

# Jacob's Pillow

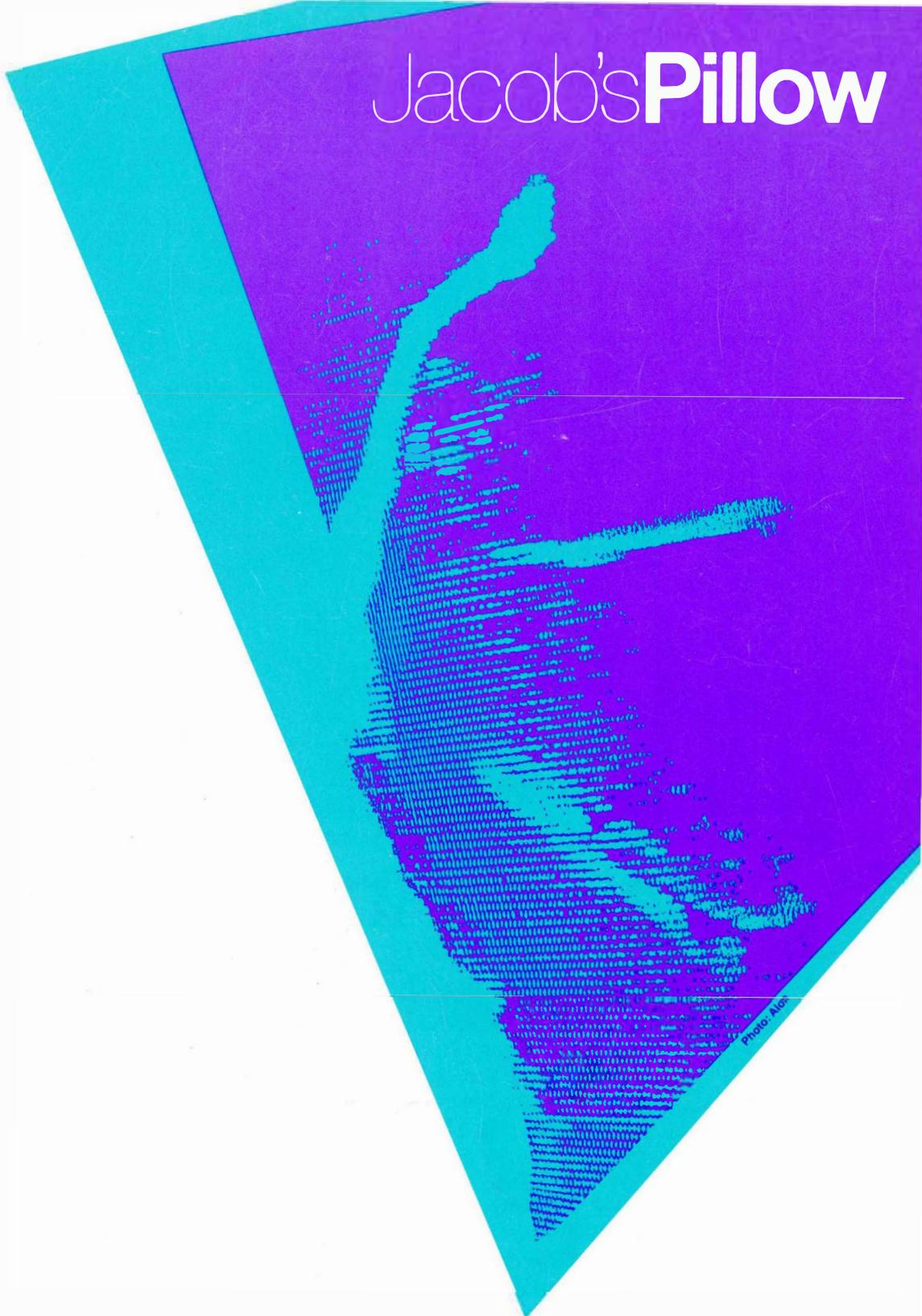
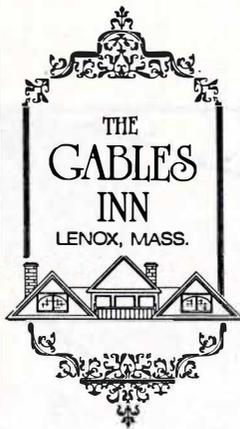


