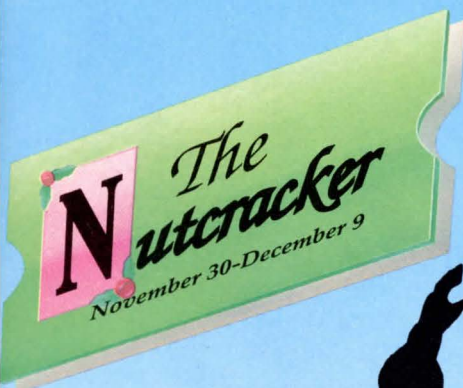


Fort Wayne Ballet

1 9 9 0 - 9 1 S E A S O N

Michael Tevlin
Artistic Director





Wednesday, October 31, 1990

Embassy Theatre

BARYSHNIKOV PRODUCTIONS, INC.

and

THE HOWARD GILMAN FOUNDATION

In Association with

FORT WAYNE BALLET

Present

WHITE OAK DANCE PROJECT

Choreography by

MARK MORRIS

Dancers

Peggy Baker
Mikhail Baryshnikov
Rob Besserer
Jamie Bishton
Nancy Colahan

Christopher Johnson
Kate Johnson
Kathleen Moore
William Pizzuto
Denise Pons

Lighting Design by
James F. Ingalls

Musical Director
Linda Dowdell

Produced by

Bernie Lawrence

for

BLO PRODUCTIONS, INC.



The Fort Wayne performance of Mikhail Baryshnikov and
The White Oak Dance Project is made possible in part with financial
support from GTE and Lincoln National Corporation, with special thanks to the
Embassy Theatre for partial support of this event.

'Til the witching hour ... a memorable Halloween happening.

brou•ha•ha (brōō' hä-hä') *n*: A noisy stir or wrangle; hubbub; uproar; commotion.

Possible causes: 🦋 An appearance by Mikhail Baryshnikov and other members of The White Oak Dance Project. 🦋 An outstanding season of dance offered by the Fort Wayne Ballet.

Contributing causes: 🦋 Spooky surroundings created by Sand Point Greenhouses, Inc. 🦋 Eerie sounds and all that jazz. 🦋 Desserts and champagne — tasty treats and witch's brew. 🦋 Live video of the commotion — it'll be a scream. 🦋 Gifts for all who come to the brouhaha at the barre.

Come knocking on our door,
right after the concert. Guests
welcome at the door.

MasterCard, VISA, check or cash.



Brouhaha at the Barre

a Gala Reception

sponsored by

Lincoln National Corporation

for the benefit of the Fort Wayne Ballet

on October Thirty-first

following the White Oak Dance Project Concert

featuring Mikhail Baryshnikov

at the Grand Wayne Center Whistler Ballroom

Champagne and treats until the witching hour

Fifty Dollars per person
donation is fully deductible



Honorary Hosts:

Mr. and Mrs. Ian M. Rolland
Mr. and Mrs. Michael Tevlin

Brouhaha Committee:

Drs. Deep and Dolly Bajpai
Mr. Michael Berry
Mr. and Mrs. Scott Bushnell
Mr. and Mrs. Bradford J. Callen
Dr. and Mrs. William R. Cast
Mr. and Mrs. John Commorato
Mr. and Mrs. Barry Dorman
Mrs. M. Florence Eichar
Mr. and Mrs. Jay Elliott
Mr. and Mrs. Richard J. Ferguson
Mr. and Mrs. A.W. Fruechtenicht
Mr. and Mrs. Jay Habig
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Mr. and Mrs. John D. Weaver
Ms. Teri Whittaker

The White Oak Dance Project

Time magazine (Sept. 17, 1990) calls it "The Mark and Misha Show — Ballet meets modern as two stars launch an unlikely enterprise."

That "unlikely enterprise" is The White Oak Dance Project, the new Baryshnikov group making its Indiana premiere tonight.

It combines the artistry of Mikhail Baryshnikov, the preeminent dancer of the 1970s and '80s who defined the great classical ballet roles, and the special talents of avant-garde choreographer Mark Morris. Described by Time as a "brilliant and somewhat unruly postmodern choreographer" and by The New York Times as "overwhelmingly impressive," Morris skillfully molds a group of spirited, experienced dancers from some of the nation's best ballet companies (see biographies).

