Concord Choir, Inc. Presents the Premiere Performance of

Dreamers

A Winter Solstice story of hope, ritual and community

David York - music  Judith Barrington - libretto  Robin Lane - choreography

Aurora Chorus: women in harmony for peace

Joan Siemco - director  Kate Sullivan - guest performer

And Featuring

Do Jump Movement Theatre / Echo Theatre Kids Company

December 1994
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Joan Simcoe ............... Director

satori MEN'S CHORUS
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Laura Frizzell ............. Celebration Singers Director
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VIRIDITAS VOCAL ENSEMBLE
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CONTRIBUTIONS
Ticket sales account for only a portion of the substantial costs for producing Dreamers. Thousands of dollars of donated goods and services enabled this “Dream” to be realized. Please add your support with a financial contribution.

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Return of the Light
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Concord Choir
Dec. 16, 17, 18 & 20 – 7:00 pm
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OMSI Murdock Sky Theater

In what has become a Portland Holiday tradition, Concord Choir, in collaboration with OMSI, proudly presents the fifth season of Return of the Light. Always a seasonal favorite, come witness the power and majesty of the winter solstice played out in music and light across the planetarium theater.

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CONCORD CHOIR, Inc.
A Community of Choirs dedicated to affirming Peace through Music

Our Mission: To produce quality choral music as an instrument of peace for our audience and ourselves through a variety of choirs ranging from professional ensembles to entry-level adult and children’s choirs.

CONCORD CHOIR
David York, Director
Semi-professional chamber ensemble. Members are auditioned every spring.

DEBUT SEASON 1994-95

AURORA CHORUS
Joan Simcoe, Director

Chrysalis
David York & Laura Frizzell, Directors
Concert Choir for treble voices, aged 10-15, with some musical experience and training. Celebration Singers for children ages 9-14, regardless of previous musical training. Both choirs meet Thursday afternoons, Westminster Presbyterian church.

TO REGISTER OR FOR MORE INFORMATION
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PO Box 2636
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David York has conducted hundreds of performances in the last decade ranging from premieres of music by Russian composers in Moscow to performances in the last five years. "Mother of Us All," a full-length oratorio, was performed on tour in the U.S. and Canada in 1991. Joan Simcoe has worked in the Northwest as a teacher, conductor, church musician and composer for 13 years, most notably as Artistic Director of the Seattle Women's Ensemble (1981-1991). She joined the Concord Community of Choirs in 1993 by becoming the Executive Director of the Concord Community Choirs in Oregon three days a week in pursuit of a PhD in Music Composition.

Judith Barrington is the author of two collections of poetry: Trying to Be an Honest Woman and History and Geography. Her poems, essays, and criticism have appeared in many journals and magazines. She teaches creative writing and is the founder and director of The Flight of the Mind, a two-week summer writing workshop for women in the Oregon Cascades. She is also the executive director of Soapstone, a 24-acre retreat for women writers in the Oregon coast range. Dreams is her second collaboration with composer David York. Earlier, she wrote the libretto for York's oratorio, "Mother of Us All," debuted in March 1991 by Concord Choir. Barrington was recently awarded Oregon's American Civil Liberties Union 1994 Freedom of Expression Award, an honor given in recognition of "these individuals who have demonstrated their own beliefs and vision in upholding artistic and intellectual freedom."

Robin Lane has been pioneering a new form of theater in motion since 1977. The company's visceral thrills and mind tickling inventiveness create a poetic journey for audiences of all ages. Watch for Do Jump Theatre's new work, "Come On In," premiering in April 1995.
groups, Kate Sullivan and Company, (a six-member Rock Rhythm and Blues Band) and Loose Wimmin (a 5-6 piece band featuring all women players). These two groups are featured on Kate's two self-produced albums, “New Shade of Blue” and “Here Is My Heart.”

In addition to her performances with these groups, Kate is often called upon to lend support to many philanthropic organizations through benefit concerts. “I have the will so I can usually find a way!”

