

DANCE THEATER WORKSHOP presents

MONNAIE DANCE GROUP MARK MORRIS

**in
"THE DTW WORKS"**



**Two Special Benefit Performances
Wednesday, May 31, 1989
and
Thursday, June 1, 1989**

DTW's Bessie Schönberg Theater 219 West 19th Street, New York City

Dance Theater Workshop
with special assistance from
Philip Morris Companies Inc.
presents

MONNAIE DANCE GROUP
MARK MORRIS

The DTW Works

The Company

Alyce Bochette	Ruth Davidson	Tina Fehlandt	Susan Hadley
Penny Hutchinson	Dan Joyce	David Landis	Olivia Maridjan-Koop
Clarice Marshall	Erin Matthiessen	Jon Mensinger	Donald Mouton
Rachel Murray	June Omura	Kraig Patterson	Guillermo Resto
Keith Sabado	Joachim Schlomer	Pier Voulkos	William Wagner
Jean-Guillaume Weis	Teri Weksler	Holly Williams	Megan Williams

Artistic Director
Mark Morris

General Manager
Barry Alterman

Managing Director
Nancy Umanoff

Lighting Designer
Phil Sandström

All choreography by Mark Morris

New Love Song Waltzes

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

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

INTERMISSION

One Charming Night

Music: Henry Purcell "Be Welcome, Then, Great Sir"
"One Charming Night"
"Hark ! The Ech'ing Air"
"Lord, What is Man?"

Dancers: Mark Morris, Teri Weksler

- pause -

Lovey

Music: Violent Femmes "I Hear The Rain"
"Blister in the Sun"
"Country Death Song"
"Kiss Off"
"I Know It's True, but I'm Sorry to Say"

Dancers: Company Members

INTERMISSION

Gloria

Music: Antonio Vivaldi "Gloria"

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

THE COMPANY

MARK MORRIS was born and raised in Seattle, Washington, USA, 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. Since 1980, in addition to choreographing over fifty works for his own modern dance company, he has created dances for the Boston Ballet, the Joffrey Ballet and American Ballet Theatre, among others. Mr. Morris has also worked extensively in opera and in 1987 choreographed the production of John Adams' Nixon in China. In 1988 he was named Director of Dance at the Théâtre Royal de la Monnaie in Brussels.

MONNAIE DANCE GROUP/MARK MORRIS was formed in 1980 as the Mark Morris Dance Group and gave its first concert in New York City that year. In addition to touring widely, the Group was the subject of a PBS/Danmarks Radio Dance in America television special, and was one of thirteen companies which participated in the 1987 Dancing for Life AIDS benefit in New York City. Since 1988, it has been the resident dance group of the Théâtre Royal de la Monnaie in Brussels.

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 Company. Ms. Davidson later joined the Don Redlich Dance Company 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 has danced with Mark Morris since 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, the Boston Ballet, New York University Tisch School of the Arts, and assisted him on his recent work with American Ballet Theater. Ms. Fehlandt studied in New York with Cindi Green, Ruth Currier and Deborah Lessen and has also taught both ballet and modern dance.

SUSAN HADLEY was raised in Columbus, Ohio, and received her M.A. in dance from Ohio State University. She danced in Senta Driver's "Harry" for four years, and performed with Meredith Monk in New York City. 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 is from Seattle, Washington where she first met and performed with Mark Morris in 1971. As an alumnus of the Juilliard School, she has danced with the Mark Morris Dance Group since its inception in 1980. Ms. Hutchinson has taught in Seattle, Jacob's Pillow Dance Festival and New York City.

DAVID LANDIS grew up in California, where he earned separate Masters degrees in Psychology and Dance before moving to New York City. There he worked with a variety of modern dance choreographers under the auspices of CoDanceCo, and in the companies of Charles Moulton, Susan Marshall and since 1983, the Mark Morris Dance Group. Mr. Landis began producing his own choreography in New York in 1981, has contributed pieces to the repertoires of two companies in California and has toured with his own group in the western and midwestern United States.

