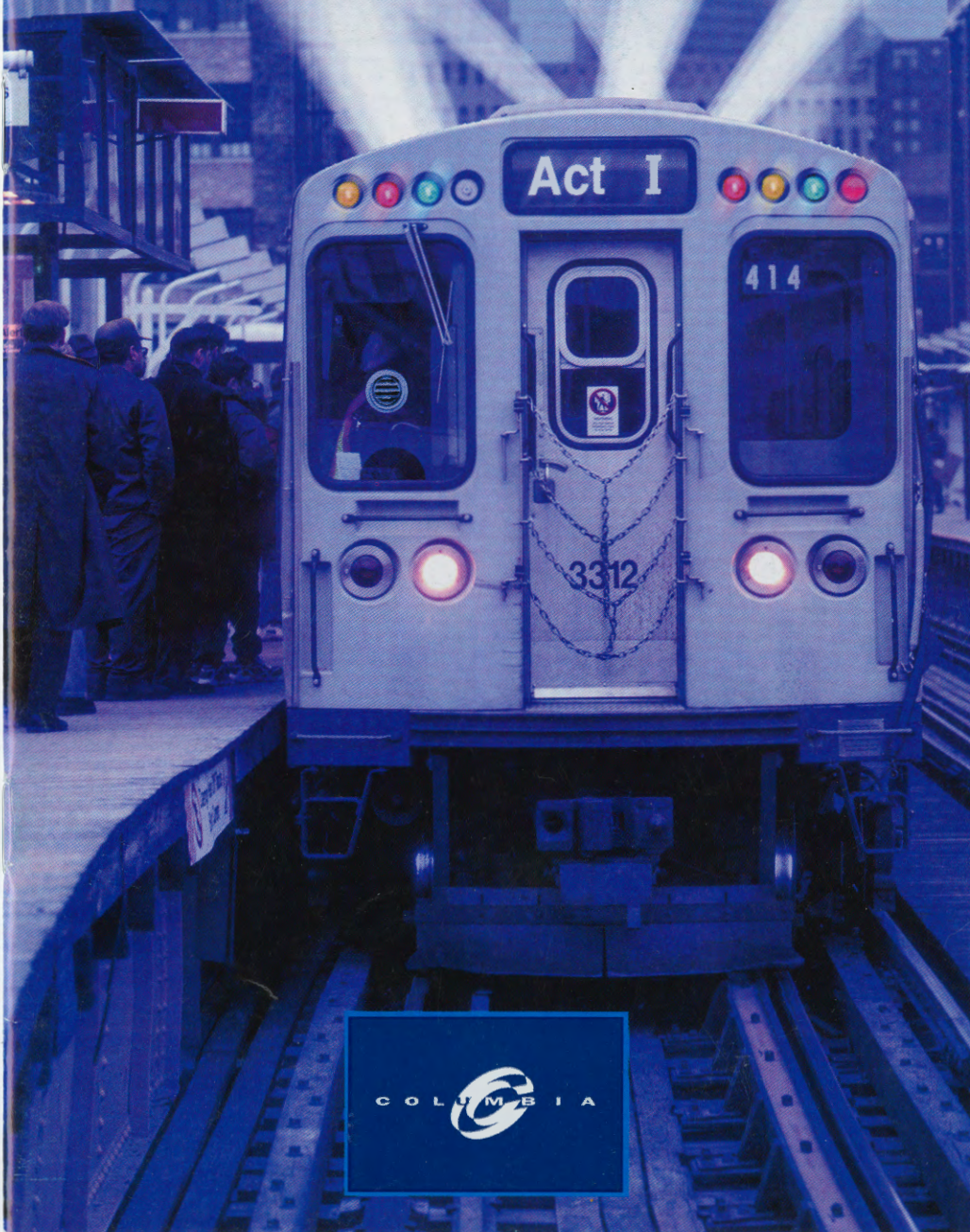


OCTOBER 2002

Chicagoplays



COLUMBIA



PROGRAM NOTES

Due to an injury **GAYLE MADEIRA** will be dancing instead of María de Lourdes Dávila.