Her solo performances are heart-felt and moving as her ever growing audience attests.

MARY JO ABINADER - MIMBLE

Mary Jo Abinader has been in Portland for the last six years. She has performed at Portland Repertory Theatre as Hanna in A Shayna Maidel, Anne in Charles Deemer’s Half-Life Conspiracy, and Lorencova in Temptation at New Rose Theatre. She has also been Leah in The Immigrant at Interstate Firehouse Theatre. For the past four years Mary Jo has been a member of DO-JUMP! Movement Theatre company with featured roles in Out of Context and Big Fun.

Before moving to Oregon, Mary Jo studied in New York at the National Shakespeare Conservatory, toured with National players, and taught acting classes in Washington D.C. During the past six years Mary Jo taught for Portland Public School’s Talented and Gifted program, the Metro Performing Arts and currently teaches with Oregon Children’s Theatre. She is a resident artist with Young Audiences and Artists in Education.

SAM A. MOWRY - GRIZELDA, THE BEAR

This sixteen-year resident of Portland has long been active in the local theater. He has appeared as Vachel Lindsay in Monologues and as the Creature in Doom of Frankenstein for Portland Repertory Theatre; as Uncle Vanya for Oregon Stage Company; as Petruchio in Taming of the Shrew; Henry Higgins in My Fair Lady, and Lenny in Of Mice and Men. He is probably best known to Portland audiences for his award-winning performances in Children of a Lesser God and Short Eyes. He has also appeared with the Portland Opera and read with Chamber Music Northwest.

Sam is the on-the-air spokesman for KMTR-TV, NBC in Eugene. He was recently the voice for the Yes on 18 Ballot Measure banning bear baiting and hunting of cougars with radio controlled collars. He is married to local playwright and director Cindy McGeean and is the brother of AURORA member Judith Mowry.

MAYA COSTANDI - JO, THE CHILD

Ten-year-old, Maya Costandi makes her acting debut playing the role of Jo in Dreamers. Currently she sings with the Chrysalis Concert Choir and attends Ainsworth Elementary School. Her hobbies include basketball, baseball, soccer, horseback riding and ice skating.

MARIE LUDWIG - ESPERANZA, THE DREAMER

At 23, Marie Ludwig, one of Aurora’s youngest singers, is a former Jefferson High School Dancer and has danced and sung in Portland productions of The Wizard of Oz, Hello Dolly and Oliver. She has sung with four local rock groups performing some of her own music, which she describes as “forties meets nineties.” Since graduating from Jefferson, Marie has taught dance in Oregon and Idaho and toured the west coast with two top 40’s bands. Her dream is to sing for animated Disney films.

SARAZAN - ASL SIGNER

Sarazan Torelle James, signer for the Saturday performance of Dreamers, has been interested in sign language since living near a deaf family when she was a child. She completed interpreter training at Portland Community College and works at the Washington School for the Deaf. She has interpreted for many performances, including the Portland Lesbian Choir and The Dance Brigade. This is Sarazan’s debut with AURORA.
I set myself the challenge of trying not to use the word “light” as I wrote the piece. I think it’s only in there once, in the “Aurora” song at the end.

**Did you draw on any particular myths or stories?**

**Judith:** Not really, though nobody writes in a vacuum, I’m sure; there are all kinds of stories that I have somewhere in the back of my knowledge. David actually went and looked at some stories and gave me some titles and we talked about the myths, but it was so overwhelming that I decided I’d make up my own. I know that one of the things that influenced the plot was a book that I always really loved, *The Kin of Ata Are Waiting For You* by Dorothy Bryant. It’s about a community where dreams are the real thing, and waking life is just to support the dreams.

