

Renew.
Recreate.
Reconstruct.
Remember.
Rearrange.
Reshape.
Revise.
React.
Restart.
Reinvent.
Reconsider.
Reimagine.
Reacquaint.
Reform.
Reify.
Redo.
Reaffirm.
Reallocate.
Reassemble.
Reconstitute.
Recompose.
Reconcile.
Reclassify.
Realize.
Renew.
Redux.
Resign.
Recoup.
Respond.
Recharge.
Recognize.
Reconnoiter.
Recapitulate.

[re] generation

philadelphiadanceprojects

LOCAL DANCE HISTORY PROJECT



philadelphia**dance**projects

LOCAL DANCE HISTORY PROJECT

Philadelphia Dance Projects | Local Dance History Project
[re]generation

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Michael Biello and Ishmael Houston-Jones "What We're Made Of" (1980)
Photo: Thomas Moore

[right] *top row*: LDHP Artists 2010, Jano Cohen, William Robinson, Gregory Holt, Ishmael Houston-Jones, Terry Fox, *bottom row*: Heather Murphy, John Luna, Alie Vidich, Dan Martin, Michael Biello
[middle] Terry Fox and Dan Martin
[far right] Ishmael Houston-Jones and Michael Biello
Photos: J.J. Tiziou



[re]generation

contemporary dance | past meets future

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[left] Michael Biello "Into The Light" (circa 1980)
Photo: Thomas Moore

[right] Agape improvising at PMA
Wendy Hammarstrom, Elizabeth Luff and
Susan Tomita O'Connor
Photo: Steve Hebden





Introduction

Terry Fox, Executive Director, Philadelphia Dance Projects

The impetus for this project was practical. Several card boxes had been following me around for over 30 years from place to place to where I now live, and it was time to clean and clear spaces. The contents of the boxes marked “archive” were a jumble of disintegrating papers and odd video formats, slides, photos and super-8 film reels. I decided, as I am far enough away from my performing artist days, to take a look. I don’t know how to begin the task of preparing for a formal archive, but was sensing that this was my ultimate goal. How to begin? So I did what I have always been doing when it comes to getting art out and about, and that is, to invite others into the fray.

I decided that an arbitrary starting point might be with the artists who appeared in the *Dance & Dancers* concert at the Harold Prince Theater in 1980. Thirty years ago I had invited some of my dancer friends and colleagues to join me in presenting our work in a formal theater. At the time there was no local dance presenter other than those in converted storefront galleries. (Etage, Painted Bride and Nexus, for example). Many of us had taken to the streets and parks quite literally. I felt it was time to place our work on a real stage and see how we fared. The Painted Bride helped us get support from the PA Arts Council. The two weekends of “post modern” artists at the Harold Prince Theater at Penn’s Annenberg Center sold out. Only the Alternative press took notice, (since there were no dance critics at the three daily papers at that time).

The choreographer/dancers featured were: Jano Cohen, Wendy Hammarstrom, me plus Ishmael Houston-Jones who collaborated with Michael Biello (who was also a “performance” and visual artist) and musician/composer Dan Martin, along with two other dancers Tonio Guerra and Jeff McMahon. Actually, some of the other works were collaborations with other dancers, musicians and visual artists, as well. So, I contacted Jano, Wendy, Ishmael, Dan and Michael to see if they were game to look back at that time and reconstruct or present in some way something of what we were doing then. They were all up for it. And so Philadelphia Dance Projects’ **Local Dance History Project** came to be.

With a small grant from the PA Humanities Council, we began planning. Further into the process The Pew Center for Culture and Heritage through Dance Advance awarded the Project a large enough grant to make it happen.

We five artists met over several months in 2009 along with Lisa Kraus and Anna Drozdowski, whom I had invited for their exemplary skills at articulation, and who would moderate discussions around the Forum and performances.

We kept Wendy, who is on the West Coast, in the loop via e-mail. We discussed the charge of delivering some sort of semblance to the work and flavor, and temper of those times to a new generation of artists and to contemporary dance-going audiences vis-a-vis reconstructed excerpts of works to be performed as part of Philadelphia Dance Projects Presents 2010. I hoped that the performances and the forum day would answer some questions I frequently get from younger artists who are curious about what “came before” on the Philly dance scene.

Essay & Artist Comments

Anna Drozdowski, Curatorial Advisor

The audition, rehearsal process and the organizing and administering of all the logistics around the project continually built toward the suspense of its realization. For me, the doing of all this never hinted at how fulfilling seeing the works in performance would actually be. To see the consummate performers in “He & He,” “What We’re Made Of,” “DEAD,” “The Wonder of Living Things,” “Snow Falling on Waves,” and “Stolen Poem,” was gratifying in every way. The works emerged fresh, alive—full of vigor, humanity and beauty.

The Project has also brought to the surface very meaningful and important aspects of being creative dance artists that we seldom give voice to:

what do we mean by a dance community?

what styles and creative pursuits are innovative or experimental?

what is the value of intergenerational exchange?

why is it important to share our history?

This catalog is meant to reflect on the past and the present as seen through the process and fruition of the Project. The Project models a way to the future in terms of to share and to keep a history. We hope it will serve to extend the conversation about the curated programming. In this way, as with a visual art catalog, the experience of the live event is given context and a home outside of the frame of the theater. Despite the technological advances of media, dance is predominately passed down in the same method as oral history. To capture that history in this catalog format gives weight to the ephemeral weekend when it all came together. It will become something to hold onto beyond the paper program, and enrich the experience of those who were there, as audience or performers, as well as illuminate the event for those who were unable to participate.

PDP’s **Local Dance History Project** could become an impetus to create mechanisms for people who want to access information about local dance artists and their history. I can envision a next-phase of making all the information and documentation that this Project has engendered readily accessible, as the assemblage of images and words in this catalog is commemorative but by no means complete.

The **Local Dance History Project** is getting a jump start on my card board boxes. Materials have been digitalized and on the way towards a 21st-century archive. It was so much more pleasurable and richer sharing this experience with everyone, of “re-membering” (to conjure the original root meaning of re-constituting the body back together) both physically and philosophically. To be continued....

[April 2010]

The shifting sands live near Olduvai Gorge in Tanzania. This system of barchan dunes moves on average 17 kilometers a year, on average, traveling constantly across the desert, and altering the landscape as the dunes combine and create new configurations. This movement is defined by the Aeolian process—where the shape and trajectory of the sands are affected by the air current. Our dance history, too, is passed on the winds—transported across time in the way that the dune travels across the desert, occasionally absorbed or transferred or newly birthed. Each grain of sand takes its moment to rise to the top and then tumbles underneath. Like performers, some climb slowly and steadily, while others catapult to a prominent point and just as quickly, tuck into the fold.



The Local Dance History Project was about an experimental dance genre. For me it is also about a kind of people—people engaged with inquiry and openness. This integrity of investigation was so important to the process—the link among dance makers across generations. We are askers of questions, bodily hypothesizers concerned with the Zeitgeist. Many of us reject or ignore what has come before as our preoccupation with relevance for the present greatly overshadows our concern with a larger timeline. During the day of the forum, Michael Bilello referenced the fecund period of creation in his twenties and early thirties: “This was a time that has influenced my entire life until now—and it was my community that gave it to me.”

For the group of “post-moderns” who shared the Prince bill in 1980, it was a period of building and developing community, a period of finding partners (creative and relational) and finding a supportive group of like-minded art-makers. And, so sitting at the table with the Beta tapes and hand-printed programs it was easy for me to feel at home among “my people.” Though born in the year that they shared their bill, we share values about creating art and creating community. In a field that remains marginalized, these structures for endurance remain necessary across the sands of time. Dance is always about the hourglass—about mortality and eternity, and how these are wrapped up in our bodies, and our shifting relationships.

—continued page 8

There were some universals with our worm-like re-generation and investigation into our cultural/ancestral ecosystem: an early experience with Group Motion, an appreciation for brown rice, a story of taking one's clothes off onstage, an understanding of doing much with little, and a continued conversation with gravity—both fighting and giving in. What rides on top of all of this is an understanding of the individual performer—an inclination toward making work on the body that you have (had) rather than the one you aspire toward. In this way experimental movement of today and yesterday is idiosyncratic and falsely pedestrian—eschewing given techniques in favor of developing one's own.

It is easy to see the individual in the early works, simultaneously raw and with embryonic ideas for a life's worth of questioning. Terry Fox, clearly, as wry and magnanimous then as she is now; John Luna, dry and laconic—and I expect will only dehydrate more with time. Together we asked, "What of experimentation?"—concluding that experimenters are those committed to inquiry. Even with found success, they return to the studio with a question rather than a formula. In this way our community spans generations and geography—united by a sympathetic kinesthetic concern. The questions have changed some, as do the sands, but the ferocity with which we take to them endures—even as the wind blows.

