



LUCINDA CHILDS: MOMENTARY REPRISE

JUNE 26–28, 2026

FISHER CENTER LAB COMMISSION/
NORTH AMERICAN PREMIERE

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Bard

Dear Friends,

Welcome to SummerScape 2026! The festival opens with two performances from Fisher Center LAB, our residency and commissioning program: the world premiere of **Suddenly Last Summer**, an operatic setting of Tennessee Williams's taut thriller by renowned composer Courtney Bryan; and **Lucinda Childs: Momentary Reprise**—a one-of-a-kind evening of new and iconic dances by Lucinda Childs, one of the leading choreographers of our time.

Both productions exemplify LAB's commitment to realizing the highest dreams of great artists and to bringing you—our audiences—daring and glorious performances that can only be experienced at the Fisher Center.

Lucinda Childs needs no introduction to Fisher Center audiences, who marveled at the sublime beauty of *Dance*, her collaboration with Philip Glass and Sol LeWitt, in 2009. Now, Lucinda and her astonishing company of dancers (including LAB artists Caitlin Scranton and Anson Zwingelberg, both of whom performed in the premiere of Pam Tanowitz's *Pastoral* last summer) return with a program that includes US premieres and excerpts from her masterworks, *Available Light* (in collaboration with Frank Gehry and John Adams) and *Einstein on the Beach* (with Robert Wilson and Philip Glass). We asked Lucinda to include these as a tribute to Gehry and Wilson, two superlative artists whom the world lost in the past year, and to whom we dedicate these performances.

Lucinda first came to prominence as one of the Postmodern dance artists of the Judson Dance Theater, who revolutionized American dance in the early 1960s by incorporating everyday movement into their choreography. Though Lucinda's dances retain elements of those early experiments, her compositions are among the most virtuosic and demanding in the repertoire, and evoke transcendence through their use of repetition and formal control. Remarkably, Lucinda is still dancing herself, and our festival opens on her 86th birthday. I know you'll join me in wishing many happy returns to this luminous and exceptional artist.

SummerScape is a vast operation, and I'd like to salute all my colleagues in the Fisher Center's production, producing, and administrative departments, as well as our summer seasonal teams, for their tireless work in bringing the festival to you. Above all, thanks to you for joining us today. We wish you a wonderful time in the theater, and hope you will return again this summer, for another LAB production, or the SummerScape Opera, the Bard Music Festival, or in the Spiegeltent.

Best wishes,



Gideon Lester
Artistic Director and Chief Executive

Fisher Center at Bard

Chair Jeanne Donovan Fisher

Artistic Director and Chief Executive Gideon Lester

Executive Producer and Chief Operating Officer Aaron Mattocks

LUCINDA CHILDS: MOMENTARY REPRISE

Fisher Center LAB Commission/North American Premiere

Choreography by Lucinda Childs

Collaborations with John Adams, Frank Gehry, Philip Glass, Anri Sala, and Robert Wilson

Featuring Lucinda Childs Dance Company

June 26 at 7 pm

June 27 at 2 pm

June 28 at 2 pm

Sosnoff Theater

CREATIVE TEAM & COMPANY

Choreography Lucinda Childs

Music Philip Glass, John Adams, and Johann Sebastian Bach

Lighting Design Beverly Emmons and Sergio Passanha

Visual Design/Multimedia Design Anri Sala

Piano Anton Batagov

Lucinda Childs Dance Company Robert Mark Burke, Lucinda Childs, Katie Dorn, Kyle Gerry, Rachel Gill, Mary Lyn Graves, Sarah Hillmon, Matthew McLaughlin, Sharon Milanese, Matt Pardo, Lonnie Poupard Jr., Caitlin Scranton, Anson Zwingelberg

Produced and Managed by The Blanket

Production Management Tricia Toliver

Lighting Supervision Carolyn Wong

Company Management Ammara Shafqat

Funding

The Fisher Center is generously supported by Jeanne Donovan Fisher, the Henry L. Kimelman Family Foundation, Rebecca Gold Milikowsky, Daniel Shapiro, Stephen E. Simcock, the Martin and Toni Sosnoff Foundation, Felicitas S. Thorne, the Advisory Board of the Fisher Center, Fisher Center members and general fund donors, The Shubert Foundation, and the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

The Fisher Center LAB Commission of Lucinda Childs: Momentary Reprise is made possible with the support of Dance Reflections by Van Cleef & Arpels.

Fisher Center LAB is funded by the Lucille Lortel Foundation and the Fisher Center's Artistic Innovation Fund, with lead support from Rebecca Gold Milikowsky and additional funding from The William and Lia G. Poorvu Family Foundation.

Actus, Geranium '64, and Distant Figure were created in 2024 as a production of International Summer Festival Kampnagel with The Blanket in co-production with Berliner Festspiele, Chaillot Théâtre national de la Danse Paris, and La Bâtie-Festival de Genève, funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation) and the Beauftragte der Bundesregierung für Kultur und Medien (Federal Government Commissioner for Culture and the Media), and were additionally supported by Dance Reflections by Van Cleef & Arpels, James Madison University's School of Theatre and Dance, and UCLA's Center for the Art of Performance.

DANCE
BY
REFLECTIONS
VAN CLEEF & ARPELS

Representation for Lucinda Childs Dance: The Blanket

The Blanket is a producing organization founded in 2016 by Caitlin Scranton and Matt Pardo to expand the creation and performance of dance. The Blanket works to realize collaborative projects and to create greater opportunities for artists and dancers. Current touring projects include *Momentary Reprise* and *Dance* with the Lucinda Childs Dance Company, Netta Yerushalmy's *Movement*, and the US premiere of Thomas Caley and Petter Jacobsson's *Discofoot* in West Hollywood, CA.



PROGRAM

Actus (2024)*

Duet, set to “Actus Tragicus” (BWV 106) by Johann Sebastian Bach; Anton Batagov, *piano*

Original Lighting Design by Sergio Passanha, recreated by Carolyn Wong

Costumes by Joy Havens

Performed by Sharon Milanese and Caitlin Scranton

Geranium ’64 (1964/2024)*

Solo by and with Lucinda Childs

Based on Childs’s solo Geranium (1965), with the multimedia work “For Geranium, 2024” by

Anri Sala, accompanied by excerpts from a radio broadcast of the 1964 NFL Championship game between the Cleveland Browns and the Baltimore Colts.