**How did you get into this, Robin?**

**Robin:** (To David) How did you get me into this? (laughter)

**David:** You were involved early on, before Judith wrote hardly anything.

**Judith:** We always knew you were going to be part of it.

**David:** You knew you wanted a spectacle, movement and choreography and dance, so Robin was the natural choice?

**David:** Absolutely.

**Robin:** David and I worked together a bunch. He composed music for one of my shows that I love, called “Out of Context.” The first time I worked with David, I called him up and asked if he would write a 45-second choral piece of people singing in the shower.

**Now the big question: how does something like this come together, the music and words and movement?**

**Robin:** We were all talking about making the thing work as a whole, as opposed to just our different pieces. Judith fleshed out the story, then I looked at the words to see how to perceive this into something an audience will perceive as a dramatic work. So even though that’s traditionally what a director would do, it’s also collaborative because we would talk about it, back and forth, constantly.

**David:** Then there were certain cornerstones in the work. The climax would be in the dark; that was Judith’s mandate. So Robin and I kinda scratched our heads, and said, okay, so how do we do that? (laughter).

I was very clear about how I wanted the show to begin, what it looked and felt like. I didn’t care what the content was, but there was a certain energy associated with it that I cared a lot about. And then I also wanted one piece, perhaps even called “Aurora,” for *Aurora* to sing, so Judith accommodated me with that as well. I wanted that to be a kind of lush choral piece. She knew my style, so she just loaded me up with words. (laughter) It was great! Then Judith created the story.

**Judith:** I didn’t exactly create the story. I created a situation, a community of people in a situation where they have to do certain things. Then all of us together said, well, now we gotta have some drama.

**Robin:** That’s probably my main job, making it a theatrical thing. I’m in charge of the audience, how they’re going to feel and see and hear, how they’re going to experience it.

**David:** “The Dream” is one of the things I find the most fascinating, because that really typifies the essence of collaboration. Judith created the container and wrote, “the Dream is dreamed.” Then who holds the ball at that point? Judith has thrown it up in the air; I don’t grab it, but instead Robin is running with it.

**Robin:** I think you called me up, Judith, and said, “Well, you’re going to write the Dream.”

**Do you all have anything else you want to say about the show and putting it together?**

**David:** It might be good to say a little bit about writing a piece of art for a community-based amateur performing group. It has different kinds of challenges than if we were working with all professionals.

It feels to me simultaneously like an expression of gratitude and service. *Aurora* is so unique in its mix of who’s attracted to be a part of it, and yet its voice is so vibrant and the community is so intense. It’s a really rich opportunity to bring the discipline of composing to.

**continued on page 5**
Judith: From my perspective, it's really different to know that the people who are going to be working with this piece and involved with it over a period of time, are partly doing it for recreation and partly doing it because they share some sort of a philosophy. Their connection to the piece itself is much more important. My part of it is to create something that will fit with this group.

Robin: So it's no accident that the show is about a community, right?

Judith: Right, exactly.

Robin: This is a mix, this show: it's got professional musicians, it's got some professional actors, it's got AURORA. I think what AURORA is, is an energy. After listening to them rehearse, I thought the sense of the community that AURORA creates is what has to carry the show.

There are things, certainly, as an artist, that are challenging about this show. There are very few rehearsals. When I've done musicals before, I've never done them in less than six weeks' rehearsal, sometimes seven days a week, with people who are professional performers.

Judith: In a way I have similar constraints. There wouldn't be any point in writing a show for AURORA without being in tune with what AURORA was all about, and I think that influences the actual subject matter. To me it's more exciting than just writing something that's going out there to people who might not even understand what it's about.

David: That's why I love this project.

Robin: So it's closer to what ritual is, in a way, because we're connecting to that.

Judith: When we first talked about it, we wanted to offer something close to a ritual, that could be done more than once.

David: Inherent in the design of it is the opportunity to repeat it in subsequent years, either every year or every other year. We were aware of that possibility, in creating a dream sequence that would change every time you performed it.

