is the professional company in residence at The Dance Center. Under the artistic direction of Shirley Mordine, the Company has a distinguished history characterized by innovation, collaboration, and a strong underlying commitment to education. The Company, in their 31st season, is the longest-running dance company in the Midwest and an established leading force in the Chicago modern dance community. The resident company provides a model of professional excellence and exceptional standards for dancers pursuing their studies at Columbia College.

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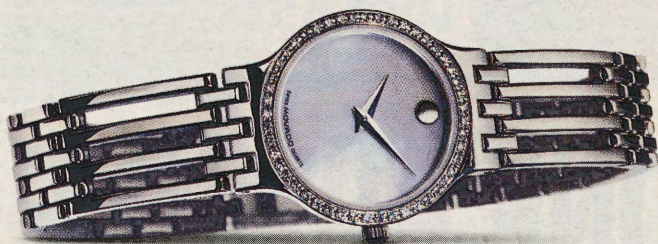
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