





MARTHA GRAHAM
DANCE COMPANY

Photography
by
Albert Watson



MARTHA GRAHAM
DANCE COMPANY

**THE MARTHA GRAHAM DANCE COMPANY
POLITICAL DANCE PROJECT**

**WORLD PREMIERES OF
AMERICAN DOCUMENT (2010) AND *DANCE IS A WEAPON***

**THE JOYCE THEATER
TUESDAY JUNE 8 THRU SUNDAY JUNE 13, 2010**

New York: From June 8 until June 13 the Martha Graham Dance Company will present eight performances at The Joyce Theater featuring four remarkable programs, each combining new commissions with classics. Premieres include a re-conceived staging of *American Document (2010)* directed by Anne Bogart, created and performed by the Martha Graham Dance Company and SITI Company, and *Dance is a Weapon*. The classics *Appalachian Spring*, *Panorama*, and *Sketches from 'Chronicle'* will also be performed. This season launches the Company's Political Dance Project.

"We are highlighting the era of the 1930s when the nascent art form of American modern dance was fueled by the political and social activism of the time," says Artistic Director Janet Eilber. "Modern dance took on the plight of the oppressed of all races and backgrounds. Dances were created as if 'ripped from the headlines' – with themes that aligned modern dance to the complex social concerns of the day including the financial crisis, civil rights, workers rights, and the rise of fascism in Europe. The performances at The Joyce will explore the issues of that time and how they reverberate today in the ongoing dialogue about who we are as a nation."

American Document (2010) premiering on opening night is not a dance by Martha Graham, but it is closely tied to one of her seminal works, *American Document* from 1938. *American Document (2010)* is a theatrical piece directed by Anne Bogart for six actors from SITI Company and ten Graham dancers. Using filmed excerpts, written descriptions and Graham's handwritten notes, Bogart and playwright Charles L. Mee have reinvented *American Document* for the 21st century by incorporating text from a variety of sources including Walt Whitman's poetry and blogs from American soldiers in Iraq. The work, which includes speaking and dancing by all the performers, probes the same issues as Graham's original: what is an American?

American Document (2010) will be followed by Martha Graham's 1936 masterwork *Sketches from 'Chronicle'* on the evenings of June 8, 11, 12 and 13.

Dance is a Weapon will premiere on June 9. This multimedia montage envisioned by Janet Eilber is based on an exhibit created by Victoria Geduld with text, images and media by Ellen Graff, Victoria Geduld and Nancy Stevens, and presents dances from the 1920s and 1930s by Graham and her contemporaries. *Dance is a Weapon* opens with a solo by Isadora Duncan: *The Revolutionary*. It is a rallying cry -- inspiring action and courage. This is followed by three other seminal solos of the era: *Tenant of the Street* by Eve Gentry (a portrait of a homeless woman – downtrodden but defiant); *I Ain't Got No Home* (from *Dust Bowl Ballads*) by Sophie Maslow (a solo evoking the displaced people of

the Dust Bowl Era, bowed by circumstances but determined to move on); and *Time is Money* by Jane Dudley (a powerful statement against "the machine" of commerce).

These solos will be followed by *Panorama*, a work by Graham from 1935 that speaks of the power of the people to take social action. The cast for *Panorama* at The Joyce will be thirty-three high school students from all over New York City chosen for these performances by a city-wide audition process.

The *Dance is a Weapon* montage will conclude with Graham's "Steps in the Street" and "Prelude to Action," two sections of her work *Chronicle* from 1936. Eilber notes, "This is the same year Martha turned down Hitler's invitation to perform at the International Arts Festival running concurrent with the Olympic games in Berlin." Performed by the women of the Company, "Steps in the Street" evokes the devastation and isolation that war leaves in its wake while "Prelude to Action" suggests a response.

Dance is a Weapon will be followed by the work Graham created in 1944 as her contribution to the war effort, *Appalachian Spring*, on the evening of June 9 and the matinee on June 13.

On June 10, the Company will present a program that celebrates Graham classics: *Panorama*, *Appalachian Spring*, *Lamentation Variations*, and *Sketches from 'Chronicle'*.

Lamentation Variations commemorates the anniversary of 9/11 and premiered on that date in 2007. The work opens with a film from the early 1930s of Martha Graham dancing movements from her then new, and now iconic, solo, *Lamentation*. The variations that follow were developed by choreographers Larry Keigwin, Richard Move and Bulareyaung Pagarlava. Each created a choreographic sketch of their reaction to the Graham film. Originally to be performed one night only, the audience reaction to *Lamentation Variations* was such that it has been added to the permanent repertory of the Martha Graham Dance Company and new variations have been commissioned.

The June 12 matinee will include the premieres of three new dances based on the original Graham *American Document*. Three choreographers (all leading dancers with the Martha Graham Company) have been paired with three composers to create new *American Document* "Episodes." They have chosen text that speaks to the American experience and that will be woven into the dancing. The composers are creating music with specific instrumentation that relates to the original score for *American Document*. Graham II, the Graham Center's pre-professional company, will be featured in the new Episodes. The choreographers are Tadej Brdnik, Samuel Pott and Blakeley White-McGuire. They are paired respectively with composers Patrick Leonard, Allen Krantz and Daniel Bernard Roumain.

The Martha Graham Dance Company is exploring new and creative ways to connect Graham's extraordinary legacy to today's audiences. While the company offers world-class performances of the core collection of Graham masterworks, it also continues to take on innovative projects that honor Martha Graham's appetite for the new.

The Graham season programming includes a great range of creative events including multimedia enhancement; classic works from Graham's contemporaries; a Graham masterwork performed by thirty-three high school students from all over New York City; three premieres by emerging choreographers and important composers; performances of seminal Graham masterpieces; and a major new dance/theater work which will premiere on opening night.

Tickets are priced at \$19-\$59

To reserve tickets please contact <http://www.joyce.org/performance/tickets/tickets.php> / 212-242-0800

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MARTHA GRAHAM
DANCE COMPANY

About the Company

Founded in 1926 by dancer and choreographer Martha Graham, the Martha Graham Dance Company is the oldest and most celebrated contemporary dance company in America.

Since its inception, the Martha Graham Dance Company has received international acclaim from audiences in over 50 countries throughout North and South America, Europe, Africa, Asia, and the Middle East. The Company has performed at the Metropolitan Opera, Carnegie Hall, the Paris Opera House, Covent Garden, and the John F. Kennedy Center for the Performing Arts, as well as at the base of the Great Pyramids of Egypt and in the ancient Herod Atticus Theatre on the Acropolis in Athens, Greece. In addition, the Company has also produced several award-winning films broadcast on PBS and around the world.

Martha Graham choreographed 181 works in her lifetime. Among these are such well known ballets as *Heretic* (1929), *Lamentation* (1930), *Primitive Mysteries* (1931), *Frontier* (1935), *Deep Song* (1937), *El Penitente* (1940), *Letter to the World* (1940), *Deaths and Entrances* (1943), *Appalachian Spring* (1944), *Cave of the Heart* (1946), *Errand into the Maze* (1947), *Night Journey* (1947), *Diversion of Angels* (1948), *Seraphic Dialogue* (1955), *Clytemnestra* (1958), *Embattled Garden* (1958), *Phaedra* (1962), *Frescoes* (1978), *Acts of Light* (1981), *The Rite of Spring* (1984), *Temptations of the Moon* (1986), and *Maple Leaf Rag* (1990).