Continued from page 4

Next... Love Will Guide Us!

by Joan Simcoe, Director

AURORA CHORUS is no stranger to collaboration. We thrive with every opportunity to work with such wonderful artists as singer/songwriter Betsy Rose and Ysaye Barnwell of Sweet Honey in the Rock. Tonight we join with performers from Robin Lane's DO JUMP! Movement Theatre Company.

This coming April, AURORA will present Love Will Guide Us, sharing the stage with singer and stage actress Ronnie Gilbert. Ms. Gilbert has had a long and colorful career. She is best known for the joyous contralto and vibrant personality she lent the celebrated singing group of the fifties, THE WEAVERS. Ronnie, Pete Seeger, Lee Hays and Fred Hellerman made records that sold millions, bringing folk singing into the mainstream for the first time.

She built a career in the theater, and later as a therapist, before returning to the concert hall in the eighties. Critics have acclaimed her as an artist "whose singing makes everything she has a hand in come alive."

AURORA will come alive, presenting songs of hope, healing and peace, including some favorites from past performances, in a spirited concert you won't want to miss. Ms. Gilbert will take a solo set in the second half, presenting material from her current one-woman show on the life of the legendary labor agitator, Mother Jones. She will then blend her exuberant presence with the enthusiastic voices of AURORA.

PLEASE NOTE: THE DATE AND TIME FOR THIS CONCERT HAVE CHANGED.

Love Will Guide Us will be presented at 7:00 pm on Easter Sunday, April 16, 1995, at the Arlene Schnitzer Concert Hall. Please join us! Tickets are on sale now at the box office or through the Concord Ticket Line at 721-0262.

Community Outreach Performances

AURORA members volunteer to sing at a variety of community events. The mission of these performances focuses on extending the message of "Peace Through Music" to those who may not or cannot come to us, including disadvantaged, disabled, isolated and multi-cultural communities. We also participate musically in events that provide funds for caring and nurturing organizations. Music can be a common denominator, providing a bridge between people, lifting spirits, providing respite from problems and concerns, easing stress and touching souls.

The Outreach Committee seeks contact with various community organizations to offer performances by a representative group of singers from AURORA. If you would like more information on the outreach performance opportunities for 1995 and 1996 please contact Georgia Pinkel at 206-694-8805.

An American Sign Language interpreter is on stage for our concert programs.

Sorry, we can't provide this service at outreach events unless special arrangements are made by the sponsoring organization.

Aurora's History

by Susan Glasser/Aurora member

The archives of AURORA are growing. The music library is in place and full. Each of the 80-plus songs we have performed over the past three years carries a message to our community. The words, melodies and harmonies of the songs convey the voice of what we feel and care about.

A summary of our collective accomplishments follows. If you've been with us before, we hope reviewing the list will provide a joyful memory of our messages of Love & Peace.

92-93 SEASON
March 92: International Women's Day
May 92: To Everything There Is A Season
November 92: Bread and Roses
May 93: The Power of Women Assembled

