White Oak Dance Project

Momix

Moscow Festival Ballet – Don Quixote

Moscow Festival Ballet – Giselle

Sydney Dance Company

DISCOVER DANCE

ANCHORAGE CONCERT ASSOCIATION

2000-2001 Performing Arts Season

Sponsored by bp

World Premiere
Baryshnikov Productions Presents

White Oak Dance Project

PASTForward

October 3-7, 2000
Discovery Theatre

Program for Performances on October 5, 6, & 7 (7:30pm)

Anchorage Concert Association

WHITE OAK DANCE PROJECT
The program on October 5, 6 and 7 (7:30pm) will be:

"Huddle"
Created by Simone Forti (1961)
Rehearsal Assistant: Nancy Duncan
(This work will be seen on stage as the audience enters the theatre)
The performers in this work are drawn from the Anchorage community.
Performers: Amor Alip, Lori Bradford, Vivian Kinnaird, Kim Lazarus, Angela Littleton, Rona Mason, Lynn Minton, Rachel Mitchell
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

– PROLOGUE –
Narrated by Mikhail Baryshnikov

"Chair Intro 2000"
Constructed by David Gordon (2000)
Music: Stars and Stripes Forever
Rehearsal Assistant: Scott Cunningham
Dancer: Mikhail Baryshnikov

"Chair / two times"
Constructed by David Gordon (1975)
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.

"Satisfyin Lover"
Choreography by Steve Paxton (1967)
Rehearsal Assistant: Nancy Duncan
The performers in this work are drawn from the Anchorage community.
Performers: Lokadia, Amor Alip, Jenny Ashman, Annie Balest, Blaze Bell, Phillip Blanchett, Tun'aqi Blanchett, Lori Bradford, Lonnie Chace, Sonja Daniels, Shirley Dreas, Michael Dunsmore, Kelsey Frazier, Dorthy Fredenberg, Genevieve Gabbert, Evvie Garis, Jessica Gatewood, Andrea Goodman, Angela Gronroos, Karen Herschleb, Lilly Keim, Vivian Kinnaird, Katya Kuznetsova, Kim Lazarus, Angela Littleton, David Luce, Susan Luce, Rona Mason, Lynn Minton, Rachel Mitchell, Grete Mjolsnes, Karina Moeller, Jane Park, Jennifer Porter, April Powers, Brie Renfro, Susan Joy Share, Eric Somerville, Nina Stehr, Nancy Welch, Rachel Wells, Lashonda L. Williams
"Satisfyin Lover" and "Flat" are early examples of pedestrian choreography. – S.P.

"Foray Forêt" (excerpt)
Choreography by Trisha Brown (1990)
Visual Presentation by Robert Rauschenberg
Music by John Philip Sousa
Dancers: Raquel Aedo, Rosalynde LeBlanc, Michael Lomeka
"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 "subconscious" 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

"Flat"
Choreography by Steve Paxton (1964)
Dancer: Mikhail Baryshnikov

This performance is approximately 1-1/2 hours in length with no intermission.
The dance images seen in PAST FORWARD were photographed by Peter Moore and provided courtesy of Barbara Moore/Bound & Unbound. The photographic portraits used are by Peggy Jarrell Kaplan.
The work, HUDDLE, that happens in the lobby prior to the performance is performed by Amor Alip, Lori Bradford, Lilly Keim, Vivian Kinnaird, Katya Kuznetsova, Rona Mason, Lynn Minton, Rachel Mitchell, April Powers, Eric Somerville
Program/Casting Subject to Change

PAST*Forward*

by the White Oak Dance Company

Looking at PAST*Forward*
By Bonnie Brooks

Seeing the **PAST*Forward*** 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. **PAST*Forward*** 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 Khruschev 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 **PAST*Forward*** 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 **PAST*Forward,*** 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 **PAST*Forward*.**

"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 **PAST*Forward*,** 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 is chair of Columbia College Chicago's Dance Department.