Reflecting on this stage of his career, Baryshnikov said in the Time interview, "It's neither easy nor pleasant to leave the stage. I never thought I'd spend my last (performing) years as a modern dancer, but it's important now to work with someone I admire."

First joint effort during ABT years

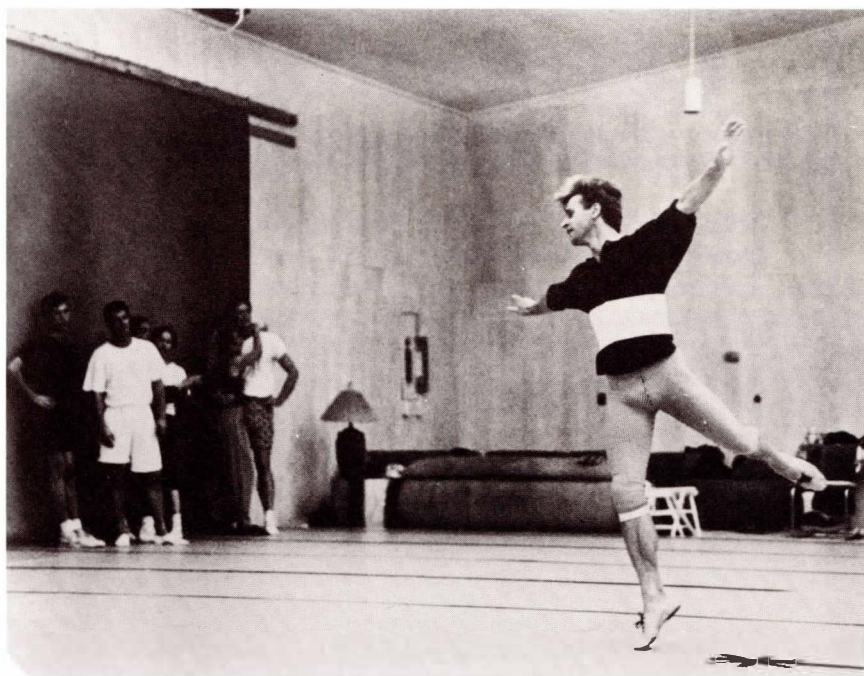
During his tenure as Artistic Director of American Ballet Theatre, Baryshnikov invited Mark Morris to create the ballet, *Drink To Me Only With Thine Eyes*, in which Baryshnikov also danced. Baryshnikov appeared in a second Morris work last November, when he and dancer Rob Besserer joined the Mark Morris Dance Group in Brussels for the world premiere of *Wonderland*.

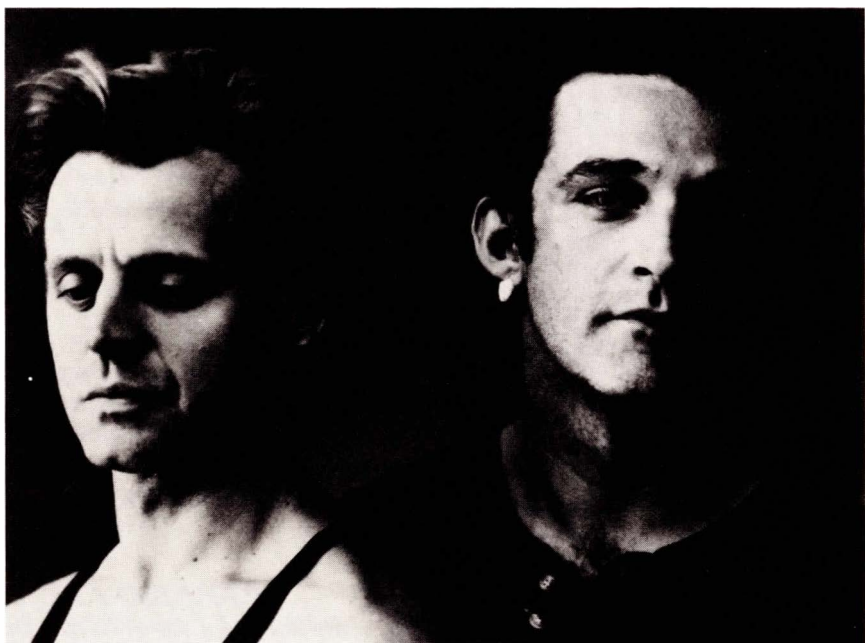
The preview performance for The White Oak Dance Project took place last Wednesday at the Wang Music Center in Boston, Mass. The Fort Wayne performance is among the first of a 17-city tour of "An Evening of Contemporary Dance."

