

after four years in San Francisco

Synergic Theater

returns to the East Coast

"... absolutely lovely and inventive ... splendidly effective."
Bernard Weiner, San Francisco Chronicle

Suzanne White Manning, Artistic Director
David Manning, Director

and former Murray Louts soloist

Richard Haisma

direct from an extensive European tour

"A real kinesthetic joy ride."
Allan Ulrich, San Francisco Examiner

Friday, Saturday, Sunday

January 7, 8 & 9

8:15 pm

Reynolds Theater

Bryan Center, Duke University
\$5 (seniors & students \$4)



Director David Manning
Artistic Director Suzanne White Manning
Technical Director Wes Newman
Production Design Coordinator Susan Settergren
Production Stage Manager Beth Macom
Company Stage Manager Susan Settergren
Lighting Operator Anne Kelley
Stage Technician Jay Gill
Promotion David Manning

Performers

Jack Arnold
Anne Deloria
Gary Evoniuk
Jay Gill
Richard Haisma
Klaus Hoog
Suzanne White Manning
Susan Settergren
Marjorie Scheer
Bryce Wagner

Contributing Artists

George Chrest
Michael Ching

The Program

Production lighting by Wes Newman

LETTER III of the MAXIMUS POEMS

by Charles Olson

Staged & performed by Richard Haisma

Charles Olson—Born in Worcester, Massachusetts in 1910, he spent most of his sixty years in the seaport town of Gloucester. He was rector of Black Mountain College in North Carolina, 1951-56. Interested in the sense of place... the polis...the city-state, he created for himself an alter-ego called Maximus, a name taken from Maximus of Tyre, a fourth century AD peripatetic rhetorician and merchant. The setting for Letter III of the Maximus Poems is between the ocean and the city of Gloucester.

Premiere: May 1980, at the Synergic Theater, San Francisco

brief pause

THE FOOL (1979)

...an animated parable

Written and directed by David Manning

Music: The Art of Guillaume De Machaut, Los Indios, Japanese Court Music, Sacred and Profane Music of Tibet

Voice: Lou Gottlieb

The Fool: Anne Deloria & Bryce Wagner

1st Munck: Marjorie Scheer

2nd Munck: Jay Gill

Premiere: October 1979, at the Synergic Theater, San Francisco

brief pause

TERRA INCOGNITA BELIEF MAP (1982)

Choreography, dancing and costume by Richard Haisma
Music by David Stout, Nancy McCaleb, Richard Haisma,
Coleen Stout

Directed by Nancy McCaleb and Richard Haisma

*"We live in a time which interrupts the mood of
everything alive."*

Norman Mailer

Premiere: May 1982, at Centerspace, San Francisco

Intermission

DISCARNATE LANDSCAPE (1981)

Created and directed by David and Suzanne Manning
Instrumental music created and performed by Gary Evoniuk

Vocal music composed by Michael Ching

Vocal lyrics: Haikus from *A Chime of Windbells*
by Harold Stewart

Painting and voice of painter by George Chrest

Costumes and props by the Synergic Theater

(in order of appearance)

Klaus Hoog

Suzanne White Manning

Richard Haisma

Bryce Wagner

Marjorie Scheer

Susan Settergren

"Discarnate"—disembodied or immaterial, a reflection of the subtle and timeless manner in which the air, light and water of the San Francisco Bay Area environment influence perception and resulting creative action.

Haiku lyrics:

DISAPPEARING LANDSCAPE—

"Dusk is early: the air becomes obscure,
Dusted with stars above the dim brown moor."

—*Buson*

WITH INTENT—

"Maybe I'll steal a melon from the field...
Now is my chance: the moon is cloud-concealed."

—*Shiki*

VAGUE ENCOUNTER—

"Already, though I turn at once to gaze,
The stranger whom I passed is lost in haze."

—*Shiki*

WHITE ECHOES—

"Through morning fog reverberate awhile
Voices that cross a hanging bridge in file."