[April 2010]

Anna Drozdowski formulated seven questions for performers in the Local Dance History Project.

How has working on this project affected your idea of "local"?



HEATHER: I thought I knew most of the dancers here in Philly, but I was happily surprised to be cast with ALL folks that I have never performed with, and have actually only seen few in other performances. My sense of the local scene was expanded by this experience, and I know the Philly modern dance community, now, to be larger than I had originally thought.

SCOTT: Having lived in Philly for the past 6 years, the local dance community can, at times, seem very small and all too familiar. However, after completing this project, I have a different perspective regarding those who make up the local dance community. I first met Dan Martin and Michael Biello at their gallery three years ago, during the Fringe Festival. However, only after PDP announced the Local Dance History artists did I realize that they are performers and have been making work here for over thirty years. This project has certainly made me wonder what other inspiring artist are just beyond my "local radar."

Forum Dance Workshop
Photo: Brian Mengini

GREG: It was so great to connect to the local dance community from that era, because you saw so many continuities, as well as feeling the distance of time. It's hard to understand how "sub-culture" is transmitted, because we hear about socialization as happening in homes/from parents/mainstream institutions. When was I socialized as a Philly dancer? Yet I feel so at home here with the mores and priorities and ideals....

JOHN: Can't say that it has.

WILLIAM: Since graduating UArts I have stayed relatively close to my connections established at the school, professionally doing most of my work with the professors I had there. I have been living in Philadelphia for six years now and have only made superficial connections with some of the wonderful "local" artists here. This project has affected my idea of local drastically, in that it has introduced me deeply to the local network of artists and my place within this community.

ALIE: I don't know, honestly. Someone wrote Movement Brigade's show up this week as "local" and I thought, yeah, we're local. I still feel like I am becoming "local." I guess to me that means work that comes from the energy of Philly and people living and making work here now.

Tell me what I'm missing....What you most want to talk about regarding your involvement in this process?

HEATHER: This was awesome...let's bring folks together again in these awesome, framed arrangements that might not otherwise happen.... Thanks for doing this.

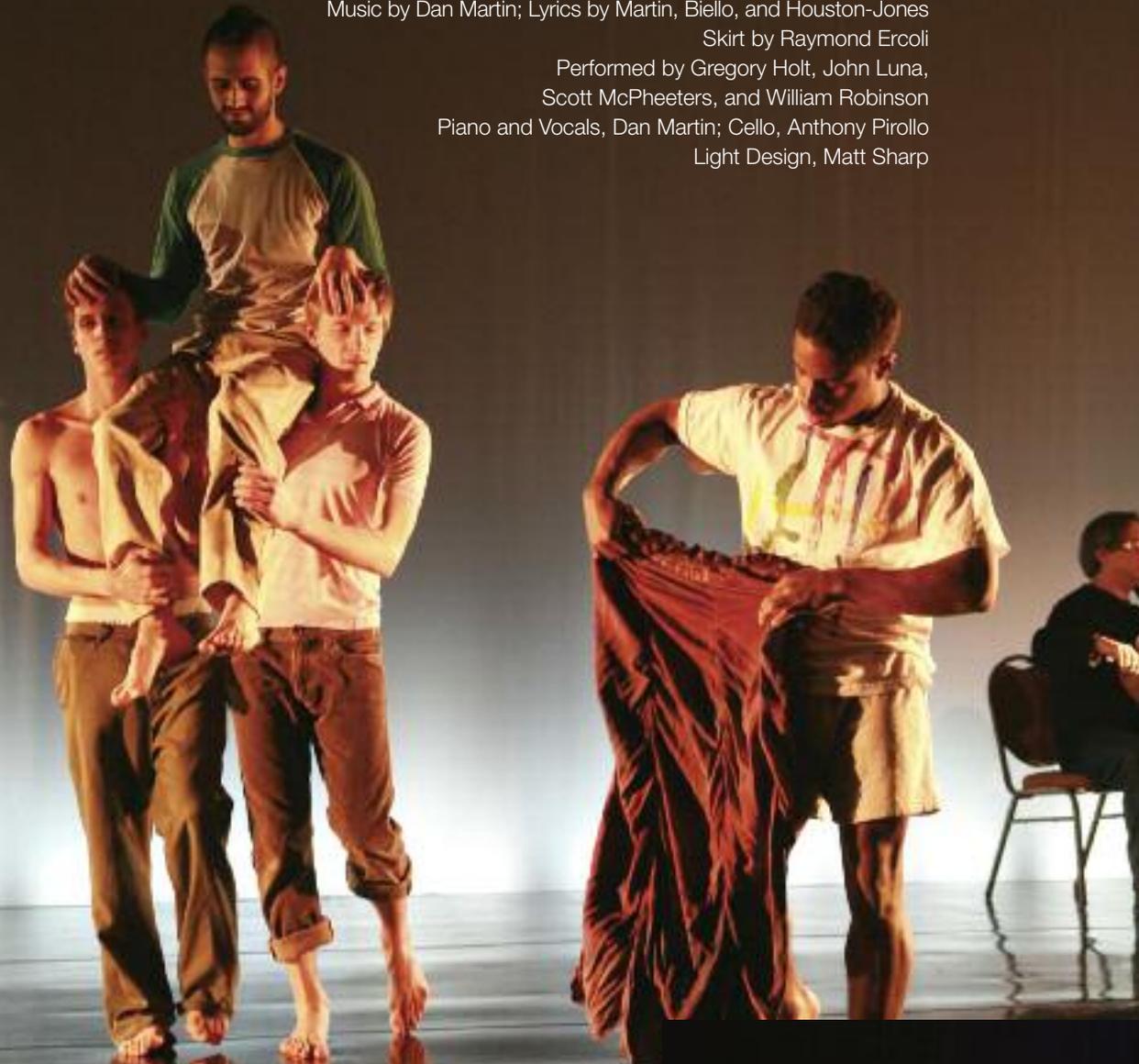
WILLIAM: I just wanted to thank you and Terry for having this series. I thought it was great and I look forward for things to come.

THERESA: What I'd like to talk to most is how important that funding projects such as this are in our community. I find it upsetting that so much funding for the arts has been cut in our community. There is so much to learn and experience from dance and I feel sorry that those that make the decision as to how much funding the arts get (or don't get) don't appreciate dance enough to give organizations enough money to make performances like this possible.

ALIE: I don't know, it was very enjoyable. The dances didn't seem "old" to me. They seemed fresh. It seemed like to me this could have been work that was now. I loved Dan and Michael's work. The playfulness of it was so inspiring to me. I guess the whole show made me think about dancing—what's too dancey? What isn't dancey? Do people like dances? Do they like anything? And also, I should note. This show made me feel like I was kind of part of the dance community in Philly, which has a very closed feeling to me usually. Meaning, it's small and a little insular and maybe hard to connect into at times. Somehow, through working on this show, I felt like I was not such an outsider all the time. And that was a very nice feeling.

“WHAT WE’RE MADE OF” (1980)

Directed by Michael Biello and Ishmael Houston-Jones
Choreography by Biello, Houston-Jones, and the Ensemble
Music by Dan Martin; Lyrics by Martin, Biello, and Houston-Jones
Skirt by Raymond Ercoli
Performed by Gregory Holt, John Luna,
Scott McPheeters, and William Robinson
Piano and Vocals, Dan Martin; Cello, Anthony Pirolo
Light Design, Matt Sharp



“What We’re Made Of” was originally created and performed by Michael Biello, Ishmael Houston-Jones, and Dan Martin in collaboration with dancers Tonio Guerra and Jeff McMahon, and musicians Tom Bledsoe and Charles Cohen



Michael Biello and Ishmael Houston-Jones met in 1972 in Philadelphia, when both were 21 years old and members of Group Motion Multi-Media Dance Theater. They made their first piece together in 1976 with composer/musician Jeff Cain and visual artist Deryl Mackie. They called it *“Two Men Dancing,”* and it employed set and improvised dancing and storytelling. Later joined by composer Dan Martin, Michael and Ishmael would use *Two Men Dancing* as the name of a gay men’s dance/theatre/music collective helmed by the three of them. They would go on to create three full-length pieces between 1977 and 1980—*Dances Round the Faggot Tree*, *Night Light*, and *What We’re Made Of*—the last piece in this series.

