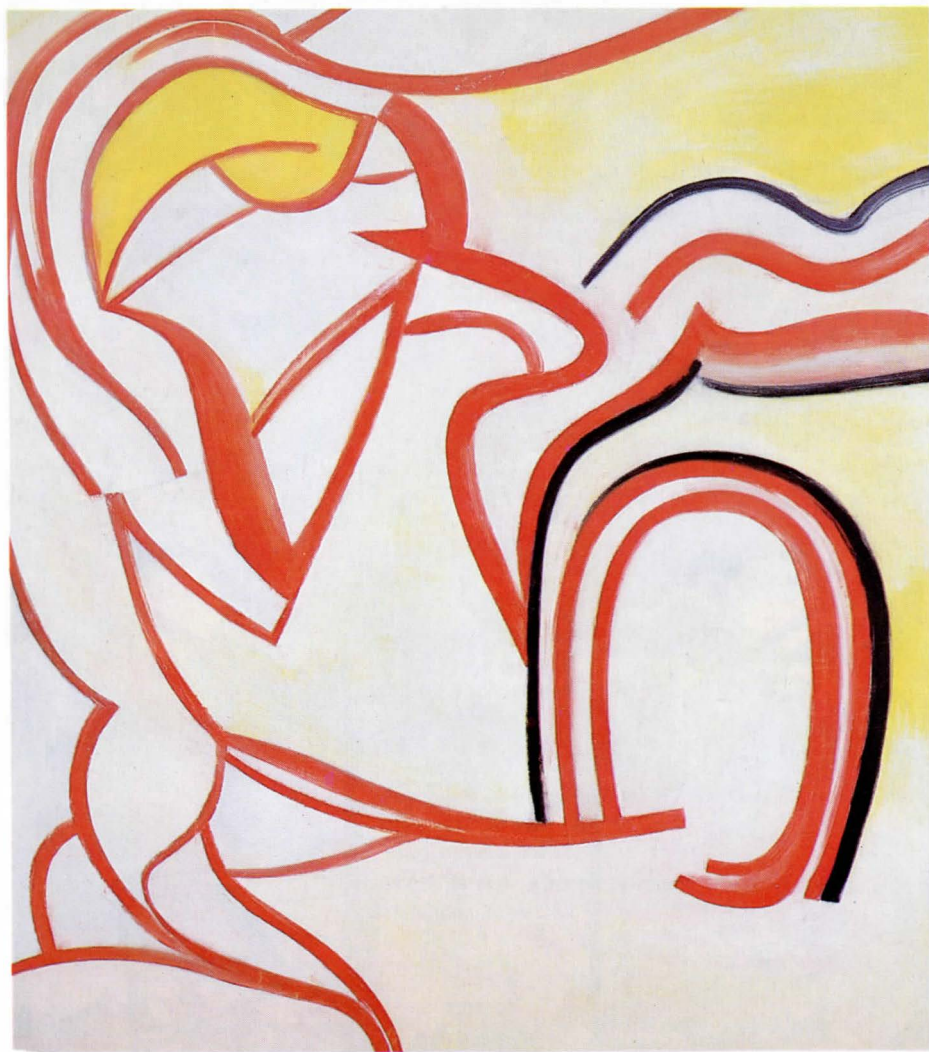


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MARK MORRIS DANCE GROUP

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Harvey Lichtenstein, *President and Executive Producer*

BAM Opera House

Tuesday, May 17—Sunday, May 22, 1988

MARK MORRIS DANCE GROUP

Dancers

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

Artistic Director

Mark Morris

General Manager

Barry Alterman

Managing Director

Nancy Umanoff

Lighting Designer

Phil Sandström

with

Orchestra of St. Luke's

Michael Feldman, *Conductor*

and

New York City Gay Men's Chorus

Gary Miller, *Music Director*

**These performances have been made possible by a special grant to BAM from
THE HARKNESS FOUNDATIONS FOR DANCE.**

Additional funds for these performances have also been provided by the National Endowment for the Arts, the New York State Council on the Arts, the New York City Department of Cultural Affairs, the Herman Goldman Foundation, the Eugenia and Henri Doll Foundation, and the Friends of BAM.