Photo: Alop

1987



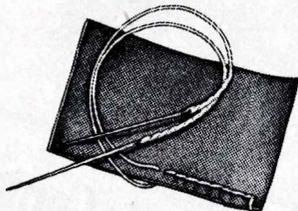
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## Jacob's Pillow 1987 Festival Season

*Week 1: 6/23-27*  
**Pilobolus**

*Week 2: 6/30-7/4*  
**Mark Morris Dance  
Group**

*Week 3: 7/7-11*  
**World Premieres:  
Chuma/Perron**

*Week 4: 7/14-18*  
**Merrill Ashley/John  
Meehan and The  
Ballet Project**

*Week 5: 7/21-25*  
**The Dance and  
Music of Africa**

*Week 6: 7/28-8/1*  
**The Paul Taylor  
Dance Company**

*Week 7: 8/4-8*  
**Hubbard Street  
Dance Company**

*Week 8: 8/11-15*  
**The Choreography  
Project with Dancers  
from New York City  
Ballet**

*Week 9: 8/18-22*  
**Merce Cunningham  
Dance Company**

*Week 10: 8/25-29*  
**David Parsons and  
the Jazz Project**

*Plus . . .*  
**Sunday Jazz at the  
Pillow Inside/Out—**

For further information,  
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Photo: Alan Langosky



# History

## Jacob's Pillow

Jacob's Pillow began in 1790 as a typical hardscrabble Yankee farm with two barns—now Studio I and The Store. Life on the farm was uneventful until the Civil War, when it became a way-station on the famous Underground Railroad for escaping slaves en route to Canada and freedom.

The farm stood at the crest of the twisting, climbing stagecoach road between Boston and Albany which local folk called “Jacob’s Ladder,” recalling the Biblical tale in Genesis 28 where Jacob lay his head on a rock and dreamt of a ladder to heaven. The farm’s pasturage was dotted with boulders, among them one curiously cushion-shaped; thus, the legendary name, “Jacob’s Pillow.” Ted Shawn bought the farm in 1930 and nurtured his own dream: to establish the dance as an honorable career for men.

Shawn and his wife, Ruth St. Denis, were then America’s leading couple of the dance. Their Denishawn Company had toured the country from coast to coast, popularizing a revolutionary, new form of dance that had its roots in theatrical and ethnic traditions

rather than the romantic ballet fantasies of Europe which dominated the concert stage. Their trailblazing work paved the way for members of their Company to become a second generation of modern dance pioneers. The work of those choreographers—Martha Graham, Charles Weidman and Doris Humphrey—put America on the dance map.

Shawn launched his new dream in 1933, recruiting a company of men from the Physical Education classes at nearby Springfield College. The tall, burly Shawn and his eight muscular students set out to challenge the “sissy” image of men in the dance. They pioneered a new approach with a bold, athle-

tic vocabulary. Their works told tales of Pawnee braves, toiling Black sharecroppers, and Union machinists. On the side, they built many of the out-buildings still used here today.

Then at the suggestion of a colleague at the Berkshire Playhouse—now the Berkshire Theatre Festival—Shawn invited the public to attend “Tea Lectures” of the Men Dancers. The first audience of 45 curiosity-seekers expanded to weekly crowds that measured in the hundreds. The performances became a special event in the Berkshires—eventually evolving into the world-class Jacob’s Pillow Dance Festival.

The Men Dancers toured the country, touching down in 750 cities. Wherever they went, they drew an enthusiastic response. In the 1940s, the Selective Service Act of WWII brought an end to the Men Dancers, who joined the battle. But the Festival continued. When gasoline was rationed, audiences climbed the hill on foot and horseback to see programs of unparalleled diversity: classical ballet, modern, and the folk dance of every culture.