Original Lighting Design by Sergio Passanha, recreated by Carolyn Wong

Sound Mix by Olivier Goinard

Available Light, Part 2 (1983)

Choreography for ensemble to the composition “Light Over Water”† by John Adams

Lighting Design by Beverly Emmons

Costumes by Reid & Harriet

Performed by the Company

—Intermission—

Field Dance 2 (1984)

Choreography for ensemble to the composition “Dance 2” ‡ by Philip Glass, excerpted from *Einstein on the Beach*: “Field with Spaceship,” directed by Robert Wilson

Lighting Design by Beverly Emmons

Original Costume Design by Carlos Soto, **costumes created by** Victoria Bek

Performed by the Company

—Interlude—

“Lyrical Music” from *Unfamiliar Weapon* OST by Anton Batagov

Distant Figure (2024)*

Choreography for ensemble to the composition “Distant Figure” (Passacaglia for Solo Piano)§ by Philip Glass; Anton Batagov, *piano*

Original Lighting Design by Sergio Passanha, recreated by Carolyn Wong

Costumes created by Victoria Bek

Performed by Robert Mark Burke, Katie Dorn, Kyle Gerry, Sharon Milanese, Matt Pardo, Caitlin Scranton

* Denotes North American Premiere

† John Adams’s “Light Over Water” used by arrangement with Hendon Music, Inc., a Boosey & Hawkes company, publisher and copyright owner.

‡ Philip Glass and Robert Wilson’s “Dance 2” © 1976 Dunvagen Music Publishers Inc., used with permission.

§ Philip Glass’s “Distant Figure” (Passacaglia for Solo Piano) © 2017 Dunvagen Music Publishers Inc., used with permission, and developed with the support of Pomegranate Arts.

LUCINDA CHILDS AT BARD, MOMENTARY REPRISE

By Wendy Perron

In Lucinda Childs' re-envisioning of her 1965 solo *Geranium*, she is pulling on a rope in front of a wall whose textures and texts keep changing. As she makes her way across the stage, it's like she's floating through memories. The slate blue wall, designed by Albanian media artist Anri Sala, is as thick as concrete, but vapor seems to be drifting within it. Eventually, footage of football players emerges within the mist, and a broadcaster's voice from the actual 1964 NFL Championship Game between the Baltimore Colts and the Cleveland Browns rises and falls with the cheers of the crowds.

The only elements from her original wacky solo *Geranium* are the rope, the audio broadcast, and a wall. What attracted her to the recording in the first place, she said in a phone interview, was that it "had so many beautifully detailed comments about how the players fell, or banged, or toppled." An embedded chance element (shades of John Cage's influence) is that her voice triggers certain shapes on the wall.

In some way, this new solo, *Geranium '64*, is a slow-mo echo of her famous solo in *Einstein on the Beach* (1976), where she slipped from one character to another with hallucinogenic speed, all while staying on a single diagonal path. At another point in *Einstein*, her voice is heard—clear, crisp diction with an ironic flair. This voice returns briefly in *Geranium '64*; it's the same voice that she used back in 1964 in her *Street Dance*, reprised recently in the SoHo studio where she used to live. Her recorded voice in the studio instructed the audience to go to the window and observe her actions in the street, where she pointed out various storefronts on the block. The gestures of her white-gloved hands three floors below, illustrating her vocal narrative in the studio, far below us, created a witty humor of displacement. In some sense, that dance, which came out of an assignment by Cage disciple Robert Dunn to make a six-minute dance, was the beginning of her explorations in scale and disorientation. Here, in *Geranium '64*, the disorientation morphs into a mesmerizing meditation on time and memory.

Also on the program will be four other works. The first, *Actus*, started as a solo for a member of Lyon Opera Ballet. It highlights the long lines of a ballet dancer, here performed by two from the Lucinda Childs Dance Company. The music is Bach; the spatial use is spare; the aura is simple and serene. This duet, which is accompanied by Russian pianist Anton Batagov playing live, sets the stage for the theme of doubling.

The eight-person *Field Dance 2*, from the 1984 revival of *Einstein on the Beach*, is a tribute to experimental theater director Robert Wilson, who died last year. Childs admired what she called, in an article in *The Guardian*, his "unique way of thinking." When she first worked with Wilson, he relied on an improvisational process. What she came up with—the aforementioned diagonal—was a feat of shapeshifting of various characters. Her group dances, however, are pattern-based rather than exploratory.

Einstein was a precursor to *Dance*, the 1979 collaboration with Glass that had its own kind of doubling when their visual collaborator, Sol LeWitt, decided that instead of a backdrop, he would make a film of her dancers, so each performer's actions were echoed on screen.

Caitlin Scranton, who has danced with Childs for seventeen years, explained that the challenges of performing her work involve complex rhythms, quick changes of direction, an abundant amount of jumping, and a momentum that demands efficient transitions. "But the most difficult thing," she said, "is just being present, being able to hold the patterns and the structure—not too tightly—as you adapt constantly to what goes on around you."

The second section of *Available Light*, Childs' 1983 collaboration with architect Frank Gehry, will be presented as a tribute to Gehry, who—of course—designed Bard's remarkable Fisher Center. It was not possible to replicate the stunning two-tiered set, but it will be danced to the same music by John Adams. Meg Harper, who was in the original *Available Light*, remembers, "We were all connected to each other, and it felt like electricity moving between us as we kept changing directions. The stillness was totally vibrant." The current edition, with ten dancers, retains the original color scheme of white, black, and red.

The latest group piece, *Distant Figure*, also has music by Glass, played by Batagov. Staying within her minimal palette, six dancers build gradually from slow to brisk in tempo, from gentle to forceful in manner, always shifting in congruences of twos and threes. The math alone demands intense focus for both dancers and watchers.

What all these works have in common is meticulous precision. Asked why that element is essential to her, Childs said, "The only way for it to hang together is to be clear about the dancers' relationship to each other, to the space, and to the music." The choreographer knows that the counts, reversals, and changes of direction can be diabolical for the dancers. "It's very, very tricky, because if something goes wrong, the whole thing can fall apart."