The BAM facility is owned by the City of New York and its operation is supported, in part, with public funds provided through the New York City Department of Cultural Affairs.

All choreography by Mark Morris

NEW LOVE SONG WALTZES

Music: Johannes Brahms—Neue Liebeslieder Walzer, op. 65

Vocalists: Lorraine Hunt (soprano), Marcia Hunt (contralto), Jeffrey Thomas (tenor),
Joseph McKee (baritone)

Pianists: Robert Wolinsky, David Oei

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

Intermission

FUGUE AND FANTASY

Music: Wolfgang Amadeus Mozart—Fugue in C minor K. 401; Fantasia in C minor for Piano, K. 475

Fugue: *Dancers:* Tina Fehlandt, David Landis, Kraig Patterson, Teri Weksler

Fantasy: *Pianist:* David Oei

Dancers: Ruth Davidson, Susan Hadley, Jon Mensinger, Donald Mouton, Keith Sabado

Pause

SONATA FOR CLARINET AND PIANO

Music: Francis Poulenc—Sonata for Clarinet and Piano

Clarinet: William Blount

Piano: David Oei

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

Intermission

ONE CHARMING NIGHT

Music: Henry Purcell—"Be Welcome, then, Great Sir"

"One Charming Night"

"Hark! The Ech'ing Air"

"Lord, What is Man?"

Vocalist: Drew Minter

Harpsichord: Robert Wolinsky

Dancers: Mark Morris, Teri Weksler

Pause

STRICT SONGS

Music: Lou Harrison—Four Strict Songs

New York City Gay Men's Chorus

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

This dance piece commissioned by the Seattle Men's Chorus. Dedicated to the memory of Liberace.

These performances were made possible in part with funds from the National Endowment for the Arts, the New York State Council on the Arts and the Pocket Orchestra Project, a program funded by the New York State Council on the Arts and the Mary Flagler Cary Charitable Trust and administered by the American Music Center.

"Sonata for Clarinet and Piano" used by arrangement with MMB Music, Inc. for J. & W. Chester/Edition Wilhelm Hansen London Ltd., publisher and copyright owner.

"Four Strict Songs" used by arrangement with G. Schirmer Inc.

MARK MORRIS was born and raised in Seattle, where he studied with Verla Flowers and Perry Brunson. He has performed with a diverse assortment of companies over 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 created works for the Batsheva Dance Company, the Boston Ballet, and the Joffrey Ballet, among others. Mr. Morris has worked extensively with the Seattle Opera where he has choreographed *Salome* and *Orpheus and Eurydice* and directed *Die Fledermaus*. This spring he completed *Drink To Me Only With Thine Eyes* for American Ballet Theatre which premieres later this month at the Metropolitan Opera House. Mr. Morris also choreographed *Nixon in China*, music by John Adams, direction by Peter Sellars, which premiered last fall. Mr. Morris has received several NEA Choreography Fellowships, a 1984 "Bessie" award for choreographic achievement, and a Guggenheim fellowship. Most recently, Mr. Morris has been named Director of Dance of the Théâtre Royal de la Monnaie in Brussels, Belgium.

The **MARK MORRIS DANCE GROUP** was formed in 1980 and gave its first annual New York concert that year. For four seasons the Group was produced by Dance Theater Workshop and has since appeared twice at the Brooklyn Academy of Music's NEXT WAVE Festival. In October, 1987, the Group was one of thirteen companies which 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. This summer the Group will hold an intensive dance and choreography workshop at the State University of N.Y. College at Brockport. Beginning in September of this year the Group will take up residence in Brussels, Belgium as the Monnaie Dance Group/Mark Morris.

