

Jacob's Pillow



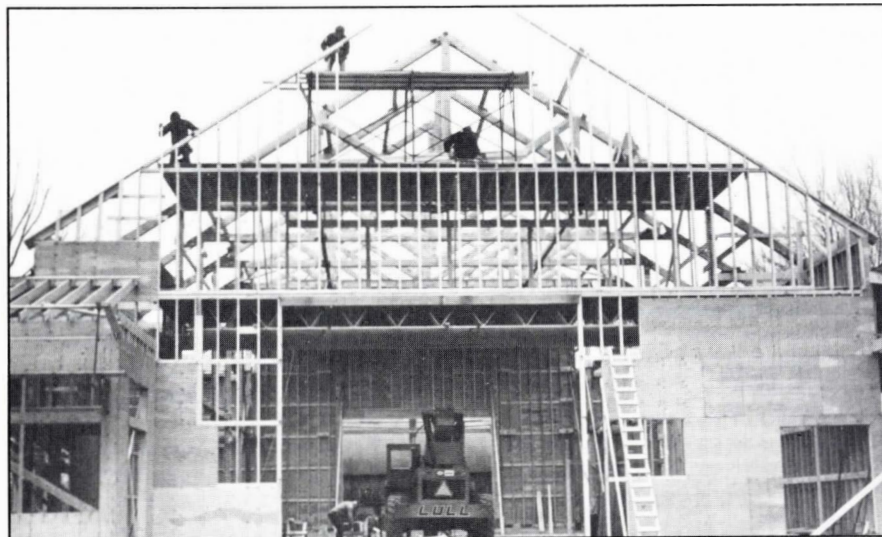
Spring/Summer 1989

New Studio Construction and Building Restoration Bring Facilities Up to Date

Jacob's Pillow has embarked on a \$2.9 million construction and renovation project that will enhance the festival's resources for developing and presenting innovative new work, as well as protect and preserve its historic status as the country's oldest dance festival.

The two-year project includes construction of a studio/theatre, restoration of the historic Ted Shawn Theatre and three studios, installation of new water and waste disposal systems, and improvements to existing kitchen, dining and resident facilities.

Financing for the project has been made possible in part through the sale of a \$2.9 million fixed-rate, tax-exempt bond issued by the Massachusetts Industrial Finance Agency, the first of its kind for a cultural facility in Massachusetts.



New Studio

The Capital Campaign, chaired by Lola Jaffe, will raise contributions to fully fund all the current project expenses, and provide the reserve fund necessary to meet ongoing capital obligations at Jacob's Pillow.

The new studio/theatre, a 9,000-square-foot wooden structure that will seat 150 people, fills a growing need for additional class and rehearsal space at Jacob's Pillow. It will also serve as an alternative performance venue for work more appropriate to a more intimate space than the 618-seat Ted Shawn

Theatre. Construction began last fall, and is expected to be completed in late 1989.

Renovations to the theatre are scheduled to begin next fall, with completion by the spring of 1990. They include building a new foundation, regrading the floor, restoring the seats, improving the ventilation systems and installing a sprinkler system. All renovations will be in keeping with the historic feeling of the structure, built in 1942 as the country's first theatre for dance.

PHOTO BY NANCY TUTKO

Mark Morris at Jacob's Pillow for Three-Week Residency, Workshop and Performances

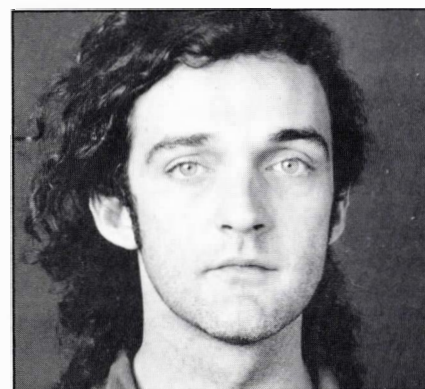
Mark Morris, the highly acclaimed post-modern choreographer whose young company last year moved to Brussels to become Belgium's resident dance group, returns to the United States to open the summer season at Jacob's Pillow with a week of performances June 27-July 1.

Six years ago Morris was one of the first artists invited to Jacob's Pillow as part of the then-fledgling residency program. Morris has also been a faculty member at Jacob's Pillow, has choreographed work on the Pillow Ballet Project as well as for his own company, and performed in the theatre for a week in 1986 and in 1987. His residency at the Pillow this year includes a two-week workshop in The School, his

only U.S. workshop this year.

