

L. K. M. M.



June 3, 2001 One Step Forward

**A Celebration
for Homer Avila**

**Danspace at St. Mark's Church
3:00 PM**

Benefit Chairs

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**Space provided by St. Mark's Church in-the-Bowery
The Reverend Julio O. Torres, Priest-in-Charge**

**This benefit is presented with the assistance of
Danspace Project at St. Mark's Church**

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Photography provided by Julie Lemberger & Martine Bisagni

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Zone 6

Introduction

Theodore Berger

Invocation

The Reverend Julio O. Torres

*

Ailey II

TAKADEME (2000)

Choreography by Robert Battle

Music by Sheila Chandra

Original costume by Missoni

Costumes recreated by Elena Comendador

Performed by Abdur-Rahim Jackson, Kanji Segawa,

Michael Snipe, Jr.

*

Zvi Gotheiner & Dancers

Interiors

excerpt (2001)

Choreography by Zvi Gotheiner

Music by Scott Killian

Costumes by Naoko Nagata

Performed by Ying-Ying Shiau and Todd Allen

*

Jane Comfort & Company

UNDERGROUND RIVER excerpt (1998)

Choreographed by Jane Comfort

Music by Toshi Reagon

Visual Effects by Basil Twist

Costumes by Liz Prince

Performed by Cynthia Bueschel, Elizabeth Haselwood,

Aleta Hayes and Stephen Nunley

*

Twyla Tharp Dance

MOZART CLARINET QUINTET K581, LARGHETTO

(second movement)

Choreography by Twyla Tharp

Music by Wolfgang Amadeus Mozart

Costume Designer by Santo Loquasto

Performed by Ashley Tuttle, John Selya, Elizabeth Parkinson, and Keith Roberts

*

Lauren Flanigan

A'Julia de Burgos

Composer: Leonard Bernstein

Accompanist: Miriam Charney

*

John Jasperse Company

Madison as I imagine it

excerpt (1999)

Choreography by John Jasperse in collaboration with Miguel Gutierrez, Parker Lutz, and

Juliette Mapp

Music by Hahn Rowe

Performed by Parker Lutz & Juliette Mapp

*

Momix

TUU

Choreography by Tim Acito, Solveig Olsen, Moses Pendleton

Music by "TUU" by TUU, from the

Michael Dog compilation FEED YOUR HEAD

Costume Design by Cynthia Quinn

Costume Construction by Kitty Daly

Performed by Kori Darling, Pi Keohavong

*

Seán Curran Company

Abstract Concrete (2000)

Choreography by Seán Curran in collaboration with the dancers

Original Musical by Tigger Benford

Performed by Amy Brous, Rob Davidson, Marisa Demos, Tony Guglietti,

Peter Kalivas, Bliss Kohlmyer, Kevin Scarpin, Donna Scro Gentile,

Heather Waldon-Arnold, and Yuji Yoda

*

Twyla Tharp & Homer Avila

*

Avila/Weeks Dance

New Work - in progress

Choreography by Homer Avila with Edisa Weeks and dancers

Performed by Hiromi Naruse, Elizabeth Pritchett, Summer Robertson, Alison Stoll,

Sheramy Keegan-Turcotte, Edisa Weeks

Bill T. Jones/Arnie Zane Dance Company

The Gift/No God Logic

Choreography by Arnie Zane

Music by Guiseppi Verdi, arias from La forza del destino,

Sung by Montserrat Caballé

Performed by Eric Bradley, Christian Cancianni, Ayo Janeen Jackson,
Daniel Russell Kubert

*

Mark Morris Dance Group

Polka (1992)

Choreography by Mark Morris

Music by Lou Harrison "Grand Duo for Piano and Violin"

Costumes designed by Susan Ruddle

Performed by Joe Bowie, Seth Davis, Marjorie Folkman, Gregory Nuber, June Omura,
Kraig Patterson, Kim Reis, Anne Sellery, Megan Williams, and Michelle Yard

