



## Past's riches, future's promise at American Dance Festival

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DURHAM -- The American Dance Festival's 75th anniversary season promises to be one for the ages as it showcases 60 works that span the riches of the past and the promise of the future for modern dance.

"I'm hoping people will realize this is really a once-in-a-lifetime season," ADF director Charles Reinhart said in a telephone interview Wednesday.

Reinhart also spoke about ADF's future as including the new Durham Performing Arts Center, scheduled to open in November. "The new Performing Arts Center in Durham is going to replace Page for us. We hope to be having performances there in the summer of '09," Reinhart said.

This year marks the festival's 31st season in Durham on the Duke University campus. Over the years, performers in Page Auditorium have had to deal with a stage that's too small, and audiences have increasingly complained about the poor sight lines in the theater on Duke University's West Campus, Reinhart said.

He sees the Performing Arts Center as a positive move for ADF.

While he doesn't anticipate the ADF will use all of the 2,800 seats in the new center, he does believe that it will be possible to fill 1,500 seats -- more than the 1,232-seat capacity of Page Auditorium.

To present 60 dance works in the six and a half weeks of the summer festival, companies had to share programs -- a first for ADF. That's why the festival's calling this season "Split Scenes."

The season, June 5 to July 19, includes 11 world premieres as well as 10 companies making ADF debuts. Foreign offerings feature six Japanese companies, two Turkish companies and one French company. One of the Japanese companies, Dairakudakan, which stunned ADF audiences in their U.S. debut of butoh ("dark soul") dance in 1982, will be in residence at the festival this summer to create a new work performed by company members and 15 ADF students.

Driven by dances from the past that Reinhart and ADF co-director Jodee Nimerichter wanted to present, this type of programming proved complex and expensive and therefore unlikely to be repeated, Reinhart added.

When Reinhart speaks of this ADF as being a once-in-a-lifetime season, he's thinking about what it took to schedule it in terms of getting companies to both agree to share programs and also perform the works from past ADF seasons, he said.

While some may have had to be convinced to share programs, Mark Dendy had no such reservations. In a recent

telephone interview from his New York home, the North Carolina native sounded absolutely delighted to be on a shared program that includes vintage work by Laura Dean, Hanya Holm and Erick Hawkins.

"It's like who-o-o-o! Put me on it! I'm honored to be on the program," Dendy said.

This summer, Dendy, a former ADF student himself, will work with 16 ADF students to create a festival-commissioned world premiere. On the same "Past/Forward" program July 14-15, ADF students will also perform in the restoration of Laura Dean's "Tympani;" Erick Hawkins' "New Moon;" and Hanya Holm's "Jacose."

Martha Graham's 1930 anti-war solo, "Lamentation," initially performed by Graham, is the oldest work in the performance schedule. "It's a very powerful work," Reinhart said. "It speaks of grief and sorrow -- what we do to our own kind and the sorrow for the death of our loved ones and maybe for our limitations as human beings."

The Martha Graham Dance Company will also perform Graham's "Diversion of Angels" and "Steps in the Streets."

In choosing dances for this season, the ADF wanted to bring back this and other works that have made a lasting impression, he added.

"Because their impact was so strong, you want to see them again," Reinhart said.

"What I like about modern dance is how it encompasses life in all its aspects. It does not hesitate to think about the range of emotions we have in our lives and it does not run from looking at the serious and the sorrowful."

The art form also celebrates joy -- including the joy of dancing -- in such works as David Parson's "Caught."

Other memorable dances on the 75th season include Martha Clarke's "Nocturne," about an aging ballerina; Talley Beatty's "Mourner's Bench"; Jose Limon's "The Moor's Pavane"; and Asadata Dafora's "Ostrich." Paul Taylor presents his blasts from the past, "3 Epitaphs" and "Promethean Fire" as well as a new work, "Changes," to music by The Mamas & The Papas.

Even though he helped plan this extravaganza, Reinhart said he's eager to be in the audience so he can see these classics again, as well as the new dances.

"I'm looking forward to the curtain going up," Reinhart said.

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## TICKETS

Tickets for the American Dance Festival's 75th anniversary season, June 5 to July 19, go on sale May 5 through the Duke University Box Office. People may go to [www.tickets.duke.edu](http://www.tickets.duke.edu) or call 919-684-4444. For information on the season, go to [www.americandancefestival.org](http://www.americandancefestival.org) or call (919) 684-6402.

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