

5th Annual

Fire Island Dance Festival

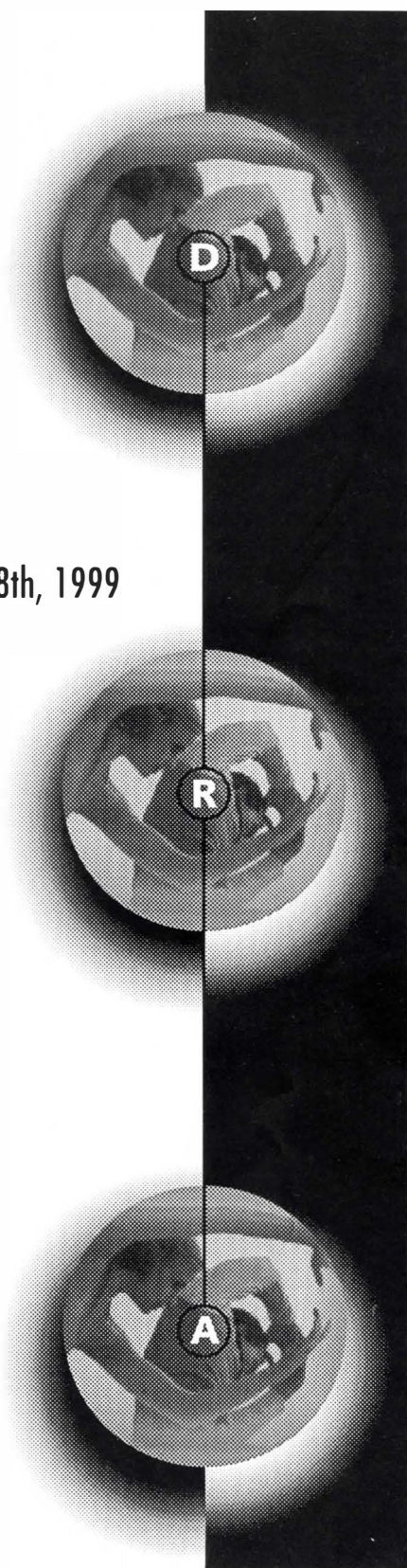
Benefiting Dancers Responding to AIDS

Saturday, July 17th, and Sunday, July 18th, 1999

262 Bay Walk, Fire Island Pines

Presented by Dubonnet Aperitif

dancers responding to AIDS
D R A



5th Annual
Fire Island Dance Festival

Benefiting Dancers Responding to AIDS

Presented by Dubonnet Aperitif

Saturday, July 17th
and Sunday, July 18th, 1999

Fire Island Pines

Featuring

BRIAN BROOKS MOVING COMPANY

CORTEZ & CO. [CONTEMPORARY/BALLET]

MARK DENDY DANCE AND THEATER

LARRY KEIGWIN DANCE

LAR LUBOVITCH DANCE COMPANY

MOMIX

MARK MORRIS DANCE GROUP

RICHARD MOVE

WOOD DANCE

The word "OUT" is rendered in large, bold, white capital letters against a dark background. Behind the letter "O" is a large, dark, textured circular graphic. In the background, the word "OUT" is repeated in a lighter, semi-transparent font, creating a layered effect.

OUT

AMERICA'S #1
GAY & LESBIAN MAGAZINE

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5th Annual Fire Island Dance Festival Program A

Saturday, July 17th at 5:30 p.m.

Dubonnet Aperitif Reception

DRA Fanfare (World Premiere)

Specially composed by Philip Glass

Musicians: Members of the Eos Orchestra; Jonathan Sheffer, Conductor

Recording courtesy of Philip Glass

Richard Move

Costume: Pilar Limosner

Dancers: Richard Move and Reid Hutchins (Martha@Mother)

The Argument (excerpts)

Choreography: Mark Morris (1999)

* Music: Robert Schumann (*Fünf Stücke im Volkston*)

(live recording of a performance with Yo-Yo Ma, cello, and Ethan Iverson, piano)

Costumes: Elizabeth Kurtzman

Dancers: Tina Fehlandt and John Heginbotham (Mark Morris Dance Group)

In memory of Howard Gilman

This dance was created under the auspices of the Mark Morris Dance Group *New Works Fund*, sponsored by Philip Morris Companies Inc.

