

# Appendix

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## A. Duo Performance Credits

### *Duo*

Choreography: William Forsythe

Music: Thom Willems

Stage, Light, Costume: William Forsythe

### *DUO2015*

Choreography: William Forsythe

Music: Thom Willems

Stage, Light and Costumes: William Forsythe

### *Dialogue (DUO2015)*

Choreography: William Forsythe

Lighting Design: Tanja Rühl and William Forsythe

Costume Design: Dorothee Merg and William Forsythe

Sound Design: Niels Lanz

## B. Duo Dancers

### **Name, (years in Ballett Frankfurt/The Forsythe Company), Nationality, Gender**

Regina van Berkel (1993–2000) Dutch ♀

Allison Brown (1997–2004) Canadian ♀

Bahiyah Sayyed Gaines (1996–1998) American ♀

Brigel Gjoka (2011–2015) Albanian ♂

Francesca Harper (1991–1999) American ♀

Jill Johnson (1991–1996, 1999–2004) Canadian ♀

Cora Bos-Kroese (2001–2003) Dutch ♀

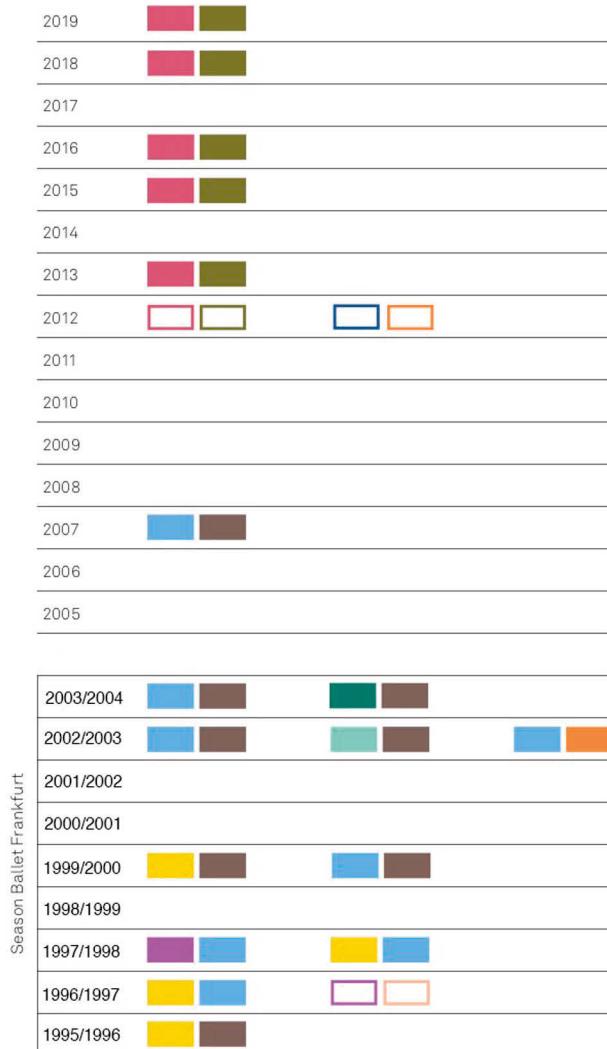
Roberta Mosca (2000–2013) Italian ♀

Parvaneh Scharafali (2008–2012) German ♀

Natalie Thomas (2001–2004) American ♀

Riley Watts (2010–2015) American ♂

### C. Visualization of Duo Pairs





*Diagram by Karin Minger*

## D. Artist Biographies

### 1. Duo Dancers<sup>1</sup>

**Regina van Berkel** was born in 1969 in The Hague (Netherlands) and received her dance training in the former young talents class of the Nederlands Dans Theater under the direction of Ivan Kramer, and at the Rotterdam Dance Academy. Van Berkel danced with Djazzex in The Hague, Jan Fabre in Antwerp, Saburo Teshigawara in Tokyo and William Forsythe at the Ballett Frankfurt, where she danced from 1993–2000. Together with Jill Johnson she was half of the original cast of *Duo* in 1996, performing the work from 1996–2000. For the last twenty years van Berkel has worked as a freelance choreographer and costume designer in close collaboration with the set designer Dietmar Janeck. This has given her the opportunity to work with wonderful dance companies such as the Nederlands Dans Theater, The Göteborg Ballet, Ballett am Rhein, ballettmainz, Gulbenkian Ballet, Cedar Lake Contemporary Ballet and Introdans; as well as festivals such as the Holland Dance Festival, Steps Festival, Heiner Goebbels Festival, NJO Muziekzomer Gelderland Festival, and Reinbert de Leeuw Festival. Apart from her little living room in the train, Regina van Berkel has been based in Germany since 1993.