The Dance Center at Columbia College is a commissioner and presenter of **PAST*Forward*** *on its fall, 2000 tour.*

World Premiere • Anchorage Concert Association • Atwood Concert Hall
Anchorage, Alaska • October 3-7, 2000

PAST*Forward*

by the White Oak Dance Company

DEBORAH HAY

© Deborah Hay 2000

When Misha asked me how I would like to participate in the **PAST*Forward*** project I thought of this paragraph from my new book, My Body, The Buddhist, written in 1998:

> My interest has narrowed. I want to work with experienced performers who are interested in exploring the more subtle boundaries of visible performance consciousness, work which, understandably, has limited interest for untrained performers. I want to choreograph exacting movement content that contains no end to discovery, where milliseconds of stunning recognition take place within a strict choreography in time and space. Where soundless rhythms drive the dance.

White Oak Dance Project has commissioned the following two new dance works described here by film historian Rino Pizzi.

> ***Single Duet***, immersed in the sonorities of Morton Feldman's Piano - Four Hands (1958) explores a hypothetical space where classical ballet training encounters the iconoclasm of the sixties. Lightly moving against the grain of a choreographic design dominated by stillness, Baryshnikov and Hay engage in a dance that seems to contemplate and reject at the same time the audience's expectations for symbolic gestures.
>
> A choreography for six dancers, with a score composed by Alvin Lucier, ***Whizz*** explores with formal solutions the great range of possible aesthetic understandings of movement, dissolving in the process the assumed differences between learned and not learned action, behavioral and performed responsiveness, and even the boundary between audience and dancer.

I asked Composer Alvin Lucier if he would create the music for ***Whizz***. He sent three of his CD's which I listened to at home, but found that I didn't think any of the pieces would work. I called to ask if he could come up with more changes in his composition, and as the request came out I knew I was stepping on sacred ground. Alvin was understanding and suggested I find another composer. However, I was unwilling to let go of my aesthetic choice to work with Alvin. In the studio a few days later I again listened to ***Clocker***, but this time it was as I danced ***Whizz***. The parallels were astounding and I called Alvin to tell him. He then made a shortened and special version of ***Clocker*** for ***Whizz***.

IN CONVERSATION WITH DEBORAH HAY

August 2000

Q: When thinking back to the '60s and '70s what interested you about making art and seeing art making? What interests you now? Is there a " then and now" for you when it comes to creating work? If so, could you describe it?

HAY: For me it is not about interest in making art and/or seeing art making. It is about my primary need for space to ask questions that do not require answers but instead stimulate vividly experiential inquiry.

In the sixties I was not conscious of a personal aesthetic. It was probably there but I had relatively little awareness of it. Now my aesthetic is clear to me and it has become something I can challenge. What is that aesthetic? Less is more.

I am at a time in my work where practically all the conditions I construct to determine both the choreography and performance of my dances are impossible to achieve, therefore, I am free from meeting goals that draw me away from my attention to dancing. The past and the future become condensed within my perception of each moment of the dance. This deepens my experience without embellishing my performance or the choreography. This is what I mean by less is more.

Q: When you think about the title **PAST*Forward***, what comes to mind?

HAY: The past in the present.

CLOCKER

By Alvin Lucier

© Alvin Lucier 2000

I first got the idea for ***Clocker*** in 1978. My original idea was to speed up and slow down time, stopping it, if possible, simply by thinking. I bought a Westclox Silver Bell Monogram clock in a local store and ordered a galvanic skin response sensor through the Edmund Scientific Catalog. I miked the clock and routed the ticks through the delay system, controlling the delay times with the output voltage from the GSR. As changes in skin resistance produced changes in voltage, the ticks of the clock would slow down and speed up, changing timbre as they did so.

Clocker was recorded in 1991 in the Zikha Art Gallery, Wesleyan University, by Alvin Lucier and Nicolas Collins. A special version composed by Alvin Lucier, assisted by Tom Hamilton, was designed for Deborah Hay's dance ***Whizz*** commissioned by the White Oak Dance Project.