93-94 SEASON
October 93: The Ancestors' Breath:
African and African American Song
June 94: Rhythms We Harvest From Our Souls
INDIVIDUALS
Laurel Adelman
Joe Allen
Jane Ames
Denise Andersen
Joan Andrews
Marilyn Ayers
Priscilla Bernard
Randi Besser-Rapaport
Steve Bellow,
Patricia Bollin
Mary Anne Braund
Dana Busch
Barb Cabot
Thad Carson
Ann Cook
Teresa Culp
Anne Dall
Gaia Davies
Mauna Doherty
April Davic
Marcie Edwards
Ray Elliot
Bae Emison
Karen Erde
Karen Fairley
Kathleen Fisher
Karla Fitzwater
Patrick Franz
Jennifer Gates
Christine Hayward
Carol Hazzard
Kristine Kellerhouse
John Kelly
Hari Dass Khalsa
Sharon Klin
Susan Knight-Allen
Judith Komishane
Chris Korgaard
Patti Kreipe
Eileen LaChance
Kathy Lee
Kathy & Craig Lesley
Jo Lyndon
Fay Malloy
Anne Mansfield
Linda Meier
Kirsten Meyer
Janet Million
Keith Moore
Bruce Morris
Ellen Morrison
Carole Most
Gail Murphy
Helen Nissani
Peggy Norcross
Theresa Orange
Judith Paisley
Marsha Pillon
Georgia Pinkel
Janet Plass
Coose Scott
Jenna Scott
Kate Schayler
Rob Shumley
Allyn Shipley
Steve Sidelman
Maria Simon
Patseye Simpson
Cheryl Summerlin
Robin Sutherland
Sherry Van Hine
Kristen VanKranenburg
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Katie Willstater
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Don Wovestong
Lorraine Wrazen
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Wclie Barbot
Chris Christensen
Anll Dall
Bae Emison
Susan Galet
Christine Hayward
Heather
Michele Hoeft
Sarah Hunstman
Marie Ludwig
Jo Lyndon
Rita Marquez
Nancy McFarlane
Kirsten Meyer
Briania Noach
Kerri Petit-Kelch
Debbie Finney
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Jenna Scott
Kie Siegel
Cheri Smith
Lisa Stone
SOPRANO 2
Allison Aiken
Jean Aslakson
Belle Bennek
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Nancy Blauer
Anya Blosser
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Anne-Sophie Houdek
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Karen Milton
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Judy Rose Keyboard/Percussion
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Jeff Cumpston Percussion
Dan Stotz Bass
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Illustration — Meg Ferguson
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Dancers

Dreamers

Libretto: Judith Barrington  Music: David York
Theatrical Direction/Choreography: Robin Lane
Conductor: Joan Simcoe

Solistice ........................................ Community
The Great Dream .................................. Community, Jo, Honored Dreamers
Oh Silly Humans .................................. Jo, Grizelda
A Stranger Is Coming ......................... Community, Honored Dreamer Ensemble;
Honored Dreamers: Toni, Natalia, Sam, Mimble
Go Away Stranger ................................ Mimble
Not This Year ...................................... Jo
Welcome ......................................... Honored Dreamers
The Troubadour Sings
Will It Come? ..................................... Community, Esperanza
Dim the Fire ...................................... Community
The Dream is Danced
(Great Dream written and choreographed by Robin Lane)
Waking Song ..................................... Esperanza, Luna, Community
Procession ........................................ Community, Honored Dreamers, Esperanza,
Grizelda, Jo, Mimble, Dancers, Children
Aurora ............................................. Community
Reprise “Procession” ................................

The Players

IN ORDER OF APPEARANCE
Community .................... Aurora Chorus
Jo (the Child) .................. Mayá Costandi
Honored Dreamers (ensemble)
Static Kaeder, Jo Lyndon, Kirsten Meyer,
Vicky Njast, Catherine Rolling-Freedman,
Katharine Salzmann, Kate Schuyler,
Allyn Shipley
Grizelda (the Bear) .......... Sam Mowry
Mimble (the Great Doubter) . Mary Jo AbiNader
Toni (honored dreamer) ...... Kirsten Meyer
Natalia (honored dreamer) .. Catherine Rolling-Freedman
Sam (honored dreamer) ....... Jo Lyndon
Troubadour ......................... Kate Sullivan
Esperanza (the Dreamer) .... Marie Ludwig
Luna .................................. Laura Pape

ASL Interpreter: Sarazan
(Saturday, December 17 performance)
The long dark is approaching. 
The black of the night is our friend 
Tonight we will enter the void once more. 
The day's running out like sand. 
Oh stars, remember tonight is the night 
and turn your faces aside. 
The dark is approaching, the dream will come. 
Oh stars, remember to hide! 
The long dark is approaching. 
The void is the brightest black. 
The long dark is coming, is coming to us. 
This night brings a dream on its back. 