RUTH DAVIDSON, a native New Yorker, began her serious dance training at the High School of Performing Arts where she was a recipient of the coveted Helen Tamiris Award. After attaining her B.F.A. from SUNY College at Purchase she began her professional career with the Hannah Kahn Dance Co. Ms. Davidson later joined the Don Redlich Dance Co. where she also had the honor of working with dance master Hanya Holm. She appears in *Hanya: Portrait of a Dance Pioneer*, a recent biographical film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1980.

TINA FEHLANDT grew up in Wilmington, DE and started dancing at age 5. She has danced with the Mark Morris Dance Group since 1980, and has staged Mr. Morris's work on Repertory Dance Company of Canada, Concert Dance Company of Boston, the Boston Ballet, and New York University Tisch School of the Arts. Ms. 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 La MaMa. For her own choreography, in collaboration with composer Bradley Sowash, she has received fellowships from the New York Foundation for the Arts and the National Endowment 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, Washington, Sitka, Alaska and New York City. She has been a member of the Mark Morris Dance Group since 1980.

DAVID LANDIS is from California, where he earned an M.A. in Psychology from SDSU and an M.F.A. in Dance from CalArts between trips to the beach. In New York he has worked with Doug Varone, CoDanceCo, Charles Moulton, Susan Marshall and, since 1983, the Mark Morris Dance Group. Mr. Landis studies ballet with Jocelyn Lorenz and more-or-less regularly produces his own work on both coasts.

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. Currently he studies ballet with Jocelyn Lorenz. He first danced with the Mark Morris Dance Group in 1982.

DONALD MOUTON, a Cajun, was born in Crowley, Louisiana, 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. was inspired to dance in high school musicals under the direction of the Bryan family. His formal training includes The Princeton Ballet Society, The Alvin Ailey and Graham Schools and the Juilliard School where he received his B.F.A. in 1986. He has performed with Glenn/Lund/Dance, Ohad Naharin, Rondo Dance Theater, among others and was a featured dancer in the T.V. performance of *Juilliard at 80*. He began dancing with the Mark Morris Dance Group in the fall of 1987.

KEITH SABADO, born in Seattle, has performed with the Mark Morris Dance Group since 1984 and previously danced with the companies of Pearl Lang, Pauline Koner, Hannah Kahn, Jim Self and Rosalind Newman.

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 Juilliard 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 in Jim Self and Frank Moore's film *Beehive*. Ms. Weksler is a recipient of a New York Dance and Performance Award (Bessie).

[Continued]

MICHAEL FELDMAN (*conductor*) is the founder and artistic director of the St. Luke's Chamber Ensemble and the Orchestra of St. Luke's. He is the music consultant to the Brooklyn Academy of Music and the Caramoor Festival. He regularly conducts dance performances with Twyla Tharp, Pina Bausch, and Bill T. Jones/Arnie Zane, as well as the Mark Morris Dance Group. He has recently recorded with the Orchestra of the Central Ballet of China.

The **ORCHESTRA OF ST. LUKE'S** was created by Artistic Director Michael Feldman in 1979. In 1984, the Orchestra of St. Luke's first appeared at Carnegie Hall and garnered wide acclaim for its performances in the Handel and Bach festivals.

The Orchestra has just completed its third subscription series at Carnegie Hall, featuring such artists as Christoph Eschenbach and Margaret Price, Julius Rudel and Samuel Ramey, Blanche Moyse and Benita Valente, and Christopher Hogwood. In addition to these performances with Mark Morris the Orchestra has also appeared in John Adams' *Nixon in China* at the Brooklyn Academy of Music, as well as in special engagements with Joan Sutherland at Lincoln Center, the Kurt Weill Festival at Merkin Concert Hall, and the Beethoven Festival in Long Island.

