



Wan Chumay

Jacob's **Pillow** '86



Kenn Duncan

Liz Thompson, Executive Director of Jacob's Pillow

grow and prosper under the creative stimulation of this magnificent environment. The interaction of festival and school has been further energized by the establishment of our Artists-in-Residence program, which awards choreographers with vision and a spirit of exploration "Land Grant Commissions": the space and money to create new dance. It rewards the audience with the opportunity to see and discuss new work in progress on the Inside/Out stage in the Simon Performance Space.

This year our job has also been to artfully rechoreograph our physical environment. As in our programs, we cherish change but revere our inheritance. We're pleased that the changes made seem to change nothing, but rather, enhance the spirit of Jacob's Pillow laid down fifty years ago.

We want your visit to Jacob's Pillow to be one of joy and wonder as you experience the richness of this unique environment.

Liz Thompson

## Welcome!

Intensity of artistic energy in the pastoral, New England setting of a summer retreat is what has always made Jacob's Pillow unique among dance festivals.

In the Ted Shawn Theatre, America's first built for dance, you see the finest and most diversified dance in the world, and a Sunday music series of jazz classics. In our School programs, dancers auditioned from every state in the country learn and

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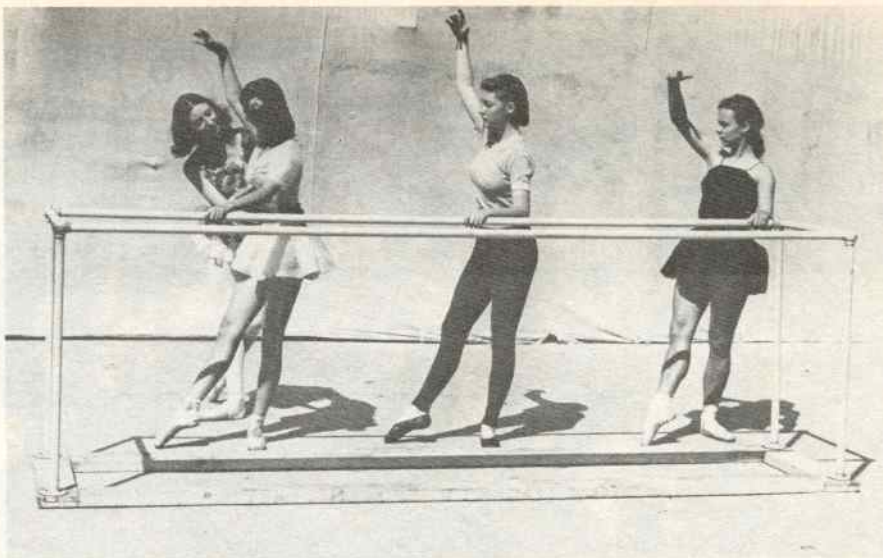
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# The School at Jacob's Pillow

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.



Prima ballerina Alicia Markova teaching Pillow students Sydelle Gornberg (now Director of the Boston School of Ballet) and Betty Jones (who

became a leading dancer with the José Limon Company) in the 1940's.



The José Limon Dance Company appearing at Jacob's Pillow in the 1940's.

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, summarizing the heart, soul, and purpose of the place.

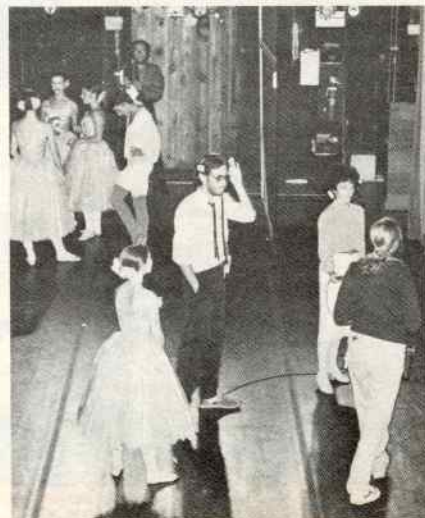
Selected by audition, the dancers receive solid technical training with close personal coaching. The Pillow's faculty is especially qualified in the subtle fine-tuning that transforms technically competent dancers into performing artists.

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 performing 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 two Managers Conferences, have been added to the curriculum and a growing Alumnae Association has been established.