If the stranger arrives before dark 
we're certain to have another dreamer. 
For often a stranger has come on this night 
before the Great Dream has been seen. 

Jo: It's hard to love a dream you don't know, 
but I'll try. I know it's the way. 
Tonight is the night. 
I hope it comes quick— 
I'm much too excited to play!

Honored Dreamers: (offstage) 
At the edge of the fire is the dark. 
At the top of the water is steam. 
At the end of the year there is joy, there is fear, 
At the edge of your mind is a dream. 

“OH SILLY HUMANS” 

(Jo, Grizelda) 
Jo: Grizelda! Grizelda! 
The dark night is here! 
Wake up if you're my friend. 
Wake up, you lazy bear! 

Grizelda: (Grunts, groans, yawns and mutters) 
Go Away! 

Jo: Grizelda! Grizelda! 
Wake up so we can visit. 
The dark night has come. 
Wake up or you'll miss it! 

Grizelda: 
GRRRRRR! GRRRRRR! 
Sweet dreams forsake me! 
It's winter, foolish human: 
Who is it dares to wake me? 

GRRRRRR! GRRRRRR! 
Boil my head and bake me! 
You'll be sorry you disturbed me: 
you know better than to wake me... 
Great Bear in the sky! 
Why did you forsake me? 
The humans want me to wake. 
Oh surely they cannot make me! 

GRRRRRR! GRRRRRR! 
Great bumble bees come and take me! 
Don't you know it's winter? 
Who is it dares to wake me? 

Jo: Grizelda! Grizelda! 
Stop bring such a grouch! 
You great big hairy potato, 
Always sleeping on your couch! 

It's me. It's me your friend. 
Come on. Surely you remember? 
And now it's nearly the night 
when we put out the glowing ember.
I told you last fall
how we welcome the dark,
how the Great Dream may come.
Hey Zelda: Wake up!

GRIZELDA:
Okay...Okay...
My honey's at an end
and the snow's on the ground.
Okay...Okay...
I'll wake myself up—but I need a little berry juice.
Bring me that small cup.

Oh silly humans!
Dreaming is nothing new.
We bears have done it as long as fish swam.
As long as the hummingbird flew.
Oh silly humans!
You've still got much to learn.
The dream you seek is fragile—it won't come while the embers burn.

Take it from me, Grizelda knows—all dreams come down from the sky.
The Great Bear herself is up there where the stars have jumped so high.
Dreams are like waves on the ocean, or wheat when it blows in the wind.
We bears know that dreams drift in like the mist or like willows that sigh as they bend.

You humans are just beginning to learn—
To dream you just listen and sleep.
This darkness is good, you will fall in its arms.
Your dreams will be wise, will be deep.
I know what you told me, a stranger must come this way.
It's a lot of fuss and commotion—
A stranger is coming from Elvis to Artemis, here's my analysis—
Part of me wonders what song he will sing.
Part of me knows it's a blasphemous thing...
for everyone knows the work of the devil everyone knows where dreams can lead—oh yes indeed!
the devil has plans for idle hands and he sends them along in a dream or a song
all this singing—my head is zinging!
Dreaming is BAD: it makes me go mad!

But part of me wants to welcome the stranger though part of me knows that a stranger means danger.
I'd better watch out or I'll start getting NICE.

So listen up all and I'll give some advice:
We can't go on welcoming strangers like this: from Elvis to Artemis, here's my analysis—strangers bring trouble, they're foreign, they're new; when no one's around, who knows what they do?
Strangers bring thoughts and new fads that disturb us—
from over the seas they arrive like Columbus
with words that are smooth and ideas that are bogus—
their habits are weird and their voices perturb us.

Strangers eat food that tastes weird to our tongues
and wear scents that are musky and clog up our lungs...
but there's part of me wants to welcome the stranger:
I'd better watch out. I'm clearly in danger.