—*Toyo*

Premiere: July 1981, at the Herbst Theater, San Francisco

brief pause

PRIVATE LIVES

Choreography by Suzanne White Manning

Music by George Gershwin: "Piano Preludes", "Lullaby"

Costumes by Susan Settergren

The Preludes (1979)

One: Marjorie Scheer

Two: Anne Deloria, Bryce Wagner

Three: Anne Deloria, Bryce Wagner, Jack Arnold

Lullaby (1976)

Anne Deloria, Bryce Wagner, Jack Arnold, Marjorie Scheer

Premiere: April 1976, at Page Auditorium, Duke University;

October 1979, at the Synergic Theater, San Francisco

SYNERGIC THEATER premiered in Durham at the 1974 US/USSR Summer Arts Festival. The name is taken from the word "synergy", a term popularized by Buckminster Fuller meaning a system where "the sum of the whole is greater than the sum of the parts." In creating and staging original dance/theater works and in their workshop explorations, the company incorporates a synergic approach to sound/light/movement media. In late 1978 they moved to San Francisco where they presented 6 seasons of 5 original works and more than 50 performances, and offered a year-round series of classes and workshops in their home studio. This marks their first major performance since returning to the East Coast in 1982. They plan to make Durham their permanent home base for teaching and creating new works, followed by seasonal tours of New York, Europe and other places.

SUZANNE WHITE MANNING is founding Artistic Director of the Synergic Theater. On the Duke University dance faculty from 1970-1977, she also founded the company's predecessor Chamber Dance Group in 1972. In addition to her work with the Synergic Theater, she has performed and choreographed extensively throughout the country, including the Cubiculo and Dance Uptown Series in New York with Mabou Mines at the American Dance Festival (in Connecticut). She has been an assistant instructor in Laban Movement Analysis (Effort/Shape) at the American Dance Festival (Durham) and Dance Chairman of the North Carolina Governor's School, and has studied with Meehan, Hawkins, Lewitsky, Limon, Jones and Bartenieff, among others. She holds dance degrees from the University of Michigan and UCLA, is a certified Laban Movement Analyst and teaches modern technique, LMA and synergic art for the Synergic Theater.

DAVID MANNING, company Director, is a writer, media designer and synergic artist. In addition to creating and producing original works for the Synergic Theater—both individually and in collaboration with Suzanne—his professional background includes work in film, broadcast, audio-visual and print media. He has written two published books—a novel and an arts festival planning guide—as well as numerous short stories, features and commentaries; has recently completed his second novel and started a third; and has developed a fictional style he calls "verbal animation." He is a former Media Director and Press Representative for the American Dance Festival and North Carolina Bicentennial Folklife Festival, Director of Asian Traditions, and has done freelance work for the NC Arts Council, Old First Concerts and the Consortium Antiquum. He is a graduate of Duke University.

RICHARD HAIMA was asked to join the Murray Louis Dance Company of New York in 1973. For three years he toured with Murray Louis throughout Europe, the Middle East, South America and the U.S., performed special choreography for Swedish and German television and regular seasons on Broadway. He danced with Rudolf Nureyev in Murray Louis' quintet for men called "Moments." Since 1977 he has been a teacher, dancer and choreographer living and working out of San Francisco and touring his own solo concert throughout Europe and the United States. In addition to the Holm-Nikolais-Louis dance technique, other major influences have been Aikido, the theatrical methods of Jerzy Grotowski, the Linklater System of Voice, and the Projective Theory of Charles Olson. He is joining tonight's performance directly from an extensive tour of Switzerland, Italy, France, England and Ireland and will be immediately returning to Europe to continue his tour.

ANNE DELORIA is currently on the faculty at UNC-Greensboro as an assistant professor in the Dance Division. She is Artistic Director of the UNC-G Dance Company. A former performer/director with the Ann Arbor Dance Company in Michigan, she has studied and performed extensively throughout the country and has an MFA in Dance from the University of Michigan.

MARJORIE SCHEER began dancing at fifteen, received a BA from William Smith College and an MFA in Dance from UNC-Greensboro. In addition to her work with the Synergic Theater, Marjorie is a teacher and a choreographer. She is planning a concert of her own work later this spring.