**Allison Brown** was born in 1967 in Morocco and is of Canadian citizenship. She trained at the University of North Carolina School of the Arts and The School of American Ballet, before dancing with the New York City Ballet, Twyla Tharp and Dancers, Pretty Ugly Dance Company and Saburo Teshigawara's company KARAS. She danced with the Ballett Frankfurt from 1996–2004, dancing *Duo* from 1996–2004. Since that time, she has worked as a choreographer, teacher and ballet master—setting the work of William Forsythe internationally. She has taught since 2011 at the Hochschule für Musik und Darstellende Kunst Frankfurt am Main. In 2019, she was appointed Professor of Ballet for contemporary dancers at the Center of Contemporary Dance at the Hochschule für Music und Tanz Köln. She currently lives in Frankfurt am Main.

**Cora Bos-Kroese** was born in 1967 in Amsterdam and began dancing in South Africa at the age of seven. She studied dance at the Lynne Harisson School of Dance in New Zealand, the Royal Ballet School of London and Het Koninklijk Conservatorium in Den Haag. She danced for Nederlands Dans Theater II (1986–1988) and Nederlands Dans Theater (1988–2001) and returned there as a ballet master from 2005–2007. Bos-Kroese was a member of the Ballett Frankfurt from 2001–2003, performing *Duo* in 2003. Since 2004, she has also produced her own choreography within the platform C-scope, co-founded with photographer Joris-Jan Bos in The Hague. In 2003 she also co-founded the summer arts festival BIARTECA together with *Duo* dancer Roberta Mosca in Piemonte, a project

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<sup>1</sup> These biographies were developed in dialogue with the artists, based upon text from the archival programs of Ballett Frankfurt, the 2019 online program for the presentation of Forsythe's *A Quiet Evening of Dance* at the Shed, and the artists' websites. The material has been revised and cited with permission of the artists. See "A Quiet Evening of Dance." <https://theshed.org/program/66-william-forsythe-a-quiet-evening-of-dance>.

which continued until 2017. She currently produces her own choreography under C-scope projects and sets the works of Jiří Kylián internationally. Bos-Kroese lives in The Hague.

**Brigel Gjoka** was born in Albania and started dancing at the Tirana Ballet School. In France he studied at the Ecole Supérieure de Danse de Cannes-Mougins and danced with Cannes Jeune Ballet. He was a member of Le Ballet de l'Opéra national du Rhin, Staatstheater Mainz and Nederlands Dans Theater before dancing in The Forsythe Company from 2011–2015, where he learned *Duo* in 2012. Gjoka performed *DUO2015* in the international farewell world tour of *Sylvie Guillem – Life in Progress* and William Forsythe's *Quiet Evening of Dance* (2018–2020), both produced by Sadler's Wells Theatre of London. From 2014–2020, he was artistic director of Art Factory International based in Bologna, Italy. As a choreographer, dance teacher and professional stage dancer, for the last decade Gjoka has travelled the globe, performing in the most renowned dance festivals, but also creating new projects for dance companies and festivals and teaching dance workshops. Currently, Gjoka resides in Germany.

**Francesca Harper** was born in 1969 in New York City. She trained at the Joffrey Ballet School, The School of American Ballet and with Barbara Walczak. Her mother, acclaimed dancer Denise Jefferson, directed The Ailey School and the Alvin Ailey American Dance Theater. Francesca attended Columbia University for a summer before joining the Dance Theater of Harlem's junior company and then the main company. She danced in the Ballett Frankfurt from 1991–1999, learning *Duo* in 1997. After the Ballett Frankfurt, she returned to New York City. There she performed on Broadway in numerous musicals, appeared on film and on television, and established her own company—The Francesca Harper Project—and continued making her own work (from dances to films and theater productions). Harper enjoys her appointment as a professor at the Juilliard School in New York City and continues with The Ailey School, and Fordham University's BFA program. Harper is also Artistic Director of the Movement Invention Project® (MIP®) of New Jersey, where she encourages young artists to explore beyond their extremities and enhance their creativity.

**Jill Johnson** was born in Toronto and is a graduate of Canada's National Ballet School. She was a soloist dancer at The National Ballet of Canada from 1987–1991/1996–2000, and a dancer in Ballett Frankfurt from 1991–1996/2000–2004. Regina van Berkel and Johnson were the original cast of *Duo* in 1996 and Johnson performed the work from 2000–2004. After Ballett Frankfurt closed, Johnson moved to New York City, where she created her own work and served on the faculty at Princeton University, Columbia University, The New School, the Juilliard School and NYU, among others. Since 2011, Johnson has held the position of Director of Dance, Founder/Artistic Director of the Harvard Dance Project, and Senior Lecturer of the faculty at Harvard University. Johnson has set William Forsythe's ballets worldwide, including *Duo*, for the past two decades and also choreographs for film, television, theatre and opera productions. She is a collaborator and performer in Forsythe's newest production, *A Quiet Evening of Dance*, which

premiered in London at Sadler's Wells Theatre in 2018, and is since touring worldwide. Johnson is currently based in Boston, Massachusetts.