GAYLE MADEIRA began her dance training at the Loudoun School of Ballet in Virginia and received a BFA (cum laude) from SUNY Purchase in 1992. She has performed and toured nationally and internationally with Gleich Contemporary Ballet, Merce Cunningham Repertory Understudy Group, Thingseziee'm Dance Theater, Shapiro & Smith, Matthew Nash Ballet, DanceCompass, "Phffff" Dance Theater, D.D. Dorvillier, Gail Gilbert, the Purchase Dance Corps and Loudoun Ballet Company. Her own work has been produced in Dunois Theater (Paris, France), Spoleto Festival USA, Here Theater NYC, Joyce SoHo, Dance Place, Loudoun Ballet, Cunningham Studio, Mulberry Theater, Next Stage Theater, Ohio Theater, PACE University and SUNY Purchase among others. She has taught modern and ballet nationally and internationally. Gayle performed with the Pick Up Performance Co. at Jacobs Pillow in August and loves working with them.

Pre-performance sound score:

The voices of Eiko & Koma interviewed by Deborah Jowitt
commissioned by the Oral History Project, Dance Division, The New York Public Library
for the Performing Arts.

Sound score for the first duet with Valda Setterfield & David Gordon:

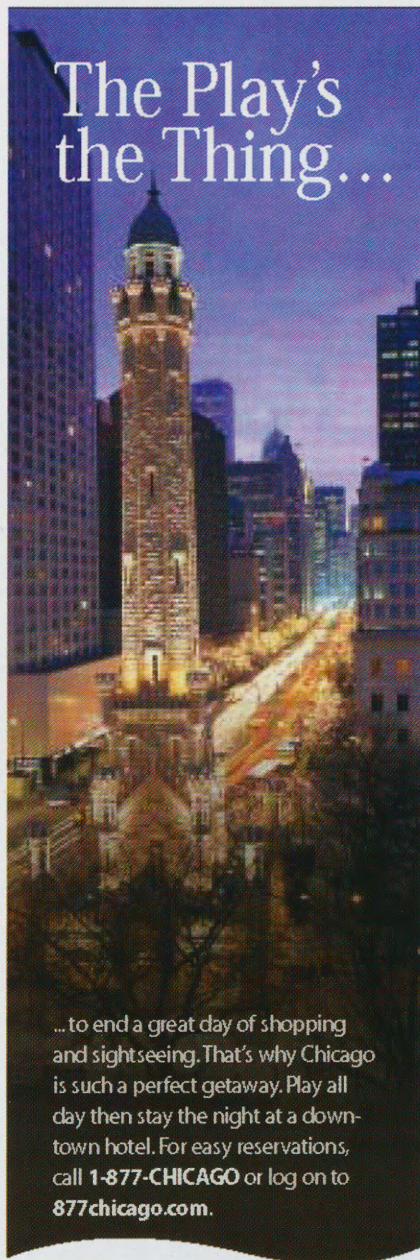
Ted Shawn & Ruth St. Denis in a 1958 television interview
courtesy of the Jacob's Pillow Dance Festival Archive

Recording of Gertrude Lawrence & Noel Coward performing "Red Peppers,"
from 1936.

Television interview with Merce Cunningham and Robert Rauschenberg 1987
courtesy of the Cunningham Dance Foundation

Walter Terry interview on WNYC in 1966 with Bruce Marks and Toni Lander
from the New York Public Library for the Performing Arts
Dance Division and the WNYC Archives

The Play's the Thing...



...to end a great day of shopping and sightseeing. That's why Chicago is such a perfect getaway. Play all day then stay the night at a downtown hotel. For easy reservations, call 1-877-CHICAGO or log on to 877chicago.com.



CHICAGO
CONVENTION AND
TOURISM BUREAU

THE PLAY'S
THE THING

*From the
mailroom to the
boardroom...*

**Give the corporate
gift that always fits!**



THEATER GIFT CERTIFICATES

*Accepted at over 75
Chicago area theaters*

Available at

HOT & TIX

or call

312-554-9800

Chicagoplays

Chicagoplays is
produced by and for
the members of the



The League of Chicago Theatres is an alliance of theaters which leverages its collective strength to promote, support and advocate for Chicago's theater industry locally, nationally and internationally.

LEAGUE OF CHICAGO THEATRES
228 S. Wabash Ave., Suite 300
Chicago, IL 60604
Phone: (312) 554-9800
Fax: (312) 922-7202
Email: info@chicagoplays.com

**Visit our website at
chicagoplays.com**

President and CEO
Marj Halperin

Managing Editor
Tom Valeo

Associate Editor
Bill Pacholski

Design Director
Catherine Lange

Production Coordinator
Michelle Mangold

Business Manager
Barb Netter

Cover photo: Erich Schrempp
schremppstudio.com

TABLE OF CONTENTS

4 From Page to Stage

A novel can be a blueprint or an inspiration for an adapter.