More than 300 premieres by such artists as Agnes DeMille, Antony Tudor, Alvin Ailey and Merce Cunningham have taken place on this stage in the past half century. Now in its 55th year, the Pillow continues to serve as training ground, studio and family gathering for the dance world.



Norton Owen, Director of the School at Jacob's Pillow, shows a group of visitors the cushion-shaped boulder that gives the property its name.

Photo: Alon Langolsky

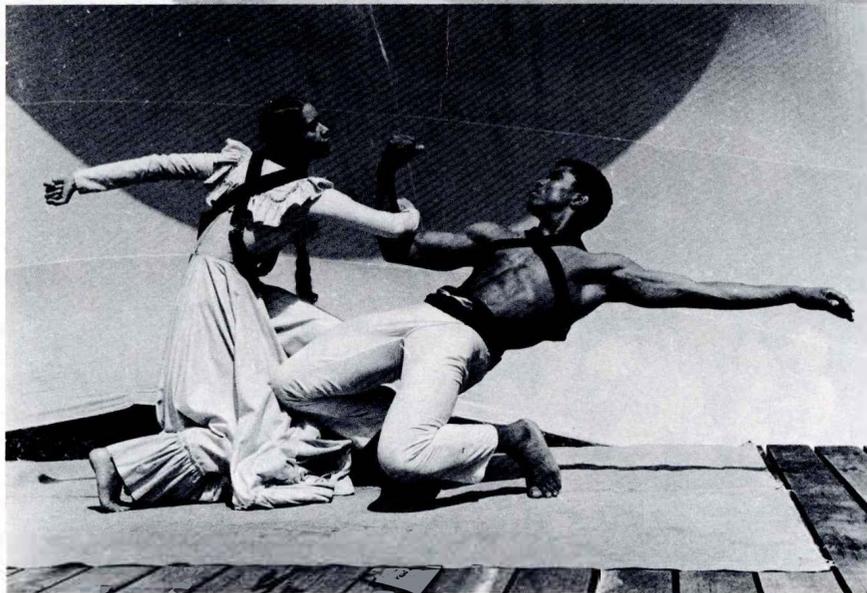


Photo: John Lindquist

Choreographer Alvin Ailey and Carmen de Lavallade as they appeared during the Ailey Company's Pillow debut in 1959.

Today the Pillow is engaged in a new thrust toward the future, renovating, reorganizing and changing its face to meet the challenges of its ever-changing art. A nationwide architectural design competition resulted in a new Master Plan for the place, which will establish new visitor amenities, open landscaping and gardens, and enhance the technical production and rehearsal capability of the organization. The proud, historic, freedom farm that put America on the dance map is mapping its future. With your support, this country's oldest dance festival will continue to set the standards.



Right: In 1942, Ted Shawn helped build the theater which now bears his name.



A weekend afternoon at Jacob's Pillow, circa 1950.

# The School

## Jacob's Pillow

Since 1934 when Ted Shawn and members of the Men Dancers served as its original faculty, the School has played a pivotal role in the history of this place. Both School and Festival are synonymous in the U.S. with the development of dance as a major performing art.

When the techniques of modern dance were first being defined and codified and the diversity of the art form not yet accepted, Jacob's Pillow established itself solidly as the champion of both, unique among dance schools in this country.

Shawn envisioned the School as a center in which students and professionals from all over the world could study and share the "universal language of dance." He built America's first theatre for dance here, to inspire the students with the best. The illustrious performers on the Festival roster served as faculty. Ballet stars Alicia Markova and Anton Dolin, La Meri, the renowned expert of ethnic dance,

and modern dance pioneer José Limon were all on the early dance faculty.

Today, the School ranks among the few American dance schools in operation which emphasize professional performance as an integral part of training. The young dancers accepted into its five-week intensive Ballet and Jazz Projects are molded into "mini-companies" for the display of commissioned work by eminent choreographers.