Though Martha Graham herself is the best-known alumna of her company, having danced from the Company's inception until the late 1960's, the Company has provided a training ground for some of modern dance's most illustrious performers and choreographers. Former members of the Company include Merce Cunningham, Erick Hawkins, Pearl Lang, Elisa Monte, Paul Taylor, Glen Tetley, Jacquelyn Buglisi, Donlin Foreman, and Pascal Rioult. Among celebrities who have joined the Company in performance are Mikhail Baryshnikov, Claire Bloom, Margot Fonteyn, Liza Minnelli, Rudolf Nureyev, Maya Plisetskaya, and Kathleen Turner. The Martha Graham Dance Company has commissioned works from Twyla Tharp, Robert Wilson, Susan Stroman, Lucinda Childs, and Maurice Béjart, which have been enthusiastically received by audiences and critics worldwide. The Martha Graham Dance Company even numbers among its alumnae Betty Bloomer, who, after dancing with the Company in 1938, became better known as First Lady Betty Ford.

Acknowledged as "one of the great companies of the world," according to Anna Kisselgoff, former chief dance critic of *The New York Times*, the Martha Graham Dance Company has been lauded by critics throughout the world. Alan M. Kriegsman of *The Washington Post* referred to the Company as "one of the seven wonders of the artistic universe," while *Los Angeles Times* critic Martin Bernheimer noted, "They seem able to do anything, and to make it look easy as well as poetic." Ismene Brown of *The Daily Telegraph*, London, touted the Martha Graham

About the Company Continued

Dance Company's performance as "Unmissable," and for Donald Richie of *Japan Times* these dancers were "Graham's perfect instrument."



MARTHA GRAHAM DANCE COMPANY

About Martha Graham

Born in 1894 in Allegheny, Pennsylvania, Martha Graham is recognized as a seminal artist of the 20th Century, alongside Picasso, Stravinsky, James Joyce, and Frank Lloyd Wright. In 1998 *TIME Magazine* named Martha Graham as the *Dancer of the Century*, and *People Magazine* named her among the female "Icons of the Century." As a choreographer, she was as prolific as she was complex. She created 181 ballets and a dance technique that has been compared to ballet in its scope and magnitude.

Martha Graham founded her dance company and school in 1926, living and working out of a tiny Carnegie Hall studio in midtown Manhattan. In developing her technique, she experimented endlessly with basic human movement, beginning with the most elemental movements of contraction and release. Using these principles as the foundation for her technique, she built a vocabulary of movement that would "increase the emotional activity of the dancer's body." Martha Graham's dancing and choreography exposed the depths of human emotion through movements that were sharp, angular, jagged, direct. The dance world was forever altered by Martha Graham's vision; it continues to be a source of inspiration for dance and theatre artists.

Early works by Martha Graham had names like *Claire de Lune*, *Desir*, *Danse Languid*, and *Maid with the Flaxen Hair*, and almost certainly were influenced by the flowing and decorative style of her mentor, Ruth St. Denis. Yet within a few years, titles such as *Revolt* (1927), *Immigrant: Steerage*, *Strike* (1928) and *Poems of 1917* (1928) reveal Martha Graham's commitment to the contemporary world. *Heretic* (1929) staged "the essence of the eternal struggle of the individual with something new to offer, coming up against the blank wall of conservatism in any field," a theme that would be repeated often throughout her long and prolific career. As an artist, and particularly as a woman artist, she was a rebel in conventional society.

From 1929 to 1938, Martha Graham worked with an all-female company, refining her technique and crafting her approach to choreography under the demanding gaze of her mentor and lover, the composer Louis Horst. The classic works from this period demonstrate Martha Graham's ever-widening command of her materials. The 1930 solo *Lamentation* explored grief as essence, not representation; "Dance is action, not reaction," she said. *Primitive Mysteries* (1931) was inspired by the meeting of Indian and Catholic traditions in the American Southwest. *Celebration* (1934), an abstract dance for eleven women to a score by Horst, was influenced by 1930's modernist experiments in architecture. The looming of Fascism in Europe inspired a number of Martha Graham's dances during the 1930's. The solos *Imperial Gesture* (1935) and *Deep Song* (1937) were made in response to the Spanish Civil War, while the large group work *Chronicle* (1936) reflected Martha Graham's fears for the world.

About Martha Graham Continued

Invited to perform in the 1936 Berlin Olympics, she refused. "Some of my concert group would not be welcomed in Germany," she stated, referring to the fact that many of her group were Jewish. As she had established through her 1929 work *Heretic*, Martha Graham continued to stand for the rights of the individual.

In 1938, the Company expanded to include men; Erick Hawkins, who would later become Martha Graham's husband, was the first. The arrival of the male protagonist permitted Martha Graham to experiment with dramatic narrative in her choreography. In the 1938 *American Document*, company members portrayed epic American characters, including Native Americans, African-Americans, and Puritans; integrating text taken from historical American documents, Graham asked the critical question, "What is an American?"

Between 1938 and 1944 Martha Graham composed a number of works exploring the American condition. *Letter to the World* (1940) drew its inspiration from the poetry of Emily Dickinson and her experiences as an artist in a conventional Victorian world. *Deaths and Entrances* (1943) grew from Martha Graham's fascination with the three Brontë sisters; the dance is a modern psychological portrait "of women unable to free themselves to follow their hearts' desires." *Appalachian Spring* (1944), Graham's ode to the pioneer families of this land, is an enduring tribute to the American spirit.

The Greek cycle followed. In *Dark Meadow* (1946) and *Errand into the Maze* (1947), Martha Graham explored the mythological journey into the self. Dances such as *Cave of the Heart* (1946) and *Night Journey* (1947) illuminated hidden recesses of the human psyche. *Clytemnestra* (1958) demonstrated her mastery of total world theater, synthesizing elements of classical Eastern theater forms such as Noh and Kabuki, while making the experience of the female protagonist central.

As an artist, Martha Graham conceived each new work in its entirety – dance, costumes, and music. During her 70 years of creating dances, Martha Graham collaborated with such artists as sculptor Isamu Noguchi; actor and director John Houseman; fashion designers Halston, Donna Karan, and Calvin Klein; and renowned composers including Aaron Copland, Louis Horst, Samuel Barber, William Schuman, Carlos Surinach, Norman Dello Joio, and Gian Carlo Menotti. Her company was the training ground for future modern choreographers Merce Cunningham, Paul Taylor, and Twyla Tharp. She created roles for classical ballet stars such as Margot Fonteyn, Rudolf Nureyev, and Mikhail Baryshnikov, welcoming them as guests into her Company. In charge of movement and dance at The Neighborhood Playhouse, she taught actors including Bette Davis, Kirk Douglas, Madonna, Liza Minnelli, Gregory Peck, Tony Randall, Eli Wallach, Anne Jackson, and Joanne Woodward how to use the body as an expressive instrument.

Martha Graham's uniquely American vision and creative genius earned her numerous honors and awards such as the Laurel Leaf of the American Composers Alliance in 1959 for her service to music. Her colleagues in theater, the members of the International Alliance of Theatrical Stage Employees Local One, voted her the recipient of the 1986 Local One Centennial Award for dance, not to be awarded for another 100 years. In 1976, President Gerald R. Ford bestowed upon Martha Graham the United States' highest civilian honor, the Medal of Freedom, and declared her a "National Treasure," making her the first dancer and

About Martha Graham Continued

choreographer to receive this honor. Another Presidential honor was awarded Martha Graham in 1985 when President Ronald Reagan designated her among the first recipients of the United States' National Medal of Arts.