OLIVIA MARIDJAN-KOOP was born and went to school in Brussels, where she studied classical dancing with Jacques Sausin for one year. She then left Belgium for the Folkwang Hochschule in Essen, Germany. There she studied classical dance, modern dance (under Jean Cebron), flamenco, folk dance, historical dance and composition. During these four years she worked on her own choreography and she danced Le Sacre du Printemps by Pina Bausch.

CLARICE MARSHALL was born in California and grew up in Texas. She moved to New York to study dance at New York University. She has danced in the work of Rosalind Newman and Ruby Shang, among other and acted in the work of the Wooster Group and Mabou Mines. Her own work has been performed in the United States and in Europe and filmed for Public Broadcasting System's Alive from Off Center. She was on the faculty of New York University Tisch School of the Arts for many years.

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. He first danced with the Mark Morris Dance Group in 1982.

DONALD MOUTON, an Acadian, was born in Crowley, Louisiana, the home of the "International Rice Festival". He holds a B.A. in Theater from the University of Southwestern Louisiana, where he began to dance. During his eleven years in New York he danced with Rudy Perez, Rosalind Newman, Jane Comfort, Susan Marshall and CoDanceCo. He has danced with Mark Morris since 1980.

KRAIG PATTERSON of Trenton, New Jersey 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 Martha 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 and Neta Pulvermacher's "Off the Wall", 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.

GUILLERMO RESTO, recipient of a New York Dance and Performance Award (a/k/a Bessie), has danced with Mark Morris since 1983.

KEITH SABADO, born in Seattle, has danced with the Mark Morris Dance Group since 1984 and previously performed in New York City with the companies of Pauline Koner, Hannah Kahn, Jim Self and Rosalind Newman. He is the recipient of a 1988 New York Dance and Performance Award (a/k/a Bessie).

PHIL SANDSTROM, recipient of a 1986 and 1987 New York Dance and Performance Award (a/k/a Bessie), has designed original lighting for more than a hundred 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 and Drink To Me Only With Thine Eyes for American Ballet Theatre. Mr. Sandstrom is the Production Manager and Resident Lighting Designer at Dance Theater Workshop.

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 (a/k/a Bessie).

Monnaie Dance Group/Mark Morris is the resident company of the
Théâtre Royal de la Monnaie, Gerard Mortier, Director.

Staff for the Monnaie Dance Group

Technical Director: Johan Henckens
Stage Manager: Francky Arras
Technical Stage Manager: Francois Decarpentries
Master Electrician: Philippe Geerts
Electrician: Dominique Sournac
Master Carpenter: Yves De Bruyckere
Wardrobe: Christine Van Loon
Sound Technician: Patrice Blancke
Pianist: Linda Dowdell
Kinesiotherapist: Tineke Klumper
Secretary: Marina Pint

The Monnaie Dance Group gives thanks to Chad Henry, Maxine Morris
and god.

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

SABENA is the official airline of the Monnaie Dance Group/
Mark Morris.

For information contact:

Monnaie Dance Group/Mark Morris
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1070 Brussels, Belgium
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This presentation of MONNAIE DANCE GROUP/MARK MORRIS is a special production of Dance Theater Workshop, Inc., and is supported in part with public funds from the National Endowment for the Arts (a federal agency); the New York State Council on the Arts; the New York City Department of Cultural Affairs; Materials for the Arts, New York City Department of Cultural Affairs; and the Office of the Manhattan Borough President.