For longtime Lucinda watchers, there's a striking difference between the delightful absurdism of her early works like *Geranium*, *Carnation*, and *Street Dance*—all from 1964—and the current works that rely on pattern, momentum, and precision. I asked Scranton what she sees as the connecting tissue. "I think there's something about the simplicity and pedestrian quality of both of these things. It's like using the most basic props for the most basic physical movement—walking, let's say—and seeing all the possibilities. It's like one small theme that she explodes into all these different opportunities. So it's not just a sponge; you see what she does with the sponge. [In *Carnation*, she stuffed a pile of eight sponges into her mouth and fanned them out to be a spectacular rainbow duckbill.] It's not just walking down the street; it's an extremely intricate pattern. That one small rule or concept has so many different options and themes. I think that exploring that one simple thing to the Nth degree is what she's interested in."

During the '60s and '70s, Childs was often the target of negative reviews. Harper was in awe of her courage. "She kept going. She had an enormously strong vision of what she wanted to do. And she's brilliant....Seeing her courage—it still knocks me out. When you have an artist who has such a strong vision and the unquenchable desire to get it out there, nothing can stop them."

Returning to Bard has a special meaning for Childs and the dancers. Their engagement at Bard in 2009, when the transcendent *Dance* was remounted, sparked a flurry of interest in Childs' work, triggering a busy period of international touring. As Scranton said, "That one opportunity, that remounting of *Dance*, completely changed the trajectory of our lives."

In recent years, Childs has received much acclaim, including the *Dance Magazine* Award, the Golden Lion award from the Venice Biennale, and the Samuel H. Scripps Lifetime Achievement Award from the American Dance Festival. For Childs, this season at Bard is a way to look at where she's been and where she's going, to express her curiosity, and to pay tribute to artists she has collaborated with. For the rest of us, it's a time to cherish one of our extraordinary postmodern mavericks.

Wendy Perron is a dancer/choreographer turned writer/editor/historian. The author of The Grand Union: Accidental Anarchists of Downtown Dance, 1970–1976, she teaches dance history at Juilliard.

WHO'S WHO

Lucinda Childs (Choreographer), born in 1940, began her career at the Judson Dance Theater in New York in 1963. Since forming her dance company ten years later, she has created over fifty works, both solo and ensemble, and received numerous awards, including the Dance Magazine Award, the Golden Lion award from the Venice Biennale, and the Samuel H. Scripps American Dance Festival award for lifetime achievement. In 1976, she was featured in the landmark avant-garde opera *Einstein on the Beach* by Philip Glass and Robert Wilson, for which she won an Obie Award. In 1979, Childs choreographed one of her most enduring works, *Dance*, with music by Philip Glass and film décor by Sol LeWitt, which toured internationally and has been added to the repertory of the Lyon Opera Ballet. Since 1981, Childs has choreographed over thirty works for major ballet companies and directed and choreographed a number of contemporary and eighteenth-century operas for the Los Angeles Opera, for La Monnaie in Brussels, and for the Opera du Rhin, among others. Most recently, Childs directed and choreographed Philip Glass's *Ahknaten* for Nice Opera Côte d'Azur, which premiered in November 2021.

Philip Glass (Music) studied at the University of Chicago and the Juilliard School and spent two years of his studies in Paris with Nadia Boulanger in the early 1960s. In 1967, he returned to New York and founded the Philip Glass Ensemble—seven musicians playing keyboards and various woodwind instruments, amplified with a mixing console. In 1976, he created the legendary opera *Einstein on the Beach* with Robert Wilson and Lucinda Childs. Since *Einstein*, Glass has expanded his repertoire to include music for opera, dance, theater, chamber ensemble, orchestra, and film. His scores have been nominated for an Oscar (*Kindun*, *The Hours*, *Notes on a Scandal*) and have won a Golden Globe (*The Truman Show*). His memoir, *Words Without Music*, was published by Liveright Books in 2015. He received the Praemium Imperiale in 2012 and the U.S. National Medal of the Arts from President Barack Obama in 2016. Glass's most recent works include Symphony No. 12, a completion of three symphonies based on David Bowie's *Berlin* trilogy, Glass's first *Piano Sonata*, and the circus opera *Circus Days and Nights*.

John Adams (Music) Composer, conductor, and creative thinker—John Adams occupies a unique position in the world of American music. His works stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes.

Among Adams's works are several of the most performed contemporary classical pieces today: *Harmonielehre*, *Shaker Loops*, *Chamber Symphony*, *Absolute Jest*, *Short Ride in a Fast Machine*, and his Violin Concerto. His stage works, most created in collaboration with his longtime creative partner Peter Sellars, have transformed the genre of contemporary music theater, including *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, *Doctor Atomic*, *A Flowering Tree*, the Passion oratorio *The Gospel According to the Other Mary*, and *Girls of the Golden West*, and *Antony and Cleopatra*.

This season, *The Rock You Stand On*—Adams's new orchestral work for Marin Alsop— premieres with The Philadelphia Orchestra, then tours to Katowice (Poland), Manchester, New York, Vienna, and Chicago. Adams will conduct *After the Fall*, his new piano concerto for pianist Vikingur

Ólafsson, with the Gothenburg Symphony, the New World Symphony, and the Los Angeles Philharmonic. He also appears as a guest conductor with the Houston Symphony, the Cleveland Orchestra, the Santa Cecilia, and the Hallé orchestras. Gustavo Dudamel will lead the LA Phil in the US premiere of Adams's *Frenzy*, and will tour the work to South Korea, Japan, and Taiwan.

Described by *The New York Times* as “our greatest living composer,” Adams is the 2019 recipient of the Erasmus Prize, “for notable contributions to European culture, society and social science”—the only American composer to be so honored in the prize's 61-year history. As an advocate of his composer colleagues, Adams has premiered over 100 new works, ranging from composers such as Glass, Riley, Rihm, Wolfe, and Gordon to works by young emerging composers. He received the 2021 Ditson Conductor's Award from Columbia University in recognition of his “exceptional commitment to American composers.” Adams has additionally received honorary doctorates from Harvard, Yale, Northwestern University, Cambridge University, and the Juilliard School. Since 2009, he has held the position of Creative Chair with the Los Angeles Philharmonic. A provocative writer, he is the author of the highly acclaimed autobiography *Hallelujah Junction*, whose writings have appeared in both *The New Yorker Magazine* and *The New York Times Book Review*.