For the Philadelphia Dance History Project we have revisited that piece and re-imagined it for the 21st century. This has proven to be a fascinating process for us—each of whom has gone on in his own individual direction over the near-thirty years since *“What We’re Made Of”* was last performed. When we came back together we immediately recognized that in some ways no time had passed at all—we felt familiar and related—with mutual respect for one another as artists who continue to do our work in the world—fearless about self-discovery and comfortable in collaboration.

—continued page 12

[above right] Jeff McMahon, Ishmael Houston-Jones, and Tonio Guerra *“What We’re Made Of”* (1980)
Photo: Thomas Moore

[left and below] Gregory Holt, John Luna, Scott McPheeters, William Robinson, Anthony Pirolo, cellist *“What We’re Made Of”* (2010)
Photos: Brian Mengini



The most immediate challenge in remounting this work was deciding how rooted to its time should this piece be. Originally it was a celebration of newly liberated, gay male culture. It was post-Stonewall, but it was also pre-AIDS. Should it be a document of that particular moment in time? Or should it be true to the spirit of a piece that used biographical facts and artifacts from the original performers Biello, Houston-Jones, and Martin, with dancers Tonio Guerra and Jeff McMahon? Should we use the details of the new cast Greg Holt, John Luna, Scott McPheeters and William Robinson as points of departure? These four have grown up in a very different time than we did. When asked to write coming-of-age stories that could be used in the piece, one of the new cast members spoke casually of his high school's Lesbian/Gay/Bi/Transsexual Club. Rest assured that in the late 1960s when we attended high school there were no LGBT clubs. The younger men had to have the concept of cruising on Spruce Street in the 70s described to them. We cruised in 3D; they now cruise in 2D. But similarities remain—coming out is still a big issue; father/son relationships are still more work than play. We've come a long way as gay men. But we still need to think before we hold another man's hand in public. It's still risky business. Being called "faggot" still happens and still stings.

Ultimately it was decided that this new "re-imagined" version of *"What We're Made Of"* would be a hybrid. While much of the original structure and music would remain, it would also employ the stories of the new generation of men in the cast. The original *"What We're Made Of"* was built from the inside out, and revisiting the piece has given us the opportunity to build it from the outside in—to step out of the piece as performers and look back at it as directors—each with thirty additional years of age, experience, and perspective.

As we have worked, we three directors and the four dancers become seven, and we seven men stand on common ground—we are open to diving in and coming out—whatever that means to us—coming out—again and again.

—Michael Biello, Ishmael Houston-Jones, and Dan Martin, February 2010



[far left] Michael Biello
"What We're Made Of" (1980)
 Photo: Thomas Moore

What did you learn during this process—about yourself, the city, your colleagues or the field?

SCOTT: Working on this project made me realize how little time I spend with gay men, other than my partner and a few close friends. I have always preferred the company of women, and therefore was surprised to discover how much I enjoyed working on a project with all men. It was wonderful to get to know other male performers in the community, and, while I expected a certain amount of competition to exist between performers, I encountered only warmth and generous support.

WILLIAM: That there are brilliant people here, and that I haven't done enough to engage that.

Greg and I had a conversation about "it's all been done"—How do you feel about this?

SCOTT: I think, yes, it's all been done. However, I think it is important to recognize the significance of artists at different times throughout history using similar creative choices and tactics to make work. It felt particularly important during this project to notice what choices being made seemed "dated" or "current," and why. It was interesting to me that two men being tender with each other on stage, thirty years later, still carries an "innovative" impact. It is a concept that still seemed particularly striking to audience members, whereas the subject of AIDS, while still a giant problem, to some just seemed 80s.

What was your favorite part of the process?

SCOTT: My favorite part of the project was getting to know an older generation of gay men and artists in the community. Hearing stories from when Michael, Dan, and Ishmael were young Philly performers provided me with a different perspective regarding dance lineage within the community and it was particularly interesting to learn the who-knows-who and from where and when. I loved hearing things like Myra Bazell saying, "I was totally their groupie." I was also fascinated to learn of the "missed connections" that also exist between artists who've lived in the same city for thirty years making dances. How is it that Leah Stein has never met Dan and Michael, for example?

JOHN: All the guys were a blast to hang out with. It was amazing getting to know my fellow performers and developing the budding friendships that were already there.

WILLIAM: The self-exploration that took place in being a part of *"What We're Made Of."*

What was most challenging? You don't need to be nice, I can anonymize if you'd like.

WILLIAM: Ha-ha! The self-exploration that took place in being a part of *"What We're Made Of."*

JOHN: We didn't practice the nudity until the week before the show. Being nude wasn't bad on stage, but felt totally awkward and uncomfortable in that one rehearsal. I can't pinpoint why it felt so uncomfortable.

“D E A D” (1981)
Created by Ishmael Houston-Jones
Performed by William Robinson
Light Design, Matt Sharp



“D E A D” is a solo dance/performance piece created 8 June 1981 as part of a celebration of my 30th birthday. On the evening before performing the dance, I pre-recorded a list of every death I could remember occurring during my lifetime. I allowed for people and pets I’ve known personally; my own family members and relatives of friends; deaths of celebrities I’ve experienced through the news media; and fictional characters whose deaths seemed real to me at the time. As I heard each name called I tried to fall to the floor and rise before the next name was heard. This became a dance of exhaustion and endurance.

For these performances I asked William Robinson to recreate this piece following the original score. He created his own list. We spoke at length about what each death meant to him. His responses are his own.

—Ishmael Houston-Jones



[above right] Ishmael Houston-Jones in rehearsal (circa 1978)
photo: David Rosenberg

[left and below] William Robinson “D E A D” (2010)
Photos: Brian Mengini



Brother Dean
Nana
Grandma
Mother Theresa
Pope John Paul II
Richard Pryor
Princess Diana
Michael Jackson
James Brown
Crystal
Sir
Sam
Mrs. Roscoe
Skeeter Rabbit
Dolly The Sheep
Travis The Chimp
Ol' Yeller
Redd Foxx
Aunt Gladdess
Walter Cronkite
John F. Kennedy Jr.
Ted Kennedy
Michael Kennedy
Carolyn Bessett
Kennedy
Tim Russert
Sadaam Hussein
Benazir Bhutto
D.C. Sniper

Don Hewitt
JonBenet Ramsey
Farrah Fawcett
Heath Ledger
Patrick Swayze
Merce Cunningham
Pina Bausch
Billy Mays
Ed McMahn
Cecilia
J.D. Salinger
Uncle Lovie
Jim Henson
Andre The Giant
Owen Hart
Christopher Reeve
Chris Farley
Chris Benoit
Kurt Cobain
Les Paul
Sonny Bono
George Harrison
Johnny Carson
George Carlin
Uncle Buster
Ike Turner
Isaac Hayes
Teddy Pendegrass
Luther Vandross

Flo-Jo
Evel Knievel
Steve Irwin
Aunt Ida
Pavarotti
Reggie White
Nicole Simpson
Anna Nicole Smith
Daniel Smith
Jett Travolta
Brandon Lee

[26 February 2010]

JFK
RFK
Martin Luther King
Fred Hampton
Field Marshall
Cinque
Jim Jones
Kitty Genovese
Grandma Shadwick
Grandpa Shadwick
Aunt Sister
Uncle Son
Adrian
James
Charlie Jones
Jones, Charles H.
USMC
Cathy Noland
Nick Adams
Monty
Jean Seberg
John XXIII
Paul XI
John Paul I
LBJ
Hubert Humphrey
Martha Mitchell
Judy Garland
Hop-a-long Cassidy
Jacques Brel
Phil Ochs
Rango
Nugget the First
Nugget the Second
Zincy
Roy Campanella
Joe Louis
Ezra Charles
Emile Griffith
Bob Crane
Sal Mineo
Clark Gable

Marilyn
Patrice Lumumba
Joseph Kasabovu
All 8 except Corazón
Amuro
Jack Ruby
Joe Kennedy
Franco
Eichmann
Gary Gilmore
Reza Pahlavi
Ike
Mamie
Warren's mother
Warren's father
Jeff's grandmother
Kathy's sister
Larry's dog
Ginsberg's mother
Ginsberg's father
Jim Morrison
Jimi Hendrix
Gus Grissom
Janis Joplin
Gracie Allen
Jack Benny
Spanky
Charlie Chaplin
The man who used
to sing on Jackie
Gleason
One of the Rolling
Stones
John Lennon
Maria Callas
Queen Fredericka
King Paul
Duke of Windsor
Duke Ellington
John Wayne
Superman
Lassie