Among the distinguished artists who have appeared with the Orchestra of St. Luke's are conductors James Levine, Lorin Maazel, John Nelson, Julius Rudel, Michael Tilson Thomas and Jeffrey Tate, and soloists Kathleen Battle, Dame Janet Baker, Yo-Yo Ma, Marilyn Horne, and Rudolf Serkin. St. Luke's is recognized for its extensive repertoire of music, ranging from the baroque to contemporary. For the past eight seasons St. Luke's has been in residence at the Caramoor Music Festival, where the musicians perform works for full orchestra, chamber orchestra, and chamber ensemble.

The Orchestra can be heard with Kathleen Battle on an Angel recording of Christmas classics. CBS Masterworks has released recordings of Beethoven's *Eroica* and Gershwin's *Of Thee I Sing* and *Let 'Em Eat Cake*, featuring the Orchestra of St. Luke's conducted by Michael Tilson Thomas. Under the Nonesuch label the Orchestra can be heard in a recording of Astor Piazzolla's works and John Adams' *Nixon in China* with Edo de Waart; and Musical Heritage Society will issue a Copland recording with Dennis Russell Davies and Schubert and Kurt Weill discs with Julius Rudel.

In 1987, the Orchestra made its debut appearance at

the Spoleto Festival USA in Charleston, South Carolina. Other interesting projects have included the performance of original music for Horton Foote's critically acclaimed film *On Valentine's Day* and the world premiere performance of Andrew Lloyd Webber's *Requiem*.

The Orchestra of St. Luke's is a program of the St. Luke's Ensemble which is an umbrella organization that encompasses the eighteen members of the St. Luke's Chamber Ensemble and the Children's Free Opera & Dance of New York.

LORRAINE HUNT (*soprano*) made her professional singing debut in 1984, and has since been praised for her musicality and acting ability and is now in demand for recitals, concerts, and major operatic roles. Her 1987/88 season was highlighted by her performance of the role of Elvira in *Don Giovanni*, directed by Peter Sellars and presented at Pepsico's Summerfare in July in Purchase, New York, and concerts with the Handel and Haydn Society of Boston in the *Messiah*, as well as solo appearances with the Baltimore Symphony in Bach's *Magnificat* and the Phoenix Symphony's Beethoven Festival with Raymond Leppard conducting. As a recitalist, Lorraine Hunt performs in concert under the auspices of the Liederkrantz Foundation (New York's oldest singing club), which awarded her first prize in its 27th annual competition. Highlights of Ms. Hunt's previous seasons include performances in Handel's *Saul* at the Maryland Handel Festival, the *Messiah* with the St. Louis Symphony, Handel's *Alexander's Feast* in Denver and as Sesto in *Giulio Cesare* with the Opera Company of Boston and at Pepsico's Summerfare under the direction of Peter Sellars; appearances at the Tanglewood Festival with Charles Dutoit conducting the Boston Symphony, the Hollywood Bowl, the San Antonio Festival and the St. Louis Symphony's Beethoven Festival. A first prize winner in the 1986 New England Regional Metropolitan Opera auditions and the 1985 Opera Company of Boston auditions, and a National Finalist in the New York Metropolitan Opera auditions, Ms. Hunt has also sung and recorded with the Boston Symphony Orchestra under the direction of Seiji Ozawa.

MARCIA HUNT (*contralto*) is no stranger to San Francisco and west coast audiences. She studied at the San Francisco Conservatory and at the University of Michigan, and subsequently appeared with the Los Angeles Civic Light Opera, and as a soloist with every

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major orchestra on the west coast. An extremely versatile artist, Ms. Hunt performs oratorial, opera and musical comedy. In 1985, 1986 and 1987 she received the coveted San Francisco Critics Award as best singer/actress. Ms. Hunt has sung over 300 Gilbert and Sullivan performances for which she has been recognized as exemplary.