As a conductor of his own works and a wide variety of repertoire, Adams has appeared with the Berliner Philharmoniker, Royal Concertgebouw Orchestra, London Symphony Orchestra, Wiener Symphoniker, the New York Philharmonic, the BBC Symphony, and Tokyo Metropolitan Symphony, among others. He has had especially close relationships over four decades with the Cleveland Orchestra, the San Francisco Symphony, and the Los Angeles Philharmonic.

In 2022, Nonesuch Records released the 40-disc *John Adams Collected Works*, a box set of recordings spanning more than four decades of the composer's career with the label.

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Anri Sala (Video and Stage Design) constructs transformative, time-based works through multiple relationships between image, architecture, and sound, employing these as elements to fold, capsize, and question experience. His works investigate ruptures in language, syntax, and music, inviting creative dislocations, which generate new interpretations of history, supplanting old fictions and narratives with less-explicit, more-nuanced dialogues. His work has been the subject of solo exhibitions at Centro Botín, Santander (2019); Mudam, Luxembourg (2019); the Castello di Rivoli, Turin (2019); Museo Tamayo, Mexico City (2017); the New Museum, New York (2016); Haus der Kunst, Munich (2014); Centre Pompidou, Paris (2012); Serpentine Gallery, London (2011); Museum of Contemporary Art North Miami (2008); and ARC, Musée d'Art Moderne de la Ville de Paris (2004). He has also participated in major group exhibitions and biennials internationally, including the 57th Venice Biennale (2017), documenta 13 (2012), the 29th São Paulo Biennial (2010), the Second Moscow Biennale of Contemporary Art (2007), and the 4th Berlin Biennale (2006). In 2013, he represented France in the 55th Venice Biennale.

Beverly Emmons (Lighting Design) has designed for Broadway, off-Broadway, regional theater, dance, and opera, both in the USA and abroad. Her Broadway credits include *Annie Get Your Gun*, *Jekyll & Hyde*, *The Heiress*, Stephen Sondheim's *Passion*, *The Elephant Man*, *The Dresser*, *Piaf*, and *StickFly*. Her lighting of *Amadeus* won a Tony award. At the Welsh National Opera, she designed *Cosi Fan Tutti* and *Rigoletto*. She has worked at the Guthrie, Arena Stage, ART, and the Children's Theatre of Minneapolis. Off B'way she lit *Vagina Monologues* and has designed for Joseph Chaikin and Meredith Monk. For Robert Wilson: *Einstein on the Beach* and the *Civil Wars Pt V*. Her designs for dance have included works by Martha Graham, Trisha Brown, Lucinda Childs, and Merce Cunningham. She has been awarded seven Tony nominations, the 1976 Lumen award, 1984 and 1986 Bessies, a 1980 Obie for Distinguished Lighting, and several Maharam/American Theater Wing Design Awards.

Sergio Pessanha (Lighting Design) was born in Brazil and studied Architecture and Urban Planning at the University of Brasilia. As a set and lighting designer as well as a technical director, Pessanha has worked internationally with a wide range of companies, directors, and choreographers, including João Fiadeiro, Rui Horta, Les Ballets C de la B, Constanza Macras, Cristina Moura, Álvaro Restrepo, and Saburo Teshigawara. In 1991, he was awarded Best Lighting Design of the Year by *The New York Times*.

Victoria Bek (Costumes) is a New York-based costume artist. Her work maintains a multifaceted approach through design, construction, and collaborative curation. Victoria works regionally and internationally in dance, theater, opera, and interdisciplinary performance art. Her recent collaborations include the Park Avenue Armory, Twyla Tharp Dance, Opera Philadelphia, The Juilliard School, The Shed, L.A. Dance Project, AMOC*, Philharmonia Baroque Orchestra, Gibney Company, New York Philharmonic, Oregon Ballet Theater, BODYTRAFFIC, Little Island, and more.

Reid & Harriet (Costumes) Harriet Jung and Reid Bartelme met in 2009 while pursuing fashion design degrees at the Fashion Institute of Technology in New York. They began designing collaboratively in 2011 and have focused their practice primarily on costuming dance. They frequently design costumes for works by Pam Tanowitz, Kyle Abraham, and Justin Peck. They have devised costume-centric performances for commissions from the Museum of Art and Design and the Guggenheim Museum in New York City, and have designed costumes for Broadway shows *Illinoise* (2024) and Bob Fosse's *Dancin'* (2023). Reid and Harriet have completed research fellowships at the NYU Center for Ballet and the Arts and the New York Public Library for the Performing Arts. They continue designing costumes and sets for dance productions around the world while expanding the scope of their practice outside the theater.

Anton Batagov (Piano) is an iconic figure in the world of new classics. His discography includes over 60 albums. The philosophy of Batagov's projects eliminates any boundaries between centuries and genres, between "performance" and "composition", by viewing all existing musical practices—from ancient rituals to rock and pop culture and advanced computer technologies—as inseparable elements of his art. Batagov is one of the closest collaborators of Philip Glass, with whom he has been touring internationally. His Glass albums have received worldwide recognition. As a composer, Batagov has a distinctive style. The post-minimalist language of his

compositions is rooted in the harmonic and rhythmic patterns of Russian church bells mixed with the spirit of Buddhist philosophy, the dynamic pulse of early Soviet avant-garde, and the energy of progressive rock. Batagov is an author of several movie soundtracks and original music for numerous television channels. From 1997 to 2009, Batagov stopped his concert activity to focus on recording and composition. Since 2009, he has been performing a series of unique solo piano programs. His repertoire includes contemporary classics and great composers of the past, as well as his own numerous piano compositions.

Robert Mark Burke (Performer) New York City-based dance artist Robert Mark Burke (he/him) has spent the last 15 years building a diverse and dynamic dance career, working with 10 Hairy Legs, Megan Williams Dance Projects, the 30th Anniversary North American tour of the musical *Cats*, among others. Burke has served as a guest choreographer and instructor at Marymount Manhattan College, Rutgers University, Montclair State University, and Rider University and has taught workshops both nationally and internationally, including in South Africa and the Cayman Islands. He has presented work at venues across the US, including South Orange Performing Arts Center, Culture Lab LIC, and New Jersey Performing Arts Center. Robert holds a BFA in Dance Performance from Mason Gross School of the Arts at Rutgers University. He has been a member of the Lucinda Childs Dance Company since 2017. @robertmarkburke

Katie Dorn (Performer) Katie Dorn holds a B.F.A. from UNCSA and an M.F.A. from Hollins University. She has been dancing for Lucinda Childs Dance since 2009 and has danced for the Metropolitan Opera Ballet, Gus Solomons Jr., Carlos Soto, and Vanessa Walters, among others. Katie was a featured performer in the revival of the Philip Glass/Robert Wilson opera *Einstein on the Beach* and performed James Lee Byars's *The Mile Long Paper Walka* solo re-staged by Lucinda Childs for the Marron Atrium at the MoMA. Katie has set the work of Lucinda Childs on students at Barnard College, the University of Michigan, UNCSA, Interlochen Arts Academy, and on professional artists with the Lyon Opera Ballet. Katie Dorn is currently a member of the dance faculty at Interlochen Arts Academy in Interlochen, MI, and is the proud mom of Fritz Dorn-Anders.