The troupe gets its name from a new dance facility created on the grounds of the White Oak Plantation, a 7,500-acre estate/nature preserve along the St. Marys River separating part of Florida and Georgia. Presided over by Howard Gilman, who owns the Gilman Paper Company, the idyllic setting includes 26 species of mammals and 30 varieties of birds.

Gilman also is an enthusiastic dance patron. According to Time, Gilman offered the site when his friend Mikhail Baryshnikov was "looking for a good spot to prepare a tour of new works by his friend, choreographer Mark Morris." Gilman reacted quickly and within three weeks he "had an air-conditioned studio flung up, with a nice springy floor and sophisticated lighting — for dancers, Shangri-La."

From Fort Wayne, the White Oak Dance Project performs in Youngstown and Dayton, Ohio. Its upcoming Chicago performance is generating an impressive advance ticket sale. Presuming the current fall outings are well received, Time reports the White Oak Dance Project probably will tour again in the spring of 1991, perhaps including Europe.



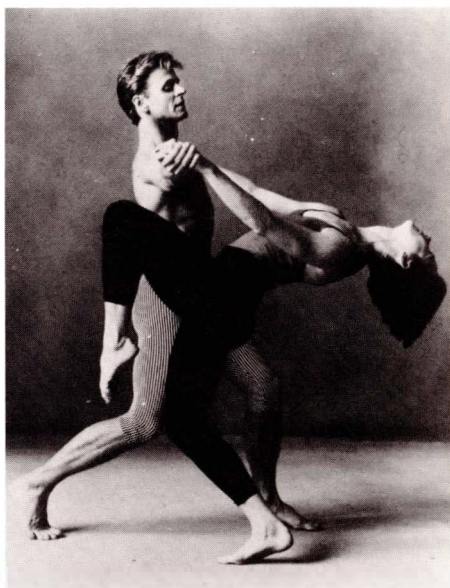


Mikhail Baryshnikov, Mark Morris
White Oak Dance Project photography by Annie Liebovitz

MARK MORRIS (*Choreographer*) was born and raised in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. He has performed with a diverse assortment of companies over the years, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet and the Koleda Balkan Dance Ensemble. Since 1980, in addition to creating over 50 works for his own modern dance company, he has created dances for the Boston Ballet, the Joffrey Ballet, American Ballet Theatre and the Paris Opéra Ballet, among others. Mr. Morris has also worked extensively in opera. In 1988 he was named Director of Dance at the Théâtre Royal de la Monnaie in Brussels, Belgium, where his company is in residence.

MIKHAIL BARYSHNIKOV

was born in Riga, Latvia. Not long after he began studying ballet in this city, he was accepted by the Vaganova School in Leningrad where he studied under the renowned teacher Alexander Pushkin. In 1967 he entered the Kirov Ballet as a soloist and remained with the company from 1968 until 1974. Having left the Soviet Union he danced with classical and modern dance companies around the world from 1974 to 1979. He was a principal dancer with the New York City Ballet from 1979 to 1980, and from 1980 to 1989, was Artistic Director of American Ballet Theatre. The year 1990 marks the inauguration of the White Oak Dance Project.



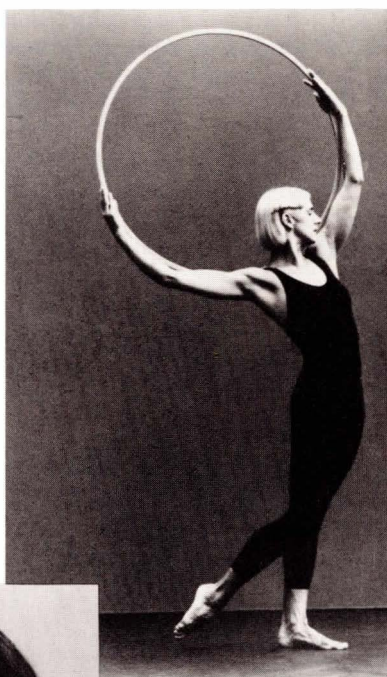
Mikhail Baryshnikov is shown here with Kate Johnson.