JOSEPH McKEE (*baritone*) is a leading artist with the New York City Opera. His current season there is capped by his appearance as Don Pippo in a new production of Mozart's *The Goose of Cairo*, directed by Frank Corsaro and designed by Maurice Sendak. The New York City Opera has been Joseph McKee's artistic home since his spectacular debut as Dr. Pangloss in the Harold Prince production of *Candide*. He was Pooh-Bah in a Lotfi Mansouri production of *The Mikado* and Dr. Bartolo in a new production of *The Barber of Seville*, and scored a major critical and public success as Sancho in a John Copley production of Massenet's *Don Quichotte*, with Samuel Ramey in the title role. His career has taken him throughout the United States, to companies such as the Lyric Opera of Chicago (*Ariadne auf Naxos*), the Houston Grand Opera (*Candide*), the Washington Opera (*Il Barbiere di Siviglia*), the Opera Theatre of St. Louis (*The Elixir of Love* and *Beatrice and Benedict*), the Santa Fe Opera (*La Bohème*) and the companies of Omaha, Memphis, Edmonton, Boston, and others. Joseph McKee's European and recording debuts occurred simultaneously when he was chosen by Leonard Bernstein to sing the role of Benoit in *La Bohème* for performances at Rome's Academia di Santa Cecilia. These performances were recorded by Deutsche Grammophon for release early in 1988.

DREW MINTER (*countertenor*) began his career as a soloist with many of America's most prominent early music ensembles, including the famed Waverly Consort, and first came to international attention in 1983 in the title role of Handel's *Orlando* at the St. Louis Baroque Festival. He has performed with numerous orchestras, including the San Francisco Symphony, the Academy of Ancient Music and the Hungarian State Opera Orchestra, and is a favored guest artist at festivals throughout the world. A native of Washington, D.C., Mr. Minter is a graduate of Indiana University and has been a recipient of both a Fulbright and a Martha Baird Rockefeller grant. He has been Artist-in-Residence at Washington University and is currently on the faculty of the Mannes School of Music. Mr. Minter records for Decca/London, Hungaroton, Harmonia Mundi, and Nonesuch and has appeared on German, Swiss and Hungarian television as well as on the BBC, CBC and other European radio networks. Notable recent events include debuts with the National Opera of Belgium and the Opera Company of Boston in *Giulio Cesare*, the Mark Morris Dance Group singing Pergolesi's *Stabat Mater* with the St. Luke's Chamber Orchestra at the NEXT WAVE Festival, and *Messiahs* in Toronto, Stamford, New York, and Dallas. He also made his Milwaukee Skylight debut in Handel's *Orontea*. Upcoming engagements include the Nakamichi Festival in Los Angeles (*Sant' Alessio*), the Monteverdi Festival in Milwaukee and Opera Omaha's *Partenope*.

JEFFREY THOMAS (*tenor*) made his operatic debut at the 1981 Spoleto U.S.A. Festival. Shortly thereafter he performed with the San Francisco Opera in *Die Meistersinger*, as well as lead roles in productions ranging from Cavalli's *L'Ormindo* to Britten's *Rape of Lucretia*. He made his first European appearance in 1983 at the Landestheater in Innsbruck, and one year later sang the leading role of Renaud in Gluck's *Armide* opposite Raina Kabaivanska at the Opera Lirico in Bologna. Mr. Thomas has recently performed as soloist with the St. Louis and San Francisco Symphonies, Philharmonia Baroque Orchestra and Concert Opera Association (San Francisco), Concert Royale (New York), and the Dallas Bach Society. Among the many noted conductors with whom he has worked are Alan Curtis, Christopher Hogwood, Nicholas McGegan, Anthony Newman, Simon Preston, Joshua Rifkin, James Richman and Robert Shaw. Jeffrey Thomas has recorded several of Bach's cantatas with Joshua Rifkin and the Bach Ensemble as part of an ongoing project for Decca. His most recent releases include Haydn's *Lord Nelson Mass* with Banchetto Musicale for Arabesque, and Bach's *St. John Passion* with Anthony Newman for Newport Classics. Highlights of Mr. Thomas's 1988-89 season include performances at the Nakamichi Festival in Los Angeles in *Il Sant' Alessio* under the direction of Nicholas McGegan; Mozart's *Mass in C Minor* at Handel & Haydn in Boston with Christopher Hogwood; and Purcell's *Dido and Aeneas* in Pittsburgh with Andrew Parrott. [Continued]