*

**A reception will be held in the Parish Hall
immediately following the performance.**

*

A video by **Ralph Lemon** entitled "Grass" will be shown during the reception.
Video monitors donated by Dance Theater Workshop & Video D Studios

Homer Avila was born and raised in New Orleans with family roots in Central America. His early movement training was in gymnastics and his transition to dance began at the University of Tennessee, Knoxville, where for P.E. credit he was given the choice of taking wrestling or ballet. In pursuing a range of work, Avila has had the pleasure of dancing in the companies of Twyla Tharp, Bill T. Jones/Arnie Zane Dance Co., Mark Morris, Ralph Lemon, Momix, and Salvatore Aiello/North Carolina Dance Theater, among others. Avila, in collaboration with Edisa Weeks, directs Avila/Weeks Dance Company. Avila was awarded a New York Foundation for the Arts Choreographic Fellowship in 2000.

Homer gives his heartfelt thanks to: the companies, dancers, technicians and volunteers who are making the Benefit possible * Denise Jefferson, Karen Arceneaux and the Staff and students at The Ailey School * Eugene Lowery and Ann Tuomey at City Center * Denise Roberts-Hurlin and Dancers Responding To AIDS * Stephanie Coleman and the Actors Fund * Laura Colby and the staff at Elsie Management * Everyone at New York Foundation for the Arts * Kay Cummings, Bill Bragin, Maren Berthelsen, Jamie Spear and all the volunteer ushers at the Symphony Space Dance Sampler * Gretchen and the Paul Taylor Dance Studio * Maurine Knighton and the Staff at 651 * Bob Otz at Theater Resources Unlimited for the donation of a computer * Nancy Duncan for loaning her laptop * Richard Michaels at 14 St. Stage Lighting * Richard Colton, Carol & Hughes Ryser, Joyce Stichman, and Rosemary & Lewis Lloyd for their help in getting a second medical opinion * Debbie Spina and Lucinda Weaver with Harkness Center for Dance Injuries * Wendy Brown, Marcia Daiter, Daniel Gwartzman, Fiona Marcotty, and Jeanie Pyun for handwriting AWD's mailing list orito envelopes * Lynn Simonson, Thea Frey, Julia Mueller and Linda Tarnay for stuffing the envelopes * Luba Lukova for her beautiful graphic design * Mary Sharp Cronson, Jonathan Belcher, Tom Caravaglia, Ann Greene, Kathy Grant, Gudrun & Sheldon Weeks, Paul O'Neil, Andrea Woods, Gabri Christa, Paula Potocki, Stephen Nunley, Katherine Stanton, The Kress Family, Beulah D'Souza & Pau Duenas, Raymond D. Despres & Constance Chin, Julie Lemberger, Martha Virginia Blake, Mollie A. O'Brien, Allyson L. Green, Benjamin Osorio & Merian Soto, Johanna Sperling, Alfred Ballet Academy & Karen Ninos, Gary Weiss, Jennifer Dunning, Elizabeth Zimmer The Benefit Committee, Judith Jamison, Martine Van Hammel, and Lourdez Lopez * all of you who kept me in your thoughts and prayers and sent cards, flowers, mementos and munchies that got me through five 1/2 weeks in the hospital * all my bedside angels * and Edisa Weeks.

Dance Company Biographies

Ailey II is an exceptional dance company that merges the spirit and energy of the country's best young talent with the passion and creative vision of today's most outstanding emerging choreographers. Under the direction of Sylvia Waters, Artistic Director since the Company's inception in 1974, Ailey II invigorates the American dance scene by offering unique opportunities for artists in all areas of dance. Ailey II

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members, all exceptionally talented dancers who have completed advanced programs at The Ailey School, hone their skills while gaining invaluable performing and teaching experience during their 2 or 3 year tenure with the Company. The Company's 2000-2001 tour consisted of performances in 40 United States cities, including New York City's Aaron Davis Hall. Additionally, Ailey II continues to win unmatched critical praise for its residencies at major colleges and universities and its visits to elementary, middle and high schools throughout the country. The Company has also received numerous honors, awards and proclamations in recognition of its community outreach programs.