But there's part of me wants to welcome the stranger:
and wear scents that are musky and clog up our noses...
Strangers eat food that tastes weird to our tongues
their habits are weird and their voices perturb us.

Go away stranger,
we're all in great danger.

"WELCOME"

(Honored Dreamers)

Now is the time, tonight is the night,
our Mother, the darkness, will come.
A stranger has found us, night is close by.
The stars are beginning to hum.

Now is the time, we will open our hearts
to welcome our friend from the road.
Take drinks to refresh her, honey and wine.
Let somebody help her unload!

Welcome, stranger!
Welcome to our midst.
Welcome, stranger!
We open up our arms—
Welcome stranger!
Tell us who you are.
What do you sing?
What do you bring?
We give thanks for who you are.

All things are born from the dark we knew first
and the roots of the cedar and pine
go deep in the blackness, the belly of the earth
where our dreams and their weavings entwine.

We are born of the earth, the ocean, the sky
and the smile on my face and the hum in my throat?

The dream will be born in the womb of the night
when the owl floats over the hill.

Welcome, stranger!
Welcome to our midst.
Welcome stranger!
We open up our arms—
COMMUNITY:
Now all the stars are hiding their lights as the sky becomes one with the woods. Nothing is seen but the gleam of an eye as the fox turns his head to the scent. Darkness grows quiet, no sparks leave the fire, the embers are dying away. In the darkness the Dream will be born today—the Dream that we all will share.

“DIM THE FIRE”

(Community )
Dim, dim, dim the fire; when we close our eyes, what will transpire? Trim, trim, trim the flame; on this night every year, our song is the same. Let the embers grow cold as they no longer burn. Let our story be told as the seasons turn.
Tonight our coals fade from red to black, so put out the fire, there’s no turning back!
Remember, remember, remember the words of foxes, coyotes, of fishes and birds: the ember, the ember, the ember must die for our dream to appear, for our dreamer to fly. Fireflies and glow-worms: lie low for a while; the darker the night, the bigger our smile. So clouds hide the moon, let the sky become black and put out the fire, there’s no turning back!

Sing, sing, sing as your eyes look into the world of a dreamer who’s wise. Ring, ring, ring at the gate of the dream world—oh ring before it’s too late! Put out the fire, become one with the night; put out the stars and let darkness grow bright. The forest is waiting, silent and black—so put out the fire, there’s no turning back.
Leave, leave, leave this world of the child at play and the ferns uncurled; weave, weave, weave a web of dreams as the tides of the solstice ebb. The moon has retired but she pulls us still towards the great mountain, the fertile hill. Inside the hill, it is silent and black—so put out the fire, there’s no turning back.

Dim, dim, dim the fire; Trim, trim, trim the flame; Let the embers grow cold as they no longer burn. Let our story be told as the seasons turn. Our coals have faded from red to black, The fire is out, there’s no turning back!

THE DREAM IS DANCED

“WAKING SONG”

(Community, Esperanza, Luna)
COMMUNITY: Low humming.....

ESPERANZA: Moon, where are you? Dream, where are you? Moon, are you sleeping? Dream, oh Dream, come back!...

LUNA: I’m sleepy, oh so sleepy... The dream is all around. Wrapped in darkest night, we make a sleepy sound...

COMMUNITY: Did we dream the Great’ Dream? Oh moon and stars be praised! The Great Dream has happened—you seem a little dazed! We must re-light the fire, It will burn through the year. We must re-light it now as the dawn draws near. The embers will warm us and shine through our dreams as the year passes by like our mountain streams.
All year we will tend it and feed it with wood. All year it will crackle as friendly fires should.
Put flame to the kindling our embers must glow. A spark will catch quickly and then we’ll all blow. All year we will watch it and sit by its side. All year it will rise and fall like the tide.
But next year, when darkness comes round once again, we’ll remember this night when the Great Dream came.
Once more we will put out the fire and lie down. Once more we will wait on that dark December ground.
So let’s light the fire that will burn through the year! Let’s light it now as the dawn draws near.