**Roberta Mosca** was born in 1974 in Biella, Italy. She trained at the Scuola de Teatro alla Scala Milano and the John Cranko Schule in Stuttgart. Before joining the Ballett Frankfurt, she danced with the Vienna State Opera, in Florence with Eugene Poliakov, in Liepzig with Uwe Scholz, and in Reggio Emilia with Amedeo Amadio and Mauro Bigonzetti. She was a dancer in Ballett Frankfurt from 2000–2004, dancing *Duo* in 2003, and a member of The Forsythe Company from 2005–2013, reconstructing *Duo* in 2012. Mosca, in partnership with *Duo* dancer Cora Bos-Kroese, established and directed the festival BIARTECA in Piemonte, Italy from 2003–2017. In 2015, she founded the independent space AUTOBAHN–WILLIAM WILLHELM CAFFEE–DALLAS in Rosazza and, in 2018, the B-Yoga studio in Biella. From 2016–2018 she was a member of the artist group HOOD. Since 2013 Mosca has lived in Rosazza. She additionally works as a freelance artist, performing and teaching internationally.

**Bahiyah Sayyed Gaines** (also known as Bahiyah Hibah) was born in 1974 in New York City. She trained at the Baltimore School for the Arts and received her BFA in Dance from The Juilliard School. Before joining the Ballett Frankfurt, she danced for Complexions Contemporary Ballet, Donald Byrd/The Group and Creative Outlet Dance Theatre of Brooklyn. She was a member of Ballett Frankfurt from 1996–1998, performing *Duo* in 1997, and thereafter a dancer in the Alvin Ailey American Dance Theater from 1998–2004. Since that time she has worked primarily as an artist on Broadway, performing in *The Color Purple*, *The Little Mermaid*, *Pal Joey*, *Rock of Ages*, *Memphis*, *Chicago*, *Evita*, *After Midnight*, *On The Twentieth Century* and *Moulin Rouge!* She currently lives in New York City.

**Parvaneh Scharafali** was born in 1978 Tehran, Iran, and grew up in Germany where she began studying classical ballet at Dr. Hoch's Conservatory in Frankfurt am Main. She studied classical ballet and contemporary dance at the Hamburg Ballet School and became a member of the Hamburg Ballet under the direction of John Neumeier. Scharafali was a dancer with Nederlands Dans Theater from 2000–2008, during which she and her partner were nominated for a Golden Swan award for their interpretation of *Duo*. She was a member of The Forsythe Company from 2008–2012, reconstructing *Duo* in 2012. Thereafter, she returned to Nederlands Dans Theater from 2012–2017. Scharafali currently works as a freelance performer and teacher worldwide. She is a collaborator and performer in Forsythe's newest production, *A Quiet Evening of Dance*, which premiered in London at Sadler's Wells Theatre in 2018, and is since touring worldwide. She currently lives in The Hague.

**Natalie Thomas** was born in 1979 in Crescent City, USA and was raised in Santa Cruz, California. She trained at the Santa Cruz Ballet Theatre, University of North Carolina School of the Arts and the Pacific Northwest Ballet School. Thomas danced with Nederlands Dans Theater II and Komische Oper Berlin before joining Ballett Frankfurt, where she danced from 2001–2004, performing *Duo* in 2004. After the close of Ballett Frank-

furt, she moved to New York City to study acting at the Maggie Flanigan Studio and to work with The Wooster Group. She then worked as an actress for film, television and theater, including playing the role of Lady Macbeth for one year in Punchdrunk's hit theater show, *Sleep No More*. Thomas's film highlights include *Everything's Gonna Be Pink*, directed by academy-nominated Roni Ezra, *Rover: Or Beyond Human*, directed by Tony Blahd, and *Any Other Normal*, directed by Brock Labrenz (formerly of the Ballett Frankfurt). Television credits include *Blindspot*, *Law and Order*, *Law and Order SVU* and *The Guiding Light*. In 2019 she finished her studies in screenwriting at the International Film School Cologne. Thomas currently lives in Köln and writes for the Netflix show *How To Sell Drugs Online (Fast)*.

**Riley Watts** was born in 1985 in Bangor, Maine, USA. He began his training in competitive gymnastics and later in classical ballet at the Thomas School of Dance under Ivy Forrest. He studied dance at the Walnut Hill School for the Arts and received a BFA in dance from the Juilliard School in 2007 where he won a Princess Grace Award. Watts danced with Cedar Lake Contemporary Ballet, Bern Ballet and Nederlands Dans Theater II before joining The Forsythe Company, where he danced from 2010–2015. Watts learned *Duo* in 2012 and performed *DUO2015* in the international farewell world tour of *Sylvie Guillem – Life in Progress* (2015) and in William Forsythe's *A Quiet Evening of Dance* (2018–2020), both produced by Sadler's Wells Theatre of London. After the closure of The Forsythe Company in 2015, Watts moved to Portland, Maine. There he currently acts as a dance curator, advisor, and producer, and created Portland Dance Month in coordination with several local arts organizations. His creative work focuses on the intersection of embodied consciousness and dance improvisation, ranging in mediums from live performance installations to video and sculpture.