6 Scene on Stage

Current shows, by category

8 Upstage, Downstage

The Noble Fool targets "Sex," Dennis Cockrum launches "coo," "Rapture" descends on James Bohnen, Gary Griffin reconceives another Sondheim.

10 The Director Decides

Recalling some tough choices.

12 Theater Addresses & Maps

15 Who Really Wrote Shakespeare?

Amy Freed's The Beard of Avon revives old debate.

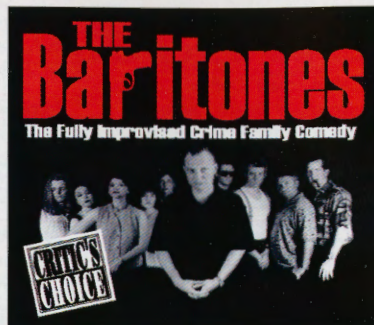
CAN NOBLE FOOL CARRIE THIS OFF?

The *Baritones*, a spoof of the HBO series, "The Sopranos," has been such a hit for the Noble Fool Theater Company that creator and director **Pat Carton** has decided to pick on HBO again.

By Thanksgiving, *The Baritones* will be sharing the stage with *Sex in the Suburbs*, a spoof of HBO's "Sex and the City."

"We'll do a 20-minute version of *Sex*, have an intermission, then do the full 60-minute version of *The Baritones*," Carton said. "For *Sex*, we'll have no male speaking parts. All the men will be sex objects."

Carton drew his inspiration from watching a few episodes of "Sex and the City." "If we just do what they do, we'll be spoofing it," he said. ▼



The Baritones: A surprise "hit" for the Noble Fool.

THAT'S 'WEST WING,' SIR!

Dennis Cockrum has been in Los Angeles for 12 years—longer than he was an actor in Chicago. He went to L.A. for a small but memorable role in *Uncle Buck*, with John Candy, and then kept getting movie and TV parts. Currently he has a recurring role in "West Wing."

"I play Capt. Bryce, a military talking head," said Cockrum, who just got married and bought a house in L.A. "I always have a mouthful of technical military stuff to say. When the president sent a whole fleet of ships into a hurricane, I had to name every ship in the fleet, plus the number of sailors on each one. Then they edited it out."

Cockrum, preparing to return to Chicago to serve as auctioneer at the American Theater Company's recent fund-raiser, said "West Wing" star **Martin Sheen** shares his own sense of humor. At the start of one scene, for example, Cockrum, standing right next to Sheen, started cooing at him like a pigeon. Sheen turned around and, in his most presidential tone, tried to identify the sound: "A military coup?" ▼

A SMALL TOWN BOY AT HEART

James Bohnen's Remy Bumpo Theatre has been getting the kind of reviews that would send any director into a state of rapture. Last season, for example, Sun-Times critic **Hedy Weiss** observed "this frivolously named company has grown into one of the city's least known but most golden theatrical enterprises."

So when Bohnen starts to get discouraged by the theater's tenuous financial condition, "I tell myself, 'why don't you just appreciate your good luck?'" he said.

His good luck includes the well-received production of *Love's Labour's Lost* he directed this summer for the American Players Theatre in Spring Green, Wis. He also just staged **David Hare's** *The Secret Rapture* for Remy Bumpo.

Continued on page 9 (following Program)



the dance center Columbia COLLEGE CHICAGO

presents

Pick Up Performance Company

October 17, 18, & 19, 2002

The Dance Center
1306 South Michigan Ave., Chicago

Programs of The Dance Center of Columbia College Chicago are supported, in part, by The Joyce Foundation, Association of Performing Arts Presenters Arts Partners Program, The Chicago Community Trust, WPWR-TV Channel 50 Foundation, The John D. and Catherine T. MacArthur Foundation, New England Foundation for the Arts, Essex Inn, Elizabeth F. Cheney Foundation, Chicago Public Radio 91.5 FM, American Airlines, Lloyd A. Fry Foundation, Kraft Foods, Inc., Prince Charitable Trusts, Mayer & Morris Kaplan Family Foundation, The Irving Harris Foundation, Heartland Arts Fund, and Phillip Morris Companies Inc.

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

Special thanks to Friends of The Dance Center.