PAST*Forward*

by the White Oak Dance Company

TRISHA BROWN

©Trisha Brown 2000

A questionnaire on career guidance in my high school informed me that I should become a music librarian. I thought quoi? Now, however, I get it. My formal training at Mills College and summer American Dance Festival courses with Louis Horst, the preeminent composition teacher in dance, set me up to love structure forever. John Cage, in a sublime performance of his lecture "Indeterminancy" (1960), coupled with improvisation *a la* Anna Halprin, gave me space to fly and I have been ordering my esprit around ever since. Bob Dunn's class provided the setting and support for his recombination of form and content. (Judith Dunn joined later as co-teacher)

The mounting of the **PAST*Forward*** project by the questing catalyst Mr. Baryshnikov is an enlightened endeavor indeed. I gave him ***Homemade***, 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.

I urge the audiences in attendance to imagine a non-theatrical setting while viewing this seminal work by a collective of very young, highly individual dance artists. Think raw, found, intimate, haphazard. Think of a projected film wheeling around on the white walls and ceilings of a church. It was unusual for a dancer under 35 to present a concert of their own work in those days and the emerging artist was not a category of concern beyond the artistic community we were primarily addressing. The National Endowment for the Arts was not to be established until 1965. Pre-money, pre-theater and abundant time. Time to explore, fail, get it right and in my case, find the motor for a lifetime of dance.

In my early conversations with Misha I requested that my current work also be included in the project since I am not one who likes to go back. I can't go back. It isn't there anymore. Not the context and not the ratio of what the world does and does not know about dance.

Correction, I was able to find an excerpt from ***Foray Forêt*** (1990) to represent a more recent choreography to contribute to the **PAST*Forward*** project. ***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 "subconscious" 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?"

by the White Oak Dance Company

SIMONE FORTI

© Simone Forti 2000

When I first got to New York as a very young dancer, I worked for a while in a nursery school. One day we had taken the kids in the park and one of the boys climbed up on a boulder which had a rather sheer drop on one side. He had a crushed aluminum can on a long string, and he asked us to all sit facing the sheer side of the boulder. He slowly let the can down the rock face, jiggled and bounced it on sharp ledges, held it still, gave it sudden jerks, and kept everyone mesmerized for many minutes. It was a brilliant performance that has stayed with me to this day. But I couldn't really tell you if it was dance, or theater, or music, or what it was.

I remember the 1960s and 1970s as a time when visual artists, dancers, artists in the field of music, poets, and others were very much talking to each other. As a young dancer I was being influenced by what was modern in music and in painting. The painter Robert Rauschenberg was combining objects, cloths, point, anything he found in the street, even using his bed as part of a point, with a wonderful sense of composition. The composer John Cage was arranging all kinds of sounds – by chance. And introducing a lot of silences in his music, to bring a new kind of attention to listening to all sound. You could say it was an atmosphere of "anything goes." But that "anything" had to come from a clear source of longing or inspiration.

In the Summer of 1960 I had a job as a camp counselor. We were going to take the kids on a hike, not for any real rock climbing but for some pretty serious clambering. I was in a difficult period of transition in my life just then, and I was very much looking forward to being in touch with the rocks, and to the sheer effort of the climb. But I got sick and they went without me. The next Spring I was invited to do my first evening of my own work. The idea for ***Huddle*** came to me very naturally. The performers join together as one solid form, like a small mountain. And take turns climbing over the top. I still find it very satisfying to do. Or to see.

Scramble, the other one of my pieces currently being presented in the **PAST*Forward*** program, came ten years later. It too has its origin in daily life. I was in Los Angeles learning to drive. I found the freeways amazing. How could it be that we could all so intuitively be changing lanes, weaving and blending in the flow in the traffic? This piece plays with the dynamic of several people darting and slaloming and scrambling through the spaces between each other.

Both of these pieces have a plain kind of beauty. The performers are just doing what they need to do to climb or to sustain each other climbing. Or they're just running and dodging in and out between each other. Their movement is unadorned, the way a plain wooden bowl is unadorned. And it's beautiful the way a plain wooden bowl is beautiful.