Artists of The White Oak Dance Project

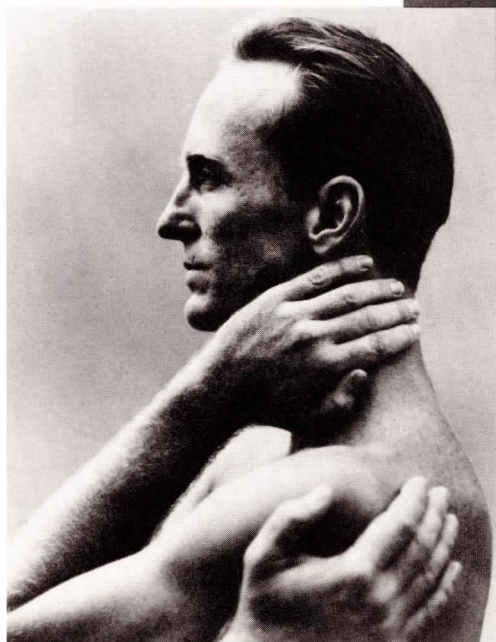
PEGGY BAKER was a founding member and later artistic director of Dancemakers in Toronto. She was a member of the Lar Lubovitch Dance Company for eight years and assisted Mr. Lubovitch as a rehearsal director. She now performs primarily as a solo artist in work choreographed for her by James Kudelka, Annabelle Gamson, Doug Varone, Tere O'Connor, Christopher House and Martita Goshen.

ROB BESSERER graduated from the University of South Florida in Tampa and then danced for many years with the Lar Lubovitch Dance Company. He has danced with many choreographers over the years and appears frequently with the Mark Morris Dance Group. In the theatre, he has worked with directors Robert Wilson, James Lapine and Martha Clarke. He won a New York Dance and Performance Award ("Bessie") in 1984 and an "Obie" for his performance in Ms. Clarke's *The Hunger Artist* in 1987.

Peggy Baker

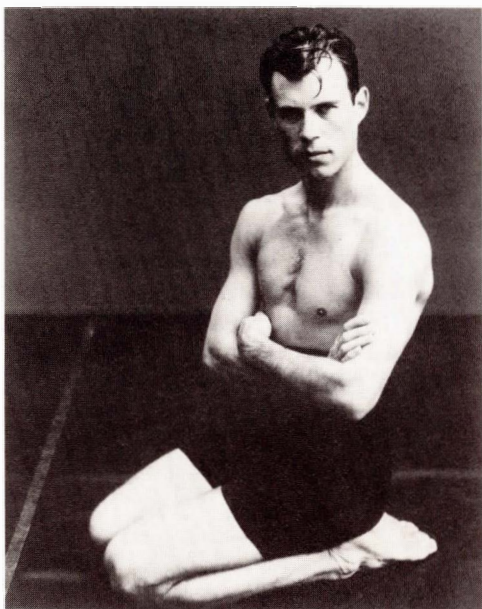


Rob Besserer



Jamie Bishton

JAMIE BISHTON graduated from the California Institute of the Arts and then danced with the Bella Lewitzky Dance Company, Laura Dean Dancers and Musicians, and the Lar Lubovitch Dance Company. He joined the Twyla Tharp Dance Company in 1985 and is now a member of American Ballet Theatre, where his repertoire includes the work of Tharp and Agnes de Mille.



NANCY COLAHAN, a native Californian, has performed with the Alvin Ailey Repertory Ensemble and the Joyce Trisler Danscompany and was a principal dancer in the Lar Lubovitch Dance Company for nine years. She has been a guest artist with the José Limon Dance



Nancy Colahan

Company, Alvin Ailey's American Dance Theater, the Manhattan Ballet and the Royal Danish Ballet.

CHRISTOPHER JOHNSON was born and raised in Southern California. For the past four years, he has been dancing in Germany as a soloist for William Forsythe and the Frankfurt Ballet. Prior to that Christopher danced for four and a half years with the Feld Ballet in New York. He spent a summer as a guest teacher for the Lisbon Dance Company in Portugal. His classical training began at Stanley Holden's Dance Center, and he was awarded a full-time scholarship to the School of American Ballet in New York.