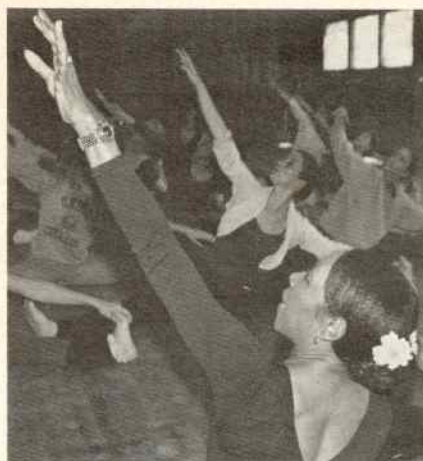
Jacob's Pillow Ensemble dancers rehearse with Resident Choreographer, Mark Morris, now one of the most talked-about choreographers of our time.



Opening Night of the Pillow Parade, backstage jitters.







Stephan Driscoll

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



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



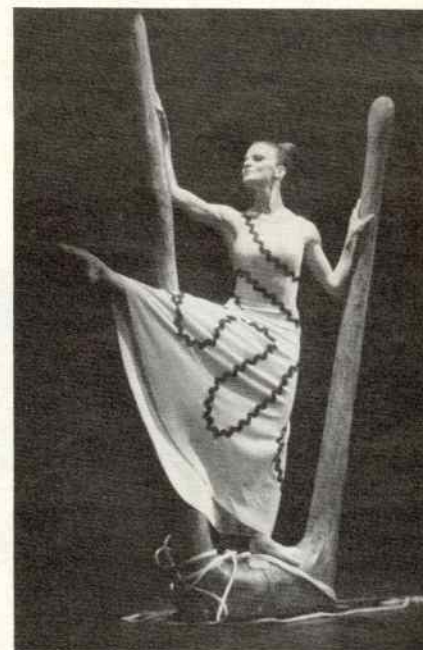
Jack Vartanian

Students taking class in historic Studio 1, whose walls are festooned with a "Who's Who of the Dance" in America.

The 175 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 McKerron have worked.

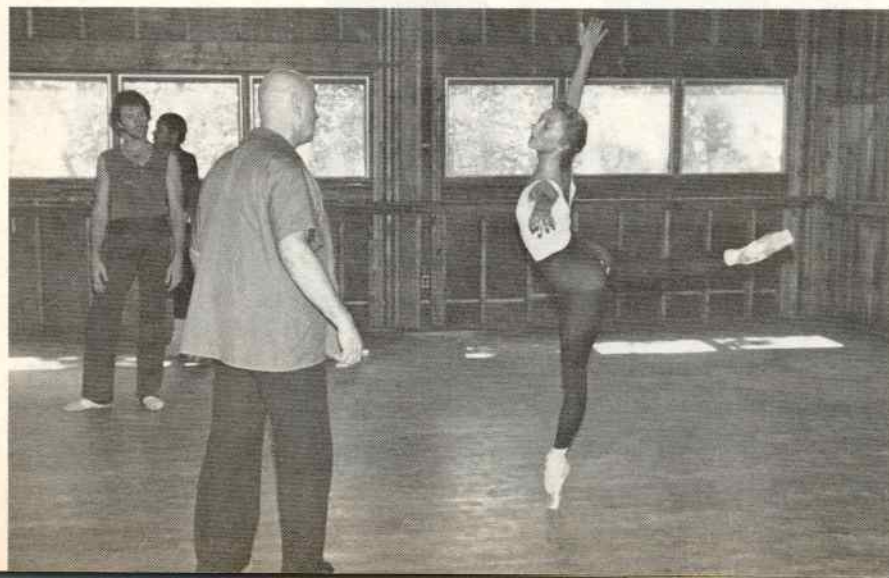
Each year, some Jacob's Pillow students graduate into professional life. Past participants have gone on to join ballet companies such as American Ballet Theatre, New York City Ballet, and San Francisco Ballet. They have signed on with modern companies, including those of Merce Cunningham, Martha Graham, 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.

Benjamin Harkavy coaches Ballet Project participant Henriette Muus, who is currently with the Royal Danish Ballet.



John Van Lund

Former Pillow student Terese Capucilli of the Martha Graham Company performing Graham's *Errand into the Maze* on the Pillow stage in 1984.