Home for the Naked

Choreography: Ellis Wood (1998)

Music: Scott Westerfeld

Costume: Christian Grant

Dancer: Ellis Wood (Wood Dance)

Planet Soup (Section 2)

Choreography: Hernando Cortez (1999)

Music: Afro-Celt Sound System

Costumes: Edward Sylvia

Necklaces: BULGARI

Dancers: Hernando Cortez, Liz Flynn, Joseph Gallerizzo, Catherine Meredith, Shannon Mulcahy, J. Alexis Thury and Rachael Venner (Cortez & Co.)

Tuu

Choreography: Tim Acito, Solveig Olsen, Moses Pendleton (1996)

Music: *Tuu* by Tuu. From the Michael Dog compilation *Feed Your Head*

Costume Design: Cynthia Quinn

Costume Construction: Kitty Daly

Dancers: Tim Acito and Suzanne Lampl (MOMIX)

Program A

(continued)

Take a Walk on the Wild Side

Choreography: Mark Dendy and Lawrence Keigwin

Music: Lou Reed

Dancers: Mark Dendy, Lawrence Keigwin, Timothy Bish, Alexander Gish, Ashely Gilbert, Eric Jelen & Bianca Johnson (Mark Dendy Dance and Theater)

Hallelujah

Excerpt from *Exsultate, Jubilate*

Choreography: Lar Lubovitch (1977)

Music: W.A. Mozart, *Exsultate, Jubilate*, K. 165*

Dancer: Susan Shields (Lar Lubovitch Dance Company)

*Recording © Columbia Records.

Exactly This Much (solo excerpt)

Choreography: Brian Brooks

Music: W.A. Mozart, *Porgi amor*, from *La nozze di Figaro*

Costume: Russell Aubrey

Dancer: Brian Brooks (Brian Brooks Moving Company)

Concerto Six Twenty-Two (Duet)

Choreography: Lar Lubovitch (1986)

Music: W.A. Mozart, *Concerto for Clarinet and Orchestra*, K. #622

Dancers: Jeffrey Gribler and David Krensing (Pennsylvania Ballet)

*Recording © Phonogram International B.C.

Jack Brymer (clarinet) and the Academy of St. Martin-in-the-Fields.

Program and casting subject to change.



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5th Annual Fire Island Dance Festival

Program B

Saturday, July 17th at 7 p.m.

DRA Fanfare (World Premiere)

Specially composed by Philip Glass

Musicians: Members of the Eos Orchestra; Jonathan Sheffer, conductor

Recording courtesy of Philip Glass

Richard Move

Costume: Pilar Limosner

Dancers: Richard Move and Reid Hutchins (Martha@Mother)

The Argument (excerpts)

Choreography: Mark Morris (1999)

Music: Robert Schumann (*Fünf Stücke im Volkston*)

(live recording of a performance with Yo-Yo Ma, cello, and Ethan Iverson, piano)

Costumes: Elizabeth Kurtzman

Dancers: Tina Fehlandt and John Heginbotham (Mark Morris Dance Group)

In memory of Howard Gilman

This dance was created under the auspices of the Mark Morris Dance Group *New Works Fund*, sponsored by Philip Morris Companies Inc.

Home for the Naked

Choreography: Ellis Wood (1998)

Music: Scott Westerfeld

Costume: Christian Grant

Dancer: Ellis Wood (Wood Dance)

one, four, three

Choreography: Lawrence Keigwin with Alexander Gish

Music: Johann Sebastian Bach, Suite No. 2 in D minor, *Prelude*

Costumes courtesy of Ron Chereskin

Dancers: Lawrence Keigwin and Alexander Gish

Pardon My Affection

Excerpt from *Thus Is All*

Choreography: Lar Lubovitch (1998)

Music: W.A. Mozart, *La clemenza di Tito*, K. #621*, "Ah, perdona al primo affetto"

Dancer: Rebecca Rigert, (Lar Lubovitch Dance Company)

*Recording © 1990 Phillips Classics Productions
Frederica von Stade & Lucia Popp and the Orchestra of the Royal Opera House,
Covent Garden

5th Annual Fire Island Dance Festival Program C

Sunday, July 18th at 4 p.m.

DRA Fanfare (World Premiere)

Specially composed by Philip Glass

Musicians: Members of the Eos Orchestra; Jonathan Sheffer, conductor
Recording courtesy of Philip Glass

Concerto Six Twenty-Two (Duet)

Choreography: Lar Lubovitch (1986)

Music: W.A. Mozart, *Concerto for Clarinet and Orchestra*, K. #622

Dancers: Jeffrey Gribler and David Krensing (Pennsylvania Ballet)

*Recording © Phonogram International B.C.

Jack Brymer (clarinet) and the Academy of St. Martin-in-the-Fields.