Ramón Navarro
Patsy Cline
Michael Bloomfield
Sharon Percy
Sharon Tate
Inga Stevens
Jayne Mansfield
Bess and Harry
Truman
De Gaulle/ Piaf/
Malcolm X/ Helen
Keller/ Sid Vicious
2 at Jackson State
4 at Kent State
A lot at My Lai
Less than a
thousand at
Jonestown
Wil Jonnson
Charles Geary
Manya Starkman
Miss Kunkel
Wally Cox
James Dean
Ernie Kovacs
Joan Crawford
Khrushchev
Dag Hammarskjöld
Madam Nu's
Husband
Louis Armstrong
Golda Meir

[8 June 1981]

"HE & HE" (Excerpts from performance works 1982 – 1989)

Directed by Michael Biello

Choreography by Michael Biello with the Performers

Music by Dan Martin; Lyrics by Michael Biello;

Text by Biello and the Performers

Set and Props by Michael Biello

Performed by John Luna and Scott McPheeters

Piano, Dan Martin

Light Design, Matt Sharp



"HE & HE" is a re-construction / re-imagination of several pieces we wrote and performed in the 1980s—"performance art musicals" which included text, movement, props, and original songs we created to express our long term love and deep trust for one another, as well as our determination to make a difference in the world as queer men. In this incarnation we've assembled the duet as three sections: "Vows"—a commitment ceremony we originally performed onstage more than twenty years before the current gay marriage battles; "Couch Dance"—which fuses elements from Michael's solo performances and Dan's instrumental music from the early 1980s; and "Into the Light"—an early AIDS-era song and performance piece.

John Luna and Scott McPheeters helped develop the text for the vows and contributed significantly to the couch dance. Although they are not a couple, Scott and John willingly shared stories and emotions from their own committed relationships, and generously agreed to "stand in" for us as a loving couple.

—Michael Biello and Dan Martin, February 2010



When you're making dances now (in the present) do you think about their life-span or where they might be in thirty years?

GREG: Never.

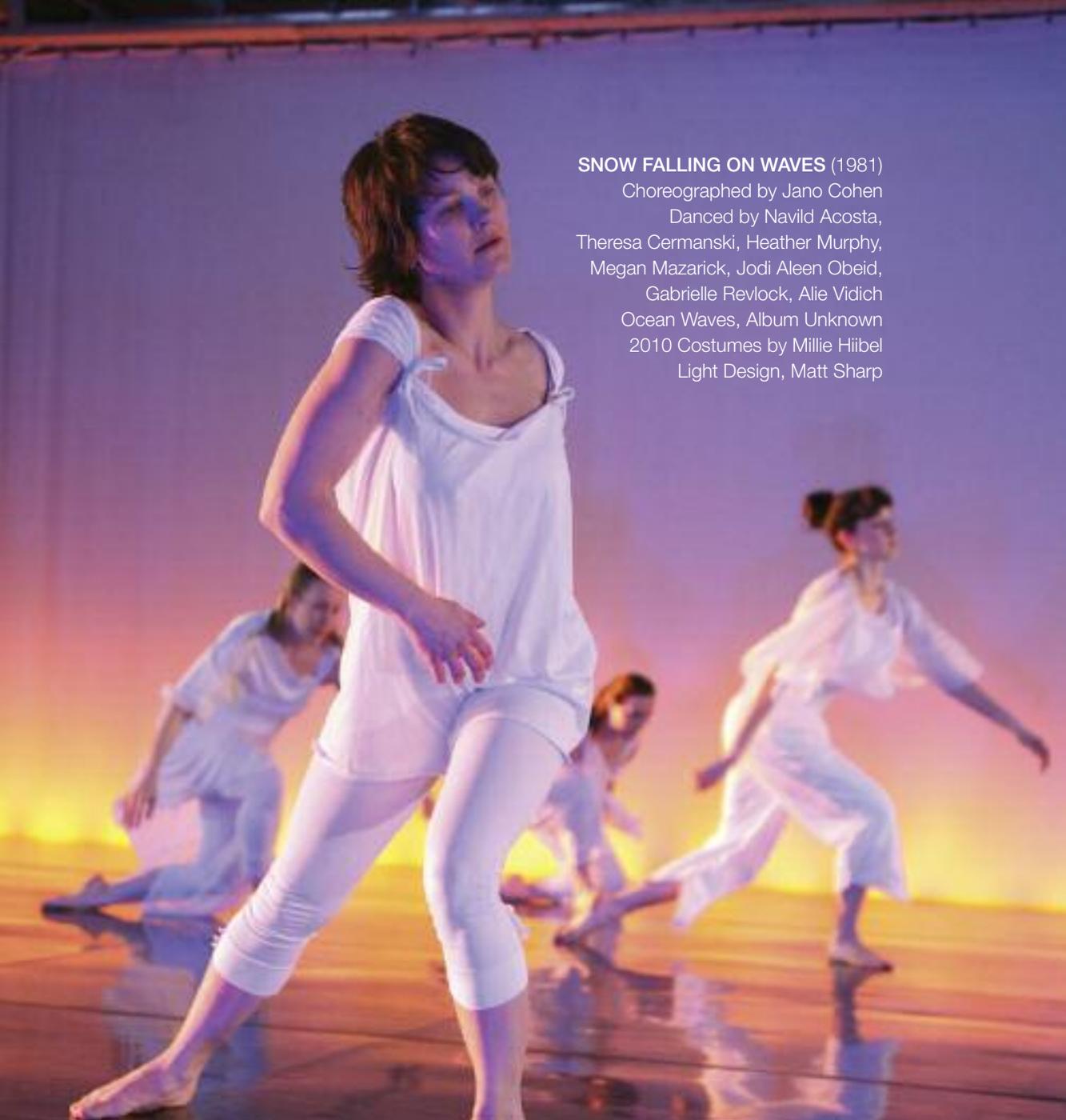
SCOTT: As a creator, I don't often think about lifespan of work. However, as a performer I think about it all the time. It's a shame that so much great dance only lives for two or three nights..., especially when you've sometimes been rehearsing them for years. How great of an impact can art make if people never see it? I continue to be impressed by those artists in the Philly community who spend as much energy trying to tour or remount old work as they do creating new work.

JOHN: It has started to occur to me. William Robinson brings it up occasionally in the other rehearsal processes we're involved in.

WILLIAM: Not unless my intention is to demonstrate change over a span of time...which is an idea I have been throwing around.

[above right] Michael Biello and Dan Martin "Into the Light"

[left] Scott McPheeters and John Luna "HE & HE" (2010)
Photos: Brian Mengini



SNOW FALLING ON WAVES (1981)
 Choreographed by Jano Cohen
 Danced by Navild Acosta,
 Theresa Cermanski, Heather Murphy,
 Megan Mazarick, Jodi Aleen Obeid,
 Gabrielle Revlock, Alie Vidich
 Ocean Waves, Album Unknown
 2010 Costumes by Millie Hibel
 Light Design, Matt Sharp

Witnessing snow falling on waves—into the ocean in Atlantic City mid-winter—gave me a depth of sensation, sensual, peaceful and grounding, that motivated new movement in me. This movement was also informed by my study of T'ai Chi Ch'uan and a Japanese painting of snow falling on a beautifully-dressed woman. All the dancers have to learn to dance together as waves of one ocean, individual snow flakes that merge into one snow fall. Dancers of today have the same challenge to perform this as dancers of 1981. Its subtle and grounded quality doesn't fit into the usual high-energy technical requirements of modern dance. In some ways this is a meditation for the audience. Today's public may have come to expect great feats of acrobatics.

—Jano Cohen, March 2010

What did you learn during this process—about yourself, the city, your colleagues or the field?

GABRIELLE: That I like to be a person and that I'm used to being a person in dance. To learn to move as one unit, one non-human entity is something I have not done in a while.



—continued page 22

[above right] Jano Cohen (circa 1980)
 Photo: Deborah Boardman

[left and below] *foreground* Heather Murphy; Jodi Obeid, Teresa Cermanski, Megan Mazarick and Niv Acosta "Snow Falling On Waves" (2010)
 Photos: Brian Mengini



HEATHER: Well, it seems that the generally accepted modalities and processes for dancing, making dances and presenting dances has not changed much in thirty years. There is something wonderful to knowing that, and at the same times a feeling of: “Really? Have we not learned something about making and framing dances that deliver the art form from the same old ways of doing and seeing?” I could say more. That was obtuse. But, I feel like the form should push itself to be done, felt and presented in more customized ways.

THERESA: What I learned about myself is that I really miss being involved in the dance world. I work full-time in an office setting and am in graduate school for business. These days, I don’t get much time to dance or to be around other dancers. This was an opportunity for me to go back to my roots. It was a wonderful and meaningful experience for me. I really felt a strong connection to the dance I performed and the wonderful, talented dancers and choreographer that I was fortunate enough to work with.