MARTHA GRAHAM
DANCE COMPANY

Artistic Director Biography

JANET EILBER (Martha Graham Center Artistic Director) has been the Center's artistic director since 2005. Her direction has focused on creating new forms of audience access to Martha Graham's masterworks. These initiatives include designing contextual programming, educational and community partnerships, use of new media, commissions and creative events such as the *Lamentation Variations* and *Prelude and Revolt*. Earlier in her career, as a principal dancer with the Martha Graham Dance Company, Ms. Eilber worked closely with Martha Graham. She danced many of Graham's greatest roles, had roles created for her by Graham, and was directed by Graham in most of the major roles of the repertoire. She soloed at the White House, was partnered by Rudolf Nureyev, and starred in three segments of *Dance in America*, and has since taught, lectured, and directed Graham ballets internationally. Apart from her work with Graham, Ms. Eilber has performed in films, on television, and on Broadway directed by such greats as Agnes de Mille and Bob Fosse, and has received four Lester Horton Awards for her reconstruction and performance of seminal American modern dance. She has served as Director of Arts Education for the Dana Foundation, guiding the Foundation's support for Teaching Artist training and contributing regularly to its arts education publications. Ms. Eilber is a Trustee of the Interlochen Center for the Arts. She is married to screenwriter/director John Warren, with whom she has two daughters, Madeline and Eva.

Dancer Biographies

TADEJ BRDNIK (Principal Dancer) began his dance career in Slovenia. He has danced with Battery Dance Company, Avila/Weeks Dance, White Oak Dance Project, Robert Wilson, and Pick Up Performance Company, as well as in works of Maurice Béjart, Lucinda Childs, Yvonne Rainer, Susan Stroman, Steve Paxton, and Deborah Hay. He has taught extensively in the United States and Europe and is on the faculty of the Martha Graham School. Mr. Brdnik is currently Education Director for the Downtown Dance Festival. He is a recipient of the Benetton Dance Award and the Eugene Loring Award and has been with the Company since 1996.

KATHERINE CROCKETT (Principle Dancer) joined the company in 1993, principal since 1996. Ms. Crockett danced as Cate Blanchett's double in *The Curious Case of Benjamin Button* and with Mikhail Baryshnikov in "The Show-Achilles Heels" (choreographer Richard Move). Ms. Crockett has also had works created for her by Robert Wilson, Lucinda Childs, Martha Clarke, and Susan Stroman and was invited by Vanessa Redgrave to perform *Lamentation* in Kosovo. She played the mother in *Myrtle Beach*, a play by Dan Klores, and has performed in The Gala of the Stars, the Cannes Film Festival, VH1/Vogue Fashion Awards, and runway shows of Alexander McQueen and Victoria's Secret.

Dancer Biographies Continued

JENNIFER DEPALO (Principal Dancer) has also performed as a principal for Ballet Hispanico and for Buglisi/Foreman Dance. Her roles include some of those first danced by Martha Graham including the leader in *Chronicle* and the woman in *Errand into the Maze*. Ms. DePalo is an honored recipient of the Princess Grace Award for Artistic Excellence and is a certified Gyrotonic® instructor at Studio Riverside.

CARRIE ELLMORE-TALLITSCH (Principal Dancer) graduated cum laude from the University of Cincinnati College-Conservatory of Music. Ms. Ellmore-Tallitsch has danced with Dayton Contemporary Dance's second company, Philadanco, and Pascal Rioult Dance Theatre. She studied at the Martha Graham School and joined the Martha Graham Dance Company in 2002. She dances many lead roles including Lilith in *Embattled Garden* and Helen of Troy in *Clytemnestra*.

MAURIZIO NARDI (Principal Dancer), a native of Italy, came to New York with a scholarship at the Martha Graham School in 1998, when he joined the Graham II. He has performed and collaborated with companies in the United States, Europe, and India. He made his first appearance with the Martha Graham Dance Company in 2003 and has danced many diverse leading roles from the Stranger in *Embattled Garden* and the Revivalist in *Appalachian Spring* to Aegisthus in *Clytemnestra*.

MIKI ORIHARA (Principal Dancer) joined the Company in 1987. She has performed with various other prominent companies and choreographers including the Broadway Production of *The King and I*, Elisa Monte, Dance Troup (Japan), Twyla Tharp, and Robert Wilson. Ms. Orihara was a special guest artist for Japan's New National Theater. As an independent artist, she premiered her works in New York and Tokyo. Her teaching credentials include numerous workshops in Japan, Art International in Moscow, Peridance, the Ailey School, New York University, Florida State University, and New National Theater Ballet School; she also works as an assistant for Yuriko. Ms. Orihara performs with PierGroupDance and Lotuslotus.

BLAKELEY WHITE-MCGUIRE (Principal Dancer) joined the Company in 2002. She has performed principal roles in *Appalachian Spring*, *Diversion of Angels*, *Deep Song*, *Errand Into the Maze*, and *Satyric Festival Song* among others. Ms. White-McGuire has had new works created on her by choreographers Jacqueline Buglisi, Martha Clarke, Sean Curran, Richard Move, Pascal Rioult and the Metropolitan Opera in New York City. Ms. White-McGuire holds a BA in dance from SUNY and has taught at the Ailey School, the Martha Graham School, the Neighborhood Playhouse, and The Actors' Studio.

LLOYD KNIGHT (Soloist) was born in England, reared in Miami, and trained at the Miami Conservatory of Ballet. He has a BFA from the New World School of the Arts, where he worked with many renowned choreographers, including Donald McKayle, Robert Battle, and Michael Uthoff. He also performed leading roles in Jose Limon's *There is a Time*, Merce Cunningham's *Inlets II*, and Donald McKayle's *Rainbow 'Round My Shoulder*. Mr. Knight has since performed in *The King and I*, directed by Guy Stroman. He joined the Martha Graham Dance Company in 2005.

Dancer Biographies Continued

JACQUELINE BULNES (Dancer), from Miami, Florida, began her early training with Edmundo Ronquillo of the Ballet Nacional de Cuba and her Martha Graham training at the New World School of the Arts, where she received a BFA with honors. Ms. Bulnes has danced lead roles in *Giselle*, *La Bayadère*, *Theme and Variations* (Balanchine), *Push Comes to Shove* (Tharp), and *Nutcracker*. She has received scholarships to American Ballet Theatre, Dance Theatre of Harlem and the Martha Graham School, and received a Merit Award from the NFAA "ARTS" competition. This is her fifth season with the Martha Graham Company.

SEVIN CEVIKER (Dancer) is from Istanbul, where she studied ballet at the State Conservatory. She has studied at the schools of Alvin Ailey, Paul Taylor and Martha Graham, where she was awarded a full scholarship. She received her BFA from Marymount Manhattan College with academic excellence in dance performance. She joined the Company in 2006. Ms. Ceviker has danced with Jamie Bishton Dance, Odanata Dance Project, Labyrinth Dance Theater, Edgar Cortes Dance Theater, and as a lead in the first Turkish Broadway musical. She is a certified GYROTONIC® instructor.

JACQUELYN ELDER (Dancer) studied dance at the Palm Beach Ballet Conservatory, the Alvin Ailey School, and at the Florida State University with Suzanne Farrell and Anthony Morgan. She received full scholarships from "Florida Bright Futures" and from the Martha Graham School. Ms. Elder is a former member of Gus Giordano Jazz Dance Chicago, Darrah Carr Dance, Nina Buisson's Contemporary Move, and Graham II. She is also a current and founding member of Lehrer Dance.