Kyle Gerry (Performer) is a director, choreographer, and dancer based in New York City. His long-term project is a dance theater adaptation of Virginia Woolf's *Orlando*, which has been shown in Seattle, Detroit, and Toronto, and presented in New York by the Poetry Project and in Paris by Ecole 42. He created a choreographic response to an architectural rendering as part of Lu Valena's interdisciplinary *Bait/Switch* series and, in collaboration with composer Drake Andersen, an original evening-length opera based on Roland Barthes's *Mythologies*. His theater credits include playing Mr. Ramsay in Stephanie Lane's adaptation of Virginia Woolf's *To The Lighthouse* and a fox in Becky Chaleff's *Fox Mirror Forest*. He has also danced in many projects for Christopher Williams and the Merce Cunningham Trust, in which he has performed several of Merce's solo roles. Kyle is a Phi Beta Kappa graduate of Columbia University.

Rachel Gill (Performer) Originally from Muncie, Indiana, Rachel Gill is a New York-based dancer. She holds a BFA in Dance Performance from SUNY Purchase and is a certified Pilates instructor. Recent performances include *Terrapin* (2025), a Clairo music video directed by Ayo Edebiri and choreographed by Marc Crousillat; and *Arena Momentum* (Dia Beacon, 2023–2024), a series of engagements surrounding Rita McBride's *Arena* sculpture, conceptualized with Discoteca

Flaming Star and choreographer Alexandra Waierstall. She has worked with artists such as Maya Lee-Parritz, Anna Thérèse Witenberg, Wendell Gray II, Amanda Krische, Jordan Lloyd, Greyzone, and Alan Good, performing at venues including The Shed, Judson Church, Dia Beacon, Danspace, Joe's Pub, The Chocolate Factory, and PAGEANT. She is a recipient of a Ucross Foundation Fellowship and an Akademie Schloss Solitude Fellowship.

Mary Lyn Graves (Performer) (she/her) is a dancer and teacher. Her performance credits include Lucinda Childs Dance Company, Megan Williams Dance Projects, and the Mark Morris Dance Group, as well as works by Robert Mark Burke, Joanna Kotze, Thryn Saxon, and Hélène Simoneau. From 2012–2018, she was a member of Ririe-Woodbury Dance Company in Salt Lake City, originating roles in over 25 works and touring across the US and internationally. As a teacher, Mary Lyn has led classes at universities, festivals, and studios across the United States, including Sarah Lawrence College and her alma mater, the University of Oklahoma. She specializes in facilitating movement exploration with young dancers and is a faculty member of Ballet Tech and PS 56 in Brooklyn. A sixth-generation Oklahoman, Mary Lyn is from Tulsa, OK.

Sarah Hillmon (Performer) Sarah Hillmon is a native of Rochester, NY. There, she trained with Garth Fagan, Timothy M. Draper, and the Rochester City Ballet. She graduated with a BFA in Dance from NYU's Tisch School of the Arts, where she had the privilege of performing works by talented artists including Sidra Bell, Lucinda Childs, Gus Solomons Jr, and Charles Weidman. Sarah has been a member of the Lucinda Childs Dance Company since 2011. While in New York, she has also danced for Solange Knowles, Mark Morris Dance Group, Robert Mark Dance, Suzanne Beahrs Dance, BodyStories, Daniel Gwirtzman Dance Company, and DanceBoissiere.

Matthew Mclaughlin (Performer) began dancing Hula in Hawaii at the age of one. With parents in the military, his childhood was rich in travel, culture, and art. He trained under Lorraine Spiegler at CityDance Conservatory, is an alum of Jacob's Pillow Contemporary Program, and a YoungArts Foundation 2015 winner. While at SUNY Purchase, he performed works by Azure Barton, Kevin Wynn, Doug Varone, Kyle Abraham, George Balanchine, and a senior solo by William Forsythe. As a senior, Matthew performed in Lar Lubovitch's 50th Anniversary performances at the Joyce. He attended SpringBoard Danse, directed by Alexandra Wells, from 2016 to 2019. Professionally, Matthew danced for Mark Morris Dance Group from September 2019 to March 2024. Recently, he danced with Lucinda Childs Dance Company, performing her masterwork *Dance* in Berlin. Matthew recently completed a year as an adjunct professor at George Mason University.

Sharon Milanese (Rehearsal Director, Performer) has been immersed in the world of movement as a professional dance artist, educator, and bodyworker for over 25 years. She holds a BFA from Southern Methodist University, is a licensed Massage Therapist, and a certified practitioner of Pilates and Zero Balancing. Sharon has most notably danced for the Lucinda Childs Dance Company, Robert Wilson & Philip Glass in the opera, *Einstein on the Beach*, and in Merce Cunningham's Centennial Celebration, *Night of 100 Solos*. She has performed with various artists and companies, including New York Theatre Ballet, Patrick Corbin, Heidi Latsky, Liz Gerring, Dusan Tynek, Patricia Hoffbauer, and Cherylyn Lavagnino. Her teaching affiliations include Montclair State University, Sarah Lawrence College, New Jersey Ballet, Gibney Dance

Center, Paul Taylor Dance Company, Limon Dance Company, Barnard College, and George Mason University. Sharon has been dancing for the Lucinda Childs Dance Company since 2009, and was appointed Rehearsal Director in 2014.