Both projects culminate in Festival performances on the Ted Shawn Theatre stage.

Selected by audition, the dancers receive solid technical training with close personal coaching. The Pillow's faculty is especially qualified in the subtle fine-tuning that transforms technically competent dancers into performing artists.

Along with its new performance emphasis in the Ballet and Jazz Projects, the School continues the famous Ted Shawn trademark of eclecticism with programs in various forms of dance. Artists per-

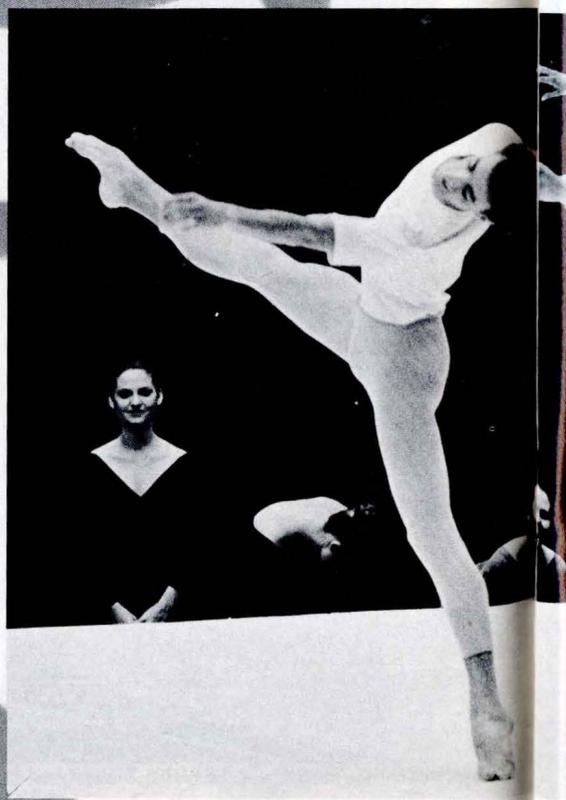
forming during the different weeks of the Festival provide master classes throughout the summer, adding texture and variety to the Jacob's Pillow School experience. In recent years, intern programs in arts management and technical theatre, a Teachers Workshop and conferences for dance managers and presenters, have been added to the curriculum and a growing Alumni Association has been established.

The 250 professional-level dancers, interns, apprentices, and instructors come from all over—continental North and South America, Europe, Australia, China, Japan, and Israel. They still rehearse in three landmark studios where the Men Dancers, Dolin and Markova, as well as Cynthia Gregory, Paul Taylor, Edward Villella, Alvin Ailey, Douglas Dunn, and Amanda McKerrow have worked.

Each year, some Jacob's Pillow students graduate into professional life. Past participants have gone on

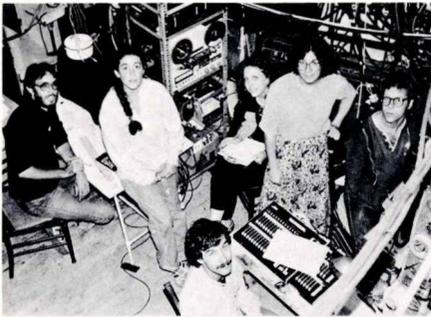


Ethnic dance pioneer Lavinia Williams gives pointers in Afro-Caribbean dance.



Ballet Project students perform on the Inside-Out stage.