## 2. Other Cited Informants

**Cyril Baldy** was born in Woippy, France in 1980. He studied at the Conservatoire National Supérieur de Musique et de Danse de Paris from 1993 to 1997. After this, he joined Le Jeune Ballet de France, his first professional company. From 1998 to 2002, he danced for Nederlands Dans Theater II and Nederland Dans Theater I under the direction of Jiří Kylián. In 2002, he became a member of Ballett Frankfurt, continuing with The Forsythe Company from 2005 to 2014. Since 2014, he works as a freelance choreographer, teacher and dancer. Baldy is co-artistic director of SAD and, from 2016–2018, was a member of HOOD. Baldy also sets Forsythe's works internationally, including *Duo* at CCN – Ballet de Lorraine in 2015. He currently lives in Frankfurt.

**Dana Caspersen** was born in Minnesota, USA in 1964. She studied and performed at the Children's Theatre Company in Minneapolis, and subsequently trained with Maggie Black, Kim Abel and Erick Hawkins, among others. Her first company was the Duluth Ballet (now the Minnesota Ballet), and she danced for three years with the North Carolina Dance Theatre before joining Ballett Frankfurt in 1988. She was a dancer, text author and choreographer in Ballett Frankfurt from 1988–2004 and in The Forsythe Company from 2005–2015. Caspersen received an MFA in Dance from Hollins University

and an MSc in Conflict Studies and Mediation at the Woodbury Institute at Champlain College. Her choreography and installations, frequently in collaboration with William Forsythe, have been shown internationally. Her current work integrates practices from conflict engagement and choreography. In 2015, she published *Changing the Conversation: The 17 Principles of Conflict Resolution*, which has been translated into eight languages. Caspersen is based in Frankfurt, Germany, and Vermont, USA.

**David Morrow** was born in Rhode Island, USA in 1952. He studied at the New England Conservatory of Music in Boston, and then worked as a freelance musician in New York City, engaged as a pianist at New York University, the Martha Graham School and The Ailey School. Morrow joined the Ballett Frankfurt in 1989, working until the close of The Forsythe Company in 2005 as a répétiteur, composer and occasional performer. He has composed and performed the music for Forsythe's pieces *Woolf Phrase II*, *Decreation*, *Ricercar*, *Three Atmospheric Studies* (Part I), *Clouds after Cranach* (Part II), *Fivefold* and *Yes We Can't*. Additionally, Morrow has collaborated with diverse choreographers and artists within Europe—including choreographers Stéphane Fléchet, Verena Weiss, Xin-Peng Wang, and most recently Paula Rosolen, with whom he developed the biographical piece *Piano Men* in 2013. From 2015–2018, Morrow was a répétiteur at the Hochschule Mannheim. Morrow currently resides in Rüsselsheim, near Frankfurt am Main.

### 3. Choreographer and Composer

**William Forsythe** was born in Rhode Island, USA in 1949, and has been active in the field of choreography for over 45 years. He is acknowledged for migrating the practice of ballet from classical repertoire to a diverse range of discursive platforms. Forsythe's deep interest in the fundamental principles of composition has led him to produce a wide range of projects, including visual arts installations, films, and web-based knowledge creation. He was appointed resident choreographer of the Stuttgart Ballet in 1976. In 1984, he began a 20-year tenure as director of the Ballett Frankfurt, after which he founded and directed The Forsythe Company until 2015. While his balletic works are featured in the repertoire of every major ballet company in the world, he consistently focuses on works of varying scale that model his continued interest in the economies of public presentation.<sup>2</sup>

**Thom Willems** was born in 1955, in Arnhem in the Netherlands. He has collaborated with choreographer William Forsythe on over 60 ballet scores. He studied at the Royal Conservatory in The Hague: composition with Louis Andriessen and electronic music with Jan Boerman and Dick Raaijmakers. Willems started working with Forsythe when he became director of the ballet of the Frankfurt Opera in 1984. Sixty-six companies in 25 countries have performed Forsythe/Willems ballets, including The Mariinsky Ballet, the Bolshoi Ballet, New York City Ballet, San Francisco Ballet, National Ballet of Canada, Paris Opera Ballet, Teatro alla Scala Milano, The Royal Ballet at the Royal Opera

<sup>2</sup> Official biography provided by William Forsythe.

House Covent Garden, the Vienna State Opera, the Semperoper Dresden and Le Ballet de l'Opéra de Lyon, among many others.<sup>3</sup>

## E. Fieldwork Overview

### 1. Duo Performances Attended

Title	Location	Date	Program/Context
DUO2015	Rome	2 Apr. 2015	<i>Sylvie Guillem – Life in Progress</i>
Duo	Nancy	12 May 2015	Opera National de Lorraine
DUO2015	Paris	17 Sep. 2015	<i>Sylvie Guillem – Life in Progress</i>
DUO2015	Paris	18 Sep. 2015	<i>Sylvie Guillem – Life in Progress</i>
DUO2015	Paris	5 Sep. 2015	<i>Sylvie Guillem – Life in Progress</i>
DUO2015	Paris	6 Sep. 2015	<i>Sylvie Guillem – Life in Progress</i>
DUO2015	London	6 Oct. 2018	<i>A Quiet Evening of Dance</i>
<i>Dialogue (DUO2015)</i>	Paris	9 Oct. 2019	<i>A Quiet Evening of Dance</i>

<sup>3</sup> Official biography from Thom Willems. In: [https://www.boosey.com/pages/cr/composer/composer\\_main?composerid=100187&ttype=BIOGRAPHY](https://www.boosey.com/pages/cr/composer/composer_main?composerid=100187&ttype=BIOGRAPHY).