Matt Pardo (Production, Performer) M.F.A., AEA. Experience: Eisenhower Dance Ensemble, River North Chicago Dance Company (apprentice), Pittsburgh Opera, Groundworks Dance Theatre, *Einstein on the Beach* (Olivier Award—Best Opera), Lucinda Childs Dance Company, among others. *Dance Europe Magazine* selected him as a “Top 100 dancer in the world” for 2010/2011 and called him “an artist to watch”. Pardo is a co-founder and co-director of the producing organization The Blanket, which is now producing Lucinda Childs Dance Company, among others. As a choreographer and teacher, he has worked for institutions such as the American Dance Festival, Point Park University, Elon University, Pittsburgh Ballet Theatre School, and Slippery Rock University. Pardo is a Professor of Dance at James Madison University. Follow at @mattpardodances

Lonnie Poupard Jr. (Performer) is a dance artist living in New York City. His performance career has taken him around the world, working with renowned choreographers like Lucinda Childs, Mark Morris, Mark Dendy, and more. As a nutrition & fitness coach, he believes strength and longevity start with how you move. Lonnie is also the founder of Strength in Motion Lab, where his coaching philosophy blends movement, mindset, and nutrition to help clients feel strong and confident in their bodies. Follow along at @lonstagram.fitness!

Caitlin Scranton (Production, Performer) Caitlin Scranton holds a B.A. in History from Smith College and is a New York-based dancer, teacher, and producer. Since 2009, she has been a soloist with the Lucinda Childs Dance Company, performing from 2012–2016 in the revival of the iconic opera *Einstein on the Beach*. She has also worked with Cornfield Dance, Metropolitan Opera Ballet, Phantom Limb, Mark Morris Dance Group, Christopher Williams, Annie B. Parson, Netta Yerushalmy, Pam Tanowitz, and others. In 2015, she co-founded the dance production company The Blanket. In addition to performing and producing, she teaches at Sarah Lawrence College.

Anson Zwingelberg (Performer) Anson Zwingelberg performs with a range of choreographers and companies. Most recently, he has appeared in premieres with Pam Tanowitz Dance at the Royal Opera House, the Opéra national de Paris (Palais Garnier), Lincoln Center, Bard SummerScape, and Teatro Real in Madrid. He previously danced with Charlotte Ballet, ZviDance, and New York Theatre Ballet, performing at BAM (Merce Cunningham Centennial, 2019), Guggenheim Works & Process, Jacob's Pillow Inside/Out, Ballet West Choreographic Festival, and American Dance Festival. He trained with Liza Mata at Coastal Dance Centre and at the South Carolina Governor's School for the Arts & Humanities with Stanislav Issaev, Josée Garant, and Sandra Neels (Merce Cunningham Dance Company, 1963–73). Anson earned his BFA from The Juilliard School in 2017. He is an authorized Cunningham Technique® instructor and an avid dance educator.

Tricia Toliver (Production Management) was the resident Lighting Designer/Production Manager for the Barnard College Dance Department from 2009–2022, collaborating with many noted choreographers on new works. She has had the pleasure of working primarily in the dance world for such companies as the Trisha Brown Dance Company, Lucinda Childs, Lar Lubovitch,

The Limon Dance Company, Doug Varone and Dancers, Donald Byrd/The Group, Les Ballets Trockadero de Monte Carlo, Susan Marshall, David Dorfman Dance and Yin Yue Dance Company as well as working regularly at the Vail Dance Festival since 2013. She danced with Donald Byrd/The Group from 1987–1991.

Carolyn Wong (Lighting Supervisor) is a New York-based lighting designer whose portfolio includes a diverse range of projects from intimate theatrical productions to internationally touring work. Favorites include *Children of Eden* (Manhattan Concert Productions, directed by Tony Yazbeck), *Let Me Mingle Tears With Thee* (Pacific Northwest Ballet/Jessica Lang), *Come Through* (a collaboration between TU Dance and Bon Iver), and *Une Autre Passion* (Le Ballet du Grande Théâtre de Genève/Pontus Lidberg). In addition to serving as the Associate/Assistant for the Broadway productions of *Annie*, *Priscilla*, *Queen of the Desert*, *The Glass Menagerie*, and others, as well as *The Radio City Christmas Spectacular starring the Rockettes*, she currently works as the Worldwide Associate Lighting Designer for Disney's *The Lion King*. She is an alumna of Oberlin College and a native of San Francisco, California. www.wongnumber.com

Ammara Shafqat (Company Management) is a dance educator, performer, and arts administrator from Harrisonburg, Virginia, working at the intersection of performance, leadership, and community-based practice. She is the Director of Cora Dance Alleghany (CDA), where she leads programming and expands arts access initiatives in the Alleghany Highlands, following leadership roles across Cora's Virginia and New York City campuses. Shafqat holds a B.A. in Dance from James Madison University and performed with the Virginia Repertory Dance Company. She is currently in her fifth season with Shannon Hummel/Cora Dance and has collaborated with artists including Kyle Abraham/Abraham.In.Motion, Rubén Graciani, Kiki Lucas, and Christian Warner. She also tours internationally as a company manager and assistant with The Blanket, working alongside postmodern dance pioneer Lucinda Childs. Her role bridges artistic vision and production, advancing the coordination and execution of large-scale international touring works.



FISHER CENTER PERFORMING ARTS LAB

A new building designed by Maya Lin

Situated in meadows to the west of its landmark Gehry-designed building and overlooking woodlands and the Catskill mountains, a new 23,500-square-foot studio building now expands Bard College's cultural campus, housing rehearsal and teaching facilities, and providing an artistic home for artists at all stages of their careers, including students from Bard's undergraduate programs in Dance and Theater & Performance. The Performing Arts Lab, opening this fall, will also serve as the home for Fisher Center LAB, the center's acclaimed residency and commissioning program for professional artists.

Fisher Center LAB

Since its launch in 2012, LAB has supported residencies, workshops, and performances for hundreds of artists, incubating new projects and engaging audiences, students, faculty, and staff in the process of creating contemporary performance. Productions developed by Fisher Center LAB, such as Tony Award-winning *Illinois* and a re-imagined version of *Oklahoma!*, often premiere in the annual Bard SummerScape festival and frequently tour nationally and internationally. Last year, Fisher Center LAB received a landmark gift from the Civis Foundation to establish the Civis Hope Commissions. The gift creates an endowed commissioning fund that will support, in perpetuity, the development and production of major new works in the performing arts that explore the subject of hope.