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



Program

Pick Up Performance Company *PRIVATE LIVES OF DANCERS*

with

Tadej Brdnik, Tricia Brouk, Scott Cunningham,
María de Lourdes Dávila, David Gordon, Karen Graham,
and Valda Setterfield

Choreography and fictionalized rehearsal dialogue by David Gordon
Light by Jennifer Tipton
Music by Michael Gordon
Pianist: Alan Johnson

A brief sound score with the voices of Eiko & Koma interviewed
by Deborah Jowitt*,
Ted Shawn & Ruth St. Denis in a 1958 television interview**

Assistant to the Choreographer: Karen Graham
Production Stage Manager: Ed Fitzgerald
Producer: Alyce Dissette

This project is supported in part with public funds from the New York City Department of Cultural Affairs Cultural Challenge Program, National Endowment for the Arts and the New York State Council on the Arts and the Andrew W. Mellon Foundation, the Gladys Krieble Delmas Foundation, The Harkness Foundation for Dance, and the Fan Fox & Leslie R. Samuels Foundation.

Private Lives of Dancers was also made possible by the Doris Duke Fund for Dance of the National Dance Project, a program of the New England Foundation for the Arts. Additional funding provided by the National Endowment for the Arts, the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, and Philip Morris Companies Inc.

*Interview of Eiko and Koma by Deborah Jowitt commissioned by the Oral History Project,
Dance Division, The New York Public Library for the Performing Arts.

**Recording of Ruth St. Denis and Ted Shawn courtesy of the Jacob's Pillow Dance Festival Archive.

Director's Notes

This is the newest examination (in a fourteen month process) of the fictionalized goings on in a dance company. A problem appears, is resolved, a performer quits, is replaced. Someone falls in love, someone falls in rehearsal. A step is added and a section is edited out. A dancer says, "but that was my favorite part" and quits. We fly on airplanes and pile into vans and make our way home to NYC in 2003 and by then, like all private lives, our *Private Lives* will be different.

The trembling line between life and art becomes more unstable when you live and work in the same space.

When I was a child (and the right amount of sick to see the doctor) his wife used to race by (in a slip in the background) as he answered the door himself (and I could smell chicken stewing).

On a rehearsal day Ed arrives first. He puts his bike in the elevator. He walks up. He wears a baseball cap (not backwards) and eats terrible sweet things. I would eat them too if I wasn't embarrassed.

Karen is next. She always looks dressed up to me. Glamorous. I wonder if she's going out. She brings a very big sandwich she says is for two days. She laughs. She has a great laugh. Maria and Tricia often ring the bell together. There is drama about Maria. No matter what she does. Drama is like her skin. They're never late, those two. And they surprise me with their affection. If Tricia wears her hair in skinny little braids she looks like a movie kid but sometimes she throws it all up on top like a puffball.

Scott rings the bell, shouts his name, lets the door slam and starts telling a story before he dumps all his clothes on the floor near the rolling ladder. The rolling ladder is Scott's closet. Tadej is usually last, usually the last possible minute. He uses his cell phone soon after he arrives. He's silent. He's a foreign agent.

Alan makes a tailored, discreet entrance, almost invisible until the sound of the piano. I look over at him when I think of something. He's looking back at me and nodding. He thought it too. Ed does that. So does Karen. In tune.

Valda and I are in the kitchen. The other side of the studio door. I'm having fresh coffee and a banana. She's having recooked old coffee and cooked half and half with skin, which she adores with toasted ends of 82-grain bread and jam. She did her qigong while I answered email. We already rehearsed. Secretly.

Private Lives of Dancers is not about these dancers but it couldn't have been made without them. These dancers represent fictional other dancers. Just like them. Or maybe it could have been made without them but it wouldn't have been the same. It might have been similar. But not as good.

The music is by Michael Gordon. We are not brothers or even cousins. He will compose new music for this project. He allowed me to use a recent recording so I could find out what it's like to play in his musical backyard. He also agreed that Alan could take string parts, make them piano parts, and deconstruct them for rehearsal music as needed. He did.

I am a lucky man.
I work with people I admire.
I am helped by people I esteem.
I live with someone I love.
Thanks, everybody.

- David Gordon

Program Notes

Lifelong New Yorker David Gordon is no stranger to The Dance Center, having been here on an annual basis for three years running. In fall, 2000, he was here for two weeks of teaching and the extraordinary visit of the White Oak Dance Project with *PastForward*, Mikhail Baryshnikov's production of works by seven of dance's most important postmodernists. Gordon directed *PastForward*, working with Baryshnikov in choosing and assembling the programs of work that were taken on tour. His own work, new and used, was included in the mix. A year later, Gordon returned to us for a three-week residency in which he guest taught in numerous classes and set a beautiful piece, *Beethoven*, on eight students in our Student Choreographic Workshop. It is our good fortune to sustain this collaboration for yet another year.