## 2. Interviews

Artist	Location	Date
Brigel Gjoka	Dresden	5 Mar. 2016
Brigel Gjoka	Dresden	6 Mar. 2016
Roberta Mosca	videoconference	13 Sep. 2016
Jill Johnson	videoconference	21 Oct. 2016
Jill Johnson	Boston	6 Dec. 2016
Allison Brown	Frankfurt am Main	23 Sep. 2016
Riley Watts	Bern	11 Jan. 2017
Allison Brown	Bern	23 Jan. 2017
Allison Brown and Cyril Baldy	Bern	24 Jan. 2017
Cyril Baldy	Bern	25 Jan. 2017
Cyril Baldy	Bern	26 Jan. 2017
Regina van Berkel	Frankfurt am Main	22 Apr. 2017
Regina van Berkel	Zürich	5 May 2017
David Morrow	Rüsselsheim am Main	25 Jul. 2017
Brock Labrenz	Bielefeld	28 Sep. 2017
Roberta Mosca	Bielefeld	28 Sep. 2017
Brigel Gjoka and Riley Watts	Bologna	25 Oct. 2017
Kora Bos-Kroese	phone	19 Sep. 2018
Francesca Harper	phone	20 Sep. 2018
Thom Willems	phone	21 Nov. 2018
Dana Caspersen	videoconference	19 Dec. 2018
William Forsythe	videoconference	30 Jan. 2019
Bruni Marx	phone	7 Feb. 2019

### 3. Talk-Through Sessions

Artist	Location	Date	Key Performance
Allison Brown	Frankfurt am Main	23 Sep. 2016	1997
Allison Brown	Frankfurt am Main	11 Nov. 2016	2015
Jill Johnson	Boston	6 Dec. 2016	2015
Riley Watts	Bern	11 Jan. 2017	2015
Riley Watts	Bern	15 Jan. 2017	2016
Allison Brown	Bern	23 Jan. 2017	2003
Allison Brown	Bern	23 Jan. 2017	2016
Cyril Baldy	Bern	25 Jan. 2017	2002

### 4. Data Review Sessions

Artist	Location	Date
Roberta Mosca	videoconference	27 Apr. 2018
Allison Brown	videoconference	8 May 2018
Riley Watts	videoconference	22 May 2018
Regina van Berkel	videoconference	21 Jun. 2018
Jill Johnson	videoconference	28 Jun. 2018

### 5. Studio Sessions

Artist	Location	Date
Allison Brown	Frankfurt am Main	22 Sep. 2016
Allison Brown	Frankfurt am Main	23 Sep. 2016
Jill Johnson	Boston	6 Dec. 2016
Riley Watts	Bern	13 Jan. 2017
Riley Watts	Bern	14 Jan. 2017
Allison Brown & Cyril Baldy	Bern	24 Jan. 2017

## 6. *Duo* Rehearsal Observation

CCN – Ballet de Lorraine, April 21–23, 2015

## 7. *DUO2015* Workshop Observation

*DUO2015 Workshops*

Arts Factory International, Bologna Italy

Oct. 23–27, 2017, & Oct. 28–29, 2017

Taught by: Brigel Gjoka and Riley Watts

## 8. Feedback Session

*Dancing Together Workshop*

University of Bern

Oct. 24–25, 2018

Participants: *Duo* dancers Allison Brown and Riley Watts, and Forsythe dancer Katja Cheraneva

## 9. *Duo* Dancers Interview

The following topics were explored in the semi-structured interviews with the *Duo* dancers:

- describe how they came to join the Ballett Frankfurt/The Forsythe Company
- describe what was important to them in *Duo*
- narrate their experience of creating, rehearsing and performing the piece chronologically
- compare, when possible, different versions of *Duo*, and differences between dancing *Duo* versus other pieces
- describe and compare working with different partners
- describe their experiences teaching *Duo*
- tell what, if anything, can go wrong in doing or teaching *Duo*
- describe and reflect upon their interactions with Forsythe in making, rehearsing and performing *Duo*
- tell more about their professional history, their reasons for joining the company and their first year in Ballett Frankfurt/The Forsythe Company
- describe key aspects of the culture of Ballett Frankfurt/The Forsythe Company and how it compared to other workplaces
- describe an aspect (i.e., the movement, setting, light, music, costumes and breathing) of *Duo* from the ‘inside’
- describe the choreographic structure that they interpret or an aspect of that structure
- reflect further upon *Duo* (i.e., Does gender matter in *Duo*? Why did the choreography change over time? Who is the author of *Duo*? etc.)