Huddle was first performed in the Spring of 1961, in a New York loft. At the time I was very interested in the work of a group of Japanese painters and sculptors, the Gutai group, who had started to extend their art work into actions, or one might say, performances. For instance, Saburo Murasaki had done a piece in which he walked through many layers of paper attached to wooden frames. I was moved by the simplicity and eventfulness of this very singular action. Another artist who very much interested me at that time is the early photographer Edweard Muybridge. He had made some stop-action sequences of people performing tasks such as chopping a block of wood. I was moved by this framing of a moment of action, and by the beauty of the ordinary body just doing something. I saw ***Huddle*** both as action and as sculpture, with room for people to walk around and look at it close up or from further away. My intention was to have the onlookers be able to focus on the performers just as they are, moving calmly and quite directly to accomplish the task at hand. And to have the onlookers enjoy the beauty of this singular form, the huddle.

Since then, ***Huddle*** has been performed in various kinds of situations. Twice in shallow fountains; in the sculpture gardens of the Stdelijk Museum in Amsterdam and in New York as part of the Summer Garden Series at the Museum of Modern Art. When ***Huddle*** was done in an Avant Garde Festival at the World Trade Center Plaza, as the huddlers finished, they each gathered volunteers from the crowd of onlookers and got several more huddles going.

PASTForward

by the White Oak Dance Company

INCITING INCIDENTS

By David Gordon

©David Gordon 2000

I've written, directed and choreographed plays in the last ten years and directed and choreographed plays other people wrote. I've met up with dramaturgical questions and advice about "inciting incidents" – the actions that set characters and circumstances in motion. "Characters" are people and "people and circumstances in motion" seems a good enough definition of a career in dance. Here's a casual list of some of the "inciting incidents" of my career.

Meeting & studying w/Augusta Irving (teacher of English in H.S.) who kept within Board of Ed. guidelines by only UNrecommending certain outside reading. "Under no circumstances must you read Catcher in the Rye. She smiles as I jog down the title.

Meeting & studying w/Ad Reinhardt (teacher in the Art dept. at B'klyn College) whose final exam begins with three questions: What is Art? What is is? What is what?

Meeting Barbara Kastle (fellow Art student with live guppies in her fishbowl earrings) & following her to the modern dance club where (before ever taking class) I'm a dancing troll in Peer Gynt & meeting Judy Weinberg (Anitra) who takes me to watch the last audition for the witchboy in Dark of the Moon. "You there," the professor director calls out, "the boy in the back, come up here & read for this part." Without ever taking class I get the part.

Meeting James Waring in Washington Square Park in N.Y.C. He assures me I'm a dancer so I join his company & meet downtown dance/art/music makers including Merce Cunningham & John Cage.

Meeting Valda Setterfield (the first day she arrives in N.Y. from England) who starts to dance w/Jimmy & marries me.

Taking Jimmy's composition classes.

Taking the Dunn/Dunn composition classes.

Becoming a father two days before the first Judson performances.

Getting booed for the first time at the Judson for the fifth piece I ever made.

Retiring as a choreographer & beginning to dance w/Yvonne Rainer.

Meeting the Sato brothers who open six stores named Azuma in N.Y. (I support my family & my dance career as a window dresser for eighteen years.) I learn that a store window is a proscenium stage and vice versa.

Becoming a member of the improvisational company Grand Union. I learn to think on my feet while performing (which is a lot like thinking on your feet while choreographing &/or directing).

Allowing myself to be persuaded, by Trisha Brown, to leave my charming Greenwich Village top floor apartment (in an ivy covered brownstone) to buy a loft in Soho (twenty five years ago) with living space and a studio. I can roll out of bed & start dancing. That is – if I can stand up.

Meeting Misha Baryshnikov who keeps giving me jobs I don't know how to do.

Staying married to one person for forty years.

by the White Oak Dance Company

STEVE PAXTON

© Steve Paxton 2000

Flat was first performed in a composition workshop held in the basement gymnasium of Judson Memorial Church in 1964. I showed up dressed in a suit, atypically. I watched a few other works, and when asked if anyone else had something to show, I walked into the space with my chair. It was the early middle of my ten-year obsession with "ordinary movement." It is difficult to reasonably justify this obsession, because to do so requires something like an appeal to the mystical, that area which is by definition beyond words... yet I and several of my colleagues were enamored of the concept; and although we spoke of it, I can not recall any conversation where we managed to really pin down the allure of the ordinary.