Christopher Johnson

WHITE OAK DANCE ALL CHOREOGRAPHY

Going Away Party

Music: Bob Wills and His Texas Playboys

("Playboy Theme," "Yearning," "My Shoes Keep Walking Back to You," "Goin' Away Party," "Baby, That Sure Would Go Good," "Milk Cow Blues," "Crippled Turkey," "When You Leave Amarillo, Turn Out the Lights.")

Original Lighting Design by Phil Sandström

Costumes: Christine Van Loon

INTERMISSION

Pas de Poisson

Music: Erik Satie

("Cinéma: Entr'acte Symphonique de Rélâche," piano reduction for four hands by Darius Milhaud)

Lighting: James F. Ingalls

Pianists: Linda Dowdell and Mizue Murakami

PAUSE



Left to right: Mark Morris, Nancy Colahan, Denise Pons, William Puzito, Peggy Baker

E PROJECT PROGRAM

HY BY MARK MORRIS

Ten Suggestions

Music: Alexander Tcherepnin
("Bagatelles," opus 5)

Lighting: James F. Ingalls

Pianist: Linda Dowdell

INTERMISSION

Motorcade

Music: Charles Camille Saint-Saëns
("Septet," opus 65)

Lighting: James F. Ingalls

Costumes: Santo Loquasto

Musicians: Susan Radcliff, trumpet; Ron Oakland, violin; Charles Barker, violin; Karie Prescott, viola; Armen Ksajikian, cello; Judith Sugarman, bass; Linda Dowdell, piano

Program subject to change.

Cameras and recording devices are not permitted in the auditorium.



r, Rob Besserer, Kate Johnson, Mikhail Baryshnikov, Jamie Bishton.

Artists of The White Oak Dance Project (Continued)

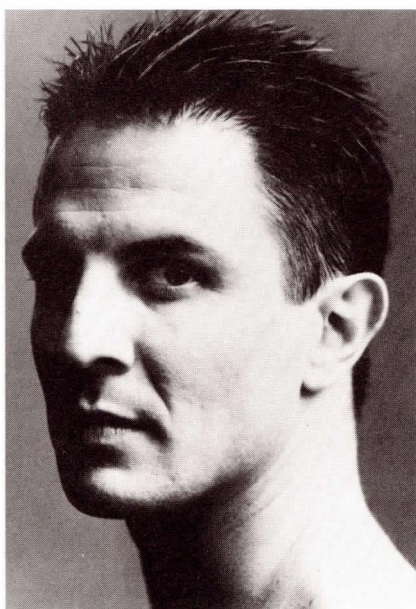
KATE JOHNSON began studying dance in Florida when she was sixteen. Before joining the Paul Taylor Dance Company, with whom she made her debut in 1982, she performed with the Feld Ballet, Rosalind Newman and Dancers, and the Hannah Kahn Dance Company. She received a "Bessie" in 1988 for outstanding creative achievement. In 1989 she choreographed *Ruah* for the Taylor Company.



Kate Johnson

KATHLEEN MOORE was born in Chicago and began her training at the Alabama School of Fine Arts in Birmingham. After studying at the School of American Ballet and the American Ballet Theatre School, she joined ABT II in 1980. Two years later, she joined the American Ballet Theatre and was appointed soloist in February, 1988. Miss Moore also participated in the movie *Dancers* and has been on PBS' *Dance in America*.

WILLIAM PIZZUTO began studying dance in Fort Lauderdale. He performed with the Chicago Ballet and the Houston Ballet, where he became a principal dancer. In 1982 he received a silver medal and a special jury's award at the International Ballet Competition in Jackson, Mississippi. He was a member of Ballet West and the Boston Ballet and has performed as a guest artist with the Milwaukee Ballet, Ballet de Santiago, Ballet Centrum du Berlin and the Kyoto Ballet.



William Pizzuto

DENISE PONS was born in New Orleans and attended Texas Christian University. She has been a member of the New Orleans Delta Festival Ballet, the Fort Worth Ballet, the San Francisco Ballet and the Eglevsky Ballet. In 1982 she joined the Boston Ballet, where she is a soloist.