MARIYA DASHKINA MADDUX (Dancer) was born and raised in Kiev, Ukraine, and moved to the United States in 1999. She received her dance training from the Thomas Armour Youth Ballet and the New World School of the Arts, where she graduated with a BFA. Ms. Maddux has performed lead roles in *There is a Time* and *Psalm* by Jose Limón and *Rainbow 'Round My Shoulder* by Donald McKayle.

HEATHER MCGINLEY (Dancer) holds a BFA in dance performance from Butler University. While at Butler she was featured in works by Thaddius Davis, Susan McGuire, and Marek Cholewa. In 2005 and 2006, Ms. McGinley presented three pieces of her own choreography as part of a Butler Ballet tour of Eastern Europe including St. Petersburg, Russia, and Warsaw, Poland. In 2007 she enrolled in the Martha Graham School and began performing with Graham II.

SAMUEL POTT (Dancer) received his BA from the University of California, Berkeley, and has performed with American Repertory Ballet, Oakland Ballet and in works by Marius Petipa, Martha Graham, Jose Limón, Twyla Tharp, Charles Moulton, and Val Caniparoli. In 2005, Mr. Pott founded Nimbus Dance Works, a company dedicated to building meaningful connections between concert dance and community. He received a Fellowship in Choreography from the New Jersey State Council on the Arts and is a member artist of the Arts Council's Arts in Education program. Mr. Pott has taught dance at Rutgers University and is a practitioner of the Feldenkrais Method™.

Dancer Biographies Continued

BEN SCHULTZ (Dancer), originally from Denver, Colorado, began his dance training at age 15. He attended Indiana University where he studied ballet and theatre performance and minored in opera. Since leaving Indiana, his dance credits have included touring with the Tony Award® winning production *Blast*, dancing for the Cleo Parker Robinson Dance Ensemble, Hannah Kahn Contemporary Dance, and Opera Colorado. Mr. Schultz has also served as resident choreographer and contemporary dance teacher for the Arvada Center for the Arts and Humanities in Arvada, Colorado.

ANDREA MURILLO (Apprentice), originally from South Florida, began her dance training in the South Miami Public Magnet Programs. She then continued to study at New World School of the Arts, under the direction of Peter London. Ms. Murillo received her high school diploma and BFA with honors from New World School of the Arts. During her studies, Ms. Murillo performed works by choreographers Paul Taylor, Michael Uthoff, and Robert Battle. In 2006, she was awarded with a Level 1 in Modern Dance at NFAA Arts week and was named a semi-finalist for the Presidential Scholar Award in the Arts.

XIAOCHUAN XIE (Apprentice) was born in Nanjing, China. She trained in ballet and modern dance at Nanjing Secondary School for Dance Performance and joined in Qianxian Art Theater in China at the age of 16. She performed for the former President Jiang Zemin and President Hu Jintao for which she was interviewed and praised. Ms. Xie won the first prize for modern dance performance in the National Dance Competition in China in 2008. She enrolled the Martha Graham School of Contemporary Dance in 2009.



MARTHA GRAHAM
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Political Dance Project

In this season the Martha Graham Dance Company will present eight performances at The Joyce Theater featuring four remarkable programs, each combining new commissions with classics. Premieres include *American Document (2010)* and *Dance is a Weapon*. The classics *Appalachian Spring* and *Sketches from 'Chronicle'* plus much more will also be performed. This season launches The Graham Dance Company's Political Dance Project.

"We are highlighting the era of the 1930s when the nascent art form of American modern dance was fueled by the political and social activism of the time," says Artistic Director Janet Eilber. "Modern dance took on the plight of the oppressed of all races and backgrounds. Dances were created as if 'ripped from the headlines' – with themes that aligned modern dance to the complex social issues of the day including the financial crisis, civil rights, workers rights, and the rise of fascism in Europe. The Joyce season will explore the issues of that time and how they reverberate today in the ongoing dialogue about who we are as a nation."

Repertory includes:

American Document (2010)

Appalachian Spring

Dance is a Weapon

The Revolutionary

Time is Money

I Ain't Got No Home (from Dust Bowl Ballads)

Tenant of the Street

Panorama

"Steps in the Street"

"Prelude to Action"

And

Lamentation Variations

Sketches from 'Chronicle'



MARTHA GRAHAM
DANCE COMPANY

Joyce Theater Program Outline

Tuesday, June 8, 7:30 pm, Program A:

American Document (2010): Martha Graham Dance Company: Tadej Brdnik, Katherine Crockett, Lloyd Knight, Carrie Ellmore-Tallitsch Maurizio Nardi, Miki Orihara, Samuel Pott, Ben Schultz, Blakeley White-McGuire,
SITI Company: Akiko Aizawa, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Barney O'Hanlon, Stephen Webber.

Sketches from 'Chronicle': Jennifer DePalo, Blakeley White-McGuire, Miki Orihara, Carrie Ellmore-Tallitsch, Jacqueline Bulnes, Sevin Ceviker, Katherine Crockett, Jacquelyn Elder, Mariya Dashkina Maddux, Heather McGinley, Andrea Murillo, Xiaochuan Xie.

Wednesday, June 9, 7:30 pm, Program B:

Dance is a Weapon

The Revolutionary: Tadej Brdnik

Tenant of the Street: Carrie Ellmore-Tallitsch

I Ain't Got No Home (from Dust Bowl Ballads): Lloyd Knight

Time is Money: Maurizio Nardi

Panorama: Students from NYC public schools

Steps in the Street: Miki Orihara, Jacqueline Bulnes, Sevin Ceviker, Katherine Crockett, Jacquelyn Elder, Carrie Ellmore-Tallitsch, Mariya Dashkina Maddux, Heather McGinley, Andrea Murillo, Blakeley White-McGuire, Xie Xiaochuan.

Prelude to Action: Jennifer DePalo, Miki Orihara, Carrie Ellmore-Tallitsch, Jacqueline Bulnes, Sevin Ceviker, Katherine Crockett, Jacquelyn Elder, Mariya Dashkina Maddux, Heather McGinley, Andrea Murillo, Blakeley White-McGuire, Xie Xiaochuan.

Appalachian Spring: Blakeley White-McGuire, Samuel Pott, Maurizio Nardi, Katherine Crockett, Jacqueline Bulnes, Jacquelyn Elder, Mariya Dashkina Maddux, Heather McGinley.

Thursday, June 10, 8:00 pm, Program C:

Panorama: Students from NYC public schools

Appalachian Spring: Miki Orihara, Tadej Brdnik, Lloyd Knight, Carrie Ellmore-Tallitsch, Jacqueline Bulnes, Jacquelyn Elder, Mariya Dashkina Maddux, Heather McGinley.

Lamentation Variations: Mariya Dashkina Maddux, Tadej Brdnik, Lloyd Knight, Maurizio Nardi, Katherine Crockett and entire company.

Sketches from "Chronicle": Jennifer DePalo, Blakeley White-McGuire, Miki Orihara, Carrie Ellmore-Tallitsch, Jacqueline Bulnes, Sevin Ceviker, Katherine Crockett, Jacquelyn Elder, Mariya Dashkina Maddux, Heather McGinley, Andrea Murillo, Xiaochuan Xie.