## F. Archival Videos Studied

### 1. Archival Sources of *Duo* Creation Rehearsals

File Name/Date	Contents and Rehearsal Location (duration in minutes)
1996 01 02 A	first rehearsal in the foyer (60 min), followed by rehearsal in studio (110 min)
1996 01 02 B	excerpt of the first day rehearsing in studio (58 min), followed by the second day rehearsing in the studio (84 min)
1996 01 06	second day rehearsal in the studio continued (70 min)
1996 01 10	stage rehearsal (80 min), followed by rehearsal in black costumes, projected to be from between January 16–19 (101 min)
1996 01 15	stage rehearsal (80 min) followed by technical rehearsal on stage in gold costumes (125 min)
1996 01 19	dress rehearsal on stage in black costumes (16 min)
1996 01 20	run-through on stage without costumes, day of premiere (16 min)

### 2. Selected key performances of *Duo*

Date	Location	Dancers
January 20, 1996	Frankfurt	Regina van Berkel and Jill Johnson
May 8, 1997	Frankfurt	Regina van Berkel and Allison Brown
March 9, 2000	Frankfurt	Allison Brown and Jill Johnson
June 29, 2003	Cologne	Allison Brown and Roberta Mosca
September 12, 2013	Weimar	Brigel Gjoka and Riley Watts
date unknown 2015*	London	Brigel Gjoka and Riley Watts
August 6, 2016	Paris	Brigel Gjoka and Riley Watts

\* Sadler's Wells did not date this archival video. The performers believe it was a performance in London in summer 2015, placing it chronologically after the version I saw in Rome in on April 2, 2015, and before the second set of performances I watched in Paris in September 17–18, 2015.

### 3. Duration of *Duo* key performances (in seconds)

<b>Duo</b>	<b>DUO2015</b>
January 20, 1996: 770s	(date unknown) 2015: 899s
May 8, 1997: 832s	August 6, 2016: 1009s
March 9, 2000: 741s	
June 29, 2003: 756s	
September 12, 2013: 561s	

## G. Employees of Ballett Frankfurt and The Forsythe Company

The table reflects data from the Ballett Frankfurt (2002) and The Forsythe Company (2006), denoting full-time employment, part-time employment, short-term contracts and guest contracts.<sup>4</sup>

	Ballett Frankfurt	The Forsythe Company
Artistic Director	1	1
<b>DANCE</b>		
Dancers	30–40	16–18
Ballet Master/Rehearsal Director	2	1
Ballet Trainers	short-term	short-term
Physical Therapist/Masseur	0–1	short-term
Sports Scientist/Trainer	0	0–1
<b>ARTISTIC PRODUCTION</b>		
Composer	guest	guest
Répétiteur	1–2	1
Artistic Assistant of Forsythe	1	combined with tour management
Dramaturg	1–2	1
Artistic Consultation/Special Projects	0–1	0
Costumes and Dressing Rooms	3	1 plus short-term
Makeup	2–3	short-term

<sup>4</sup> Ballett Frankfurt data source: Program, *The Vile Parody of Address, Duo, N.N.N.N., Quintet*, November 21–29, 2002, Frankfurt Opera House; The Forsythe Company data source: program for *Human Writes*, September 8–15, 2006, Festspielhaus Hellerau).

	<b>Ballett Frankfurt</b>	<b>The Forsythe Company</b>
<b>TECHNICAL PRODUCTION</b>		
Technical Director	1	1
Producer	0	1
Coordination	1	0
Stage Manager	1	combined with tour management
Sound Design	3	2 combined with video design
Lighting Design	1	1
Technical Production	1	2
Tour Manager	1	1
Video Archiving	1	combined with video design
<b>ADMINISTRATION</b>		
Administration Director	1	1
Press/Public Relations	1	1
Marketing	1	0
Administrative Assistant	0	1
Personal Assistant of Forsythe	0-1	1
Subscription Service	1	0
Assistant in Press/PR/Marketing	0	1 part-time
Multimedia/Web Master	1	short-term

## H. Nationalities of Dancers in Ballett Frankfurt and The Forsythe Company

These statistics were compiled based upon study of official programs from Ballett Frankfurt/The Forsythe Company and communication with the individual artists. The nationalities of dual citizens are listed twice.

<b>Dancers Ballett Frankfurt/The Forsythe Company</b>	
Total Members	155
Men	75
Women	80
Dual Citizens	11
English Native Speakers	87

<b>Europe</b>	<b>Citizens</b>	<b>Dual Citizens</b>
Albania	1	
Austria	2	
Belgium	2	
United Kingdom	9	2
Denmark	1	
Netherlands	5	
France	10	1
Germany	14	5
Greece	0	1
Hungary	2	1
Italy	7	1
Russia	2	
Spain	5	1
Sweden	1	
Switzerland	3	2
Turkey	1	

North America	Citizens	Dual Citizens
USA	58	5
Canada	6	
South America	Citizens	Dual Citizens
Argentina	1	
Brazil	1	
El Salvador	1	
Venezuela	0	1
Middle East	Citizens	Dual Citizens
Kuwait	0	1
Asia	Citizens	Dual Citizens
Japan	2	
Korea	1	
Tibet	1	
Philippines	1	
Australia & Oceania	Citizens	Dual Citizens
Australia	6	1
New Zealand	1	