DTW also acknowledges, with heartfelt appreciation, the private assistance and commitment to these programs of Art Matters Inc.; AT&T Foundation; Ballet Makers Dance Foundation Inc.; Best Products Foundation; The Birsh Foundation; Booth Ferris Foundation; Mary Flagler Cary Charitable Trust; The Chase Manhattan Bank; Chemical Bank; Citibank, N.A.; Robert Sterling Clark Foundation; Consolidated Edison; Dom Ruinart Champagne; Exxon Corporation; The Ford Foundation; Foundation for Contemporary Performance Arts, Inc.; Fund for the City of New York; The Harkness Foundations for Dance; JCT Foundation; Jerome Foundation; W. Alton Jones Foundation, Inc., of Charlottesville, VA; The J.M. Kaplan Fund, Inc.; Lannan Foundation; Laventhol & Horwath; MCTV; Joyce Mertz-Gilmore Foundation; Metropolitan Life Foundation; Mobil Foundation; Morgan Guaranty Trust Company; New York Council for the Humanities; New York Telephone Company; The New York Times Company Foundation, Inc.; The Pew Charitable Trusts; Philip Morris Companies Inc.; The Reed Foundation, Inc.; Jerome Robbins Foundation; The Rockefeller Foundation; The Peg Santvoord Foundation, Inc.; The Scherman Foundation, Inc.; Emma A. Sheafer Charitable Trust; The Shubert Foundation; Surdna Foundation, Inc., Lila Wallace-Reader's Digest Fund; and "Friends of DTW". DTW receives additional corporate support from IBM; Merrill Lynch; Morgan Guaranty Trust Company; Philip Morris Companies Inc.; The Rockefeller Foundation; and Time Inc., through employee matching contributions programs.

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Dance Theater Workshop, founded in 1965 as a choreographers' cooperative, has grown into a vital membership organization of more than 500 performing artists and companies, and has become, at its Bessie Schönberg Theater (formerly the American Theatre Laboratory), the most active theater of its kind in the country. In its wide-ranging services and artist sponsorship programs - including this *DTW Presents* presentation - DTW is dedicated to the active support and development of independent professional performing artists working throughout New York, the U.S. and abroad.

To sustain and enlarge its commitment to the work of the artists presented here, Dance Theater Workshop very much needs your support and participation. We urge you to contribute to DTW, to whatever degree you can to ensure the continuing opportunity of public presentation of new and innovative work by both established and younger independent artists. The creative process that culminates in performance completes itself only in reaching an audience. Your contribution as well as your presence encourages and protects that process. DTW is a non-profit, tax-exempt organization, and all contributions are tax-deductible. Checks should be made payable to "Dance Theater Workshop, Inc." (Note: A copy of the latest annual financial report filed with the New York State Department of State may be obtained upon request by writing to the N.Y.S. Dept. of State, Charities Registration, 162 Washington Avenue, Albany, NY 12231, or to Dance Theater Workshop, 219 West 19th Street, New York, NY 10011).

DANCE THEATER WORKSHOP, INC.

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DTW wishes to recognize with warm and constant appreciation, the role of Jerome Robbins in the establishment of this theater facility. Although the theater was renamed in 1981 to honor a singular woman whose eye and mind have shaped much of the contemporary dance community, DTW continues to honor the earlier achievements of the original American Theatre Laboratory.

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Plants courtesy of Greenworks, Inc., 205 West 19th Street, New York City.

David R. White
Laurie Uprichard
Phil Sandström
Renata Petroni
Brian Jucha
Tia Tibbitts
Marylyn Ward
Karen Hershey
Heidi Geiges
Lori A. Dawson
Dennis Diamond
Valerie J.R. Sonnenthal
Catherine Bush, Richard Panek
James Byrne
Tom Brazil
Rhoda Cerritelli
Deborah Thayer
Wendy Blum
Janet Stapleton
Jennifer Bury
Kara McMahon
Diane M. Robinson
Laura Schandelmeyer, Audrey Kindred,
Jenny Klion
Emily Stork
Tom Quinlavin
Geoff Freeman, Edward Henzel,
Adam Weig
Michael Miernik
Lutz & Carr, CPA
Jonathan A. Lorch, M.D.

Jeff Duncan, Art Bauman, Jack Moore

Bessie Schönberg
Patricia Tarr
Carolyn Adams, Jed Marcus
Beverly Limestall
James Parver

**THE TAKING OF PHOTOGRAPHS DURING PERFORMANCE IS STRICTLY FORBIDDEN.
THERE IS ABSOLUTELY NO SMOKING, NO FOOD, AND NO BEVERAGES ALLOWED IN THE THEATER.**