Having written that, it seems obvious that ordinary movement would have no allure. Allure was embedded in the mirrored technique classes, the accepted glamour of the dance world of the times. Ordinary movement was barely noticed activity embedded in one's environment (here, reference to the mystical, the parable about fish being unconscious of water.)

It is the job of the dance student to bring the unconscious movement of their body into the realm of consciousness; to form not only the movements of their body, but the source of the movements (in the mind) into an array useful for patterning into the customary choreographies of their culture. For the student and the culture it is a precious legacy, both the steps and their patterning, and the way we learn them. Cultural legacies however, can be confining.

My inquiry was not so much about escaping the legacy of dance as discovering the source of it. Where was something pre-legacy, pre-cultural, pre-artistic? Where was ancient movement? This was the fascinating question for me of those days, and remains my interest. The answer of course, was right under my nose. I placed the chair in the space, and began to stand.

Satisfyin Lover was first performed at the University of Utah, in 1967, where during a teaching residency, I had met 42 people whom I asked to be in it. I was by this time more comfortable with my obsession, and ***Satisfyin Lover*** and a companion work ***State***, were to be the most essential of my essays in ordinary movement. In ***State***, the 42 people stood still. In ***Satisfyin Lover***, they walked, stood, and one sat down in a chair. Apparently fool-proof in their simplicity, I regarded them as failures. I did not foresee that the instruction to 'walk naturally' would be impossible with the self-consciousness brought about by the instruction, let alone performing it in front of an audience.

(I saw the resolution of this annoying paradox in an early work by Lucinda Childs, who placed the audience inside a building across the street from the performance space. She and the artist James Byers, dressed unexceptionally in shabby black raincoats, made gestures toward a display window; gestures timed to coincide with an audiotape of Childs' voice describing the building they faced. This identified the pair as performers; presumably conscious of that, and to some degree self-conscious.

By chance another man in black raincoat walked by, and stopped for a moment at the window. In the moment when I wondered if she had arranged this... or not, my world was illuminated. Nothing changed, except my attitude. People on the street continued to walk. But now, I doubted them. Were they "real"? Of course they were?!.... A distant siren went ooooh. The whole city joined the composition Childs made. This was the moment I had been looking for. Thank you.)

My own failures showed me a few things. There was something about the chair...there was something about the play of consciousness/self-consciousness in front of an audience, and in the audience. Now, 30 years later, I see chairs as an evil; and to the play of consciousnesses, I would add "/unknown", to better describe the place where performance occurs. And there was something about the human body...

PASTForward

by the White Oak Dance Company

YVONNE RAINER

©Yvonne Rainer

The White Oak tour of **PAST*Forward*** is an undisguised blessing no less than a most curious and unique cultural phenomenon. It is easier to discuss the former. Misha's invitation to contribute to the repertory of the 2000 tour was extended to me at a point at which I was trying to decide where to go as a filmmaker increasingly exasperated with the unreasonable economic and physical demands of film production after a twenty-five year immersion. To return to dance (after a twenty-five year absence) promised much pleasure, but also relief from being chief cook and bottle-washer of my artisanal practice.

This particular opportunity to make a dance rather than a film was accompanied by unprecedented circumstances of production and presentation. As an independent, somewhat underground, filmmaker I had been forced to assume the multiple roles of fund-raiser, writer, producer, director, occasional actor, editor, and post-production supervisor. Now, under the aegis of White Oak, I could concentrate on the complexities of making – pure and simple – without my accustomed temporal and budgetary constraints.

As for the "cultural phenomenon," or more to the point, the "Misha phenomenon" – that's another story. More people will see my choreography during this brief tour than ever saw my entire oeuvre from 1960 to 1975. And I'm sure this applies equally to the work of many of my colleagues from the same period. Baryshnikov's presence and celebrity draw not only numbers, however, but accord a legitimacy and seriousness that were originally brought to bear on our work by only the most dedicated and persistent cognoscenti. The importance of the tour thus lies in the attempt to retrieve an elusive zeitgeist, as well as making the work available – and intelligible – in venues and to audiences that would never have housed it or been exposed to it to begin with.

