



just imagine ...

1987-88 Stephens Series

The Iowa State Center, in conjunction with the ISU Performing Arts Council, presents

Mark Morris Dance Group

by arrangement with Harold Shaw

Ruth Davidson Tina Fehlandt Susan Hadley
Penny Hutchinson David Landis Jon Mensinger
Mark Morris Donald Mouton Kraig Patterson Guillermo Resto
Keith Sabado Jennifer Thienes Pier Voulkos Teri Weksler

Mark Morris
Artistic Director

Barry Alterman
General Manager

Nancy Umanoff
Managing Director

Phil Sandstrom
Lighting Designer

John Vadino
Technical Director

Albert C. Mathers
Stage Manager

Tuesday, March 2, 1988, 8 p.m. | Stephens Auditorium | Ames

All choreography by Mark Morris

Strict Songs

Music: Lou Harrison (Four Strict Songs)

Dancers: Ruth Davidson, Tina Fehlandt,
Susan Hadley, Penny Hutchinson, David
Landis, Jon Mensinger, Donald Mouton,
Kraig Patterson, Keith Sabado, Pier
Voulkos

Dedicated to the memory of Liberace.
Commissioned by the Seattle Men's
Chorus.

TBA

Dancer: Mark Morris

Vestige

Music: Dmitri Shostakovich, (Sonata for
Cello and Piano in D minor)

Dancers: Ruth Davidson, Tina Fehlandt,
Susan Hadley, Penny Hutchinson, David
Landis, Jon Mensinger, Donald Mouton,
Keith Sabado, Teri Weksler

Intermission

One Charming Night

Music: Henry Purcell

Dancers: Mark Morris, Teri Weksler

Marble Halls

Music: J. S. Bach (Concerto for 2
Harpsichords and Strings in C Minor,
BWV 1060)

Dancers: Ruth Davidson, Tina Fehlandt,
Susan Hadley, Penny Hutchinson, David
Landis, Jon Mensinger, Donald Mouton,
Keith Sabado, Pier Voulkos, Teri Weksler

Program subject to change

Biographies

Mark Morris was born, raised, and currently lives in Seattle, where he studied with Verla Flowers and Perry Brunson. He has performed with a diverse assortment of companies throughout the years, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet and Koleda Balkan Dance Ensemble. In addition to his own group, he has set works on CoDanceCo, Jacob's Pillow Dancers, Spokane Ballet, BatSheva Dance Company, Concert Dance Company of Boston, and Repertory Dance Company of Canada. In 1985 Morris created *Mort Subite* for the Boston Ballet, one of nine commissions of the National Choreography Project and received a second commission in 1986 to create *Esteemed Guests* for the Joffrey Ballet. In 1986 Morris choreographed the "Dance of the Seven Veils" for the Seattle Opera's production of *Salome*. Next year he will choreograph *Orpheus and Eurydice* for the Seattle Opera and also direct that company's production of *Die Fledermaus*. Most recently, Morris completed the choreography for *Nixon In China*, music by John Adams, direction by Peter Sellars, which will premiere at the Houston Grand Opera this fall. Morris has received several NEA Choreography Fellowships, a 1984 "Bessie" award for choreographic achievement, and a Guggenheim Fellowship.

The Mark Morris Dance Group was formed in 1980 and gave its first annual New York home season concert that year at the Cunningham Studio. For four seasons the group was produced by Dance Theater Workshop and has since appeared twice at the Brooklyn Academy of Music Next Wave Festival. The group will return to BAM May 17-22, 1988 for seven performances with the Orchestra of St. Lukes and the New York City Gay Men's Chorus. In October, the group was one of 13 companies that participated in the "Dancing For Life" AIDS benefit. Since 1984, the group has toured extensively throughout the United States and Europe and was featured on

an hour-long program on the PBS "Dance in America" series.

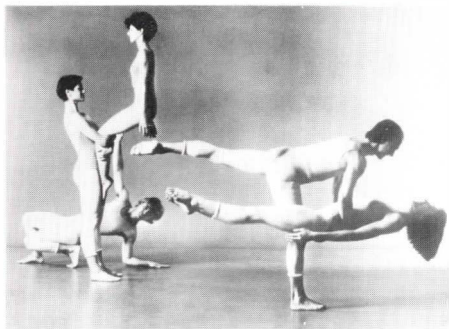
Ruth Davidson, a native New Yorker, attended the High School of Performing Arts, and went on to receive her BFA from SUNY Purchase. She has danced in the companies of Hannah Kahn, Don Redlich, and the recent production of Susan Hadley's *Reunion*. Davidson joined the Mark Morris Dance Group in 1980.

Tina Fehlandt grew up in Wilmington, Del. and started dancing at age 5. She has danced with the Mark Morris Dance Group since 1980, and has staged Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, and the Boston Ballet. Fehlandt has taught dance technique in New York, Seattle, and on company tours.

Susan Hadley received her M.A. in dance from Ohio State University, danced in Senta Driver's *Harry* for four years, and performed in Meredith Monk's *Quarry* at LaMama. She has presented works with composer Bradley Sowash in New York City since 1984 and they are recent recipients of a collaborative fellowship from the New York Foundation for the Arts.