For more information on Fisher Center LAB or to pledge your support, please contact Alessandra Larson, Director of Institutional Advancement and Strategy, Fisher Center, 845-758-7990 or alarson@bard.edu.

FISHER CENTER

The Fisher Center is a premier professional performing arts center and a hub for research and education that demonstrates Bard College's commitment to the performing arts as a cultural and educational necessity. To support artists, students, and audiences in the examination of artistic ideas, the Fisher Center develops, produces, and presents performing arts across disciplines through new productions and context-rich programs that challenge and inspire.

Home is the Fisher Center for the Performing Arts, designed by Frank Gehry and located on the campus of Bard College in New York's Hudson Valley. This world-class theater building will soon be complemented by a new studio building designed by Maya Lin, scheduled to open in October 2026. More than 200 events and 50,000 visitors are hosted at the Fisher Center each year, and over 300 professional artists are employed annually. As a powerful catalyst of art-making regionally, nationally, and worldwide, the Fisher Center produces 8 to 10 major new works in various disciplines every year. The Fisher Center offers outstanding programs to many communities, including the students and faculty of Bard College, and audiences in the Hudson Valley, New York City, across the country, and around the world. Building on a 166-year history as a competitive and innovative undergraduate institution, Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders.

The Fisher Center was born from the Bard Music Festival, founded in 1990, which, for the first 13 years of its existence, occupied several spaces on campus, including a large tent. Each summer, the Music Festival focuses on the life, work, and influences of one composer, promoting new ways of understanding and presenting the history of music to a contemporary audience. When the Fisher Center and its two theaters opened in 2003, the summer festival expanded to include a fully staged opera, as well as theater and dance performances. The highly acclaimed opera program brings unjustly neglected works to the stage in major productions—often making their U.S. debuts.

Through Fisher Center LAB, the Center's acclaimed residency and commissioning program, artists are provided with custom-made support toward their innovative projects, and their work has been seen in over 100 communities around the world. Resident choreographer Pam Tanowitz's 2018 *Four Quartets* was recognized as "the greatest creation of dance theater so far this century" by *The New York Times*. In 2019, the Fisher Center won the Tony Award for Best Revival of a Musical for Daniel Fish's production of *Oklahoma!*, which began life in 2007 as an undergraduate production at Bard and was produced professionally by the Fisher Center in 2015 before transferring to New York City. *Illinois*, a 2023 Fisher Center world premiere from artists Sufjan Stevens, Justin Peck, and Jackie Sibblies Drury, was recognized with a Tony Award for Best Choreography following its tour and transfer to Broadway.

The Fisher Center is home to several of Bard's academic programs in the performing arts. Year-round, it hosts performances by the undergraduate Dance Program and Theater and Performance Program; the US-China Music Institute of the Bard College Conservatory of Music; The Orchestra Now (TÖN), a Bard graduate program that is training the next generation of classical-music ambassadors; and students at the Bard Conservatory, the first (and so far only) conservatory to require all its students to pursue a bachelor of arts degree in a field other than music in addition to their specialized music studies. As a hybrid institution, the Fisher Center brings together professional and academic art-making of the highest caliber, where student and professional artists work side by side, learning from each other and informing one another's practices.

BARD COLLEGE

Founded in 1860, Bard College is a four-year residential college of the liberal arts and sciences located 90 miles north of New York City. With the addition of the Montgomery Place and Massena properties, Bard's campus consists of more than 1,200 parklike acres in the Hudson River Valley. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 40 academic programs; advanced degrees through 14 graduate programs; 10 early colleges; and numerous dual-degree programs nationally and internationally. Building on its 166-year history as a competitive and innovative undergraduate institution, Bard College has expanded its mission as a private institution acting in the public interest across the country and around the world to meet broader student needs and increase access to liberal arts education. The undergraduate program at the main campus in upstate New York has a reputation for scholarly excellence, a focus on the arts, and civic engagement. Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders. For more information about Bard College, visit bard.edu.

LAND ACKNOWLEDGMENT FOR BARD COLLEGE IN ANNANDALE-ON-HUDSON

Developed in Cooperation with the Stockbridge-Munsee Community

In the spirit of truth and equity, it is with gratitude and humility that we acknowledge that we are gathered on the sacred homelands of the Munsee and Muhheaconneok people, who are the original stewards of this land. Today, due to forced removal, the community resides in Northeast Wisconsin and is known as the Stockbridge-Munsee Community. We honor and pay respect to their ancestors, past and present, as well as to future generations, and we recognize their continuing presence in their homelands. We understand that our acknowledgement requires those of us who are settlers to recognize our own place in and responsibilities towards addressing inequity, and that this ongoing and challenging work requires that we commit to real engagement with the Munsee and Mohican communities to build an inclusive and equitable space for all. For more information about the Stockbridge-Munsee Community, please visit mohican.com.

For over two decades, the Fisher Center at Bard has created exceptional performing arts experiences that challenge and inspire. We thank the following donors for joining our founders, including the late Richard B. Fisher, with their generosity and partnership.

Special thanks to those who have supported our programs with their commitments to the Bard College Endowment Challenge. Thank you for ensuring Bard's continuity as a beacon for higher education, bolstering the development of innovative programs that offer access to rigorous, high-quality education for new populations around the world.

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Danny DaCosta, *A2, Suddenly Last Summer*