Morris and his Monnaie Dance Group will perform his "Canonic 3/4 Studies," set to various piano waltzes; "Celestial Greetings," which uses traditional Thai movement and music; "Pieces in Concert," accompanied by music for cello and string orchestra by Francois Couperin; "Lovey," a commentary on child abuse set to music by the Violent Femmes; and "Gloria," an ensemble piece for Vivaldi's "Gloria in D."

Morris newly retitled Monnaie Dance Group (formerly the Mark Morris Dance Group) is now based in the state-supported Theatre Royal de la Monnaie in Brussels. A Guggenheim Fellow and a Bessie Award winner, he is known for his



Mark Morris

eclecticism in music and dance, prompting dance critic Arlene Croce to write in *The New Yorker*, "He's an amazing young man...He's an innovator and a traditionalist, a satirist and a romantic, and one can never tell in advance what side of him will be presented in any given work or at any given moment in a work."

PHOTO BY PIERRE RADISIC

Archives Hold Key to Jacob's Pillow Heritage

Housed among an unheated shed, a local bank baement and various attics and storage areas are the materials comprising the Jacob's Pillow Archives. This collection spans more than 70 years of America's dance history, ranging from a photo of Ted Shawn with his first dance teacher in 1910 to a videotape of the world premiere by Sankai Juku's Amagatsu during last summer's Splash festival, and encompassing many thousands of photographs, documents, films, audiotapes and costumes in between.

While its storage methods leave much to be desired, the materials have managed to survive the years, and there is no doubt about the value of this archive. A consultant provided through the National Endowment for the Humanities several years ago found that "the collection contains material of continuing administrative and historic importance to historians of dance."

Historians have indeed demonstrated interest in the archives, which have been used in Jane Sherman's books on the Denishawn Company and a forthcoming biography of the Indian dancer Balarasawati, who made her U.S. debut at Jacob's Pillow in 1962. But there are riches that go beyond scholarly interest. Excerpts from the film collection have been used in the "Dance in America" television programs on Balanchine and Bournonville. Martha Graham recently revived one of her works from the 1920s with music that was discovered among the many Denishawn-era scores in the Pillow Archives. And Adelphi University mounted an exhibit on Ruth St. Denis that drew heavily on photographs, costumes and programs from Jacob's Pillow. Student records in the archives have enabled staff to track down "lost" alumni who have



PHOTO BY NANCY TUTKO

A sampling from the Archives

been brought back into the Pillow family.

Modern technology comes together with vintage silent films of Ted Shawn's Men Dancers in an ongoing project funded by the National Endowment for the Arts. The original scores for many of Shawn's works were composed in the 1930s by Jess Meeker, the current Musical Director at Jacob's Pillow. Producer Ron Honsa oversees the transfer of the old films onto master videotapes, then Meeker views them and painstakingly recreates his original music, much of which was never written down. He later performs the music in a recording studio, and the sounds and images are reunited for the first time in more than 50 years. Approximately three hours of these performances are now completed, and are permanently housed in the Dance Collection of the New York Public Library, the Library of Congress, and the Indiana University Audio-Visual Center, which distributes some of the works to educational markets

throughout the U.S. Excerpts from these tapes were recently seen on the New York-area public television series, "Eye on Dance."

It may seem incongruous for an archival collection of this scope and importance to be housed so off-handedly, and Jacob's Pillow has turned its attention to finding a solution. Last year, the Pillow established the Alumni/Archives Committee, chaired by board member David Sykes, and comprised of board members, staff and friends concerned about the considerable archival holdings and how they should be maintained. The attention of this committee, which includes Norton Owen, guardian of the archives for the past 15 years, is a welcome change from the "benign neglect" that has managed to preserve much of the legacy. Efforts are now being made to care for these fragile materials in the optimum way, to ensure that the past will have a promising future at Jacob's Pillow.

Jacob's Pillow

Ted Shawn, Founder
(1891-1972)

Newsletter Editor:
Nancy Tutko
Alumni Editor:
Laura Orley

Liz Thompson,
Executive Director

Samuel A. Miller,
Managing Director

Morton J. Levy, President,
Board of Directors

Writers:
Jeff Bieganek
Linda Kean
Laura Orley
Norton Owen
Marcia Sullivan
Nancy Tutko
April Zeig