

**THE KITCHEN**

**CENTER FOR VIDEO, MUSIC, DANCE, PERFORMANCE, FILM, AND LITERATURE**

**P R E S E N T S**

**Donna Uchizono**  
***A Sage Passage***

*April 8 - 11, 1993*

## Improvisation

Performed by Donna Uchizono and Tom Cora

## The Wayne Brothers

(1991)

*Choreography:* Donna Uchizono

*Music:* Tom Cora

*Dancers:* Nikki Castro and Donna Uchizono

## Intermission

## A Sage Passage

*World Premiere*

*Choreography:* Donna Uchizono

*Music:* Tom Cora

*Dancers:* Beverly Brown, Nikki Castro, Ted Dalbotten, Michael Foley, Sally Hess,  
Stanley Love, Eric Russell, Donna Uchizono

*Musicians:* Pippin Barnett, Tom Cora, Catherine Jauniaux, Hahn Rowe

*Lighting Designer:* Dave Feldman

*Sound Engineer:* Eric Liljestrang

*Costume Designer:* Naomi

*Stage Manager:* Leo Janks

*Technical Assistants:* Mark Landsman and Stuart Shepard, Julie Sterling

*Video Documentation:* Character Generators/Video

## For The Kitchen

JoAnn Fregalette Jansen, *Program Curator*

Stephen Rueff, *Production Manager*

Sue Hamburger, *Technical Director*

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John Maxwell Hobbs, *Facilities Manager*

*The Wayne Brothers* was made possible in part by a grant from the Mary Flagler Cary Charitable Trust and the Joyce Mertz-Gilmore Foundation.

The first half of this evening of performance is dedicated to my two long-time collaborators - Nikki Castro, who supported me from the beginning and who I have had the privilege of working with since, and Tom Cora, who generously shared his talents with me when I was just starting out. I thank Nikki for always guiding me in the right direction with her wisdom and integrity and Tom for his generous exchange of ideas, both musical and conceptual, allowing his medium to inform mine.

— Donna Uchizono

**Michael Foley**, an Irish-American raised in New England, hold a B.A. in English and Spanish from Bates College where he began dancing with Marcy Plavin. Since moving to NYC, he has danced with the companies of Ruby Shang, Joy Kellman, and Sabatino Verlezza, among others. He currently studies with Jaclynn Villamil and performs with The Kevin Wynn Collection. He even choreographs when the spirit moves him. This is Michael's first performance with Ms. Uchizono.

**Sally Hess** was born and raised in New York City. She has danced with Jose Limon (Day On Earth) Lucas Hoving, Ernestine Stodelle, Matthew Nash, Richard Alston, Dan Wagoner, and currently with Remy Charlip in his International All-Stars. Sally performs her *Dancetales* in English and in French across the U.S. and in Europe. In New York, her one-woman shows have been presented by the DIA Foundation and the Whitney Museum's Equinox Series, among others. She is the recipient of choreography grants from NYFA and The Yard. She teaches at Princeton University and Swarthmore College, studies yoga with Suzanne Hodges and ballet with Maggie Black.

**Catherine Jauniaux** grew up in Brussels where her involvement in theatre led to work as a vocalist with European avant-rock bands of the late 70's and 80's, most notably Aksak Maboul, The Work, and Test Department. In 1983, her record *Fluvial*, a collaboration with Tim Hodgkinson, was released. In 1986, she formed her own group, Jonio, a kind of cosmopolitan cabaret circus in which she juggled personalities and octaves across Europe. Since moving to New York in 1989, Januiaux has been increasingly in demand as a collaborator, working with Ikue Mori, David Moss, Chris Cochrane, Fred Frith, and Third Person. She is a composer and improviser whose uncanny imitations of sounds from the real and unreal world have provoked characterizations such as "one-woman-orchestra" and "human sampler".