What was your favorite part of the process?

HEATHER: Dancing, and bringing these two generations of artists together....

THERESA: My favorite part of the process were the performances and the friendships that I found in the other dancers I worked with. I met some really amazing people. I felt fortunate to work with dancers that are so visible and prominent in the Philadelphia dance community.

GABRIELLE: Visiting the past and being a part of something that felt like an event.

What was most challenging?

GABRIELLE: Not enough time to really absorb the quality. Developing the quality a choreographer wants is difficult and can take years.

HEATHER: Working with a group of dancers that I have never moved WITH before.... It seemed difficult to capture our working dynamic and “culture” of togetherness in six rehearsals.

NIV: I can’t be anonymous, because there is only one brown tranny snowflake, obvi!! I feel that being identified the way I do, as it pertains to this project, was in of itself a challenge. I know that Jano believed I did well in her work as a mover. So with that I could feel confident I was in this piece based on merit and artistry. This said, my point is it is hard to be “the only one.” The marginalized minority, and the minority within the minority within the minority. I should have said this at the post-performance discussion, but I didn’t feel a lot of support to share my experience as a queer transgender person of color. Being the only brown tranny snowflake amongst a cast of white cisgender women was a challenge. In juxtaposition to Dan, Michael, and Ish H-J’s pieces, their identities were integral to the work, as a sign of the times. In the re-casting there being effort to portray those identities made visible the translation from 1980-present, those identities were still integral to the piece. Having this kind of queer-positive work happen simultaneously with a work where the interest was to shed humanism—to embody snowflakes and ocean waves created an inner conflict for me. It makes me realize and really believe that within a rehearsal process humanism really can’t be shed at the expense of the integrity of the work. It’s impossible for me not to stand out on a stage with only white women as we collectively attempt to become snowflakes.

When you’re making dances now (in the present), do you think about their life-span, or where they might be in thirty years?

HEATHER: No, never...it’s always about “now.”

THERESA: No, I can honestly say, before this project, I never thought when I created dances of where they might be in thirty years or even if they would be remembered. It was so interesting to work through this process and re-create a piece that had relevance 30 years ago and still resonated with the dance community today.

ALIE: No, never. I thought about this the other day with “Mo and Moe’s Lucid Dance Dream.” There’s a Michael Jackson section in it, that felt really relevant after his death and still does. I just wonder if that commentary can live for another few years, or if it will not make any sense in even two years.

GABRIELLE: No, but recently I was watching some videos of mine from 2002-04, and it felt surreal. It didn’t feel like my choreography—like movement I would make now. It might be fun to perform them again, but I’m not sure it would feel like my own work—more like setting someone else’s work that I knew well.

NIV: Yes. I guess I do sometimes think of whether or not the concepts I’m using will be dated in, let’s say, thirty years. I’m not afraid of that, and actually I would hope that my work would inspire that. By that I mean progressive thought, revolution, and resistance to convention. I see how this project could help facilitate that. However, this is a thought that I’ve had my entire career.

Greg and I had a conversation about “It’s all been done”—how do you feel about this?

GABRIELLE: It feels like that comes up if it isn’t working. If something is super, you can see it over and over again, right?

NIV: Mmm, I have an interesting relationship with this statement.... To say “It’s all been done” in the general sense could mean so many things. That could mean that a sort of recycling is happening and frankly stating that we are creatures of habit. What it could also mean is, what I deem to be not cool: the homogenization of artists. So it depends on how your talking about it.

ALIE: to me, it’s the snobbery of art that makes artists feel like “It’s all been done” and now they have to compete with the infinity of “newness,”—whatever that may mean.

HEATHER: I agree that “It’s all been done,” but it takes a lot of will and risk and craft to make movement “speak” in 2010.... With our attention spans raised on TV, ipods, and the “remote control” over our social media, etc....“live” interactions have been reduced to fast and efficient relationships. Yes, I am over generalizing. BUT, humans seem slow in the face of our society’s pace. It’s a challenge, but also an opportunity to make the body and movement say and do things that cannot be done another way.... Maybe it’s all been done, but there is a place we all crave that has to do with body space and time. So, maybe there is much more to be “done”....

THERESA: I don’t believe that it’s all been done. I think there are infinite possibilities when it comes to creating dances. I do believe we are all influenced by one another and perhaps, to some extent, get to a point where some of our work is a replication of past dances/choreographers. That is where creativity comes in though. I believe in the creativity of a choreographer and dancer’s mind. There is still, from my perspective, so much to be discovered with movement and creating dances.

The Wonder of Living Things (1981)

Choreographed by Jano Cohen

Danced by Megan Mazarick,

and spoken word by Jeremy Nowak

2010 Costume by Millie Hibel

Light Design, Matt Sharp



“Wonder of Living Things” was inspired by reading a charming science book for children. Children react to information about the natural world with such a great sense of wonder and excitement. I wanted to investigate that with some sense of gravity as well as humor. It was great fun to re-discover the quirky movement that was derived from the images in the text. The physicality of the movement and the memory of the performances of 1980 are still distinct in my body. Sharing this with Megan is exciting and she is re-energizing the dance with her own great personality and movement texture. My husband, Jeremy Nowak, is re-creating his role as narrator. Coaching him back into a peak performance after thirty years has been an interesting and satisfying process for both of us. Even my children gave him tips.

—Jano Cohen, March 2010

Tell me what I’m missing? What you most want to talk about regarding your involvement in this process?

Megan: I have been focusing on my work as a choreographer and it was good for me to surrender myself to someone else’s process for a short time. I liked the quick and easy repertory feeling of being in the works and the financial opportunity.... I think the dancers all benefited tremendously from being able to audition and take part in a process with someone they don’t know. I hope that more of this sort of “audition for a paid gig then perform” type thing happens in Philly—a city where the inner circle of paid post-modern performers seems too limited, compared to the large number of talented dancers.

When you’re making dances now (in the present) do you think about their life span or where they might be in thirty years?

Megan: Ha! I think dances that I have made two years ago seem “dated”.... It has been dawning on me a lot lately that making work that can reference the future and past is important...the local dance history project has reiterated that for me.

[left and below] Megan Mazarick and Jeremy Nowak “Wonder of Living Things” (2010)
Photos: Brian Mengini



STOLEN POEM (1978)

Originally performed by Terry Fox

Re-interpreted and performed by Alie Vidich

Text: Excerpt from "Memorial Day"

co-written by Anne Waldman with Ted Berrigan

Light Design, Matt Sharp



STOLEN POEM Because my performances were often carried out in small spaces I devised a sort of "chamber" concert of solos musing on some of my favorite poems. Some were read externally. This is one that I spoke and danced. I later incorporated this poem into a full evening solo work, "Untitled," which was dedicated to my parents—my mother who gave me a love of music and my father who gave the love of poetry.

In this version Alie has created her own interpretation using a kind of template in terms of spatial trajectory and occasional use of same gestures that I used.

—Terry Fox, March 2010



What did you learn during this process—about yourself, the city, your colleagues or the field?

ALIE: Oh, a lot. First, that when I memorize lines first, and not while learning the dance, that I am more capable. Actually, first really should be about TERRY! I didn't know Terry that well at all, I knew her as the Director of PDP, the woman who runs Dance TAGs, and someone who seemed very important in Philly dance to me. But I got to know her as an artist, a mover, a very human maker of dance and I really learned about her opinions and motives as a person. It was very interesting to me, and still is. She especially made me think about what it is to make work and show it.... She said "we used to just put on a show and afterwards if there was anything left over we'd go out to get a drink and food." I guess it's the casualness that I appreciate. Somewhere between wanting to be free and open to everyone and still create a career is where I live in my life right now, and this comment resonated in a way to me.

What was your favorite part of the process?

ALIE: Performing and talking. Watching the old videos of the Painted Bride and Terry dancing. Talking about what the buildings were like, and who came to her shows....

What was most challenging?

ALIE: Working on the solo by myself and having long periods where I didn't work on it. Sometimes I didn't want to rehearse the text. But that's just my laziness, it's not really challenging.



Terry Fox "Untitled Solo" (1983)
Photo credit: David Rosenberg

[left] Alie Vidich "Stolen Poem" (2010)
Photos: Brian Mengini

[Left row] Phil Fox, Ned Fox, Mary Baker, Gerry Givnish
[right row] Penny Contractor, Jeff Cain, Jano Cohen, Terry Fox,
Kristin Kraithwohl, Deborah Bishop, Kathy Halton "Interference...." (1980)
Photo: Stephan Spera



CITIZENS' FOOTBOOK (1980) (Video)

"Pounding The Pavement" and "Park Dance"

Two of four video "fillers" for WHY-TV that were aired between main programs for about a year in 1980.