Joyce Theater Program Outline Continued

Friday, June 11, 8:00pm, Program A:

American Document (2010): Martha Graham Dance Company: Tadej Brdnik, Katherine Crockett, Carrie Ellmore-Tallitsch Lloyd Knight, Maurizio Nardi, Miki Orihara, Samuel Pott, Ben Schultz, Blakeley White-McGuire,

SITI Company: Akiko Aizawa, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Barney O'Hanlon, Stephen Webber.

Sketches from 'Chronicle': Jennifer DePalo, Blakeley White-McGuire, Miki Orihara, Carrie Ellmore-Tallitsch, Jacqueline Bulnes, Sevin Ceviker, Katherine Crockett, Jacquelyn Elder, Mariya Dashkina Maddux, Heather McGinley, Andrea Murillo, Xiaochuan Xie.

Saturday, June 12, Matinee 2:00pm, Program D:

Prelude and Revolt: Miki Orihara, Ben Schultz, Carrie Ellmore-Tallitsch, Blakeley White-McGuire, Katherine Crockett, Jennifer DePalo, Jacqueline Bulnes, Jacqueline Elder, Mariya Dashkina Maddux, Heather McGinley, Sevin Ceviker, Andrea Murillo, Xie Xiaochuan.

Panorama: Students from NYC public schools

American Document Highlights and New Episodes: dancers from Graham II

Appalachian Spring: Blakeley White-McGuire, Samuel Pott, Maurizio Nardi, Katherine Crockett, Jacqueline Bulnes, Jacquelyn Elder, Mariya Dashkina Maddux, Heather McGinley.

Evening 8:00pm, Program A:

American Document (2010): Martha Graham Dance Company: Tadej Brdnik, Katherine Crockett, Carrie Ellmore-Tallitsch, Lloyd Knight, Maurizio Nardi, Miki Orihara, Samuel Pott, Ben Schultz, Blakeley White-McGuire,

SITI Company: Akiko Aizawa, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Barney O'Hanlon, Stephen Webber.

Sketches from 'Chronicle': Jennifer DePalo, Blakeley White-McGuire, Miki Orihara, Carrie Ellmore-Tallitsch, Jacqueline Bulnes, Sevin Ceviker, Katherine Crockett, Jacquelyn Elder, Mariya Dashkina Maddux, Heather McGinley, Andrea Murillo, Xiaochuan Xie.

Sunday, June 13, Matinee 2:00pm, Program B:

Dance is a Weapon

The Revolutionary: Tadej Brdnik

Tenant of the Street: Carrie Ellmore-Tallitsch

I Ain't Got No Home (from Dust Bowl Ballads): Lloyd Knight

Time is Money: Maurizio Nardi

Panorama: Students from NYC public schools

Steps in the Street:

Miki Orihara, Jacqueline Bulnes, Sevin Ceviker, Katherine Crockett, Jacquelyn Elder, Carrie Ellmore-Tallitsch, Mariya Dashkina Maddux, Heather McGinley, Andrea Murillo, Blakeley White-McGuire, Xie Xiaochuan.

Prelude to Action: Jennifer DePalo, Miki Orihara, Carrie Ellmore-Tallitsch, Jacqueline Bulnes, Sevin Ceviker, Katherine Crockett, Jacquelyn Elder, Mariya Dashkina Maddux, Heather McGinley, Andrea Murillo, Blakeley White-McGuire, Xie Xiaochuan.

Appalachian Spring: Blakeley White-McGuire, Samuel Pott, Maurizio Nardi, Katherine Crockett, Jacqueline Bulnes, Jacquelyn Elder, Mariya Dashkina Maddux, Heather McGinley.

Joyce Theater Program Outline Continued

Evening 7:30pm, Program A:

American Document (2010): Martha Graham Dance Company: Tadej Brdnik, Katherine Crockett, Carrie Ellmore-Tallitsch, Lloyd Knight, Maurizio Nardi, Miki Orihara, Samuel Pott, Ben Schultz, Blakeley White-McGuire.

SITI Company: Akiko Aizawa, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Barney O'Hanlon, Stephen Webber.

Lamentation Variations: Mariya Dashkina Maddux, Tadej Brdnik, Lloyd Knight, Maurizio Nardi, Katherine Crockett and entire company.

Sketches from 'Chronicle': Jennifer DePalo, Blakeley White-McGuire, Miki Orihara, Carrie Ellmore-Tallitsch, Jacqueline Bulnes, Sevin Ceviker, Katherine Crockett, Jacquelyn Elder, Mariya Dashkina Maddux, Heather McGinley, Andrea Murillo, Xiaochuan Xie.

Program A will be performed: Tuesday, June 8, 7:30 pm / Friday, June 11, 8:00pm / Saturday, June 12, 8:00pm / Sunday, June 13, 7:30pm

Program B will be performed: Wednesday, June 9, 7:30pm / Sunday, June 13, 2:00pm

Program C will be performed: Thursday, June 10, 8:00pm

Program D will be performed: Saturday, June 12, 2:00pm



MARTHA GRAHAM
DANCE COMPANY

Notes About The Dances

AMERICAN DOCUMENT (2010)

The original *American Document*, by visionary choreographer Martha Graham, premiered during the summer of 1938. Her most theatrical ballet at the time of its creation, Graham's piece incorporated vaudevillian structures, folk rhythms, and spoken text to examine Americana and the continual conflict between the rights of the individual and society. *American Document (2010)*, premiering on opening night, is not a dance by Martha Graham, but it is closely tied to her seminal work. This *American Document* is a new theatrical piece directed by Anne Bogart for six actors from SITI Company and ten Graham dancers. Bogart and playwright Charles L. Mee probe the same issues as Graham's original 1938 work: what is an American? Incorporating text from a variety of sources including Walt Whitman's poetry and blogs from American soldiers in Iraq, Bogart and Mee have reinvented *American Document* for the 21st century.

The soundscape of *American Document (2010)* explores the vast American musical documents of the past and the present: the compositions of quintessential American composer Aaron Copland, as well as the jazz styling's of Archie Shepp and Ben Webster sit along side rarely heard music from the beginnings of recorded sound. It is a pastiche of voices, sounds and music that make up the very fabric of our culture.

ANNE BOGART (SITI Company Artistic Director) and Japanese director Tadashi Suzuki founded SITI Company in 1992. She is a Professor at Columbia University where she runs the Graduate Directing Program. Works with SITI include *Antigone*, *Under Construction*, *Freshwater*, *Who Do You Think You Are*, *Radio Macbeth*; *Hotel Cassiopeia*; *Death and the Ploughman*; *La Dispute*; *Score*; *bobrauschenbergamerica*; *Room*; *War of the Worlds*; *Cabin Pressure*; *The Radio Play*; *Alice's Adventures*; *Culture of Desire*; *Bob*; *Going, Going, Gone*; *Small Lives/Big Dreams*; *The Medium*; Noel Coward's *Hay Fever* and *Private Lives*; August Strindberg's *Miss Julie*; and Charles Mee's *Orestes*. She is the author of three books: *A Director Prepares*, *The Viewpoints Book* and *And Then, You Act*.