LINDA DOWDELL (*Musical Director*) began studying piano with her father in Oreland, Pa. She has been associated with several modern dance teachers and choreographers, from Bennington College to the University

of Washington, and is now the pianist for the Mark Morris Dance Group, with which she has performed in Vienna, Boston and New York. She is also a composer. Concerts of her work have been produced in Seattle, New York and Banff, Canada.

PETER WING HEALEY (*Assistant to the Choreographer*) attended Haverford College and the Boston Conservatory of Music. He danced with Anna Sokolow, Daniel Lewis, Hannah Kahn and the Laura Dean Dancers and Musicians. In 1985, Mr. Healey founded the Mesopotamian Opera Company. In 1989 his opera *Jane Heir* was produced at P.S. 122 in New York City. He first worked with Mark Morris in an early concert in Jersey City, N.J., and has recently assisted him on Peter Sellars' production of John Adams' opera *Nixon in China*.

JAMES F. INGALLS (*Lighting Designer*) most recently designed *The Iceman Cometh* with Brian Denehy at Chicago's Goodman Theatre, The Monnaie Dance Group/Mark Morris new season at Brooklyn Academy of Music's Next Wave Festival, *Ein Herz* choreographed by Mark Morris for the Paris Opera Ballet, Joachim Schlomer's *Shoulder to Shoulder* in London, and *The Magic Flute* at the Glyndebourne Festival for Peter Sellars. Mr. Ingalls is the recipient of two Helen Hayes awards, two Dramalogue awards and an Obie for sustained excellence in lighting.

SANTO LOQUASTO (*Costume Designer*) is acclaimed for his work in theatre, dance and film. As a designer of dance he has worked for The Royal Ballet at Covent Garden, the Joffrey Ballet, New York City Ballet, American Ballet Theatre, the Twyla Tharp Dance Foundation and Les Grand Ballets Canadiens. His most notable theatre work includes *The Cherry Orchard*, *That Championship Season*, *Bent*, *King of Hearts*, and *The Suicide*. He has received a Tony, Drama Desk Award, Outer Critics Circle Award and an Obie, among others. In film, he has designed costumes for Woody Allen's *Zelig*, for which he received an Academy Award nomination, and for *Midsummer Night's Sex Comedy*.

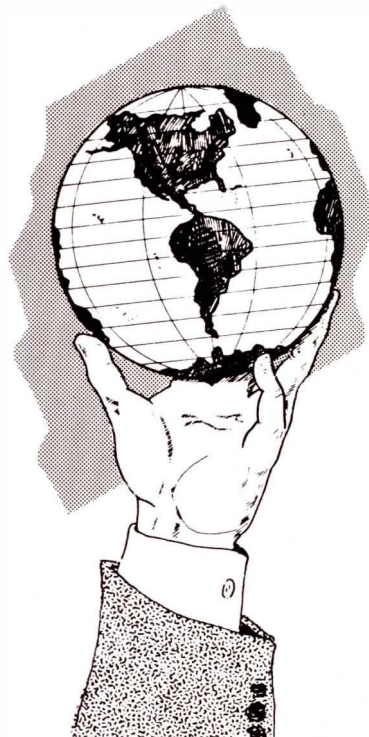
CHRISTINE VAN LOON (*Costume Designer*) was born in Hoeilaart, Belgium, and is responsible for the costumes of the Monnaie Dance Group/Mark Morris. She also worked for three years with the Ballet of the 20th Century. Ms. Van Loon has designed the costumes for several Mark Morris productions including *L'Allegro, il Penseroso ed il Moderato*.

White Oak Dance Project

Credits

General Manager	Christina L. Sterner
Assistant to the Choreographer	Peter Healey
Violin Soloist-Music Coordinator	Ron Oakland
Piano Soloist	Linda Dowdell
Pianist	Mizue Murakami
Violin	Charles Barker
Viola	Karie Prescott
Cello	Armen Ksajikian
Bass	Judith Sugarman
Trumpet	Susan Radcliff
Production Stage Manager	Lawrence E. Sterner
Sound Technician	Brian English
Wardrobe Supervisor	Bruce Horowitz
Physical Therapist	Peter Marshall
Assistant to the Producer	Jordan Stone
Project Coordinator	Barry Alterman

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