Avila/Weeks Dance is a collaborative partnership between Homer Avila and Edisa Weeks. Their work merges various styles to create dances that are intimate, physically dynamic and explore the drama of humanity. Integral to their work is exploring and challenging assumptions and limitations based on gender, race and physical differences. Their work has been performed in a variety of venues including Works & Process at the Guggenheim Museum, Alfred University, Boston University, Emory University, Oberlin College, Inside/Out at Jacob's Pillow, The Massachusetts International Festival of the Arts, The National Black Arts Festival, and The Cristina Show an internationally acclaimed Spanish TV show. In 2000 Homer and Edisa were awarded a New York Foundation for the Arts Choreographic Fellowship.

Jane Comfort and Company creates dance/theater work and performs throughout the US and in Europe. The company is currently developing "Asphalt," an evening length work with direction and choreography by Jane Comfort, book and lyrics by Carl Hancock Rux, vocal score by Toshi Reagon and instrumental score by DJ Spooky. "Asphalt" will be seen next at Jacob's Pillow, July 19-22, and will have its New York premiere in January '02. Jane received a Bessie award for "Underground River."

Since 1997 when it was formed, **Seán Curran Company** has been commissioned for new works and presented by Central Park Summerstage (2000), The Joyce Theater (2001, 1999), Dance Theater Workshop (1998), Danspace Project (1997 & 2000), and Celebrate Brooklyn (1997). With the August 1999 National Dance Project co-commission at the Jacob's Pillow Dance Festival, the company received national recognition. This past season, the company's touring engagements included Boston's Dance Umbrella and the Pittsburgh Dance Council, as well as international performances in Germany's Tanzwochen Danse Festival-Neuss, and at the 1999 Cannes Danse Festival. Seán Curran Company has received grants from the New York State Council on the Arts, Arts International's Fund for US Artists, the Harkness Foundations for Dance, the Greenwall Foundation, Mary Flagler Cary Charitable Trust, and the Phillip Morris Companies and will be presented at The Joyce Theater June 12-17, 2001.

"...Lauren Flanigan, whose Olivier-like immersion in her roles has won her a well-deserved reputation as the thinking man's diva." Time magazine, August 1999 -

Lauren has appeared with the world's leading orchestras and opera houses including La Scala, Teatro San Carlo, Bayerische Staatsoper, English National Opera, the Metropolitan Opera, New York City Opera, San Francisco Opera, Lyric Opera of Chicago, and the Santa Fe Opera. In the past six months alone she has performed Roberto Devereaux, Nabucco, Die Tode Stadt, Chants Auvergne, and Maria Stuarda. Last year she received the first ever Bravissimo Award from ASCAP for "the artistry and passion with which she offers her magnificent voice to champion the music of our time." She is honored to be here today to sing for Homer and lend a voice to the radical idea of available health care for artists.

Zvi Gotheiner & Dancers is a ten-member dance company founded in 1989. The Company has been seen in New York City at the Joyce Theater, The Orensanz Foundation, Lincoln Center Out-of-Doors, Central Park's Summerstage, The Kitchen, Joyce Soho and a variety of experimental venues. National performances include The American Dance Festival, The Mid-State Dance festival, The Utah Arts Festival, The Milwaukee Project, Princeton University and the University of Washington. Internationally, the company has participated in two S.E.S.C. tours of Brazil, The International Kulturufer Festival in Germany, The Posthof Theater Series in Linz, Austria and as part of the Theater X Series, Tokyo, Japan.

John Jasperse Company has been presented by festivals and presenting organizations in the United States, Brazil, Israel, Japan, and throughout Europe. Mr. Jasperse's work has been awarded several prestigious prizes, including the Scripps/ADF Primus-Tamaris Fellowship, the Doris Duke Award, the Mouson Award by Künstlerhaus Mousonturm in Frankfurt, Germany; Rencontres Internationales Chorégraphiques de Bagnolet; and the Choreography Prize at the 3rd Suzanne Dellal International Dance Competition. John Jasperse Company is currently touring "Giant Empty", a new evening-length project. The new work is a co-production of Ballet ((check this)) Frankfurt (for the dancers of JJC) and The Brooklyn Academy of Music's Next Wave Festival 2001 in collaboration with co-commissioning partners the American Dance Festival and the Portland Institute for Contemporary Art (PICA).