This weekend marks the first time since 1985 that Gordon's Pick Up Performance Company has appeared at The Dance Center. The Pick Up Company was an early (founded in 1971) foreshadowing of the project-based process we see so many choreographers using today. As with his work, which is famous for its constant re-cycling and self-reference, Gordon assembles his personnel in relationship to a given project. When the project is done, so is the temporarily-formed company. Yet we see over and over the reappearance of performers and material suggesting a commitment to continuity and the known as well as to risk and new territory. It can be read as a philosophy, and also as a policy, securing and grounding the artist in a danger zone of the unknown. Perhaps most of all it is a reflection of life experience in Gordon's world.

Private Lives of Dancers, the evening-length work we see this evening, is a fresh example of David Gordon's best work as an assembler, magician, and observer of a world which at once refuses to make sense and yet somehow adds up to a unified whole. This piece pulls away the curtain on a window into the rehearsal room. Through the use of literal and figurative frames, Gordon and his troupe are both witnesses and actors in the daily drama of making work, performing, and making a life, around dancing.

Often referenced as a master at the incorporation of text into dance performance, Gordon is in fact choreographer of all that goes on the stage: objects, words, bodies, sounds, space, even time. Somehow he manages to expose and obfuscate his subjects at the same time. The literal is at the heart of his work, which most often focuses on everyday human relationships in all their banality and underlying splendor. And yet his material is ever pointing beyond itself, a beam fixed on larger realities. Nowhere is this balance of small and large more focused than in Gordon's extraordinary on- and off-stage partnership with the incomparable Valda Setterfield. Tonight we see them, in concert with new faces and company veterans including Scott Cunningham and Karen Graham, giving us the dancer's life in its complexity, its pettiness, its hilarity, its insanity, its humanity, and, above all, its transcendence.

- Bonnie Brooks

Profiles

DAVID GORDON (director/choreographer/three time BESSIE winner)

BAM HARVEY/Fall 2004 –*The Chairs*/Ionesco/New Translation M. Feingold.

THEATRE FOR A NEW AUDIENCE/2002/2003 –*He Who Gets Slapped*/Andreyev.

Adaptation w/dramaturg James Lewis. ACTORS STUDIO/March/April 2002/

The Round Heads and the Point Heads/Brecht/translation M. Feingold.

PastForward/written/directed 2000/Commission/WHITE OAK DANCE PROJECT.

Family\$Death\$ArtFamily/2000 Bessie /Commission/DANSPACE.

Autobiography of a Liar 1999/Commission/DANSPACE.

1999/directed/choreographed *The Last Picture Show*, written w/AIN GORDON/Commission/MARK TAPER FORUM/A.C.T.

Awarded Pew Charitable Trust Grants in both theater and dance:

1996 NATIONAL DANCE RESIDENCY PROJECT GRANT. NATIONAL THEATRE ARTIST

RESIDENCY GRANT/GUTHRIE THEATER. *The Firebugs*, directed/choreographed

1995/GUTHRIE THEATER. *Schlemiel the First*, directed/choreographed 1995

A.R.T./A.M.T.F.'96 A.C.T. '97 GEFFEN/Choreography/Direction DRAMALOGUE AWARDS.

The Family Business, written/directed w/AIN GORDON, OBIE/1994.

The Mysteries and What's So Funny? written/directed 1992 BESSIE/OBIE

WINNER/GROVE/NEW AMERICAN THEATER. Television: PBS/GREAT PERFORMANCES, KTCA ALIVE TV, BBC/CHANNEL4/UK. Commissions include: DANCE THEATER OF HARLEM, WHITE OAK PROJECT & ABT. GUGGENHEIM FELLOW (1981, 1987).

Panelist/Chair/NEA DANCE PROGRAM. Director/THE PICK UP PERFORMANCE COMPANY (Founded 1971. Incorporated 1978/not-for-profit organization).

Founding member/Improvisational Co./THE GRAND UNION. Founding artist/

JUDSON CHURCH PERFORMANCES. Performer/JAME WARING, YVONNE RAINER.

TADEJ BRDNIK began his dance career with Dioniz, Dance Forum Celje and Dance Theater Aldea in Slovenia. Since moving to NY in 1993, he danced with Coyote Dancers, Battery Dance Company, Avila/Weeks Dance, White Oak Dance Project, Martha Graham Dance Company, Robert Wilson and Pick Up Performance Company among others. Mr. Brdnik has taught extensively in the United States, Slovenia and UK, and is on faculty at Martha Graham School of Contemporary Dance. He is a recipient of Benetton Dance Award and a scholarship given by Gregory Peck Foundation.