Home for the Naked

Choreography: Ellis Wood (1998)

Music: Scott Westerfeld

Costume: Christian Grant

Dancer: Ellis Wood (Wood Dance)

The Argument (excerpts)

Choreography: Mark Morris (1999)

Music: Robert Schumann (*Fünf Stücke im Volkston*)

(live recording of a performance with Yo-Yo Ma, cello, and Ethan Iverson, piano)

Costumes: Elizabeth Kurtzman

Dancers: Tina Fehlandt and John Heginbotham (Mark Morris Dance Group)

In memory of Howard Gilman

This dance was created under the auspices of the Mark Morris Dance Group *New Works Fund*, sponsored by Philip Morris Companies Inc.

Pardon My Affection

Excerpt from *Thus Is All*

Choreography: Lar Lubovitch (1998)

Music: W.A. Mozart, *La clemenza di Tito*, K. #621*, "Ah, perdona al primo affetto"

Dancer: Rebecca Rigert, (Lar Lubovitch Dance Company)

*Recording © 1990 Phillips Classics Productions

Frederica von Stade & Lucia Popp and the Orchestra of the Royal Opera House,
Covent Garden

Program C

(continued)

one, four, three

Choreography: Lawrence Keigwin with Alexander Gish
Music: Johann Sebastian Bach, Suite No. 2 in D minor, *Prelude*
Costumes courtesy of Ron Chereskin

Dancers: Lawrence Keigwin and Alexander Gish

Planet Soup (Section 2)

Choreography: Hernando Cortez (1999)
Music: Afro-Celt Sound System
Costumes: Edward Sylvia
Necklaces: BULGARI

Dancers: Hernando Cortez, Liz Flynn, Joseph Gallerizzo, Catherine Meredith,
Shannon Mulcahy, J. Alexis Thury and Rachael Venner (Cortez & Co.)

Exactly This Much (solo excerpt)

Choreography: Brian Brooks
Music: W.A. Mozart, *Porgi amor*, from *La nozze di Figaro*
Costume: Russell Aubrey

Dancer: Brian Brooks (Brian Brooks Moving Company)

Tuu

Choreography: Tim Acito, Solveig Olsen, Moses Pendleton (1996)
Music: *Tuu* by Tuu. From the Michael Dog compilation *Feed Your Head*
Costume Design: Cynthia Quinn
Costume Construction: Kitty Daly

Dancers: Tim Acito and Suzanne Lampf (MOMIX)

Hallelujah

Excerpt from *Exsultate, Jubilate*
Choreography: Lar Lubovitch (1977)
Music: W.A. Mozart, *Exsultate, Jubilate*, K. 165*

Dancer: Susan Shields (Lar Lubovitch Dance Company)

*Recording © Columbia Records.

Take a Walk on the Wild Side

Choreography: Mark Dendy and Lawrence Keigwin
Music: Lou Reed

Dancers: Mark Dendy, Lawrence Keigwin, Timothy Bish, Alexander Gish, Ashely
Gilbert, Eric Jelen & Bianca Johnson (Mark Dendy Dance and Theater)

Dubonnet Aperitif Reception

Program and casting subject to change.

Biographies

Philip Glass (Composer), born in Baltimore in 1937, began the violin at six and became serious about music when he took up the flute at eight. By age 25, Glass had studied with Persichetti, Milhaud, Bergsma and Boulanger. By 1974, he had composed a large collection of music, culminating in *Music in 12 Parts*. The Philip Glass/Robert Wilson opera, *Einstein on the Beach* (1976), is a landmark in 20th century music-theater. Recent projects include *Monsters of Grace* and *White Raven* with Robert Wilson; the final piece in his Cocteau trilogy, *Les Enfants Terribles*, a dance/theater work with choreographer Susan Marshall; *Heroes Symphony*, based on the music of David Bowie and Brian Eno (also a ballet choreographed by Twyla Tharp); Martin Scorsese's *Kundun* (LA Critics Award, Academy Award, Golden Globe & Grammy Nominations for best score); *Symphony No. 5 (Choral)*, commissioned by the Salzburg Festival; *The Truman Show* directed by Peter Weir (Golden Globe Award for best score.)

The EOS Orchestra, established in 1995, is dedicated to presenting engaging musical programs to a diverse audience. Its focus is on innovative programming, the rediscovery of important but neglected 20th century composers and compositions, and collaborations with other artistic disciplines to produce unique performances. In addition to an annual subscription series, Eos has participated in the 1996 and 1998 Lincoln Center Festivals, been frequently broadcast on NPR's *Performance Today* and, on November 30th, appeared on television as part of A&E's *Biography* of Beethoven. Most recently the Orchestra performed for President and Mrs. Clinton as part of the National Medal of Arts and Humanities Awards Ceremony. The Orchestra has recorded 4 CDs for BMG Classics and publishes books on music and musicians.