Kat Daniels, *Sosnoff A2*

Keyon Lewis, *Audio Engineer, Spiegeltent*

A. Roberts, *Audio Engineer, Lucinda Childs Dance*

Jason Rosenthal, *A2, Suddenly Last Summer*

Costumes & Wardrobe

Tilly Adams, *Draper*

Lilly Agneta, *Dresser*

Margaret Andrews, *Stitcher*

Kaimana Apana-Chan, *Stitcher*

Maka Arnold, *Dresser*

Jordan Au, *Stitcher*

Wilbur Flynn Banasik, *Dresser*

Sabrina Barton, *Stitcher*

Ayelet Book, *Crafts Artisan*

Leo Bunger, *Stitcher*

Pia Cárdenas '26, *Dresser*

Kat Collins, *Assistant Wardrobe Supervisor, Suddenly Last Summer*

Al Eburne '28, *Dresser*

Devin Zain Elliott, *Dresser*

Bell Hansen, *First Hand*

Juno Jacobs, *Crafts Artisan*

Uvenka Jean-Baptiste, *Assistant*

Wardrobe Supervisor, Lucinda Childs Dance & The Egyptian Helen

Zane Kealey, *Costume Shop Foreperson*

Fatima Lyda, *First Hand*

Josie Madzik, *Dresser*

Imani Oluoch VAP '26, *Dresser*

Vivi Potee '26, *Costume Shop Assistant*

Kira Kristianne Ricarte, *Stitcher*

Vinny Rossi, *Dresser/Wardrobe*

Supervisor, Suddenly Last Summer

Wanda Shaffer, *Wardrobe Supervisor, Lucinda Childs Dance & The Egyptian Helen*

Ally Jack Starishevsky, *Crafts Artisan*

Tyler Swartz, *First Hand*

Rex Tans, *Dresser*

Jaclyn Vela-Olsen, *Dresser*

Theo Watson Ley, *Dresser*

Nicole "Nico" Weaver, *Dresser*

Catherine York, *Dresser*

Hair & Makeup

Lani Barry, *Hair & Makeup Artist, Suddenly Last Summer*

Nat Carlson, *Makeup Artist, Suddenly Last Summer*

Matia Emsellem, *Hair & Makeup Supervisor, Suddenly Last Summer*

Elaya Gass, *Makeup Artist, The Egyptian Helen*
Bryan Gonzalez, *Hair Stylist, The Egyptian Helen*
Isaac Grmya, *Hair & Makeup Supervisor, The Egyptian Helen*
Christina Jacobs, *Hair Stylist, The Egyptian Helen*
Elise "Rosae" Rosa, *Hair & Makeup Artist, The Egyptian Helen*
Luanda Sentmanat Blanco, *Hair & Makeup Artist, The Egyptian Helen*

Lighting

Ivy Comery, *Head Electrician, Suddenly Last Summer*
Madison Dillon, *Lighting Assistant, Spiegelteent*
Harry Enriquez, *Electrician*
Anna Heath '27, *Electrician*
Avery Hudgins '26, *Electrician*
Conor Kimlicko, *Electrician*
Dalyn Kvapil, *Light Board Programmer, Lucinda Childs Dance & The Egyptian Helen*
Yichun Li, *Electrician, FollowSpot Caller*
Catcher Reeves, *Electrician*
Max Rosenfeld, *Light Board Programmer, Suddenly Last Summer*
Alisa Saisakorn, *Electrician toby santoro, Electrician*
Emma E. Smith, *Electrician*
Conor Thiele, *Festival Head Electrician*
Andrew Wilmot, *Electrician*

Production & Stage Management

Hannah Ackerman, *SummerScape Production Intern*
Nikki Alday, *Production Management Assistant*
Lilly E. Cadow GCP '22, *Senior Festival Coordinator & Assistant Chorus Master*
Jon Collazo, *BMF Special Events*
Patricia Garvey, *Assistant Stage Manager, The Egyptian Helen*

Hila Gotlieb, *SummerScape Production Intern*
Taryn Greenwood, *Assistant Orchestra Stage Manager*
Laura Hirschberg, *Production Stage Manager, Spiegelteent*
Tracy D. Hofmann, *Assistant Stage Manager, The Egyptian Helen*
L Krohn, *Livestream Stage Manager, The Egyptian Helen*
Lynn Krynicki, *Production Stage Manager, The Egyptian Helen*
Yichun Li, *Assistant Stage Manager, BMF*
Maya Liu, *Production Assistant, The Egyptian Helen*
Roscoe McDonald, *Production Management Assistant, BMF*
Ana Muñoz, *Assistant Stage Manager, Spiegelteent*
Abbey Murray-Stark, *Assistant Stage Manager, The Egyptian Helen*
Robert Strickstein, *Assistant Production Manager, BMF*
Matthew Thomas Strieder '21, *Production Management Assistant, BMF*
Tic Treitler, *SummerScape Production Intern*
Ellie Van Houten, *Production Assistant, The Egyptian Helen*
Piper Vaught, *Associate Production Manager*

Props

Nicholas Bernard, *Assistant Props Supervisor*
Jharell Liam Bernardo, *Props Artisan*
Elizabeth Elliott, *Props Artisan*
Emma Jordan, *Props Artisan*
Elizabeth "Lizzy" Soglin, *Props Artisan*

Orchestra

Angel Ruiz Araujo '27, *Orchestra Stagehand*
Moises Arteaga '27, *Orchestra Stagehand*
Piper Holley, *Orchestra Stagehand*

Beitong Liu '24 MA '25, *Stagehand*
Kainani Iara Nitz '30, *Stagehand*
Dennis O'Keefe IAP '27, *Orchestra Stagehand*
Nathaniel Valsania IAP '27, *Orchestra Stagehand*
Alison J. Wall, *Orchestra Stagehand*
Lana Zaki '28, *Orchestra Stagehand*

Scenic

Luiza Braga, *Stagehand/Carpenter*
Margo Buchanan, *Stagehand/Carpenter*
Thomas Butler, *Stagehand/Carpenter*
Emma Covert, *Lead Carpenter*
Daisy Taysom, *Lead Carpenter*
Artemis Doyle, *Stagehand/Carpenter*
Alden Girsch, *Stagehand/Carpenter*
Jonathan Jensen, *Lead Carpenter*
John Macy '28, *Carpenter*
Eli McKenna, *Assistant Technical Director, Suddenly Last Summer*
Judus Mckinny, *Stagehand/Carpenter*
Mike Murphy, *Carpenter*
Fiona O'Halloran '26, *Carpenter*
Cameron Rhode, *Assistant Technical Director, The Egyptian Helen*
Benjamin Sexton, *Stagehand/Carpenter*
Ross Werner Winslow '25, *Stagehand/Carpenter*

Video

KB Bally, *Assistant Video Engineer*
Marcus Cox '28, *Video Technician*
Lily Isaacson, *Video Technician*
John McCall Jr., *Assistant Video Engineer*
Doaa Ouf, *WATCHOUT Programmer, The Egyptian Helen*
Ashur Rayis, *Video Supervisor, Lucinda Childs Dance & The Egyptian Helen*
Mila Rybtsova '26, *Video Technician*
Xavier Vassallo, *Video Engineer*
Ke Xu, *WATCHOUT Programmer, Suddenly Last Summer*
Arrien Zinghini, *Video Engineer*

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Music Direction and Supervision by **Nathan Koci**

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