“THE PROCESSION”

(Community, Honored Dreamers, Jo, Dancers, The Dreamer, Grizelda, Mimble, Children)

Dance, one and all! Oh come along let’s dance away the night the longest nights. Sing, one and all! Oh join with us, let’s sing a joyful song a solstice song... Praise be the Dream! Let’s celebrate the wisdom of the night the longest night... join your friends, make your groups large or small come celebrate! one or two, nine or ten, six or eight, come let’s celebrate!
Oh give praise and thanks and honor to our new-found Dreamer for her Dream. Grant to all the Honored Dreamers night-time in-beweeners, great esteem! Deck her out in grand attire build and fan the fire lift her higher and higher—come along let’s celebrate... don’t be late... concentrate on dancing all night long, so Dance one and all! Etc.
Let us thank our honored guest whose singing is the best— we all are blessed. With her song about a dream the night began to steam the darkness gleamed. When the light of dawn suggests we lie down to rest then we’ll get undressed... but for now, come along let’s celebrate... don’t be late... follow fate! and sing the night away, so Dance one and all! Etc.
Oh give thanks for all that’s dark for sky that’s deep and black for the fire’s dead spark! Let us praise and love the night when nothing is in sight and dreams take flight! Black is friendly, kind and good and so misunderstood. Now together we joyously come along and celebrate... don’t be late...
concentrate
on dancing all night long, so
Dance one and all!
Oh come along let's dance away the night
the longest night.
Sing, one and all!
Oh join with us, let's sing a joyful song
a joyful, solstice song...
Oh praise be the Dream!
Let's celebrate the wisdom of the night
the longest night...
one or two, nine or ten, six or eight,
come let's celebrate!

“AURORA”

(Community)
A hint of grey on the eastern horizon
promises dawn; promises light.
One moment all is dark, and then
slowly this gleam brings an end to night.
It starts, who knows where, as a sheen on the sky,
its beginning obscure, its birth untended.
Like an idea, it's a germ of itself—
the past and the future perfectly blended.

CHORUS:
Aurora, sleeping and waking;
Aurora, dreaming and singing.
Aurora, the bridge
where the stars meet the sun.
A dream not ended; a dream begun.
A hint of pink seeps through the night sky:
this time is an end and beginning too.
Dawn holds the night in its dark embrace;
dawn holds the day in its eggshell blue.
The owl settles down in the fork of a pine
cobwebs gleam with dewdrops like beads.
This is the bridge between sleeping and waking.
This is the bridge between dreams and deeds.

CHORUS
A hint of the morning whistles and rings
in the songs of the birds greeting the trees.
Something upturns in the pool by the cedar;
the frog says it's morning; a sparrow agrees.
Creatures of the night settle down at dawn
and begin their sleep as the sun creeps up.
The air is full of chatter and dreams.
The sleepers are still. The wakers don’t stop.

Dawn is the place at the edge of the world
where witches and goddesses thrive.
Its mists hide the artist, the singer, the seer,
and all who feel joy at being alive.
Dawn is in all the songs we sing—
our harmonies blend night and day.
Dawn is a state of body and mind.
Dawn is a way to pray.

CHORUS
We carry our dreams into tomorrow.
We treasure the darkness in our hearts.
The longest night will be with us all year.
Dawn is where everything ends and starts.
We carry our dreams from the night just gone:
wisdom will follow where darkness leads.
We are the bridge between sleeping and waking.
We are the bridge between dreams and deeds.

CHORUS

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"Aiki is not an art to fight with or to defeat an enemy. It is a Way in which to harmonize all people into one family. The essence of Aikido is to put oneself in tune with the functioning of the universe, to become one with the universe. Those who have grasped the inner meaning of Aikido possess the universe within themselves."

—Morihei Ueshiba, the founder of Aikido
dancing

celebrating

drumming

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