CHARLES L. MEE (Playwright) is the only playwright member of the SITI Company, for whom he has written *Orestes 2.0*, *bobrauschenbergamerica*, *Hotel Cassiopeia*, *soot and spit (the musical)*, and *Under Construction*. He has also written *Vienna: Lusthaus*, *A Perfect Wedding*, and a number of other plays in addition to his work inspired by Greek plays: *Big Love*, *True Love*, *Trojan Women A Love Story* and others. His plays have been performed at the Brooklyn Academy of Music, American Repertory Theatre, New York Theatre Workshop, the Public Theatre, Lincoln Center, the Humana Festival, Steppenwolf, and other places in the United States as well as in Berlin, Paris, Amsterdam, Brussels, Vienna, Istanbul and elsewhere. Among other awards, he is the recipient of the lifetime achievement award from the American Academy of Arts and Letters. His complete works are available on the

Notes About The Dances/Actor Biographies

internet at charlesmee.org. His work is made possible by the support of Jeanne Donovan Fisher and Richard B. Fisher.

Graham Dancers in American Document: SITI Company Actors in American Document:

Tadej Brdnik
Katherine Crockett
Jennifer dePalo
Lloyd Knight
Blakeley White-McGuire
Maurizio Nardi
Miki Orihara
Samuel Pott
Ben Schultz
Carrie Elmore-Tallitsch

Akiko Aizawa
Ellen Lauren
Leon Ingulsrud
Kelly Maurer
Barney O'Hanlon
Stephen Webber

AKIKO AIZAWA has been a member of The SITI Company since 1997, after 7 years as a member of the Suzuki Company of Toga. With SITI : *Antigone, Under Construction, Who Do You Think You Are, Radio Macbeth, bobrauschenbergamerica, Freshwater, Hotel Cassiopeia, A Midsummer Night's Dream, Intimations for Saxophone, La Dispute, War of the Worlds, Culture of Desire, Nicholas and Alexandra, Marina A Captive Spirit* and *systems/layers*. Roles with SCOT include: *The Trojan Women, Three Sisters* and *Dionysus*. Theatre festivals include BAM/Next Wave Festival, Under the Radar at the Public Theatre, Alabama Shakespeare Festival, American Repertory Theatre, Arena Stage, Court Theatre, Krannert Center, Los Angeles Opera, New York Theatre Workshop, Portland Stage, Walker Art Center, Wexner Center for the Arts and Women's Project. International festivals/venues include: Edinburgh, Dublin, Bonn, Bobigny, Helsinki, Melbourne, Sydney, Canberra, Bogota, São Paulo, Santiago, Buenos Aires, Tokyo, Toga and Moscow.

LEON INGULSRUD helped to found SITI Company and has appeared in *Orestes, Seven Deadly Sins (New York City Opera), Nicholas & Alexandra (La Opera), bobrauschenbergamerica, Hotel Cassiopeia, Who Do You Think You Are, Radio Macbeth, Under Construction, and Antigone*. Previous to SITI, Mr. Ingulsrud was a member of the Suzuki Company of Toga for seven years, during which time Mr. Ingulsrud also served as a resident director at the ATM Arts Center in Mito, Japan. Mr. Ingulsrud served two years as the Associate Artistic Director of Swine Palace in Baton Rouge LA. Directorial credits include *Endgame, The Hairy Ape, Macbeth, Martini Ceremony, Medea, Angel/Babel, Short Stories, The Sea, The Grapes of Wrath, The Tempest, Death of a Salesman, Saint Joan, Our Town, Laramie Project, Eurydice, Psyche, Callie's Tally, Big Love, A Show Of Force, Jamestown, Dr. Faust* and three different, original adaptations of *Moby Dick*. Mr. Ingulsrud has taught in workshops and universities around the world, translates Japanese theatre texts into English, and holds an MFA in directing from Columbia.

Notes About The Dances/Actor Biographies Continued

ELLEN LAUREN is SITI Company's Associate Artistic Director. SITI credits include: *Under Construction, Radio Macbeth, Who Do You Think You Are, Hotel Cassiopeia, Death and the Ploughman, Midsummer Night's Dream, Room, bobrauschenbergamerica, systems/layers, War of the Worlds, Cabin Pressure, The Medium, Culture of Desire, Going, Going, Gone, Orestes*. National and international venues include: Bonn Germany, Iberoamericano Bogota, BAM Next Wave, Humana, Bobigny, Melbourne, Edinburgh, Singapore Festivals; Wexner, Krannert and Walker Center for the Arts; NYTW, CSC, Miller Theater in NYC. Regional credits with SITI include: San Jose Rep, ART Cambridge, Court Theatre, Actors Theatre of Louisville: (including *Picnic, Adding Machine, Hay Fever, Miss Julie, Private Lives*). Also, teaching ongoing classes and residencies in the US and abroad for over 17 years. Additional credits include *The Women* (Hartford Stage), *Seven Deadly Sins* (New York City Opera, Kosovar Award for Anna II) all with Anne Bogart as director. Resident company member: StageWest Mass., The Milwaukee Repertory, The Alley Theatre. Associate artist for The Suzuki Company of Toga (SCOT), under the direction of Tadashi Suzuki; Venues include, Moscow Art Theatre, Toga Festival, Alexandrinsky Theatre, RSC, Theatre Olympics Athens, Istanbul Festival, Festival Mundial Chile, Teatro Olimpico Italy, Montpellier France, Hong Kong Festival. Ongoing faculty member 11 years: The Juilliard School of Drama; Associate Director Summer Training Program, Toga, Japan. 2008 TCG Fox Fellowship recipient for Distinguished Achievement.

KELLY MAURER has been a member of SITI since its inception. With the company she has performed in many productions including *La Dispute, Hayfever, bobrauschenbergamerica, The Medium, Small Lives/Big Dreams, Culture of Desire* and *Cabin Pressure*, and at such theatres as: NYTW, P.S. 122, Actors Theatre of Louisville, Walker Arts Center, Wexner Arts Center, The Irish Life Theater Festival and the Edinburgh Festival. Regionally, Kelly has been seen as Rainbow in Maria Irene Fornes' *And What of the Night* at The Milwaukee Repertory Theatre, *Hamlet* at StageWest and Christine in *Miss Julie* at Actors Theatre of Louisville. Internationally, she has toured with Tadashi Suzuki in the Suzuki Company of Toga's *Dionysus* and director Robert Wilson in *Persephone*. She performed the role of Jolly (as standby for Patti LuPone) in David Mamet's *The Old Neighborhood* on Broadway. She also performed in *An Adult Evening of Shel Silverstein* and *The Water Engine* at the Atlantic, Off Broadway. Kelly teaches the Suzuki method of actor training and the Viewpoints training with SITI and at the Atlantic Theater Acting School, NYU and at workshops and universities throughout the US.

BARNEY O'HANLON, SITI Company member and collaborator with Anne Bogart since 1986. International: Dublin Theatre Festival, Edinburgh International Festival, Prague Quadrennial, MC93 Bobigny, France, Bonn Biennial, Festival Iberoamericano, Bogota, Kaleideskop Theatre, Copenhagen, Denmark, Royal Shakespeare Company, Stratford on Avon. New York: BAM's Next Wave Festival, Public Theater, New York Theater Workshop, PS 122, Dance Theatre Workshop, New York City Opera, Glimmerglass Opera. Regional: American Repertory Theater, Trinity Rep., Alley Theater, Actor's Theater of Louisville, Steppenwolf, Alabama Shakespeare Festival, San Jose Rep, Portland Stage, UCLA Performing Arts, Walker and Wexner Arts Centers, the Krannert Art Center, Austin's Rude Mechs (with Deborah Hay) and numerous Humana Festivals. Other: Los Angeles Opera, Opera Omaha, Prince Music Theater.