**Eric Liljestrang** is currently working on Robert Altman's upcoming film *Short Cuts* with producer Hal Willner and singer Annie Ross. Also in production is Tina Landau's *States of Independence* for the American Music Theater Workshop. He co-produced Diamanda Galas' latest release *The Singer*, and produced her upcoming release *Vena Cava*. He engineered Laurie Anderson's Grammy-nominated *Strange Angels* and sound designed her *Empty Places* tour as well as film scores and CD's for Jonathan Demme, David Lynch, John Patrick Shanley, Peter Gordon, David Van Tieghem, Alexander Rockwell, and others. He has designed numerous shows for En Garde Arts, Mabou Mines, Lincoln Center Institute, and New York Theatre Workshop. His own musical compositions have appeared in *Father Was a Peculiar Man*, *Life is a Dream*, and the upcoming *Renga*, and he has recently completed his first large orchestral work *Song of the Sea*.

**Stanley Love:** This is Stanley's first professional performance is work outside of his own company. He possesses a B.F.A. from the Julliard School and is trying to figure it out.

**Naomi** originally hails from California where she was an avid surfer for seven years. She received her A.A. in clothing and textiles from O.C.C. and was a designer for Ultra-Violet surfwear for women. She thinks the dancers are great.

Eric Russell is grateful to Donna for the experience of performing in post-modern dance, demanding as it does a new orientation (he is just starting to realize) from the deepest level. Eric performs with the Marcus Dance Theatre as well. In the early 50's he danced with and taught for Jose Limon, and with Eve Gentry, Myra Kinch, Midi Garth, and Tao Strong, and in repertory at the American Dance Festival under Doris Humphrey's direction. He has studied with Graham, Dunham, and others, as well as Ballet with Benjamin Harkavy. An actor and singer as well, Eric was most recently seen as Adam (Shakespeare's own role) in *As You Like It*, and as Donald Donlee in an earlier version of the new musical *Sharon* written and directed by Geraldine Fitzgerald.

Multi-instrumentalist Hahn Rowe has co-founded New York based groups Bosh, Zahar, and Hugo Largo, and has lent his talents as producer to numerous recording projects. He will be performing with choreographer Margarita Guergue this fall at The Kitchen.

Creating *A Sage Passage* was a very different and challenging project for me and without the dancers' support, contributions, and most of all, their courage, this piece would not have been possible. I thank the dancers and also Jeremy Nelson who was involved in creating sections of this work.

The composer and choreographer fees for this collaboration were made possible by a grant from Meet The Composer's Composer/Choreographer Project, a national program funded by the Ford Foundation and the Pew Charitable Trusts.

Many of the ideas for *A Sage Passage* were explored at The New Dance Performance Lab - Minneapolis, MN. I thank the dancers at New Dance, Linda Shapiro, Lisa James, and Rachel Rosenthal.

Special love and gratitude to Becky Hilton, Marga Guergue, John Jasperse, Earnie Stevenson, Michael Fulwiler, Renee Lemieux, Peter Zajonc, Conor McTeague, Jodi Melnick, Susan Braham, Ralph Lemon, Jo McKendry, Sarah Gamble, Lucy Guerin, Bebe Miller, Phillip Adams, Abby Yager, Kim Olson, my mom - Agnes Uchizono, my dad - Roy Uchizono, my sister - Doreen Uchizono, JoAnne Fregalette Jansen, and the staff of The Kitchen.  
— Donna Uchizono

Donna Uchizono is originally from California where she was a member of Jeff Slayton Dance Co. and Lynn Dally and Dancers. She studied performance with Rachel Rosenthal, with whom she recently collaborated on a project at The New Dance Performance Lab - Minneapolis, MN. In New York, her work has been presented by Danspace Project, Performance Space 122, Movement Research, Lincoln Center Out-of-Doors, and DIA. Ms. Uchizono has received numerous grants in support of her work, most recently the Meet the Composer's Composer/Choreography Project and a 1993 National Endowment for the Arts Choreography Fellowship. She has been commissioned by The American Dance Festival and The New Dance Performance Lab where she will be returning in 1994 for a collaborative project with conductor/composer/cornetist Lawrence D. "Butch" Morris. Following these performances she will be performing and teaching in France, Slovenia, and Switzerland. Along with choreographer Marga Guergue, Ms. Uchizono is co-director and co-curator of Bread to the Bone a Music/Dance series at The Knitting Factor and is currently the Chair of the Artist Advisory Board at Danspace Project. Ms. Uchizono will be presented by The Joyce Theatre as part of the Altogether Different series in January, 1994.