Jonathan Sheffer, composer and conductor, is the founder and artistic director of The Eos Orchestra. He graduated from Harvard University, where he studied with Leonard Bernstein, Jay Gottlieb and Leon Kirchner, and continued his studies at the Juilliard School and the Aspen Music School. In 1992 he served as assistant to Michael Tilson Thomas at the London Symphony and l'Orchestre National de France. Since then, he has led numerous orchestras, including the Oregon, San Diego and Seattle Symphonies, Brooklyn Philharmonic, Minneapolis Chamber Orchestra, Scottish Chamber Orchestra and Pro Arte Orchestra of London, among others. A prolific composer, Mr. Sheffer's catalogue of works includes orchestral, solo piano, concertos, musicals, operas, film scores and song cycles.

Tim Acito (MOMIX) is a former NCAA gymnast and high school English teacher. Tim danced with Paul Taylor 2 and Pearl Lang before joining MOMIX in the summer of 1995. He has also been guest performer for the past two years with the American Repertory Ballet in works by Daniel Ezralow, Lila York and Septime Webre.

Brian Brooks (Brian Brooks Moving Company) founded his first dance company at age 14 in his hometown of Hingham, MA, with grants from the Massachusetts Cultural Council for the Arts. His choreography has since been produced by Lincoln Center for the Performing Arts, The Yard, Union Square Summer Arts Festival, Dance Umbrella and for four consecutive years by the Downtown Arts Festival, where in 1997 he appeared as the official "Dance Mascot." He has also presented his work at Joyce SoHo, the Merce Cunningham Studio, Chelsea Piers, Grand Central Station and St. Mark's Church. Brooks has donated performances to benefit the Dana Farber Cancer Institute and Dancers Responding to AIDS. His current group, the Brian Brooks Moving Company, will be appearing at PS 122 in October and premiering *Breathing Room* at Joyce SoHo November 18-21, 1999.

Hernando Cortez (Cortez & Co.) was born in Manila, Philippines. He spent his early years in British Columbia, where he began his dance training at Vancouver's Pacific Ballet Theatre. He graduated with Honors from Purchase College Conservatory of Dance in 1985, receiving the President's Award for Achievement. Soon after, he was invited to join **Feld Ballets/NY**. In 1987, he joined the **Paul Taylor Dance Company**, performing leading roles in such renowned Taylor repertory as *Arden Court*, *Cloven Kingdom* and *Company B* through 1996. He was featured in two PBS/WNET *Dance in America* specials (*Speaking in Tongues* and *The Wrecker's Ball*), and his own choreography is showcased in the Taylor Company's critically acclaimed smash hit *Funny Papers*. He performed with Mikhail Baryshnikov's **White Oak Dance Project** on their 1998 national tour. He has served on advisory panels for the National Endowment for the Arts, and for the Dance Notation Bureau, among others. He recently choreographed the dance sequences for an acclaimed new production of Tennessee William's

Biographies (continued)

Hernando Cortez (Cortez & Co.) (cont'd) *Camino Real* for Williamstown Theater. Directed by Nicholas Martin and starring Ethan Hawke, *Camino Real* ran from June 23rd through July 4th. Cortez is also Founding Director of **Dancers Responding to AIDS (DRA)**, an organization dedicated to mobilizing the dance industry in the fight against AIDS. The money raised by DRA is distributed to dance professionals in need living with HIV/AIDS to help pay for everything from basic utilities to costly medications. He was awarded a special citation at the **1997 Dance Magazine Awards** for his work with DRA.

Mark Dendy (Mark Dendy Dance and Theater) graduated from the North Carolina School of the Arts. He danced for Pooh Kaye, Ruby Shang, Jane Comfort, and Martha Graham; founded Mark Dendy Dance and Theater in 1983 and has performed all over the world with the Company. Last years hit *Dream Analysis* which enjoyed sold out runs at the Joyce Theater and Dance Theater Workshop opens Off-Broadway this fall. The Company premieres *Rock and Roll: Classic Sweet Friday* July 23 at 8 pm at Central Park's SummerStage at 72nd and 5th Ave. across from Rumsey playing field. Dendy choreographs Andrew Lipka's Broadway bound musical *The Wild Party* for Manhattan Theater Club's main stage series this winter, and is currently working on *Bible Stories* with commissions from The Rockefeller Foundation, The Threshold Foundation, The Greenwall Foundation and private support.