Notes About The Dances /Actor Biographies Continued

STEPHEN WEBBER has performed with Anne Bogart and the SITI Company in theaters all over the U.S. and at festivals around the world including The Kennedy Center, BAM, The Humana Festival, Melbourne Arts Festival, Singapore Arts Festival, American Repertory Theater, The Israel Festival, Edinburgh International Festival and The Bogota Theater Festival. Off Broadway: *Death and the Ploughman* (CSC), *War of the Worlds* (BAM), *Culture of Desire* (NYTW), *Trojan Women 2.0* (En Garde Arts), *Freshwater* (Women's Project), *Hotel Cassiopeia* (BAM). SITI Credits: *Antigone*, *Radio Macbeth* (Macbeth), *Hotel Cassiopeia*, *Freshwater*, *Death and the Ploughman*, *War of the Worlds* (Orson Welles), *bobrauschenbergamerica*, *systems/layers* (with Rachel's), *La Dispute*, *A Midsummer Night's Dream*, *Cabin Pressure*, *Going Going Gone*, *Culture of Desire*, *The Medium*, *Private Lives*, *Hay Fever*, *War of the Worlds - The Radio Play* (Orson Welles), *Short Stories*. Regional Theater: American Repertory Theater, Actors Theater of Louisville (*Betrayal*, *Glengarry Glen Ross*), Milwaukee Repertory Theater, San Jose Repertory Theater, Magic Theater, Portland Stage Company, Alabama Shakespeare Festival, Court Theatre and Stage West.

SITI COMPANY: SITI Company is an ensemble theater company led by Anne Bogart. Its mission is to: create bold new productions; perform and tour these productions nationally and internationally; train together consistently; train theater professionals and students in an approach to acting and collaboration that forges unique and highly disciplined artists for the theater; and, create opportunities for artistic dialogue and cultural exchange.

Founded in 1992 by Anne Bogart and Tadashi Suzuki, SITI Company began as an agreement to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI expanded to encompass a year-round company based in New York City with a summer season in Saratoga. The Company is known nationally and internationally as a top-level artistic collective that generates groundbreaking theater while also training artists from around the world.

This year, SITI embarked on an ambitious five-year initiative, which includes ongoing performances in New York City, a year-round training program and more opportunities for cultural exchange. Find out more at siti.org.

Notes About The Dances Continued

APPALACHIAN SPRING (1944)

In 1942, Martha Graham received a commission from the Elizabeth Sprague Coolidge Foundation for a new ballet to be premiered at the Library of Congress. Aaron Copland was to compose the score. Graham called the new dance *Appalachian Spring*, after a poem by Hart Crane, but for Copland it always remained "Ballet for Martha." Choreographed as the war in Europe was drawing to end, it captured the imagination of Americans who were beginning to believe in a more prosperous future, a future in which men and woman would be united again. With its simple tale of a new life in a new land, the dance embodied hope. Critics called *Appalachian Spring* "shining and joyous," a testimony to the simple fitness of the human spirit." The ballet tells the story of a young couple and their wedding day; there is a Husbandman, his Bride, a Pioneer Woman, a Preacher and his Followers. In a letter to Aaron Copland, Graham wrote that she wanted the dance to be "a legend of American living, like a bone structure, the inner frame that holds together a people." As Copland later recalled, "After Martha gave me this bare outline, I knew certain crucial things—that it had to do with the pioneer American spirit, with youth and spring, with optimism and hope. I thought about that in combination with the special quality of Martha's own personality, her talents as a dancer, what she gave off and the basic simplicity of her art. Nobody else seems anything like Martha, and she's unquestionably very American. "Themes from American folk culture can be found throughout the dance. Copland uses a shaker tune, "Simple Gifts," in the second half of his luminous score, while Graham's choreography includes square dance patterns, skips and paddle turns and curtsies, even a grand right and left. The set by Isamu Noguchi features a Shaker rocking chair. *Appalachian Spring* is perhaps Martha Graham's most optimistic ballet, yet it does contain a dark side. The fire and brimstone Preacher and his condemnation of earthly pleasures recalls the repressive weight of our Puritan heritage, while the solemn presence of the Pioneer Woman hints at the problems of raising families in remote and isolated communities. In this newly cleared land life was not simple, and Graham's vision pays homage to that as well.

DANCE IS A WEAPON (1920-1930)

Dance is a Weapon is a multimedia montage envisioned by Janet Eilber based on an exhibit created by Victoria Geduld with text, images and media by Ellen Graff, Victoria Geduld and Nancy Stevens presenting dances from the 1920's and 1930s, by Graham and her contemporaries. *Dance is a Weapon* includes *The Revolutionary* by Isadora Duncan, *Tenant of the Street* by Eve Gentry, *Ain't Got No Home (from Dust Bowl Ballads)* by Sophie Maslow, *Time is Money* by Jane Dudley, and *Panorama, Steps in the Street* and *Prelude to Action* by Martha Graham.

HIGHLIGHTS FROM AMERICAN DOCUMENT (1938)

American Document, choreographed by Martha Graham, was premiered in the summer of 1938. Graham's most theatrical ballet at the time of its creation, *American Document* was Graham's response to the rising Fascism in Europe. It used spoken excerpts from important American statements combined with dance in several Episodes that asked the question, "What is an American?" Though there is no complete record of the dance, many clues to the original staging exist including a few moments of filmed excerpts, Graham's handwritten notes and photos by Barbara Morgan. The entire script of the ballet (the spoken text with simple stage directions) was published in *Theater Arts Magazine* in 1942. The matinee on Saturday, June 12, will feature a theatrical guided tour of the reconstruction process used to reclaim Graham's original choreography for *American*

Notes About The Dances Continued

Document. The audience will be privy to an inside look at the archival materials (including film of Graham, Erick Hawkins and the original cast) used to reclaim the dance. (These archival clues were also used by Anne Bogart as the basis for her new *American Document* that will premiere on June 8.) The dancers of Graham II will be featured dancing highlights of the reconstruction, which was spearheaded by former Graham company members Denise Vale and Virginie Mecene.

NEW EPISODES (2009-2010)

The Saturday matinee will also feature the premiere of three new "Episodes" inspired by Graham's "American Document". Three choreographers (all leading dancers with the Martha Graham Company) have been paired with three composers to create these short new Episodes under specific creative conditions. They have chosen text that speaks to the American experience and that will be woven into the dancing. The composers are creating music with specific instrumentation that relates to the original score for "American Document." Graham II, the Graham Center's pre-professional company, will be featured in the new episodes. The choreographers are Tadej Brdnik, Samuel Potts and Blakeley White-McGuire. They are paired respectively with composers Allen Krantz, Daniel Bernard Roumain and Patrick Leonard,

THE REVOLUTIONARY (1924)

The Revolutionary, a solo by Isadora Duncan, is a rallying cry -- inspiring action and courage. Originally danced by Duncan, *The Revolutionary* will be performed on this program by a man, demonstrating that the message transcends gender. Music used for this dance is Alexandr Scriabin's, Etude Opus 8 No. 12.

ISADORA DUNCAN was a Dancer, adventurer, revolutionist and ardent defender of the poetic spirit. Isadora was born in 1878 and died in 1927. Breaking with convention, Isadora restored dancing to a new vitality and traced the art of dance back to its roots as a sacred art. She developed free and natural movements inspired by the classical Greek arts, folk dances, social dances, nature and natural forces as well as her own vision of the new American athleticism; skipping, running, jumping, leaping, tossing. Her celebrated simplicity was oceanic in its depth - and Isadora is credited as the mother of Modern Dance.