Profiles

TRICIA BROUK is originally from Arnold, Missouri. She has a BFA in dance from Stephens College and is the director/owner of 11th Street Fitness. Tricia assisted the late Christopher Gillis at The Paul Taylor School and at SUNY Purchase. She is a member of the Lucinda Childs Dance Company and was also a principal with the Doris Humphrey Repertory Dance Company. She has worked with Robert Wilson, Margie Gillis, Kate Johnson, Andre Gingras, Eun Me Ahn, Big Dance Theater and Ben Munisteri Dance Projects.

SCOTT CUNNINGHAM is from Needham, MA. He has been performing with David Gordon since 1986 in a variety of projects; plays, musicals, and television. He has taught dance at UW/Madison and Long Island University and shown his choreography at Judson Church, Dance-space and on the Family Matters Series at Dance Theater Workshop. His choreography can be seen in the upcoming Disney film, *Tuck Everlasting*.

MARÍA DE LOURDES DÁVILA is from Puerto Rico, where she danced with Ballets de San Juan. She was a soloist with the Joyce Trisler Danscompany from 1989 to 1992, when she joined the Lucinda Childs Dance Company. She has danced the works of Ralph Lemon, Pilobolus, and Janis Brenner and most recently Garry Reigenborn, Richard Colton and Amy Spencer, Amy O'Brien, and Sabrina Peck. María earned her Ph.D. at Harvard University and has published a book, "The Image Arrives on a Verbal Shore: Forms of Visual Language in the Works of Julio Cortázar." She teaches at NYU and is married to baritone Peter Stewart.

KAREN GRAHAM moved to New York in 1984 and has been performing in, and more recently choreographing dances since then. She joined the Pick Up Performance Company in 1986 and has been a part of numerous dance and theatre projects as performer and assistant to David Gordon. She has also worked with Randy Warshaw, Allyson Green, Cynthia Oliver and White Oak Dance Project. Her choreography has been presented by Movement Research at Judson Church, University Settlement and several times at Danspace Project, most recently in April of this year when she presented *The Thief*.

VALDA SETTERFIELD, a British-born dancer and actor, has worked with: JoAnne Akalaitis, Woody Allen, Mikhail Baryshnikov, Caryl Churchill, Merce Cunningham, Graciela Daniele, Brian DePalma, Richard Foreman, Maria Irene Fornes, Ain Gordon, David Gordon, Ivo van Hove, Don Mischer, Yvonne Rainer, Marie Rambert, Michael Sexton, James Waring, Robert Wilson and Mark Wing-Davey. She received an Obie for *The Family Business* and a Bessie for Outstanding Achievement. She has been a member of the Pick Up Performance Company since its inception.

JENNIFER TIPTON (*Light*) is well known for her work in theater, dance and opera. Her work in opera includes Glyndebourne's *Euryanthe* and the English National Opera's *War and Peace*. Her recent work in dance includes Paul Taylor's *Promethean Fire* and Trisha Brown's *Geometry Quiet*. In theater her recent work includes *Mourning Becomes Electra* at Seattle's ACT, *Twelfth Night* at the Yale School of Drama, Wallace Shawn's *The Designated Mourner* in Vienna and *To You, the Birdie* for the Wooster Group. Ms. Tipton also teaches lighting at the Yale School of Drama. She is the recipient of the Dorothy and Lillian Gish Prize for 2001.

PROGRAM

Profiles

MICHAEL GORDON (*Composer*) was born in Florida and raised in Nicaragua and is a co-founder of Bang on a Can. Recent commissions include *Decasia*, premiered in November 2001 and produced jointly by Ridge Theater and Basel Sinfonietta. *Decasia* is performed with Bill Morrison's film. The film, with his complete score, was selected for screening at the 2002 Sundance Film Festival. Additional commissions have included grants from the NEA for the opera *Chaos*, a Meet The Composer/Choreographer Commission for a new work with Stephanie Skura & Company, from the New York State Council on the Arts for *Van Gogh Video Opera*, and the Cary Trust for *Four Kings Fight Five*. Along with fellow Bang on a Can composers David Lang and Julia Wolfe, Gordon was commissioned by the Settembre Musica Festival in Turin, Italy to create a new comic-book opera, *The Carbon Copy Building*, in collaboration with comic-strip artist Ben Katchor that premiered in Turin, September 1999. Gordon has held residencies at the MacDowell Colony, Studio PASS and MASS MoCA. His music is recorded on Nonesuch, Decca, Cantaloupe and Sony Classical.