Tina Fehlandt (Mark Morris Dance Group) grew up in Wilmington, Delaware, where she began her dance training at age five. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, University of Minnesota, San Francisco Ballet and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.

Liz Flynn (Cortez & Co.) is originally from Massachusetts, where she began dancing with Barbara Siebert. After receiving a scholarship to the University of Massachusetts at Amherst, she graduated with a BFA in Dance. Soon after moving to New York she trained on scholarship at the Alvin Ailey American Dance Center and at the Paul Taylor School.

Joseph Gallerizzo (Cortez & Co.) was born in Washington, DC and began his dance training at the age of six at the Maryland Youth Ballet. He graduated from Southern Methodist University in 1997, BFA in Dance Performance. He has also studied at the Joffrey School, the Martha Graham School, and the School of American Ballet. He now resides in New York City.

Alexander Gish (Keigwin Dance) recently graduated with an MFA in dance from NYU's Tisch School of the Arts. Currently, he is dancing with Sara Hook, Mark Dendy and Larry Keigwin.

Jeffrey Gribler (Pennsylvania Ballet) joined Pennsylvania Ballet as an apprentice in 1975 and was named Principal Dancer in 1982. He has an extensive repertoire of both classical and modern works. He has danced leading roles in numerous ballets by George Balanchine, including *Prodigal Son*, *Bugaku*, *The Four Temperaments*, *Agon*, *Who Cares?* and *A Midsummer Night's Dream*. His roles in contemporary works include Paul Taylor's *Arden Court* and *Company B*, Merce Cunningham's *Arcade*, William Forsythe's *Steptext* and *Love Songs*, David Parsons' *Mood Swing*, John Butler's *Carmina Burana*, Kevin O'Day's *Col Legno* and, by Lar Lubovitch, *Concerto 622* and *Waiting For The Sunrise*. He has also danced leading roles in classical repertoire, such as *Swan Lake*, *Giselle*, *Coppelia*, a Stepsister in Ben Stevenson's *Cinderella* and the role of Mercutio in John Cranko's *Romeo and Juliet*.

John Heginbotham (Mark Morris Dance Group) was raised in Anchorage, Alaska. He graduated from the Juilliard School's dance division in 1993 and was cast in Mark Morris Dance Group's *The Hard Nut* later that year. In addition to MMDG, he has appeared in the work of John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. John has also danced with Susan Marshall and Company since 1995 and performed in the Marshall/Glass dance opera *Les Enfants Terribles*.

DANCERS RESPONDING TO AIDS, founded in 1991, is the American dance community's ongoing response to the AIDS epidemic. **DRA** seeks to mobilize the dance community in the fight against HIV/AIDS, increase awareness, and help people in need who are living with HIV/AIDS to pay for everything from basic utilities to costly medications. The 1998 Fire Island Dance Festival raised close to \$50,000.

As a fundraising program of **BROADWAY CARES/EQUITY FIGHTS AIDS** funds raised by **DRA** are distributed to dancers in need living with HIV/AIDS through **The Actors' Fund of America's AIDS Initiative** for living expenses such as rent, medicine, health insurance, utilities, and as grants to hundreds of AIDS service organizations nationwide. Dancers, administrative personnel, as well as behind-the-scenes crews nationwide are all eligible.

The vitality of **DRA** comes from the extraordinary support demonstrated by the dance community. Included are professional dancers from all types of companies nationwide, performing arts organizations, student dancers, as well as dance lovers from other professions who contribute to **DRA** projects.

The organization raises important funds by producing special events, conducting audience appeals (curtain speeches), and selling merchandise in theaters and special venues in New York and nationwide. Some of our special events include our annual **National Dance Week Kick-Off**, *the remember project* and **Fire Island Dance Festival** series. **DRA's** dance festivals, held across the country in cities such as Washington DC, Austin, Texas, and Naples, Florida, have been acclaimed as *"the most spectacular charity events of the season!"* [Bay Area Reporter].

DRA is a 1996 recipient of a **New York Dance and Performance Award** (aka **Bessie**) and a **1997 Dance Magazine Award**.

For more information about **DRA**:

212.840.0770 ~ Fax: 212.840-0551

or write to: Dancers Responding to AIDS, 165 West 46th Street, Suite 1300
New York, NY 10036

E-mail: DRADance@aol.com. Or visit www.bcefa.org

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