TENANT OF THE STREET (1938)

In *Tenant of the Street*, Eve Gentry deliberately used bodily tension and weight to physically recreate the downtrodden down-heartedness that she observed daily on the streets of Depression-era New York. Gentry's choreography forces the audience to watch the painfully slow passage of a single woman across the stage. As the Great Depression wore on outside the theater, the average passerby looked away. The Tenant challenges the audience to look inside and recognize themselves as the real anonymous mass: the faceless multitude of the privileged.

EVE GENTRY (1909-1994) was born Henrietta Greenhood in San Bernardino, California. She began her early dance studies in Los Angeles and San Francisco. Through great determination, she arrived New York in 1936 with letters of introduction to Martha Graham, Doris Humphrey and Hanya Holm. On her first day in the city, she auditioned for and was accepted into the original Hanya Holm Dance Group. She quickly became a principal

Notes About The Dances Continued

performer, with a featured role in Holm's masterwork *Trend* in 1937. While with Holm, Gentry became active in the humanist New Dance Group and served as a board member and teacher of Holm technique for the collective. Both influences of Holm's German Expressionist dance and New Dance Group values are evident in *Tenant of the Street*. Gentry left Holm in 1942 and directed her own company in New York from 1944 to 1968. She co-founded the Dance Notation Bureau and was a pioneer in establishing Labanotation in the United States. She worked closely with Joseph Pilates for more than 20 years, and ever a pioneer; she co-founded the Institute for the Pilates Method in 1991.

I AIN'T GOT NO HOME (FROM DUST BOWL BALLADS) (1941)

Choreographed by Sophie Maslow, *Dust Bowl Ballads* is the first example of her signature work. Produced in 1941, featured dances to American folk music that depicted the American experience. Performed to "I Ain't Got No Home in the World Anymore" by Woody Guthrie, *I Ain't Got No Home* is a solo evoking the displaced people of the Dust Bowl Era, bowed by circumstances but determined to move on.

SOPHIE MASLOW began her dance career studying at the Neighborhood Playhouse with Blanche Talmund, Louis Horst, and Martha Graham with whose company she danced as a soloist for twelve years. While a member of the Graham Company, she began choreographing dances that were inspired by the social and political climate of the Great Depression, the rise of labor unions, and the working class. She was a founding member of the Dudley-Maslow-Bales trio, which focused on those same ideals and worked under the auspices of the New Dance Group. Ms. Maslow later formed her own company and continued to create works inspired by socially conscious themes. Ms. Maslow also choreographed for the New York City Opera, the yearly Chanukah Festivals at Madison Square Garden, and several off-Broadway musicals.

TIME IS MONEY (1934)

Time is Money was a stunningly innovative work when it was performed in 1934. Danced to no sound but the words of a poem by Sol Funaroff, Jane Dudley's solo protests the oppression of a worker during the Depression by our industrial and financial system. In a work far removed from sloganeering, Dudley's choreography finds its sources in the stuff of workers' individual lives.

JANE DUDLEY was born in New York City and began her professional dance training with Ruth Doing, then progressed to the Mary Wigman School of New York, directed by Hanya Holm, and in time became a member of her senior demonstration group. She was a soloist with the Martha Graham Dance Company from 1937-44, and between 1942-54 was a dancer and choreographer with the Dance Trio, which included Sophie Maslow and William Bales. The Trio performed extensively throughout the United States. Dudley was a teaching assistant to Martha Graham at the Neighborhood Playhouse between 1938-46, and in 1948-52 a charter member of the New London Summer School of Dance, together with Martha Graham, Doris Humphrey, Jose Limon, Sophie Maslow, and William Bales. In 1968-70, by invitation of Martha Graham, she was artistic director of the Batsheva Dance Company in Israel. In 1971 she was appointed vice-principal and director of contemporary dance studios for the London School of Contemporary Dance, known as The Place. Jane Dudley is a remarkably fine technician and an excellent choreographer, who has given us a score or more of fine works, mainly solos. Her later group pieces, performed with her

Notes About The Dances Continued

students, are in the Graham tradition but display free invention and the stamp of her own personality. Jane Dudley passed away in London on September 19th, 2001 at the age of 89.

LAMENTATION VARIATIONS (2007)

Lamentation Variations is an event that was originally conceived to commemorate the anniversary of 9/11. It was premiered on that date in 2007. The work opens with a film from the early 1930s of Martha Graham. We see her dancing movements from her then new, and now iconic, solo, Lamentation. The variations that follow were developed under specific creative conditions by choreographers Larry Keigwin and for a variation added in 2009, Bulareyaung Pagarlava. Each was asked to create a spontaneous choreographic sketch of their reaction to the Graham film, and was required to adhere to the following conditions: 10 hours of rehearsal, public domain music or silence, basic costumes and lighting design. Though it was planned to be performed on only one occasion, the audience reception for Lamentation Variations was such that it has been added to the permanent repertory of the Martha Graham Dance Company.

PANORAMA (1935)

Premiered in 1935, at the famed summer retreat in Bennington, Vermont, *Panorama* was considered to be experimental. It was 45 minutes long and used a cast of 33, a multi-level set by Arch Lauterer, and an "avant-garde" score by Norman Lloyd. The content was a sweeping overview of American history from Puritan beginnings to issues of slavery and finally the awakening social consciousness of the mid 1930s. *Panorama* was not performed again until 1992, when sections of it were reconstructed from an early film.

PRELUDE AND REVOLT (2007)

This multimedia montage uses projections, narration and dance to chart the era when Martha Graham launched her revolution. The work opens with an arrangement of threesolos from the Denishawn period, *Gnossienne* by Ted Shawn, *Tanagra* by Graham and *The Incense* by Ruth St Denis. These are followed by *Serenata Morisca*, a dance by Ted Shawn that Graham danced as a star at the Greenwich Village Follies. The montage then presents dances that demonstrate theatrically the revolutionary change Graham brought to dance in the 1930s, *Lamentation*, *Steps in the Street* and *Panorama*.

STEPS IN THE STREET AND PRELUDE TO ACTION (1936)

These dances are two sections of *Chronicle* (1936). *Chronicle* was a response to contemporary problems threatening the world, the rise of fascism in Europe. This dance required a new vocabulary, one that Graham had been developing over the previous decade. The female body is cast as an instrument of force, joints muscles and sinews at the ready. The dancers in *Chronicle* are prepared to speak out with an expressive vocabulary in order to make an impact upon a modern world. *Steps in the Street* evokes the isolation and devastation that war leaves in its wake. *Prelude to Action* suggests an answer.

SKETCHES FROM 'CHRONICLE' (1936)

Chronicle premiered at the Guild Theater in New York City on December 20, 1936. The dance was a response to the menace of fascism in Europe; earlier that year, Graham had refused an invitation to take part in the 1936 Olympic Games in Germany, stating; "I would find it impossible to dance in Germany at the present time. So many artist that I know and respect have been persecuted, have been deprived of the right to work for ridiculous and unsatisfactory reasons, that I should consider it impossible to identify myself, by accepting

Notes About The Dances Continued

the invitation, with the regime that has made such things possible. In addition, some of my concert group would not be welcomed in Germany" (a reference to the fact that many members of her group were Jewish). According to the original program note, "*Chronicle* does not attempt to show the actualities of war; rather does it, by evoking war's images, set forth the fateful prelude to war, portray the devastation of spirit which it leaves in its wake, and suggest an answer."

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