Pittsburgh Dance Council

in association with

Baryshnikov Productions

presents

White Oak Dance Project
"PAST *Forward*"

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 Phuon

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

General Management, Baryshnikov Productions **Christina L. Sterner**

Major sponsorship for PAST*Forward* provided by
The Howard Gilman Foundation

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

WHITE OAK DANCE PROJECT

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 Phuon

"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

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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, décor, 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.

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

The performers in this work are drawn from the community

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

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"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.

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"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

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The performers in this work are Deborah Hay, White Oak Dance Project dancers, and community members

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.

"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, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Tadej Brdnik, 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

"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.

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"Flat"
Choreography by Steve Paxton (1964)
Lighting by Jennifer Tipton

Dancer: Mikhail Baryshnikov

"Satisfyin Lover"
Choreography by Steve Paxton (1967)
Rehearsal Assistant: Nancy Duncan
Lighting by Jennifer Tipton

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.

"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

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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.

"Mat"
Choreography by Yvonne Rainer (1967)
Voice : Yvonne Rainer reading a letter dated September 19, 1967 from Dr. W.L. Reimers in Denver, CO. to Dr. Frank Glenn in New York City
Lighting by Les Dickert

Dancers: Emily Coates, Rosalynde LeBlanc

The present version of "Mat" was first performed by Becky Arnold and William Davis on a ChoreoConcert at the New School of Social Research, New York in September of 1967. It later became a section in Rainer's "The Mind is a Muscle" (sans voice-over), performed solo by Becky Arnold at the Anderson Theater, NYC, April 11, 12, 1968. Sally Silvers reconstructed the dance from Rainer's notes and performed it April 19, 1993 at Judson Church. "Mat" was performed by Rosalynde LeBlanc as part of "After Many 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. – 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/Casting Subject to Change

WHITE OAK DANCE PROJECT

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 fist 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, 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 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 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. n 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 1980's, 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 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, 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, 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

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Choreographer Biographies
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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, 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 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 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 Rockefeller Fellowships, and four Honorary Doctorates. Her latest book, A Woman Who...: Essays, Interviews, Scripts, was published by Johns Hopkins University Press in 1999.

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 (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 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 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 (photographer) (1932-1993) began his career as assistant to the great industrial photographer O. Winston Link in the 1950's 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 FanTutte*, 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.

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 Dionniz 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 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.

Pittsburgh Community Performers

Caroline Abels	Kyla Durrette	Julie Kosarin	Jim Shoff
Stephen Baum	Hugh D. Elliott	Marcia Lehman	Jenine Smith
Peter Boucher	Holly Dynoske Fircak	Stephanae McCoy	Kenny Smith
Barb Boylan	Wade Forbes	Collin McNamee	Kevin R. Spence
Lynn Brostoff	Young Jeoung Gappert	Anjuli Malhotra	Curt Spievogle
Nathan Brostoff	Joseph German	James Francis Mausser	Kerry L. Spindler
Rafael Zuidema Capitolo	David Goldberg	Mary Navarro	Steve Sucato
David J. Carr	Abby Hawk	Trish Navarro	Deborah L. Turner
Edward Carr	Charlet Holley	Stephan (Tony) Perry	Noel Vanucci
Richard Carr	Alan Hunninen	Maureen Peters	Beth A. Vucic
Rachael Cashman	Inez Johnson	Cheryl Poston	Harvey F. Wimmer
Kristi Coleman	Carolyn Johnston	Jeanne Richter	Sherry Wimmer
Sean Collier	Diana Kamin	Diane Rose	Jim Woland
Karen Dacko	Craig Kaufman	Emily Hayes-Rowan	Albert R. Zelt
Gregg Dietz	Jennifer Keller	Jane Schaech	Lauren Zelt
Peggy Domer	Deborah Knox	Barbara Shoff	Karina Zoueva
			Teake Zuidema

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Assistant General Manager	Huong Hoang
Assistant to the Director	Karen Graham
Production Manager	Greg Rowland
Lighting Supervisor	Les Dickert
Company Manager	Meg Kowalski
Wardrobe Supervisor	Deanna Berg
Stage Manager	Lisa Porter
Production Associate	Ann-Marie Brady
Video	Peter Richards
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