Founded as a multicultural dance company in 1982, **Bill T. Jones/Arnie Zane Dance Company** is the product of an eleven-year collaboration between Bill T. Jones and Arnie Zane. The ten-member Company has performed its ever-enlarging repertoire (currently over 50 works) in over 130 American cities and 30 countries, including Australia, Brazil, Japan, Portugal, Greece, South Africa and the Czech Republic. Bill T. Jones/Arnie Zane Dance Company's work has often been described as a fusion of dance and theater. In spring 2001, the Company will be spotlighted in a new documentary Free To Dance: The Presence of African-Americans in Modern Dance.

Ralph Lemon is currently working on the third part of his Geography Trilogy.

*

Mark Morris was born on August 29, 1956 in Seattle, Washington. He formed the **Mark Morris Dance Group** (MMDG) in 1980, and has since created over 90 works for the Dance Group, and over a dozen commissions for ballet companies, including San Francisco Ballet, Paris Opera Ballet and American Ballet Theatre. From 1988-91, he was the Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure there, he created 12 pieces, including three evening-length works, and founded the White Oak Dance Project with Mikhail Baryshnikov. He has worked extensively in opera. He directed and choreographed a Royal Opera, Covent Garden production of Rameau's *Platée* that premiered in 1997 and had its New York premiere with The New York City Opera in April 2000 at Lincoln Center. Most recently, he directed and choreographed the June 2000 English National Opera production of *Four Saints in Three Acts*. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991, and he is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux). In addition to a full international touring schedule, the Dance Group completed three film projects: an Emmy Award-winning collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's Third Suite for unaccompanied cello, a film version of Mr. Morris' *Dido and Aeneas*, and a video of *The Hard Nut*. This year the Dance Group will open the Mark Morris Dance Center in Brooklyn, New York. This 30,000 square foot facility will feature three studios, and will be the company's first permanent headquarters in the U.S.

Known internationally for presenting works of exceptional inventiveness and physical beauty, **MOMIX** is a company of dancer-illusionists under the direction of Moses Pendleton. For 20 years, MOMIX has been celebrated for its ability to conjure up a world of surrealistic images using props, light, shadow, humor and the human body.

Twyla Tharp has had multiple careers in dance. She is known as a major choreographer in modern dance and ballet, as well as for her Hollywood films, television and stage work. Boldly crisscrossing all boundaries of dance, she has integrated various styles and forms to create works marked by her indelible signature. Most important is the effect she has had in revolutionizing the integration of ballet, modern and jazz dance in contemporary choreography. Her invigorating originality and trailblazing successes have been recognized with major awards and honors both in her own country and abroad. Tharp's is a career without precedent.

Her first dance was the four minute *Tank Dive* premiered 1965 in room 1604 at Hunter College, two years after her graduation from Barnard College. In the ensuing 35 years she has choreographed over 120 dances, many of which are considered classics. Although the majority of her work was for her original modern dance troupe, Twyla Tharp Dance, which she directed from the mid-sixties to 1988, she has created numerous ballets for the world's leading companies. These include the Joffrey Ballet, New York City Ballet, Paris Opera Ballet, London's Royal Ballet, and American Ballet