Penny Hutchinson received her early dance training from the Juilliard School as an apprentice with the First Chamber Dance Company and as a dancer with Diane Germaine & Dancers. She has taught in Seattle, Wash., Sitka, Alaska, and New York City. She has been a member of the Mark Morris Dance Group since 1980.

David Landis grew up in California where he received an MFA in dance from CalArts. In 1981, he toured briefly with his own company before moving to New York where he danced with CoDanceCo, Ruby Shang, Charles Moulton, and Susan Marshall. He has danced with the Mark Morris Dance Group since 1983 and regularly produces his own work on both coasts. Landis studies with Jocelyn Lorenz.



Frisson

Jon Mensinger was born in Cleveland, Ohio. He attended Ohio State University and New York University, and has danced with Maggie Patton, Jim Self, Douglas Dunn, and the American Dance Machine. Mensinger first danced with the Mark Morris Dance Group in 1982.

Donald Mouton, a Cajun, was born in Crowley, La., the "International Rice Capital of the World." He holds a B.A. in theater from the University of Southwestern Louisiana. In New York he has performed with Rudy Perez, Rosalind Newman, Jane Comfort, Susan Marshall, and CoDanceCo. He has danced with Mark Morris since 1980.

Kraig Patterson of Trenton, N.J. began dancing in high school musicals. He has studied with Darlene Bryan, The Princeton Ballet Society, The Alvin Ailey School, The Graham School, and received a BFA from Julliard in 1986.

Keith Sabado was born in Seattle where he studied at the University of Washington and performed in works by Marian Anderson, Nelle Fisher, and Todd Bolender. In New York he has danced with the companies of Pauline Koner, Hannah Kahn, Jim Self, and Rosalind Newman. He has performed with the Mark Morris Dance Group since 1984.

Pier Voulkos started her performing career with the Ed Mock Dance Theater Company in San Francisco. In New York, she has worked for choreographers Daniel Peters, Diane Martel, Donald

Byrd, Rosalind Newman, and Clarice Marshall. Currently she studies ballet with Jocelyn Lorenz. She started dancing with the Mark Morris Dance Group in the fall of 1987.

Teri Weksler was born in Baltimore and graduated from the Julliard School. She danced with Daniel Lewis Repertory, Hannah Kahn Dance Company, and Jim Self. She appeared in the Rome section of Robert Wilson's *the CIVIL warS*, and Jim Self and Frank Moore's film *Beehive*. Weksler is a recipient of a New York Dance and Performance Award (Bessie).

Phil Sandstrom (Lighting Designer), recipient of a 1986 and 1987 New York Dance and Performance Award (Bessie), has designed original lighting for more than fifty dance companies. He has designed for the Mark Morris Dance Group since 1982, was stage lighting designer for the Group's PBS *Dance In America* television program and designed Mr. Morris' *Esteemed Guests* for the Joffrey Ballet. He is currently production manager and resident lighting designer at Dance Theater Workshop.

Albert C. Mathers (Stage Manager) joined Mark Morris Dance Group in the fall of 1986 after completing his second season as stage manager of Jacob's Pillow Dance Festival. He is a graduate of North Carolina School of the Arts. His professional stage management credits include work with such artists as Marta Renzi, Charles Moulton, Danny Buraczeski, Victoria Marks, and Harry Strep. Mathers is also a professional clown.

John Vadino (Technical Director) has worked with numerous dance companies including technical director for Eliot Feld Ballet and production manager and lighting designer for Bill Evans Dance Company. Vadino resides in Seattle where he is producing director for Allegro!, Seattle's dance festival, and is production manager/booking director for the Bumbershoot Festival. Vadino is also production director for the Northwest Folklife Festival and technical director for the International Children's Festival.

The Mark Morris Dance Group is a member of the Foundation for Independent Artists, Inc., a nonprofit, tax-exempt organization administered by Pentacle. Contributions to Morris' work are tax-deductible and may be made payable to the Foundation (104 Franklin Street, New York, N.Y. 10013).

The Mark Morris Dance Group acknowledges the support of the National Endowment for the Arts, the New York State Council on the Arts, Philip Morris Companies, Inc., the Robert Sterling Clark Foundation, Jerome Robbins Foundation, and the Pocket Orchestra Project, among others.

Staff for The Mark Morris Dance Group
General Manager—Barry Alterman
Managing Director—Nancy Umanoff
Sound Archivist/
Computer Technocrat—David Landis
Costume Master—Donald Mouton
Group Archivist—William James Lawson
Legal Counsel—Elizabeth St. Clair;
Rabinowitz, Boudin, Standard, Krinsky
and Liberman, PC

Phil Sandstrom designs the lighting for the Mark Morris Dance Group through the courtesy of Dance Theater Workshop—David White, executive director.

The Mark Morris Dance Group gives thanks to Maxine Morris and God.

Sincerest thanks to all the dancers for their dedication, support, and incalculable contribution to the work.

This concert was presented by arrangement with Harold Shaw, Shaw Concerts, Inc., 1900 Broadway, New York, N.Y. 10023.

For information contact:

Mark Morris Dance Group
104 Franklin Street
New York, N.Y. 10013
212/219-3660

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