There are those who will carp on the question of "authenticity," protesting that the original performers were less polished, therefore more like "ordinary" folks, in keeping with the ethos of the period. But there is no way to replicate with any exactitude either the postmodern dancer's physical "set" of the '60s – marked as much by training as by refusal of that training – or the revelatory moment in which the bare feet, leotards and tights of traditional modern dance were replaced by street clothes and sneakers. (Not to mention that notions of "ordinary" clothing as costume have been radically changed by mass marketers like the Gap.)

But questions of performance and appearance cannot be divorced from those of audience reception and expectation. For all of Misha's generous and adventurous validation, we cannot promise the present-day audience the same thrills of discovery that awaited a few of us (all-too-few of us, I should add) back then. We cannot promise the same intimations of possibility, the same epiphanies of shock and surprise. The same sense of triumphal entry through the palace gates of high culture, forced open to allow our rabble of poets, painters, composers, musicians, dancers, and friends to walk, run, drag, scream, fling, eat, or just sit still before the thirsting gaze of a new polyglot audience. We can't promise any of that, because that moment has passed and that audience has aged, as we have, and dispersed.

All White Oak can offer is a tentative and fragile sense of connection to that moment – changed as the historical and cultural circumstances may be – through this prism of reconstructions and new work by the same choreographers still going strong.

TRIO A, 1966

(excerpts from Yvonne Rainer: Work 1961-73, The Press of Nova Scotia College of Art and Design; New York: New York University Press, 1974 © *Yvonne Rainer)*

Trio A was first performed at Judson Church, Jan. 10, 1966, as *The Mind is a Muscle, Part 1*. My memories of rehearsing it for that particular performance have merged with other rehearsal memories, some very recent. At that time it was performed by Steve Paxton, David Gordon, and me. I remember showing it to David for the first time; he expressed doubts about being able to execute it in the proper style. Now I say anyone can master the style, or just about anyone.

When I first began teaching *Trio A* to anyone who wanted to learn it – skilled, unskilled, professional, fat, old, sick, amateur – and gave tacit permission to anyone who wanted to teach it to teach it, I envisioned myself as a post-modern dance evangelist bringing movement to the masses, watching with Will Rogers-like benignity the slow, inevitable evisceration of my elitist creation. Well, I finally met a *Trio A* I didn't like. It was 5th generation, and I couldn't believe my eyes.

PASTForward

by the White Oak Dance Company

LUCINDA CHILDS

© Lucinda Childs 2000

Nothing is necessarily extraneous to dance, including the professionally trained dancer's susceptibility to the influence of the movement of nonprofessionals. The Judson Dance Theater concerned itself with this idea. While some of the choreographers adhered to chance methodology and task-oriented rule games to extend the range of movement outside the traditional guidelines, I was among others who developed some different methods.

I used commonplace materials to explore movement activity outside of dance movement. Although the dances were composed in a unified idiom of action, I was more interested in a cumulative trend of activity that did not follow along one isolated scheme. I therefore chose to create sections within dances which focused attention on activity from different points of view. ***Carnation*** (1964) has three sections: first, preparation (for the moment); second, alternative options; third, follow through or completion.

My involvement with objects was subordinated to formal concerns with respect to time and space, in order to arrive at a tension equivalent to any highly structured choreographic form, while consisting solely of non-dance movements. This was a difficult and perplexing period as I struggled to establish a plausible aesthetic expression in the midst of contradictory influences. The making of each work felt like a rigorous exercise in problem solving, in which I was operating under an extraordinary self-imposed handicap. I was like someone religiously determined to make an omelette with anything but an egg.

Concerto (1993) is based in the minimalist aesthetic using the music of Henryk Gorecki. I continued to build phrases from simple movements, but the traditional dance vocabulary began to emerge. This vocabulary is essentially re-interpreted by me and my dancers in terms of the dynamic that we use. Each phrase has accents in it, but the accents are much less extreme than those I associate with other techniques. The dancers are either moving continuously or they are absolutely still. When they are moving continuously they maintain a vertical balance as they pass through one position to go on to the next. The turns have no preparations, and the momentum of each phrase is never broken until they stop. One sees in fleeting moments a typical dance position such as arabesque, passe, tendu plié, but the dancers are only momentarily arrested in these positions, or they merely pass through the end point of a position in the process of going on to the next one. Similarly the arms are never fixed in one position or another but are used for control in executing changes of direction.