## I. Calendar for the 1995–1996 Ballett Frankfurt season

Tokyo Tour (Oct. 4–8) — ALIE/N A(C)TION

Montreal Tour (Oct. 13–14) — *Eidos:Telos*

Frankfurt Opera House (Nov. 18–26) — Premiere by Saburo Teshingwara

Frankfurt Opera House (Nov. 30, Dec. 1–3) — *Eidos:Telos*

Reggio Emilia Tour (Dec. 8–9) — *Eidos:Telos*

Guest Production: TAT (Dec. 15) — Anne Teresa De Keersmaeker/Rosas

Frankfurt Opera House (Jan. 20–28) — Premiere: *Six Counter Points*

Frankfurt Opera House (Feb. 2–4) — *Eidos:Telos*

Guest Production: Frankfurt Schauspielhaus (Feb. 9–11, 14–17) — Nederlands Dans Theater

Rennes Tour (Feb. 20–23) — *Firsttext, Enemy in the Figure, Of Any If And*

Frankfurt Schauspielhaus (March 1–4, 8–10) — *Limb's Theorem*

Bregenz Tour (March 15–16) — *Six Counter Points*

Guest Production: TAT (date unknown, March) — Michael Simon

Munich Tour (March 22–24) — *Limb's Theorem*  
 Tokyo Tour (April 4–9) — *Eidos:Telos*  
 Frankfurt Opera House (April 26–May 1) — *The Loss of Small Detail*  
 Paris Tour (May 6–11, 14–18) — *Limb's Theorem, Six Counter Points*  
 Mulhouse Tour (May 22–23) — *The Loss of Small Detail*  
 Frankfurt Opera House (June 6–8, 10) — *Balletabend*  
 Amsterdam Tour (June 20–23, 27–29) — *ALIE/N A(C)TION, Eidos:Telos*  
 Rome Tour (July 3–6) — *Six Counter Points*

## J. Annotation Categories and Symbols

The annotation takes the form of compound variable names noting three types of information: first a symbol for the primary mode of entrainment (section 2), followed by a symbol for the subcategories of entrainment (section 4) and ending with a symbol for the mode of transformation (section 5).

### Notation:

primary mode of entrainment + subcategories of entrainment + mode of transformation

When the dancers' activity differs, the dancer variable names can be added to specify who is doing what.

### 1. Dancer Symbols

*Duo* dancer on left (i.e., stage right) — B

*Duo* dancer on right (i.e., stage left) — W

### 2. Modes of Entrainment

#### Primary Modes of Entrainment

u unison

c concurrent motion

tt intermittent motion/turn-taking

o solo

br break

z other

### 3. Transitions

Transitions or modulations occur between changing modes of entrainment. To notate these, the notation takes the form of compound variable names listing three types of information: the style as prefix, followed by the sign and relationship between partners as suffix. For readability, an underscore is used between the first bit of the information and the second and third.

**Notation:**

Type\_signrelation

**Type:**

- cue** an indication to begin
- align** alignment: a moment of connection in which the dancers relate signs to stay in sync and affectively connect
- prompt** an articulation

**Sign:**

- i** inhale
- e** exhale
- m** the same movement
- mn** different or related movements
- p** short pause, same pose
- pq** short pause, different or related poses
- ps** extended pause/stretching/fermata, same pose
- x** stomp – sound of hitting the floor
- h** hit – sound of hitting one's body
- v** vocalization in language (i.e., a spoken word or phrase)

**Relation:**

- W** dancer W initiates and dancer B listens-responds
- B** dancer B initiates and dancer W listens-responds
- Wb** dancer B actively following dancer W
- Bw** dancer W actively following dancer B
- t** together
- Q** unknown (when a cue is heard but the speaker could not be identified)

**Examples:**

- cue\_mB** movement impetus initiated by dancer B
- cue\_imW** inhale and motion impetus by dancer W
- align\_pst** a suspension of the same pose, by both dancers
- prompt\_vQ snake** one of the dancers, although it is not clear which, says “snake”
- cue\_eWmB** an exhale impetus by dancer W and a movement impetus by dancer B
- align\_xWb** a call and response stomp, with W starting and B following
- align\_pBw** dancer B influences the timing of the shared pose
- align\_pqWb** dancer B influences the timing of the related pose
- align\_mnt** different movement aligned in time together
- align\_xt** synchronized stomp

#### 4. Subcategories of Entrainment

There are both simple and complex subcategories of movement entrainment. The primary mode of unison (u) without any subcategory, implies unison facing the same direction, typically side-by-side

##### **Simple subcategories of unison:**

us unison with spatial development (i.e., different facings)  
 ur unison with mirror symmetry  
 ul unison with level development  
 ulu partners change level together, level change up  
 uld partners change level together, level change down  
 uf unison with falling development