Photo: Stephan Driscoll



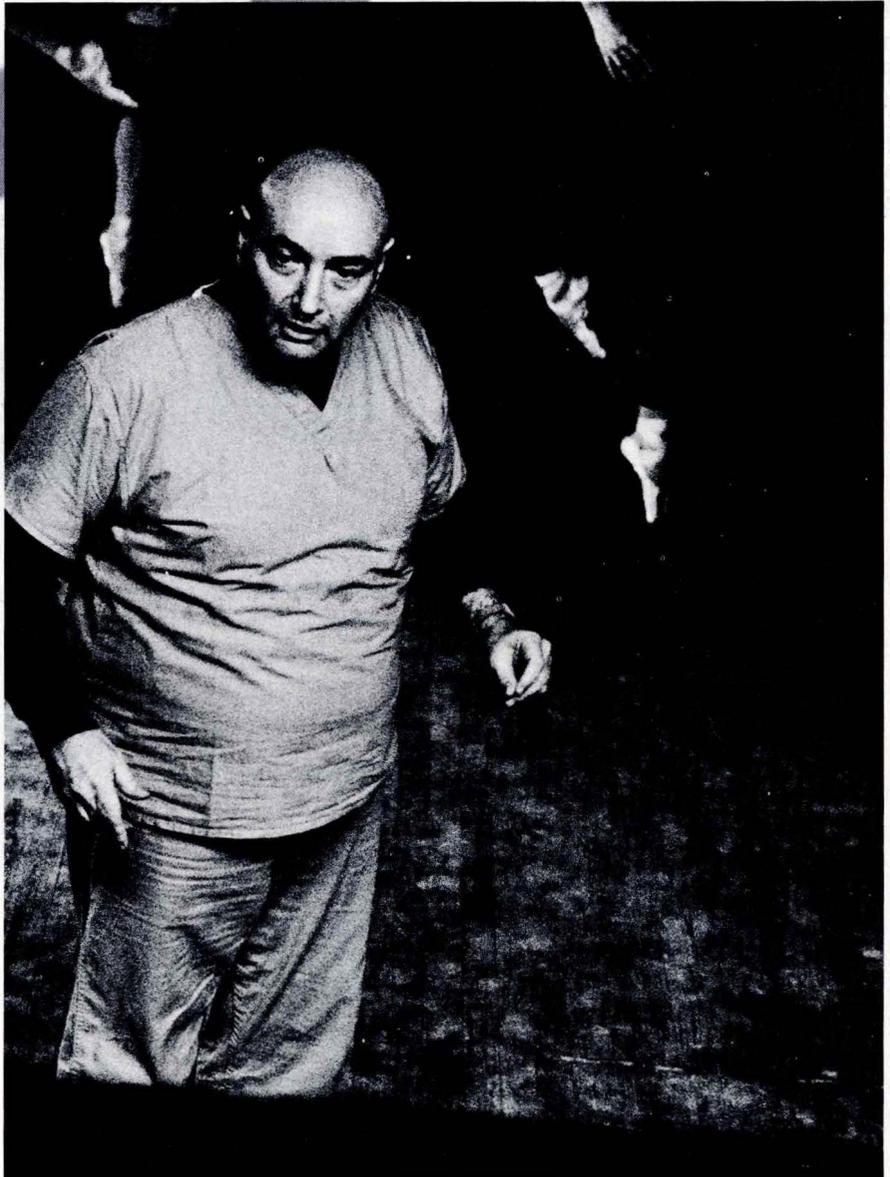
Bill Yehle (far left) and Pillow technical staff.

to join ballet companies such as American Ballet Theatre, New York City Ballet, and San Francisco Ballet. They have signed on with modern companies, including those of Merce Cunningham, Martha Graham, Paul Taylor and Twyla Tharp. They have broken into the casts of the films, *Hair* and *Fame*, and the Broadway shows of *A Chorus Line* and *Dancin'*. They have found careers as managers of dance companies and lighting designers.