ALAN JOHNSON (*Pianist*) first collaborated as music director and pianist with David Gordon in *The Mysteries and What's So Funny?* in 1991, followed by *Punch and Judy Get Divorced* in 1996. As conductor, he has led numerous opera and music theater premieres by composers Philip Glass, Tina Davidson, John Duffy, Leroy Jenkins, Michael John LaChiusa, John Moran, Polly Pen, and Dan Moses Schreier, among others. He has given performances as pianist and accompanist at venues including the Walker Art Center, Diverseworks, Dia Center for the Arts, Alice Tully Hall, and The Kitchen. Alan received an Obie award in 1998 for Sustained Excellence in Music Direction. He holds degrees in music from the University of Illinois and the University of Miami in Florida.

ED FITZGERALD (*Production Stage Manager*) has been a stage manager for over 25 years, on Broadway, Off-Broadway (most recently on Andrew Lipka's *The Wild Party* and Jonathan Larson's *Tick, Tick...Boom!*) and in major regional theatres. He's been associated with David Gordon since 1992, doing *The Mysteries and What's So Funny?* (national tour), *The Family Business*, *Shlemiel The First*, the *Jacob's Pillow* retrospective, *Punch and Judy Get Divorced*, *Illustrated Radio Shows*, *The First Picture Show*, *Autobiography of a Liar* and *FAMILY\$DEATH@ART.COMEDY*.

ALYCE DISSETTE (*Producer*) has been working with David Gordon in various capacities since 1986. She took on the role of producer for the Pick Up Performance Co. early this year where she produces the work of Ain Gordon and David. In recent years she has worked with artists including Art Spiegelman, David Del Tredici, Nona Hendryx, Dana Reitz, James Turrell, Robert Wilson and Philip Glass and she continues to produce the work of John Kelly. Ms. Dissette was executive producer of the PBS national series *Alive From Off Center* (a/k/a *Alive TV*) from 1990-1993, where her programs merging experimental film and the performing arts won numerous awards and citations including a Cable Ace Award in 1994 for her co-production with *MTV:Music Television*. Following *Alive TV* she administered the first year of the computer generated art competition, *New Voices, New Visions* sponsored by Paul Allen's Interval Research Corp. and *WIRED Magazine*; and produced a contemporary poetry/spoken word web site gallery with over 20 wordsmith artists accompanied with an on-line poetry contest sponsored in 1995 by Hugo Boss/Giorgio Beverly Hills/Proctor & Gamble titled *Wordslam*.

PROGRAM

About the Company

Pick Up Performance Company, Inc. is a not-for-profit arts organization founded in 1978 that develops and produces contemporary theatre and dance in New York and around the nation. All contributions to the company are tax-deductible to the extent allowed by law and may be sent to:

Pick Up Performance Company
520 Eighth Ave. 3rd Floor Suite 303, New York, NY 10018
tel: (212) 244-7622 email: pickupperformance@earthlink.net
www.gordonfamilybiz.org

Board of Directors: Rhoda Cerritelli (Chair), Nadine Bertin Sterns,
Kathy Brown, David Gordon, Robert Gottlieb, Rhoda Grauer,
Donna Lieberman, Suzanne Weil, Catherine Wyler

Staff

Director: David Gordon
Director: Ain Gordon
Producer: Alyce Dissette
Administrator: Darren Chilton
Tour Representation/Private Lives: Cathy Pruzan
Accountants: Stein deVisser Schoenhaut & Mintz

Production Staff

Production Stage Manager: Ed Fitzgerald
Assistant Lighting Designer: Marcus Doshi

About The Dance Center

The Dance Center of Columbia College Chicago is comprised of two integrated components: 1) THE ACADEMIC PROGRAM—Chicago's only complete instructional program leading to a bachelor of arts or bachelor of fine arts degree in dance; 2) PUBLIC PROGRAMMING—Chicago's leading presenter of contemporary dance of national and international significance, augmented by an extensive educational and community outreach program. The integration of these programs provides Dance Center students with opportunities to interact and learn from visiting guest artists, and provides opportunities for the involvement of thousands of Chicago-area residents in Dance Center activities. The Dance Center's presenting season has grown from three presentations in 1974 to nearly 50 performances and over 150 educational and community-based activities last year.

The Academic Program

The Dance Department of Columbia College Chicago offers a bachelor of arts and a bachelor of fine arts degree with a major in dance. The curriculum focuses on developing skill, personal voice, and maturity in the dance artist—as dancer, choreographer, and teacher. The Dance Center's faculty is comprised of working artists and guest artist teachers from all over the world.