##### **Complex subcategories of unison, with combinations of spatial development, mirror symmetry, level and falling:**

usr unison with mirror symmetry and spatial development  
 ulus unison with level change up and spatial development  
 ulds unison with level change down and spatial development  
 ulur unison with level change up and mirror symmetry  
 uldr unison with level change down and mirror symmetry  
 ulusr unison with level change up, spatial development and mirror symmetry  
 uldsr unison with level change down, spatial development and mirror symmetry  
 ufs falling unison with spatial development  
 ufr falling unison with mirror symmetry  
 ufsr falling unison with spatial development and mirror symmetry

##### **Simple subcategories of concurrent motion:**

cn canon  
 cns canon with spatial development  
 cnr canon with mirror symmetry  
 cnrs canon with mirror symmetry and spatial development

##### **Simple subcategories of solo:**

oB solo for dancer B  
 oW solo for dancer W  
 oWb solo for dancer W with dancer B improvising framing  
 oBw solo for dancer B with dancer W improvising framing

## 5. Modes of Transformation

These categories describe *how* the movement is performed in relation to the choreographic sequence. They may be applied to any primary mode of movement alignment, with the exception of break and other. When no mode of transformation is listed, it is implied that the movement is repeated similarly to the previous historical record (i.e., the steps are 'set'). When only one dancer is listed, it is implied that the other dancer is performing that entrainment mode as choreographed, without transformation.

### Primary Modes of Movement Transformation:

- m modification of sequence
- a adaptation of sequence
- I improvisation of sequence

### Subcategories of unison:

- um unison with modification by both dancers
- umB unison with modification by dancer B
- umW unison with modification by dancer W
- ua unison with adaptation by both dancers
- uaB unison with adaptation by dancer B
- uaW unison with adaptation by dancer W
- ui improvised unison by both dancers
- uiB unison with improvisation by dancer B
- uiW unison with improvisation by dancer W

### Subcategories of concurrent motion:

- cm concurrent motion with modification by both dancers
- cmB concurrent motion with modification by dancer B
- cmW concurrent motion with modification by dancer W
- ca concurrent motion with adaptation
- caB concurrent motion with adaptation by dancer B
- caW concurrent motion with adaptation by dancer W
- ci improvised concurrent motion
- ciB concurrent motion with improvisation by dancer B
- ciW concurrent motion with improvisation by dancer W

### Subcategories of intermittent motion/turn-taking:

- ttm modification of intermittent motion/turn-taking by both dancers
- ttmW modification of intermittent motion/turn-taking by dancer W
- ttmB modification of intermittent motion/turn-taking by dancer B
- tta adaptation of intermittent motion/turn-taking by both dancers

**ttaW** adaptation of intermittent motion/turn-taking by dancer W  
**ttaB** adaptation of intermittent motion/turn-taking by dancer B  
**tti** intermittent motion/turn-taking with improvised movement  
**ttiW** improvisation of intermittent motion/turn-taking by dancer W  
**ttiB** improvisation of intermittent motion/turn-taking by dancer B

**Subcategories of solo:**

**oBm** modified solo for dancer B  
**oWm** modified solo for dancer W  
**oBa** adapted solo for dancer B  
**oWa** adapted solo for dancer W  
**oBi** improvised solo for dancer B  
**oWi** improvised solo for dancer W  
**oWb** solo for dancer W with dancer B improvising framing  
**oBw** solo for dancer B with dancer W improvising framing  
**oWbm** modified solo for dancer W with dancer B improvising framing  
**oBwm** modified solo for dancer B with dancer W improvising framing  
**oWba** adapted solo for dancer W with dancer B improvising framing  
**oBwa** adapted solo for dancer B with dancer W improvising framing  
**oWbi** improvised for dancer W with dancer B improvising framing  
**oBwi** improvised solo dancer B with dancer W improvising framing

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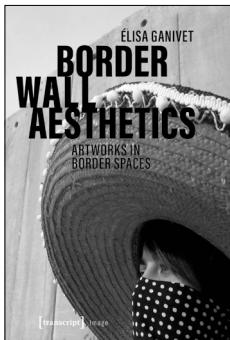
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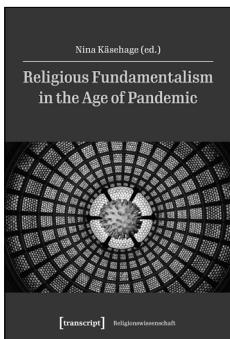
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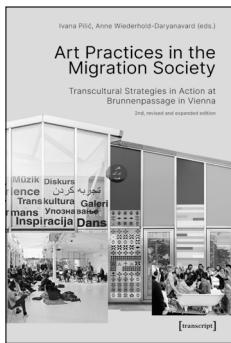
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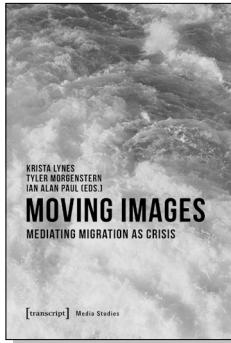
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