Stephan Driscoll

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.



For Jacob's Pillow's 50th anniversary celebrations, a little-known choreographer, **Mark Morris**, performed a reconstruction of Ted Shawn's *Mevlevi Dervish* and his own *Ten Suggestions*, a sensually lambant work in pink pajamas.

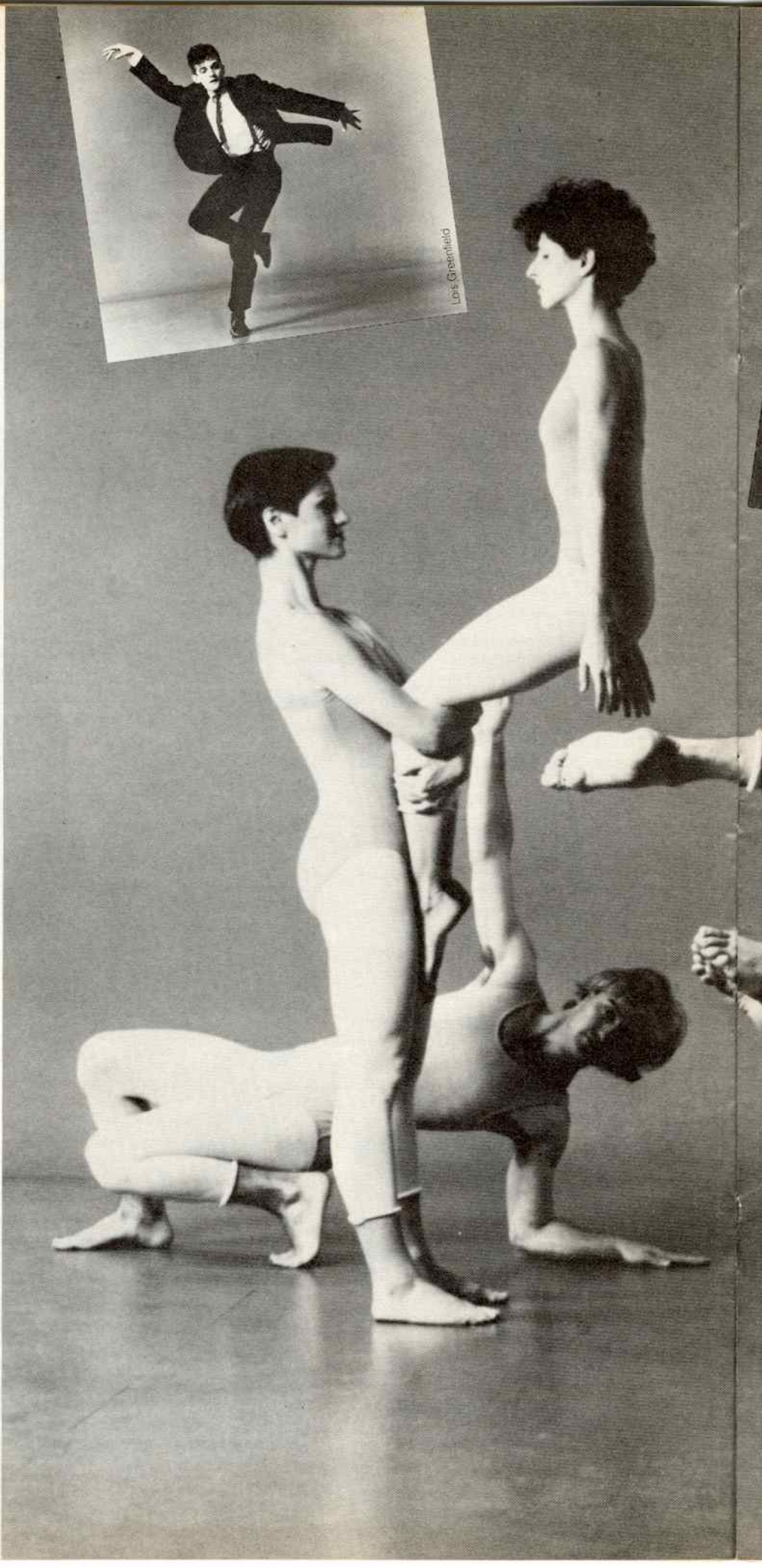
In 1983 and 1984, he returned as an Artist-in-Residence and faculty member of the School at Jacob's Pillow, commissioned to create new works which were again performed during the Festival season.

