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Prog. for 40 Arms Forty Arms 1984

THE AMERICAN DANCE FESTIVAL

presents

THE YOUNG CHOREOGRAPHERS & COMPOSERS IN RESIDENCE PROGRAM

Choreographers:

Pooh Kaye
Mark Morris
Stephanie Skura

Composers:

Michael Kosch
Herschel Garfein
Frank McCarty

Lighting Design by Mark Litvin

July 10 & 11, 1984

8:00 P.M.

Reynolds Theatre, Duke University

These dance and music works have been commissioned by the American Dance Festival under its 50th Anniversary Young Choreographers and Composers in Residence Program—a part of its National Choreography Project, which is supported by generous contributions from the National Endowment for the Arts and the Jerome Foundation, Inc. These works were created during a four week residency at the American Dance Festival this summer.

WILD-FIELDS

Choreography: Pooh Kaye/Eccentric Motions

Music: Michael Kosch

Dancers: Claire Bernard, Amy Finkel, Ginger Gillespie, Pooh Kaye,
Jennifer Monson, Sanghi Wagner

— INTERMISSION —

CLIMBING THE WALTZ

Choreography: Stephanie Skura

Music: Frank McCarty

Dancers: Stephanie Skura & Company —
Fred Holland, Lisa Kraus, Yvonne Meier, Stephanie Skura

Special thanks to Charles and Stephanie Reinhart, Linda Tarnay, Stanley Walden and the American Dance Festival for making this unique work experience possible.

Thank you to the performers for their extensive creative contributions to the ideas and forms in this work.

— INTERMISSION —

FORTY ARMS, TWENTY NECKS, ONE WREATHING

Choreography: Mark Morris

Music: Herschel Garfein

One Wreathing

I. Chacony

III. Echo Song

II. Return

IV. Dance

Dancers:

Erin Matthiessen
Guillermo Resto

Penny Hutchinson
Mark Morris

Betsy Babcock
David Beadle
Monica D'Agostino
Emily Fraenkel

Orna Frankl
Sarah Johnson
Lara Kohn
Jennifer Kinnier

Kaela Lee
Gabriel Masson
Amy McCall
Mark Nimkoff

Fairfax O'Riley
Marsha Pabalis
Vanessa Player
Debbie Warner

ECCENTRIC MOTIONS

CLAIRE BERNARD has performed with Pooh Kaye since 1978. Also a dance therapist and movement analyst, she works as a consultant in psychiatric settings and with children.

AMY FINKEL was born in dogtown in 1964. She now lives in New York City, P.O. Box 446 Prince Station, NY, NY 10012.

GINGER GILLESPIE lives in New York and performs there with Eccentric Motions Company and Claudia Gitelman and Dancers. She has been involved competitively in skiing, windsurfing and gymnastics and currently studies acting in New York City.

JENNIFER MONSON has worked with Eccentric Motions Co. since spring 1983. She has performed her own work at Franklin Furnace, BACA and Roulette in New York. Jennifer works as an elementary school teacher in Brooklyn.

SANGHI WAGNER performed with Holly Fairbank and Dancers, Hope Gillerman and Asian American Dance Theater before joining Pooh Kaye and Eccentric Motions. She also appears in theatre works by John Jesurun and Cindy Lubar.

THE MARK MORRIS DANCE GROUP

PENNY HUTCHINSON lives in Seattle, Washington, where she teaches, choreographs and works with other independent choreographers. She has danced with the Mark Morris Dance Group since 1980.

ERIN MATTHIESSEN also dances with the Lucinda Childs Dance Company and was a founding member of the Laura Dean Dancers and Musicians. He has performed as well with the Scottish Ballet, the Margaret Jenkins Dance Company, Albuquerque Dance Theater, Daniel Melusker and Dancers, and John Bernd. This fall he joins the dance faculty of the University of Washington.

GUILLERMO A. RESTO has danced with the Mark Morris Dance Group since 1983. Previously he danced with Shalom Yiddish Musical Comedy Theatre, the companies of Pauline Koner, Kathryn Posin, Danny Lewis, Five by Two Repertory, Matthew Diamond, Charles Moulton, and with choreographers Louis Falco and Susan Marshall.

STEPHANIE SKURA AND COMPANY

LISA KRAUS 1984 recipient of the NEA Choreographer's Fellowship. Choreography presented by London Dance Umbrella, Dance Theater Workshop, Painted Bride, Kitchen, Her Veem Amsterdam. Member Trisha Brown Company (1977-82).

FRED HOLLAND is from Ohio, lived in West Berlin and is living in New York. He is presently working on a performance about aging.

YVONNE MEIER is from Switzerland. She has been living in New York City since 1979 where she has shown her own work as well as performed with about 50 other people. Presently she is interested in different states in dancing.

flute/alto flute
clarinet/bass clarinet
all the others.

MUSICIANS

Flute/Piccolo	Ann Randolph
Clarinet/Bass Clarinet	Brett Wery
Cello	Virginia Hudson
Horn	Barbara Hadfield
Percussion	Eric Lecain
Piano	Mary Fleming

HERSCHEL GARFEIN received his musical training at Yale University, the Yale school of Music and New England Conservatory. He has written music for film, dance and theater as well as chamber music and electronic works. In 1982, he studied and taught computer music at M.I.T. Recent premieres include *Two Pieces for Woodwind Trio and Horn*, at the 92nd Street Y (NYC), and the tape piece for dance, *Arioso Furioso*, at Marymount Manhattan Theatre. His music will soon be heard in the film *Coming Attractions*.

POOH KAYE has been the recipient of six National Endowment for the Arts grants, a Creative Artists Program Service Grant and a Foundation for the Performing Arts Grant. Ms. Kaye and her company, Eccentric Motions, will be performing at Dance Theater Workshop, October 18, at the Cooper Union Great Hall in New York City. Pooh Kaye is currently working on a live-action animated film called *Swept Up*, an animated stage set in collaboration with composer John Kilgore and an inter-active video project called Art-Disc.

MICHAEL KOSCH studied musical composition at the University of Miami, Florida, and the University of Illinois at Urbana, where his teachers included Dennis Kam, Ben Johnston, Salvatore Martirano, and Morgan Powell. He has written music for electronic media as well as traditional instruments, and has composed several works in collaboration with choreographers. Besides numerous performances at dance concerts, his music has been programmed at music festivals and recitals such as the Humboldt Arts Center Series in Eureka, California, and the Meta-Music Festival in Coral Gables, Florida. He has been guest composer at the Charles Ives Center for American Music and the Festival of Contemporary Choral Music in America. Among his awards are a Fellowship from the Composers Conference, a Wyatt Commission from the University of Illinois Experimental Music Studios, and a Newman Award for Music Composition. He was assistant to the director of the Experimental Music Studios at Urbana from 1982 to 1984, and presently resides in Champaign, Illinois.

FRANK McCARTY holds degrees in music composition from San Diego State (A.B., 1964), the University of Southern California (M.M. 1966), and the University of California at San Diego (Ph.D. 1975). He has been on the music faculties of San Diego State (1966), Cal-State Fullerton (1966-71), the University of Pittsburgh (1971-76), and since 1976 at the University of North Carolina at Greensboro, where he is head of the composition program and director of the New Music Ensemble. He was one of twelve American composers selected to attend the International Conference on New Musical Notation (1974) in Ghent, Belgium, and acted as chairman of the committees on percussion and electronic music. McCarty has received grants for composition and acoustical research from the Pennsylvania Arts Council and the University of North Carolina at Greensboro. In 1983 he was sole recipient of the North Carolina Arts Council Artist Fellowship in Composition.