Created by Terry Fox in collaboration with filmmaker David Rosenberg and WHY-TV12, Philadelphia Musicians: Jeff Cain and Charles Cohen,

"Pounding The Pavement" Dancers: Mary Baker, Terry Fox, Libby Gold, Fred Holland

"Park Dance" Dancers: Terry Fox with the legendary band, The Stickmen, Peter Baker, Blu Beth and Charles ("Chuck") Mattern

Reprise from "INTERFERENCE: ASCENDING A STAIR, STOOPING AND LIFTING A PITCHER"

Visuals: A Muybridge Motion Study, and photos from the 1980 performance

Text: "When The World Was Young," from the *Red Book of Animal Stories*

Cast varied each performance: Jeff Cain, Anna Drozdowski, Clyde Evans, Jr., Ellen Fisher, Terry Fox, Sammy Gorell, Sophia Gorell, Gregory Holt, Ishmael Houston-Jones, Anne-Marie Mulgrew, Jonathan Stein, Alie Vidich and Kate Watson Wallace.

This Citizens Footbook Chorus was meant to be a bridge to Alie's solo. It also was to include in the program a snippet of the actual work that was part of the 1980 show. Originally created for "Dance & Dancers" (1980) at the Harold Prince Theater, I think this section, which I often included in workshops and classes, is not only a perfect exercise to learn how to more closely observe what you see in motion, but it also emphasizes the delightful individuality we share as human beings. The paths we tread through life are replaced over and over by others, generation after generation, yet somehow the accumulating sprits are left in the present. This is the essence of dance for me. A motivating idea behind my dancing, teaching and choreographic work is just that. Everybody has a dance, many paths. The freedom that is dance makes it all the more visible.

—Terry Fox, March 2010

[below left] Mary Baker, Terry Fox, and Fred Holland [below right] Peter Baker, Blu Beth, Chuck Mattern, and Terry Fox "Citizen's Footbook" (1980)
Photos: David Rosenberg



Forum [excerpts]

The Performance Garage [February 28, 2010]

Lisa Kraus: There's so much personal [history] here that the fact of reconnecting to or recollecting is very powerful just by itself—but as soon as we do that I start to think, well, yes, there's that, and then our task today is that second layering—Why? What is it about this we really want people to know? So that's what's being recorded.

Michael Biello: To go back, I see it's that time that has influenced my entire life until now. It was something given to me in this community—to step into this world that says “You have freedom here.”

Gerry Givnish: OCA [Old City Arts] created a critical mass, a culture where things live and breathe and grow. That's what it takes against economic pressure to create a life.

Bruce Schimmel: Artists have somehow lost the fact that they have a community function. Found in a community as someone. Here's the baker, the shoemaker, doctor and here's the dancer. And that has actual value to a face-to-face—walking in any direction—community to have some kind of interaction.

Dan Martin: It takes an individual who has a mission.... Individuals make a huge difference.

Jeff Cain: The thing that strikes me in all of these pulling stuff out of boxes conversations, is that much happened as collaborations among constellations of people. It continues to amaze me; all the work that I learned how to do was through collaboration. Dancers were in performance pieces and it was an extension of dance in that way. It was also an extension of the environment, [the] neighborhood and city. There was a freedom to be able to be working with people and have ideas. “What if?”.... The notion of collaboration and environment going on at that time was [one] where you could do anything.

Ishmael Houston-Jones: Because in Old City there were visual artists lofts and that created a cross-pollination. There were lots of visual artists that became an influence. Dancers, performers began working together which probably hadn't happened so much before.

Gerry Givnish: The economy of the arts was so small in those days that risk-taking was easy. There was no money at stake. The idea that art can create a community around it that money can't. It has to be a real living community.

Bruce Schimmel: The idea of seeing something live is stimulating and exciting. So much [vies] for our attention now. We didn't have so many choices. We had to see live [performances]. When you see dance live, you feel it. And when you're up close, you can really feel it. There's a lot of danger. You can't get that in a virtual space.

Lisa Kraus: I was asked to “Tweet” during the last Live Arts Festival I would [do this] 4 or 5 times a day. The density of thought that went into that web of communication, an interesting back and forth, was like walking into a noisy room. I couldn't deal with it.

Anna Drozdowski: Yesterday at two o'clock, the show happens and afterward there's milling about and we're going to start the talk back and everyone's busy kissing one another. We do this thing where people are having a tangible thing, personal thing.

Michael Biello: Being in space like this [The Performance Garage] the audience receives a different kind of energy in a way, but it also gives the performer [a way] to work so closely with the audience. I felt that last night. It goes both ways.

It is still happening. Creating work today, during this collaboration with younger dancers, has opened up a world for me where I did go see an evening at CEC [small intimate venue] because some our dancers were [performing] in six pieces. I was thrilled by it. So, it's there. It's not heavily funded, and still there are new ideas that are happening. It's part of this intergenerational thing that we came up with [and] is something that hasn't been in Philadelphia. To bring that together is the new thing that needs to happen in this city.... To work in Philadelphia with these new dancers—it's still here. It's the same heart beat. They're struggling the same way...and that's something coming out of this. I don't know how it is that we can bring it back.... How do we lift it?

[far left and left] Forum participants: *left to right* Austin Selden, Gregory Holt, Sarah Konner, Terry Fox, Michael Biello, Dan Martin, and Cecilia Dougherty
[below, right and far right] Forum participants: *left to right* Jeff Cain, Bruce Schimmel, Anne-Marie Mulgrew, Dan Martin, Cecilia Dougherty, David Brick, Jano Cohen, Wendy Hammarstrom, Ishmael Houston-Jones, Gerry Givnish and Judy Williams
Photos: Brian Mengini



Biographies

MICHAEL BIELLO & DAN MARTIN are life-partners and longtime collaborators who have created a unique body of critically acclaimed work in musical theater, music, performance, and visual art. They are the co-founders of OUTmusic and are in the GLBT Hall of Fame. Martin and Biello's musicals and theater work has been produced in New York, Chicago, San Francisco, Miami, Washington DC, and in Philadelphia at The Hal Prince Theatre, the Painted Bride, The Arts Bank, and the Walnut Studio 5, among others. Their songs have been performed in NYC from LaMama to Lincoln Center by a wide range of Broadway, cabaret, and avant garde performers. A film version of their song "The Dance" has been screened worldwide and is in the permanent collection of New York's Museum of Modern Art.

Additional credits include their dance, theatre, music performances of the late 1970s and early 1980s, including "*Two Men Dancing*" with Ishmael Houston-Jones, (1976-1980), "*Sanctuary*" with choreographer Jim Self presented at Danspace and Cornell University in 1993, and "*Claire*" created with choreographer Melanie Stewart in 1996, and presented in revival at the 2007 Philly Fringe Festival. Biello is an interdisciplinary artist whose clay sculptures and chandeliers have been exhibited internationally, and are in numerous private collections. Martin has composed scores for dozens of modern dance pieces, as well as produced recordings for a variety of musicians and singer/songwriters. www.biellomartin.com

JANO COHEN has self-produced as a choreographer in practically every venue possible for dance in Philadelphia from 1976 to 1994. Her "*Snow Falling on Waves*" was performed by South Street Dance Company and "*Three Songs*" was performed by Naked Feet Dance Company of Baltimore. She danced for two years with Seminole Dance Company, directed by John Gamble, and performed with other independent choreographers in Philadelphia, including Terry Fox, Tonio Guerra and others. Post modern workshop experiences with Twyla Tharp, Barbara Dilly, Anna Halprin and Trisha Brown complemented her B.A. (1974) from Bennington College where she trained with Judson Theater alumni, Judith Dunn and Steve Paxton,

developer of contact improvisation, and her M.F.A. (1981) at Temple University, where she further refined her work under the influences of Helmut Fricke-Gottchild and Edrie Ferdun. She received two Choreographic Fellowships from the Pennsylvania Council on the Arts, two Independent Performing Artists Project grants from the Community Education Center and participated in the Continuo performing arts collaboration project created by Dance Conduit. She briefly returned to performing in the "From the Horse's Mouth" project at the Painted Bride Art Center in 2003. Jano now teaches the Alexander Technique at a home studio and at People's Light & Theatre. She is a long term student of Maggie Newman, and teaches T'ai Chi Ch'uan at First Position Movement Arts Center.