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THE NEW YORK CITY GAY MEN'S CHORUS, under the direction of Gary Miller and now in its eighth season, continues to receive unanimous praise from the critics and the respect of an ever-growing public. As the first and only openly gay musical group ever to receive a recording contract, NYCGMC's *A Festival of Song* quickly became Pro Arte's all-time best-selling record, and was subsequently nominated by *Ovation Magazine* as the best choral record of the year. The success of that album led to a second recording, aptly entitled *New York, New York*. The Chorus made history in February 1984 as the first gay choral group to be invited to sing before a convention of the American Choral Directors Association in Baltimore. Since 1981 the NYCGMC has provided the gay and lesbian community with an important seasonal tradition: an annual holiday concert in Carnegie Hall. Highlights of past performances for the Chorus also include its debut at the Kennedy Center in Washington, D.C.; joint concerts with the Seattle Men's Chorus, the Gay Men's Chorus of Washington, and the Windy City Gay Chorus of Chicago; a guest performance as part of the AIDS Benefit, *Best of the Best*, at the Metropolitan Opera House and a featured performance at the second tri-annual GALA Choruses Festival in Minneapolis. The NYCGMC has been featured on ABC-TV's *Entertainment Tonight*; in the HBO special entitled *Being Homosexual*; and, most recently, in *Walt Whitman*, a segment in the critically acclaimed PBS series, *Voices and Visions*. The NYCGMC's 1987/88 season began with a free concert at Lincoln Center's Damrosch Park, sponsored by the New York City Department of Parks, as a thank-you to New York for its continued love and support. On October 11 the Chorus was immensely proud

to join the Rev. Jesse Jackson, Whoopi Goldberg and others as featured participants in the Main Stage Rally on the steps of The Capitol as part of the historic National March on Washington for Lesbian and Gay Rights. In June the Chorus will participate in an exchange concert with the Boston Gay Men's Chorus, performing first in Boston at the Orpheum Theater and repeating the concert to usher in Gay Pride Week in New York City at Lincoln Center's Avery Fisher Hall. In August 1988 the NYCGMC begins an historic tour of Europe that includes concerts in London, Amsterdam, Cologne and Paris.

PHIL SANDSTRÖM (*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, designed Mr. Morris' *Esteemed Guests* for the Joffrey Ballet and will design Mark Morris' *Drink To Me Only With Thine Eyes* for American Ballet Theatre. Mr. Sandström is the Production Manager and Resident Lighting Designer at Dance Theater Workshop.

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

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Louise Schulman*
Karl Bargaen
Jennie Hansen

Cello

Myron Lutzke*
Rosalyn Clarke
Maxine Neuman

Bass

John Kulowitsch*

Clarinet

William Blount

Trombone

Michael Powell
Kenneth Finn

Piano

Robert Wolinsky*
David Oei

Harpsichord

Robert Wolinsky*

Percussion

Randall Max
Maya Genji
William Uttley

*St. Luke's Ensemble Members

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Technical Coordinator Michael Byrne

Phil Sandström has designed the lighting for this production through the courtesy of Dance Theater Workshop—David White, Executive Director.

The Mark Morris Dance Group gives thanks to Lou Harrison, Deborah Lessen, Maxine Morris and god.

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

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

Morty's, 55 2nd Ave., NYC, is the official caterer of the Mark Morris Dance Group.

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

(A copy of the Foundation's last annual financial report filed with the New York State Department of State may be obtained upon request by writing to the NYS Department of State, Charities Registration, 162 Washington Ave., Albany, NY 12231, or to the Foundation directly.)

For Information contact:

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