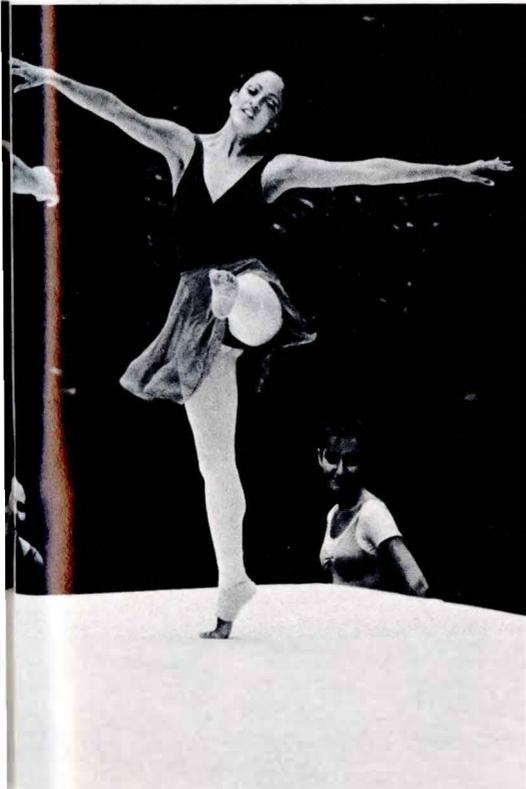
Jacob's Pillow is a place of pilgrimage, a family gathering for the dance world where the spirit of Dance Past gives inspiration to the spirits of Dance Present and Dance Future in the never-ending dance of life.



Members of the Jacob's Pillow Ballet Ensemble performing a work by Resident Choreographer Benjamin Harkarvy.



Benjamin H. Harkarvy at work with Pillow ballet students.



# Week 2

## **MARK MORRIS DANCE GROUP**

June 30-July 4

Morris, who hails from Seattle, has performed with a diverse assortment of companies over the years, including the Lar Lubovitch Dance Company, Laura Dean Dancers, Eliot Feld Ballet and the Koleda Balkan Dance Ensemble, among others. He has created works for the Boston Ballet and the Joffrey Ballet, along with the Spokane Ballet, Israel's Batsheva Dance Company, CoDanceCo and the Spokane Ballet, and founded the Mark Morris Dance Group in 1980. Morris has received several NEA Choreography Fellowships, a "Bessie" award in 1984 for choreographic achievement and is currently a Guggenheim Fellow. His company has performed twice at the Brooklyn Academy of Music's Next Wave Festival, was featured on the PBS "Dance in America" series and continues to tour throughout the U.S. and Europe.

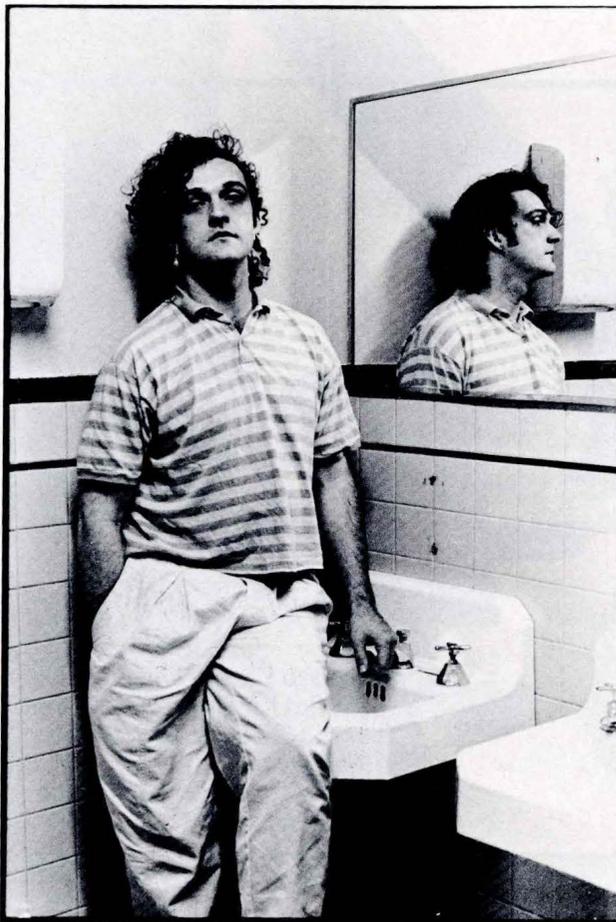


Photo: Nancy Turko

Mark Morris

Photo: Lois Greenfield

*"His dances are intelligent, impish, exuberant, eccentric, unpredictable, witty and wise."*

Amanda Smith,  
The Village Voice



## Jazz

The Dave Brubeck Quartet, with the Brubeck LaVerne Trio, will perform in the Ted Shawn Theatre at 3 p.m. and 8 p.m. on Sunday, July 5.