I have great admiration for the White Oak Dance Project company and their extraordinary ability to assimilate these two ambitious works into the repertory for **PAST*Forward***.

"Trio A Pressured #3"

Choreography by Yvonne Rainer (1966)
Music by The Chambers Brothers *In the Midnight Hour*
Assistant to the Choreographer: Pat Catterson

1. Backwards	Rosalynde LeBlanc, Emmanuèle Phuon
2. Facing	Raquel Aedo, Michael Lomeka
3. Forwards	Raquel Aedo, 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, fifty 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.

"Whizz"

Choreography by Deborah Hay (2000)
Music by Alvin Lucier
Clocker (special version for Deborah Hay and the White Oak Dance Project)
Costumes: Martin Pakledinas

Dancers: Raquel Aedo, Mikhail Baryshnikov, 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 the 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

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
Rehearsal Assistant: Karen Graham

Performers: Mikhail Baryshnikov, and members the Anchorage community: Lokadia, Jenny Ashman, Annie Balest, Blaze Bell, Phillip Blanchett, Tun'aqi Blanchett, Lori Bradford, Lonnie Chace, Sonja Daniels, Shirley Dreas, Michael Dunsmore, Kelsey Frazier, Dorthy Fredenberg, Genevieve Gabbert, Evvie Garis, Jessica Gatewood, Andrea Goodman, Angela Gronroos, Karen Herschleb, David Luce, Susan Luce, Grete Mjolsnes, Jane Park, Jennifer Porter, Brie Renfro, Susan Joy Share, Nina Stehr, Nancy Welch

"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.

"Concerto"

Choreography by Lucinda Childs (1993)
Music by Henryk Mikolaj Górecki *Concerto for harpsichord and strings*
Original lighting by Eric Cornwell
Original costumes by Anne Masset
Costume Coordinator: Deanna Berg

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

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MESSAGE FROM THE PRESIDENT

This is the first event of the 2000/01 Discover Dance series for the Anchorage Concert Association. I don't know how we could be entirely prepared for the White Oak Project, whatever time of year it arrived, but as a kick-off for our season it's a breathtaking start. A premier in Anchorage, Alaska with dancers and choreographers of serious significance in the dance world joined by collaborators on lighting, photography, video and drama who are each acclaimed in their own field. This is a wonderful opportunity for us to see something that isn't recycled after a long tour elsewhere, it's a chance to see world class talent produce something new and different. This isn't your grandparent's dance company. We hope it gives you an adventurous look at what is sure to be thought provoking, stimulating and interesting work.

Mikhail Baryshnikov is known to most of us as a classical dancer who came from the disciplined and structured Russian ballet tradition. The other dancers in this group have contemporary, modern, experimental and even traditional Cambodian dance background. The choreographers are all major figures in contemporary dance as well. What you will see tonight should reward your interest in dance and your participation in the activities here at the Alaska Center for the Performing Arts. The Concert Association's challenge as a presenting organization is to grow, to keep the audience interested, to continue to attract new people and to avoid becoming stale. Tonight may be surprising, engaging and even puzzling at some junctures but I think you can rest assured that stale isn't an adjective you will use.

BP Exploration is a major sponsor tonight. Without the help they provided, this project could not have come to Anchorage. BP realizes that the most important people tonight are in the audience. That's why the dancers, choreographers, videographers, lighting experts and stagehands are here. To give something to people who want to see it. Neither BP nor any of the many others who gave time, money, resources or inspiration could make this happen if no one was willing to give the time to see it. While we certainly couldn't do it without BP, they wouldn't want to do it without you.

Hopefully, you will like what you experience. It may stretch your vision of what dance is about but we hope it will leave you with the feeling that it was worthwhile, provocative, good for the soul. That's what good art is really supposed to do and this is art on a world scale. We are unbelievably lucky to have an opportunity to see this in person, in our own beautiful, community-owned facility. Thanks for joining us and helping to make this happen.