This week Morris returns once more, acclaimed now as "a new force in dance," and called by Jennifer Dunning of *The New York Times*, "the most solidly promising heir to the mantle of the great moderns." Noted for his brilliant explorations of pop culture (*Championship Wrestling After Roland Barthes*), his musicality ("... whether he performs to Bach, exotic Indian vocals, or the barroom rock of *The Violent Femmes*," says *Vanity Fair*, "he makes you see the music."), and for his own virtuoso dancing (Arlene Croce, tough critic of *The New Yorker* labels him "a spellbinder"), Morris is being widely touted as a new master of modern dance.

Mark Morris was born, raised, and continues to live in Seattle, Washington, where he studied dance with Verla Flowers and Perry Brunson. He has performed with the Lar Lubovitch Dance Company, Hannya Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble.

Morris has received numerous awards and fellowships including grants from the New Jersey State Council on the Arts, the National Endowment for the Arts, and the Jerome Foundation for Dance Theatre Workshop's "New Works" project. In 1984, he received a New York Dance and Performance "Bessie."

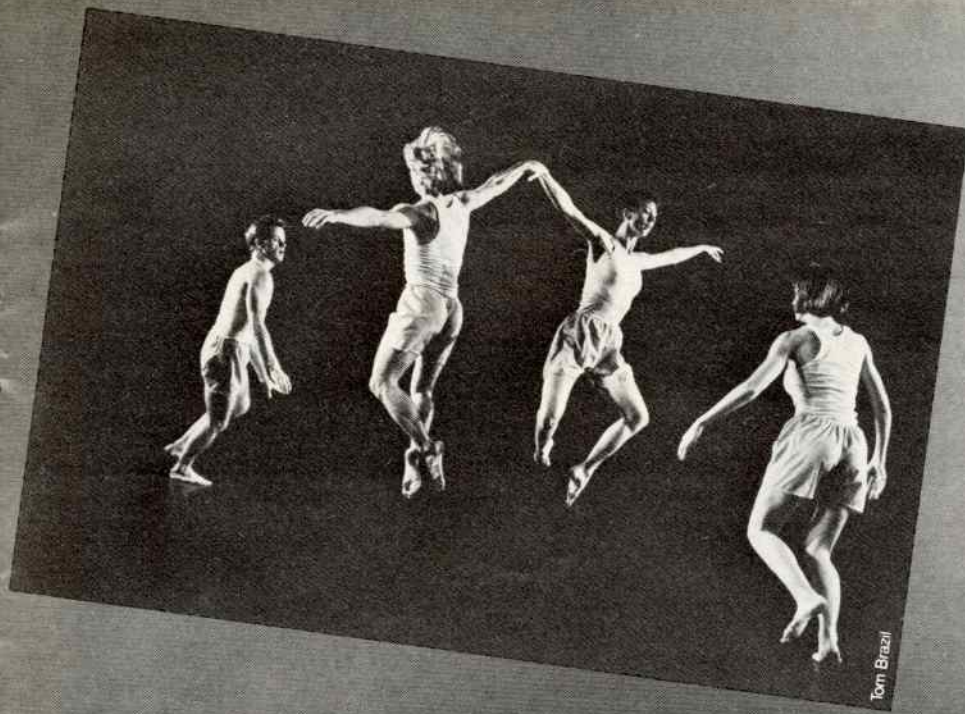
Now 29, Morris has enjoyed an unprecedented year of critical praise and international touring. His Seattle-based troupe of 13 dancers is in heavy demand with bookings in Europe and the U.S. He choreographed the "Dance of the Seven Veils" in the Seattle Opera production of Strauss's *Salome*. He was commissioned for new work by established ballet companies such as the Boston and Joffrey Ballets, and by avant-garde presenters such as Boston's Dance Umbrella, one of the sponsors of the Dance Theatre Workshop's National Performance Network. He and his company are scheduled to appear on the PBS *Dance in America* series next year.



Lois Greenfield



**The Mark Morris  
Dance Group**  
July 22-26



Tom Brazil