## Week 2 Inside/Out

Wendy Perron: *"Choreography that is sometimes kinetically alluring, sometimes willfully eccentric."*

—John Howell,  
Artforum

The Wendy Perron Dance Company will be alternating this week with Yoshiko Chuma and the School of Hard Knocks on the Inside/Out Stage. The free hour-long showing and discussion begins at 6:30 p.m. during the week, and 7 p.m. on Friday and Saturday.



Photo: Nancy Turko

Wendy Perron

# Brave New Works

Since its inception in 1983, the Artists-in-Residence program at Jacob's Pillow, together with a healthy commitment to commissioning innovative artists, has made great strides in supporting the creation of new dance.

Through the Pillow's Land Grant/Commissions, in which resident choreographers and their companies are given rehearsal and living space, as well as artistic support, this young program has contributed to the formation of such dances as Trisha Brown's "New Work, Part I," done in collaboration with sculptor Donald Judd;

"Flock," by Ralph Lemon; Bebe Miller's "A Heaven for Restless Angels of Mercy"; and Stephen Petronio's "Walk-In."

This year, Jacob's Pillow takes that program one step further in actually commissioning finished works by resident artists Yoshiko Chuma and the School of Hard Knocks, in collaboration with saxophonist/composer Lenny Pickett, and the Wendy Perron Dance Company, working with Russian emigré artists Vitaly Komar and Alexander Melamid. Both choreographers will premiere their new works in the Ted Shawn

Theatre July 7-11.

Over the past three years, resident artists have been encouraged to create new works at Jacob's Pillow using members of the Ballet and Jazz Projects. "Come On Home," by Mark Morris, had its origins at Jacob's Pillow in this manner, as did works by Jim Self, Danny Buraczeski, Rosalind Newman and Daniel McCusker, among others.

The Pillow has also commissioned works through more traditional venues, allowing for the creation of a new work by a company not necessarily in residence at the Pillow. Such pieces include Trisha Brown's "Set and Reset," a collaboration with musician Laurie Anderson and visual artist Robert Rauschenberg; "Cenotaph," a work by choreographer Molissa Fenley, musician Jamalaadeen Tacuma and actor/writer Eric Bogosian; and a collaboration between performance artist Michael Moschen and musician/performance artist David Van Tieghem. Along these lines, the Pillow has commissioned a new work this year by Merce Cunningham, choreographed especially for presentation in the intimacy of the Ted Shawn Theatre and to be premiered August 18-22.



"Set and Reset," choreographed by Trisha Brown.



Photo: Beatrix Schiller



Photo: Stephen Driscoll

The Marcia and Seymour Simon Performance Space.

This year, visitors to Jacob's Pillow will have a unique opportunity to follow the formation of several new works—by Chuma, Perron and David Parsons—as they are presented in-progress on the Inside/Out Stage over a period of two to three weeks, then onto the main stage for their world premiere.

In addition to Chuma, Perron

and Parsons, resident artists in 1987 include Susan Marshall, a former student at Jacob's Pillow, a "Bessie" award winner and now director of her own company; Stephen Petronio, a dancer with the Trisha Brown Company for seven years and a 1986 "Bessie" award winner, now with his own company; and Trisha Brown, noted post-modern dancer and choreographer, in the second year of a special two-part residency.

*The Pillow's "commitment not merely to the presentation of innovative dance but, through its Artists-in-Residence program, to its creation, is surely the finest possible argument for the continued existence of Jacob's Pillow . . . . Few festivals anywhere can point to such contributions to the art of dance."*

*Dale Harris,  
The Wall St. Journal*



Photo: Lois Greenfield

David Parsons



Photo: Robert Flyn

"The Man Who Never Wasn't," choreographed by Yoshiko Chuma.



Photo: Jaye R. Phillips

Wendy Perron

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