Steve Silverstein

Steve Silverstein, President
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LOOKING AT PAST*FORWARD*

By Bonnie Brooks

Seeing the **PAST*Forward*** 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. **PAST*Forward*** 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 Khruschev 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 choreo-

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DANCER BIOGRAPHIES

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 Dionis and Dance Fourin 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 with Pearl Lang Dance Theatre, Coyote Dancers, The Martha Graham Dance Company, David Gordon's Pick-Up Performance Company among others. Mr. Brdnik has taught extensively in the USA, 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. Currently, she 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 Harkarvy, 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.

EMMANUÈLE 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.

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CHOREOGRAPHER BIOGRAPHIES

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 "twenty-five years of sustained innovations" and the Laurence Olivier Award for "most outstanding achievement in dance." In 1994, 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 Societe 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. 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

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CHOREOGRAPHER BIOGRAPHIES (cont.)

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 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 **Zaôde 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. 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

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CHOREOGRAPHER BIOGRAPHIES (cont.)

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 1970's 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/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. 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. Currently,

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CHOREOGRAPHER BIOGRAPHIES (cont.)

Gordon is working on a music theater adaptation of **The Wind in the Willows** for American Conservatory Theater.

DEBORAH HAY Born in Brooklyn in 1941, Hay grew up dancing and was an early participant in Judson Dance Theater. In 1964 she danced with the Merce Cunningham Dance Company. 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. 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, MA), for which he is a contributing editor. Mr. Paxton lives in Vermont. He received a New York Dance and Performance Award ("Bessie") for on-going choreography in 1987, and grants from National Endowment for the Arts, the Rockefeller

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CHOREOGRAPHER BIOGRAPHIES (cont.)

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 film-making. Some of her better known dances 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 U.S. 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 Rockerfeller Fellowships, and four Honorary Doctorates. Her latest book, A Woman Who...: Essays, Interviews, Scripts, was published by Johns Hopkins University Press in 1999.

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COLLABORATOR BIOGRAPHIES

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 Awards ("Bessie"). 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 (dramaturge) 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 Apaisionado (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 Dramaturge at the Guthrie Theatre in Minneapolis, and The Second Stage, and INTAR Theaters in New York City. He has served as Production Dramaturge 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.

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DEBORAH VOIGT, SOPRANO
October 8, 2000

"AEROS – NO FEAR OF FLIGHT"
October 10-15, 2000

SYDNEY DANCE COMPANY
October 20 & 21, 2000

BERLIN PHILHARMONIC WIND QUINTET & JON NAKAMATSU, PIANO
October 27, 2000

SCARY STORIES
October 28, 2000

LA BOTTINE SOURIANTE
November 5, 2000

BALLET WEST'S "THE NUTCRACKER BALLET"
November 24-26, 2000

MOMIX IN "ORBIT"
December 8 & 9, 2000

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KYUNG-WHA CHUNG, VIOLIN
March 16, 2001

"COMEDY OF ERRORS"
March 30, 2001

ANDRE WATTS, PIANO
March 31, 2001

PACO DE LUCIA IN "FLAMENCO FUSION"
April 6, 2001

MARK O'CONNOR
April 22, 2001

MOSCOW FESTIVAL BALLET IN "DON QUIXOTE"
May 4, 2001

MOSCOW FESTIVAL BALLET IN "GISELLE"
May 5, 2001

"CHICAGO"
May 8-13, 2001

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COLLABORATOR BIOGRAPHIES (cont.)

PETER MOORE (photographer) (1932-1993) 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 1960's, such as Fluxus, happenings, and Judson Dance Theater. During more than thirty 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 60's: 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**, **Cosi 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 LA, 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.

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New works created by David Gordon, Deborah Hay, and Yvonne Rainer have been commissioned by The Baryshnikov Dance Foundation for White Oak Dance Project.

The dance images seen this evening were photographed by Peter Moore and provided courtesy of Barbara Moore / Bound & Unbound.

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Pagers, Alarm Watches, and Cellular Phones: Please leave your pagers with the Ticket Office and silence your watches and cellular telephones before the performance begins.

Smoking is permitted outside the building only.

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Public Phones are located on the Street Levels of both lobbies behind the elevators.

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