Public Programming

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

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

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

- expand the appreciation and understanding of contemporary dance;
- contribute to the health of Chicago communities.

The Dance Center's 2002-03 Presenting Season features a wide range of local, national, and international leading contemporary dance artists. For more information about any of our programs, or to request a brochure, call (312) 344-8300 or visit our website at: www.dancecenter.org.

About The Dance Center

Bonnie Brooks, *Chair*
Phil Reynolds, *Executive Director*

Dance Center Advisory Board

Angela Allyn, Outreach and Access Specialist
Suzanne Cohen-Lange, Columbia College Chicago
Helen Doria, Chicago Park District
Sharon Eiseman, Ancel, Glink, Diamond,
Cope & Bush, P.C.
Jill Friedberg, Visual Artist & Arts Educator
Marcia Lazar, Columbia College Chicago Trustee
Averill Leviton, Columbia College Chicago Trustee
Kate McGovern, Lawyers for the CreativeArts
Efe McWorter, Chicago Park District
J. Dennis Rich, Columbia College Chicago
Judith Riskind, Columbia College Chicago Patron
Laura Samson, WPWR-TV Channel 50 Foundation
Starr Siegele, Art Institute of Chicago
Janet Carl Smith, Dept. of Cultural Affairs
Pepe Vargas, Latino Cultural Center
Woodie T. White, Columbia College Chicago
Irv Zucker, Wells High School

Dance Center Faculty

Shirley Mordine, *Dance Center Founder*
Jan Erkert, *Faculty*
Dardi McGinley-Gallivan, *Artist-In-Residence*
Erica Wilson-Perkins, *Artist-In-Residence*
Deborah Siegel, *Faculty*
Eduardo Vilaro, *Artist-In-Residence*
Richard Woodbury, *Music Director/Faculty*

Administrative & Technical Staff

Shannon Epplett, *Operations Coordinator*
Jyl Fehrenkamp, *Assistant to the Chair*
Mary Carpenter Rechner, *Program Coordinator*
Heather Hartley, *Marketing Director*
Christina Heinen, *Box Office Manager*
Sabrina Little, *Community Outreach and
Education Coordinator*
Monika Mayer, *House Manager*
Clyde McCusker, *Assistant Tech Director*
Beth McGeehan, *Technical Assistant*
Kevin Rechner, *Production Mgr/Tech Director*
Larry Russo, *Receptionist*
Vershawn Sanders, *Account Manager*

Jill Chukerman, JAC Communications, *Public
Relations Consultant*

Affiliations

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

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

Sponsors



Programs of The Dance Center of Columbia College Chicago
are supported, in part, by:

The Joyce Foundation
Association of Performing Arts Presenters Arts Partners Program
The Chicago Community Trust
WPWR-TV Channel 50 Foundation
Illinois Arts Council
The John D. and Catherine T. MacArthur Foundation
New England Foundation for the Arts
Essex Inn
Elizabeth F. Cheney Foundation
National Endowment for the Arts
Chicago Public Radio 91.5 FM
Lloyd A. Fry Foundation
Kraft Foods, Inc.
Prince Charitable Trusts
American Airlines
Mayer & Morris Kaplan Family Foundation
The Irving Harris Foundation
Heartland Arts Fund
Phillip Morris Companies Inc.

Special thanks to Friends of The Dance Center

American Airlines

American Airlines is The Dance Center's
2002/03 Airline Sponsor



Chicago's
Essex Inn
Your Key To The City

CHICAGO
**PUBLIC
RADIO**



**PHILIP MORRIS
COMPANIES INC.**





**Imagine if a bank that assists with corporate mergers
applied its skill to an altogether different kind of conglomerate.**

The family unit presents a bit of a banking challenge, with each of its members having distinct financial futures. Shouldn't it then be privy to the same financial talent and resources that major corporations and their subsidiaries enjoy? As one of the Midwest's largest business banks, we're uniquely positioned to leverage our business acumen to benefit your financial situation. We call this service Wealth Management, and it includes private banking, investment and trust services, even college financing, designed to seamlessly integrate each family member's future. Just like any well-run conglomerate. Call Bruce Callow at 312.904.1600. We make it work for business. We can make it work for you.

LaSalle
THE BANK THAT WORKS

Member of the ABN AMRO Group

Chicago 135 S. LaSalle 940 N. Michigan • Arlington Heights • Hinsdale • Lakeview • Northbrook • Rockford