Tom Cora is a 'cellist and composer whose ubiquitous presence on the NYC music scene began in 1979 with groups like Skeleton Crew (co-founded with Fred Frith) and Curlew (with George Cartwright) who have performed extensively all over Europe, Japan, and North America. As a solo performer playing his own works he has appeared twice at the New Music America Festival, festivals in Europe and the Soviet Union, as well as extensive solo tours in Japan. He has created dance music for the Rosalind Newman Dance Company, Donna Uchizono, and Christine Brodbeck. Film music commissions include work for the National Film Board of Canada and Henry Hills' *Money*. His two solo records, *Live at the Western Front* and *Gumption in Limbo* have been hailed as "major revitalizations for the 'cello".

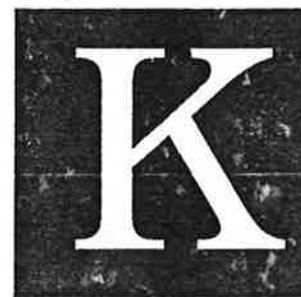
Drummer/percussionist **Pippin Barnett** lives in Richmond, VA, and has been a much sought after collaborator in New York City and Europe. His very personal sound and style of drumming has been a significant factor in defining the groups Orthotonics, No Safety, and Curlew. He has also frequently teamed up with the likes of Fred Frith, Hans Reichel, and Tom Cora for numerous projects.

**Beverly Brown** performed as a soloist for many years with the Erick Hawkins Dance Company. She directed her own company, The Beverly Brown Dancensemble, for 12 years. Her work has been presented by the American Dance Festival, the Riverside Dance Festival, and Dance Theater Workshop, and funded by the National Endowment for the Arts and the New York State Council on the Arts. In 1990, Ms. Brown completed a graduate degree at New York University's Department of Performance Studies. In 1991, she was awarded the Choreographer/Researcher Fellowship at Cross Cultural Dance Resource Center in Flagstaff, Arizona. During the past season, Ms. Brown has been performing solo works by other choreographers, including Christopher Beck and Joanna Shaw, as well as teaching choreographing, and performing at the Community Dance Collective in Boulder, Colorado.

**Nikki Castro** grew up in southern California and received her B.A. in dance from California State University, Long Beach. She has been working with Bebe Miller since 1986 and Donna Uchizono since 1987.

**Ted Dalbotten:** Graduate: Kerman Union High School —1939, UC Berkeley (AB — Music)—1946, Neighborhood Playhouse School of Theatre—1948, Columbia Teachers College (MA—Dance Ed.)—1973. Movement study: (long, long ago) Modern —Martha Graham, Jose Limon; Ballet—Nina Fonaroff; Composition—Louis Horst; (more recently) T'ai Chi Ch'uan—Sophia Delza; (currently) Movement Improvisation—Margaret Beals. He would like to dedicate his performance in *A Sage Passage* to the memory of J.W.D.

**Dave Feldman** works extensively in dance, theatre, video, and television touring throughout Canada, Europe, Asia, and the U.S. He is a lighting director for both NBC and CBS television studio and received a Bessie Award in 1989 for this lighting designs, for Michael Moschen. He was the resident lighting designer and technical director for Dance Theater Workshop ('82 - '84). He has collaborated with artists such as Art Bridgman and Myrna Packer, Ann Carlson, Phyllis Lamhut, H.T. Chen, Ton Simons, Meredith Monk, Bob Perry and others. Mr. Feldman will again this year been the lighting design coordinator for Altogether Different at the Joyce Theater. Recent collaborations include the First International Laser and Light Competition in Montreal with Dick Sandhaus and lighting and set designs for the Asian and American productions of *The Magic of Franz Harary*.



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