BRYCE WAGNER first worked with the Synergic Theater in 1976. He has studied with Donald Blumenfeld, Louis/Nikolais, at the American Dance Festival and currently with Suzanne Manning. He has choreographed for Duke Dance and in 1980 formed the Bryce Wagner Dance Project which will perform in Durham at the Carolina Theater on February 14.

SUSAN SETTERGREN is a costume and prop designer-scavenger, metalsmith and soft sculptress. A Student/Friend of the Penland School of Crafts, she was in residence there in Spring, 1981. She was Stage Manager for the New Performing Dance Company, studied dance in Seattle and has performed and studied locally since 1979. She works as a biostatistician.

JACK ARNOLD was a geology major at Washington & Lee before turning to drama and ending up at the North Carolina School of the Arts, where he received a BFA in Modern Dance. He was with the Atlanta Contemporary Dance Company for two years, has performed and choreographed for Carolina Dancers and Easy Moving Company, received a Kenan Grant for Choreography at Meredith College in 1980 and currently teaches at Durham Academy.

KLAUS HOOG is a sculptor living in Durham. He is currently showing large scale outdoor works at S.E.C.C.A. in Winston-Salem.

GARY EVONIUK has studied conducting, horn and piano in addition to percussion. He has appeared in the Triangle area with such performing groups as the Raleigh Symphony Orchestra, the Duke Chapel Choir, the Durham Savoyards and the Edward Tarr Brass Ensemble.

JAY GILL and **ANNE KELLEY**, now married, first met each other in community theater in Wilmington, Delaware, where they worked with the Lyceum Players and Brandywiners. Anne is General Manager of Learning Resources Network and Jay is a neurobiology graduate student in the Duke Psychology Department. Locally, they have worked with Duke Players and People Productions.

BETH MACOM and **WES NEWMAN** return to the Synergic Theater tonight to recreate their original characters of Stage Manager and Technical Director — roles they played in the company's 1977 Baldwin Auditorium performance. Others may remember Ms. Macon as the Enchanted Flounder in "Story Theater." Mr. Newman's extensive lighting credits include the 1980 Duke University Christmas Tree, widely considered a watershed achievement in four-color evergreen lighting. (Submitted from Reynolds Theater at 5 am, morning of program deadline.)

PATRONS & SAINTS

First, we would like to extend an underlined acknowledgement and thanks to

JULIA WRAY
and the Duke Dance Program

for making this performance possible.

We are also particularly grateful for the generosity of those who have made special contributions to this performance:

Patrons (\$50)

Mr. & Mrs. George D. Beischer
John Seelye & Lois Holt

Sponsors (\$25)

G. W. & Gail Adkins	Nancy Staples Fowler
Joan Austin	Irwin & Barbara Kremen
Betsy Brennan	Vicky Patton & Robert Chapman
Betsy Buford	Wellspring Grocery
Joseph di Corcia	

and the Development Committee that enabled the above contributions to be received:

Joan Austin
Joseph di Corcia
Vicky Patton

To the friends and organizations who have graciously aided our cause with time, money, services, advice and moral support we would like to offer a simple, inadequate... "thanks."

Sam & Luise Scripps
Robert Chapman & Vicky Patton
Larry Tseng
Michael Kenna
Jim Applewhite
June Arey
Doris Manning
Bruce Babski
Duke University Institute of the Arts
Learning Resources Network
Tseng Information Systems
American Dance Festival
New Performing Dance Company

A NOTE: Tonight's performance is being presented at a deficit and without institutional funding. The audience's contribution in the form of a ticket purchase is fully recognized—however, if you do feel that what you've seen is worthy of further support and are in a position to do so, contributions in *any* amount are welcome and desperately needed. The Synergic Theater is operated under the auspices of the Synergic Foundation for the Arts and all donations are tax deductible. Checks can be sent to Synergic Theater, 205 Albemarle St., Durham, NC 27701.