Theatre, where she served as Associate Artistic Director from 1988-90 and for which she created over a dozen dances, more than any other choreographer. Tharp's wide variety of musical choices reflects the range of her choreographic imagination. Although most of her chosen scores are contemporary, and often commissioned, she has choreographed to the music of Telemann, Bach, Hayden, Mozart, Beethoven, Rossini and Brahms. Her 20th century musical choices are as wide as her classical. For her own company, she created *Eight Jelly Rolls* to music of Jelly Roll Morton; *The Six Pieces* to music by Paul Whiteman's Orchestra and *Thelonius Monk, the Upper Room* to a commissioned score by Philip Glass, *Fait Accompli* to a commissioned score by David Van Tieghem, *The Catherine Wheel* to a commissioned score by David Byrne, and most recently, *Surfer at the River Styx*, performed to an original score by Donald Knaack. Her work with ballet companies includes *Deuce Coupe*, set to the Beach Boys, a landmark dance for the Joffrey in 1973, followed that same year by *As Time Goes By*, set to Franz Joseph Hayden. In 1976, she created another landmark ballet, *Push Comes to Shove*, for American Ballet Theatre, starring Mikhail Baryshnikov. Her other major works for ABT include *Bach Partita*, in 1984, *Known by Heart* in 1998, with a score by Steve Reich, and most recently, *Brahms Variations on a Theme by Hayden*, in March 2000. For the New York City Ballet she created *Brahms Handel*, in collaboration with Jerome Robbins and *The Beethoven Seventh* in January 2000.

Another important dimension of Tharp's career is her award-winning work in film and television. In Hollywood she collaborated with many major directors including Milos Forman for *Hair* in 1978, *Ragtime* in 1980 and in 1984 the Academy Award-winning *Amadeus*, for which she staged and choreographed the opera sequences. She also choreographed *White Nights*, in 1985, which starred Gregory Hines and Mikhail Baryshnikov, and *James Brooks I'll Do Anything* in 1994. Her television credits include *Sue's Leg*, which was featured in the inaugural episode of PBS's *Dance in America* series (1976); co-producing and directing *Making Television Dance*, which received the Chicago International Film Festival Award in 1977, and directing *The Catherine Wheel* for BBC Television (1983). In 1984, she co-directed *Baryshnikov By Tharp*, which received two Emmy Awards as well as the Directors Guild of America Award for Outstanding Director Achievement.

In 1984 she directed and choreographed the theatrical version of the film *Singin In the Rain*, which played at the Gershwin Theater on Broadway for over a year, which was followed by a national tour. Ms. Tharp's autobiography, *Push Comes to Shove*, was published by Bantam Books to great critical acclaim in 1992. It was released in paperback a year later. She is the recipient of countless fellowships, honors and awards, most significantly a MacArthur Fellowship (a.k.a. Genius Award); the Laurence Olivier Award; and the 1990 American Dance Festival Award. In 1993 she was inducted into the American Academy of Arts and Sciences and in 1997 she was made an Honorary Member of the American Academy of Arts and Letters. She is the recipient of 17 honorary doctorates.

One Step Forward

Dancers are a uniquely vulnerable group. When ill or injured, they often find themselves without medical insurance or substantial savings. Dependent on their bodies for their livelihood, their needs can be critical. This situation has been brought home by the health crisis of **Homer Avila**. To support the continuing artistic work of Homer, and other artists with debilitating injuries, the New York Foundation for the Arts has created the new fund, **One Step Forward**. This fund can receive tax deductible contributions. Checks should be made payable to the New York Foundation for the Arts and submitted with a letter requesting that your donation be directed to the **One Step Forward** fund earmarked for Homer Avila. Contributions can be sent to:

New York Foundation for the Arts
One Step Forward
155 Ave of the Americas 14th Floor
New York, NY 10013

A similar effort is also underway for **Alan Danielson** who contracted a serious heart disease that left him with a heart functioning at only 25% of its capacity. Alan fought to resume his dance career as much as possible while undergoing a series of three open-heart surgeries. Five months ago, on April 17, 2001, Alan received a new heart.

To assist Alan's return to his dance career, two benefit performances will be held at the Jose Limon Studio, 611 Broadway, 9th Floor on Thursday June 28th and Friday June 29th at 8:30 PM. Confirmed performers include the Limon Company, Zvi Gotheiner, Peridance Ensemble, Roxane D'Orleans Juste, Colin Connor, Debra Noble, Andy Monroe and Risa Steinberg. Please call **(212) 777-3353 Ext. 11** for reservations.

Contributions can also be sent to the New York Foundation for the Arts and directed to the **One Step Forward** fund for Alan Danielson.

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