TERRY FOX, PDP Executive Director, is a former choreographer/dancer, who conceived, managed and fundraised for Local Dance History Project. As an artist she was one of the first in Philly to explore postmodernism with improvisational structures in performance, as well as "pioneer" the Old City section which was later developed as an arts district. She often collaborated with choreographer/dancer Ishmael Houston-Jones, and musicians Charles Cohen and Jeff Cain. Her signature choreographic work of improvised structures for dance and music was seen at local venues including all the Painted Bride addresses, Etage, Harold Prince Theater, Conwell Theater, as well as outdoor sites in public parks and Old City alleyways. Further afield, she performed in venues in NYC: Environ, St. Mark's Church and the Cunningham Studio and was presented by PS 122 in "Hothouse" and benefit programs, as well as in a full evening of her own work (1985). Her work was also presented by the WPA in DC and Tanzfabrik in Berlin, West Germany. She collaborated with filmmaker David Rosenberg to create "Citizens Footbook" for WHY-TV, funded by the NEA Dance Film Video program. In 1984 she left Philadelphia to become Artistic/Managing Director of the Danspace Project at St. Mark's Church in the Bowery. She returned to the Philadelphia area in 1993 to work in the dance scene as curator and administrator. She has a BA from New York University (1983) and participated in the Whitney Museum of American Art, Independent Study Program (1984). She traveled and studied in India in 1978.

ISHMAEL HOUSTON-JONES was born and raised in Harrisburg, PA. He relocated to Philadelphia in 1972 where he performed with Group Motion Media Theater, Terry Fox and Jeff Cain, Zero Moving Company and others. In the mid-1970s Houston-Jones, Michael Biello and Dan Martin formed Two Men Dancing, a collective of musicians and dancers who promoted the creation of gay-themed performance.

Ishmael moved to New York City in the winter of 1979-80; since then his improvised dance and text work has been performed in New York, across the United States, in Europe, Canada, Australia and Latin America. Ishmael Houston-Jones' "*Nowhere, Now Here*" was commissioned for Mordine and Company in Chicago in spring 2001 and "*Specimens*" was commissioned for Headlong Dance Theater in Philadelphia in 1998. In 1997, he was the choreographer for Nayland Blake's *Hare Follies* at the Brooklyn Academy of Music. From 1995-2000, he was part of the improviser trio "*Unsafe/Unsuited*" with Keith Hennessy and Patrick Scully. In 1990 he and writer Dennis Cooper presented "*The Undead*" at the Los Angeles Festival of the Arts. In 1989 he collaborated with filmmaker Julie Dash on the video "*Relatives*," which was aired nationally on the PBS series *Alive From Off Center* (Alive TV). In 1984 Houston-Jones and Fred Holland shared a New York Dance and Performance "Bessie Award" for their "*Cowboys, Dreams and Ladders*." He is a part-time professor at Eugene Lang College at The New School for Liberal Arts, and at Sarah Lawrence College. He heads the Improvisation Curriculum at the American Dance Festival. www.ishmaelhj.com

Forum guests

JEFF CAIN's career in the arts as a musician, writer and performance artist has spanned more than three decades, synthesizing a diverse range of interests into an original portfolio of performances, collaborations and artwork. From his early days as a rock musician in the late sixties to his longtime partnership with Charles Cohen in the seminal electronic music duo, Ghostwriters, Cain has collaborated on numerous recordings, soundtracks, theater productions and hundreds of live music and dance performances.

Cain and Cohen worked extensively with Philadelphia dancer Terry Fox, developing an influential approach to improvisational dance.

As "a recovering performance artist," Cain is remembered for his work on a string of original performance theater works including "*The Living Room at the Bottom of the Lake*," "*No Man's Land*" and "*Objects in Mirrors are Closer Than They Appear*."

GERRY GIVNISH, after graduation from the Academy of Fine Arts, along with few fellow artists, set up a gallery in a former Bridal Salon in South Street in 1969. When not enough audience came to see their shows, they invited musicians, poets and other performing artist friends to perform during their exhibits, and thus the Painted Bride Art Center (PBAC) was begun. Gerry Givnish served as Executive Director of the Painted Bride Art Center from 1969 to 1999. During his tenure, "The Bride" became the premier venue to see new work by some of the most innovative contemporary artists in jazz, dance, spoken word, visual arts and performance. His vision for serving artists whose voices aren't always heard has left a lasting legacy in our community. He has served as panelist, consultant and board member for numerous organizations and agencies. He taught art workshops at the Graterford Prison from 1998-2006. Today, he continues to practice his art as a painter, though not professionally.

WENDY HAMMARSTROM, after several years studying visual and performing art at Philadelphia Community College and Philadelphia College of Art, as well as being a member of Bricolage Theater, attended Temple University and received a BFA in Dance (1978). She went on to found Agape Dancers, a modern dance troupe whose original choreography was based on images of nature and the original inhabitants of the area. With a yoga and martial arts influence her choreography was known for its humanistic approach as well as for its environmental dance in public spaces. One of the premises for Agape was that everyone can dance, in their own unique way, and dance is a healing art that allows the dancers to express their inner spirit, find their centers and feel whole. Agape performed in several Old City Arts events. Since moving to California, Wendy has become a practicing and licensed masseuse. She has taught yoga and dance improvisation classes, as well as movement for pregnant and postpartum women and their babies, and older children, including some with special needs.

BRUCE SCHIMMEL founded the alternative newsweekly, the *Philadelphia City Paper*, where he writes a weekly column on civic issues. His column “Loose Canon” garnered a Keystone Award in 2006. Schimmel also produces news and documentaries for public radio and teaches Media Ethics and Audio/Slideshow Documentary at the University of the Arts. He founded the Fellowship for Innovative Journalism Fellowship at the University of Rochester. Before founding the *Philadelphia City Paper* in 1981, Schimmel was a Lecturer at the University of Pennsylvania in the department of English (1977-81), where he was awarded an M.A. (English, 1976). While teaching at Penn, Schimmel edited *Dance Dialogue*, served as part-time managing editor of the *WXPN Express*, and wrote for the *Philadelphia Inquirer* and the *Philadelphia Bulletin*. He also produced a weekly radio program on cultural news for WXPN-FM.

Performers:

NIV ACOSTA most of the time niv...he strongly believes in...there can only be one charm. leather creates various forms of padding when...he is frightened by science fiction creatures such as... he is...as he writes this bio. so joyful.

THERESA R. CERMANSKI began her dance training at the Central Pennsylvania Youth Ballet, debuting at age 12 with the The Donetsk Ballet. She has performed with Carol Nolte/NY Dance Collective, Beth Soll & Company, Baraka de Soleil/The Converge Project, Earl Mosley's Diversity of Dance Inc., among others in New York. Locally she has performed as guest artist with Rebecca Davis Dance Company, and worked with Vada Dance Collective and Contempra Dance Theatre.

GREGORY HOLT is a freelance dancer around Philly. With a strong interest in research and shared authorship, he has collaborated with many provisional, virtual, and experimental groups. He trained at the Institute for Dance Art in Linz, Austria, where he has also taught seminars in dance composition. He has danced for several years with the collaborative Green Chair Dance Group and for many other local choreographers.

JOHN LUNA, a Texas native, is a Philly-based freelance dancer/choreographer. He has performed with numerous local choreographers. He is experimenting with video editing and projection.

MEGAN MAZARICK is an active performer, teacher, choreographer in the Philadelphia community since 2004. Her choreography has been presented through nEW Festival, Dance New Amsterdam, Live Arts Festival, Goose Route Dance Festival, Triskelion Arts, and CEC's New Edge Residency. She was a Philadelphia Dance Project's SCUBA'10 artist, presenting her work in Philadelphia, Minneapolis and San Francisco. She has worked with Melanie Stewart, Merian Soto, Marianela Boan, Kate Watson Wallace, Makoto Hirano, Keith Thompson, and many others. She teaches at University of the Arts, and at Rowan University, and has been a guest choreographer at Drexel University and at West Chester University. www.mazaricknation.com

SCOTT McPHEETERS has worked as a dancer in Philadelphia since 2005. Since moving to Philly he has performed with companies such as Headlong Dance Theater, Nichole Canuso Dance Theater, Melanie Stewart Dance Theater, Subcircle, Hotel Obligado, and Enchantment Theater Company. He is a company member of both Kun-Yang Lin / Dancers, and Marianela Boan's BoanDanz Action. He also works as a certified massage therapist.

HEATHER MURPHY has been performing and creating dances in Philly since 1996, while also touring both the US and internationally. She was a co-founder of Moxie Dance Collective (1999-2004), is a former company member of Group Motion Company (1999-2002) and is an original company member of Headlong Dance Theater, with whom she has now worked, with in and out and around and about for over 12 years. Heather also performs with Nichole Canuso Dance Company and Kate Watson-Wallace's *Anonymous Bodies*, the Opera Company of Philadelphia and in Karen Getz's *AI Project* (2010). She is the creator and founder of “Baby Loves Disco” inspired by being the “Mama” of Max and Isadora.

JODI OBEID is a performer, dance maker, and dance educator. Since her arrival in Philadelphia in 2007, her choreography has been presented at the Painted Bride Theater, Mascher Space InFlux, for the CEC New Edge Mix, and for Stadium/Praxis Puppet performance practicum as well as in Washington DC, North Carolina, Toronto, and Belgium. She has been a guest choreographer at both West Chester and Rowan University, and currently performs in the work of Michelle Stortz-Ring Dance Theater, and Jaamil Kosoko-Kosoko Performance Group. She has performed with Junction Dance Theater, SCRAP Performance Group, and Anonymous Bodies, here in Philadelphia. She is on the faculty at Rowan University and Drexel University.

GABRIELLE REVLOCK is a company member of Jeanne Ruddy Dance. Recently she returned from a tour in Holland with the Dutch duo, Isabelle Chaffaud and Jerome Meyer. Other international artists Gabrielle has worked with include Sean Feldman, Suzanna Linke, Willi Dorner and Katsura Kan. She has performed with Philadelphia choreographers Leah Stein, Myra Bazell and Matthew Neenan. Her choreographic work has received support from PA Council on the Arts (2009), a New Edge Mix Grant (2006) and she was selected as the Vassar College Alumnae Choreographer in 2005. Her films have been shown (2007 and 2008) in PDP's Motion Pictures.

WILLIAM ROBINSON holds a B.F.A. in modern dance performance from The University of the Arts, Philadelphia. Upon graduating, William was awarded the prestigious President's Award, along with the 2008 Outstanding Achievement in Modern Dance award. Since 2009 he has been an adjunct dance faculty at Georgian Court University. He is currently a member of Cardell Dance Theatre and Brian Sanders' Junk. Other choreographers and companies he has worked with include the Martha Graham Dance Company, Momix, Group Motion, Curt Haworth, Wally Cardona, Rennie Harris, and David Crosby/Raven Symone.

ALIE VIDICH is a dancer, choreographer, and teacher. She is influenced by modern dancers, clowns, circus artists, flamencos, fitness crazes and Meisner acting technique. Alie creates work with Movement Brigade, begun in 2009 and recently presented in the New Edge Artist series at the CEC. Currently, Alie teaches dance and Zumba Fitness classes to children and adults at a variety of places in Philly. She received a BFA in Dance from Rutgers University in 2005, and continued her education with Circomedia (Bristol, UK) and the Headlong Performance Institute 2008 (Phila).

Moderators

ANNA DROZDOWSKI is an instigator and matchmaker working in the dance field. Past work includes management at Headlong Dance Theater, NCDC, Anonymous Bodies, the School of American Ballet and the United Auto Workers; and consulting for Team Office and DanceUP. Anna has published critical writing about Headlong/Tere O'Connor, Dada von Bzdulow and the Royal Danish Ballet. She has shown tiny choreographies at Movement Research, InFlux and the CEC New Edge series and works occasionally in dramaturgy for dance. She a lecturer for the PHC Speaker series. Anna is a fellow of the Fulbright Program, the DAAD and the NEA Arts Journalism Program. She holds an MA in Performance Studies from NYU.

LISA KRAUS is a Philadelphia-based dance artist whose career has included performing in the Trisha Brown Dance Company, choreographing and performing extensively with her own company and as an independent, teaching at universities, arts centers and the Paris Opera Ballet, presenting the work of other artists through the Bryn Mawr College Performing Arts Series, and writing reviews, features and essays on dance for internet and print publication. She has created over 35 performance works presented by venues across the U.S., Europe and Australia. Awarded Choreographer's Fellowships by the National Endowment for the Arts, New York Foundation for the Arts, the Independence Foundation and the Pennsylvania Council on the Arts, she has also received support from the Pew Center for Arts and Heritage through Dance Advance, the Jerome Foundation, the Leeway Foundation, the 5-County Arts Fund, Meet-the-Composer and the Swarthmore Project.

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There are many to be thanked.

It has been a pleasure to reconnect artistically to Jano Cohen, Ishmael Houston-Jones, Dan Martin and Michael Biello. Thank you for your unwavering enthusiasm for conjuring art from the depths of the 80s. Thank you, Wendy Hammarstrom for joining us from a distance and participating in the Forum Day.

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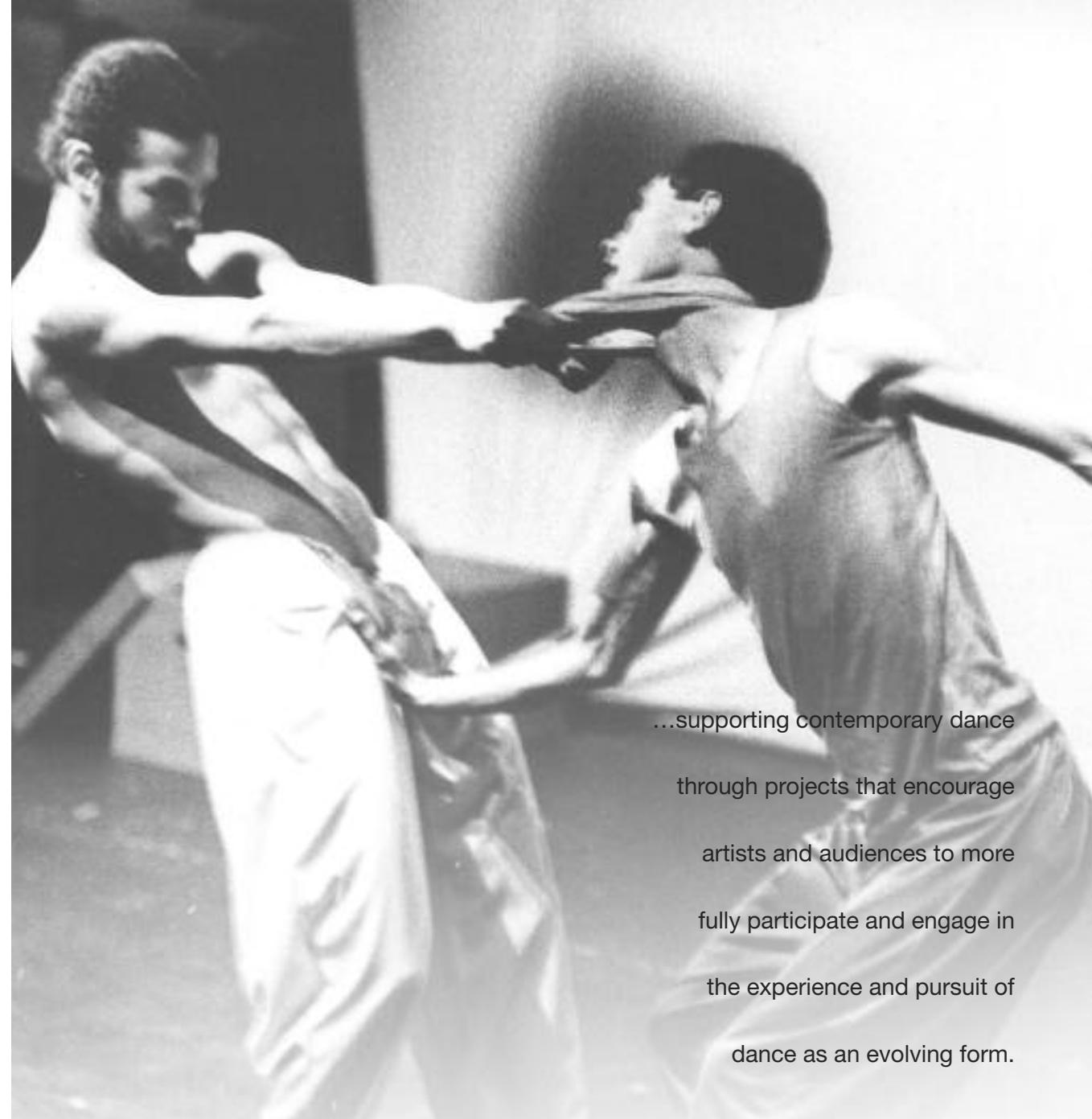
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Terry Fox, PDP Executive Director

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...supporting contemporary dance through projects that encourage artists and audiences to more fully participate and engage in the experience and pursuit of dance as an evolving form.

philadelphia dance projects

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Ishmael Houston-Jones and Michael Biello, "What We're Made Of" (1980)
Photo: Thomas Moore

[right] "Snow Falling On Waves" (2010)
Photos: Brian Mengini

