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HIM WITH THE
SOUND OF THE TRUMPET
PRaise HIM WITH THE
PSALTERY AND HARP PRaise HIM
WITH THE TIMBREL AND DANCE PRaise
HIM WITH STRINGED
INSTRUMENTS AND ORGANS
PRaise HIM UPON THE
LOUD CYMBALS
PRaise HIM UPON
THE HIGH SOUNDING
CYMBALS

Stagebill
OCT. 1990

The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

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October 23-28, 1990

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present

Théâtre Royal de la Monnaie

Gerard Mortier, *Director*

Monnaie Dance Group/ Mark Morris

Dancers

ALYCE BOCHETTE	JOE BOWIE	RUTH DAVIDSON
TINA FEHLANDT	PENNY HUTCHINSON	DAN JOYCE
OLIVIA MARIDJAN-KOOP	CLARICE MARSHALL	ERIN MATTHIESSEN
JON MENSINGER	RACHEL MURRAY	JUNE OMURA
KRAIG PATTERSON	MIREILLE RADWAN-DANA	GUILLERMO RESTO
KEITH SABADO	JOACHIM SCHLÖMER	WILLIAM WAGNER
JEAN-GUILLAUME WEIS	HOLLY WILLIAMS	MEGAN WILLIAMS

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These performances are part of the Dance America Series.

Dance America is supported in part by a grant from the National Endowment for the Arts.

Washington Performing Arts Society wishes to acknowledge the additional support of the Embassy Suites Hotel at Chevy Chase Pavilion.

The Kennedy Center's participation in Dance America is made possible by a generous grant from the Dorothy Jordan Chadwick Fund.

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

The taking of photographs and the use of recording equipment are not allowed in this auditorium.

The Filene Memorial Organ in the Concert Hall contributed by Mrs. Jouett Shouse.

Baldwin is the official piano and electronic organ of the Kennedy Center.

October 23, 25, 27, 1990, at 7:30 p.m.

October 28, 1990, at 2:00 p.m.

Choreography by Mark Morris

Canonic 3/4 Studies

Music: Piano waltzes — various composers

Arranged and performed by Harriet Cavalli

Lighting by Phil Sandström

Dancers

Alyce Bochette, Ruth Davidson, Tina Fehlandt, Dan Joyce,

Olivia Maridjan-Koop, Erin Matthiessen, June Omura,

Kraig Patterson, Keith Sabado

Pas De Poisson

Music: Erik Satie (*Cinéma: Entr'acte Symphonique de Relâche*)

piano reduction for four hands by Darius Milhaud)

Lighting by James F. Ingalls

Dancers

Penny Hutchinson, Jon Mensinger, Mark Morris

Intermission

Going Away Party

Music by Bob Wills and His Texas Playboys

("Playboy Theme," "Yearning," "My Shoes Keep Walking Back to You," "Goin' Away Party,"

"Baby, That Sure Would Go Good," "Milk Cow Blues," "Crippled Turkey,"

"When You Leave Amarillo, Turn Out the Lights")

Lighting by Phil Sandström

Costumes by Christine Van Loon

Dancers

Clarice Marshall, Jon Mensinger, Mark Morris, Rachel Murray,

Guillermo Resto, Keith Sabado, Holly Williams

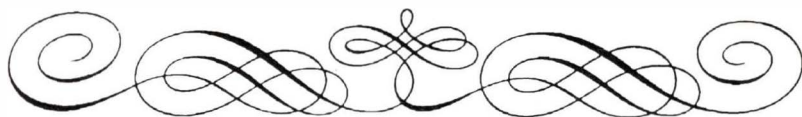
Intermission

Love Song Waltzes

*Music by Johannes Brahms
(Liebesliederwalzer, Op. 52)
Lighting by James F. Ingalls*

Dancers

Joe Bowie, Tina Fehlandt, Penny Hutchinson, Olivia Maridjan-Koop,
Clarice Marshall, Jon Mensinger, Kraig Patterson,
Mireille Radwan-Dana (Oct. 23, 27), Guillermo Resto (Oct. 23, 27),
Keith Sabado, Joachim Schlömer (Oct. 23, 27),
William Wagner (Oct. 25, 28), Jean-Guillaume Weis (Oct. 25, 28),
Holly Williams, Megan Williams (Oct. 25, 28)



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October 24, 26, 1990, at 7:30 p.m.

October 27, 1990, at 2:00 p.m.

Choreography by Mark Morris

New Love Song Waltzes

Music by Johannes Brahms

(Neue Liebesliederwalzer, Op. 65)

Lighting by James F. Ingalls

Dancers

Alyce Bochette, Ruth Davidson, Tina Fehlandt, Dan Joyce (Oct. 26, 27),
Jon Mensinger (Oct. 24), June Omura, Kraig Patterson (Oct. 24), Guillermo Resto,
Keith Sabado, Joachim Schlömer (Oct. 26, 27), Jean-Guillaume Weis, Megan Williams

Intermission

Behemoth

Costumes by Christine Van Loon

Lighting by Phil Sandström

Dancers

Alyce Bochette, Ruth Davidson, Tina Fehlandt,
Dan Joyce, Olivia Maridjan-Koop, Erin Matthiessen,
Rachel Murray, June Omura, Kraig Patterson,
Mireille Radwan-Dana, Guillermo Resto, Joachim Schlömer,
William Wagner, Jean-Guillaume Weis, Megan Williams

Intermission

Gloria

Music by Antonio Vivaldi

(Gloria in D, K.V. 589)

Lighting by Phil Sandström

Dancers

Joc Bowie, Ruth Davidson, Tina Fehlandt, Penny Hutchinson,
Olivia Maridjan-Koop, June Omura, Kraig Patterson, Guillermo Resto,
Keith Sabado, Jean-Guillaume Weis

Who's Who

Mark Morris was born and raised in Seattle, Washington, 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 the Koleda Balkan Dance Ensemble. Since 1980, in addition to creating more than fifty works for his own modern dance company, he has created dances for the Boston Ballet, the Joffrey Ballet, American Ballet Theatre, and the Paris Opera Ballet, among others. Mr. Morris has also worked extensively in opera. 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 has been the subject of television specials for the PBS Dance in America series and London Weekend Television's

South Bank Show. In 1988 the Company became the resident company of the Théâtre Royal de la Monnaie in Brussels.

Alyce Bochette, a native Floridian, has been dancing and involved in the theater since she was a child. Since graduating from the New York University Tisch School of the Arts she has worked with the companies of May O'Donnell, Rachel Lampert, and Doug Varone. She began working with Mark Morris in 1988.

Joe Bowie was born in Lansing, Michigan, and began dancing while attending Brown University. After graduating with a B.A. in English and American literature he moved to New York and performed in the works of Robert Wilson, Ulysses Dove, Doug Varone, and Milton Myers, and danced with the Paul Taylor Dance Company for two years before coming to Belgium to work with the Monnaie Dance Group/Mark Morris.

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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 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, and New York University Tisch School of the Arts, and assisted him on his work with American Ballet Theatre. Ms. Fehlandt studied in New York with Cindi Green, Ruth Currier, and Deborah Lessen and has also taught both ballet and modern dance.

Penny Hutchinson is from Seattle, Washington, where she first met and performed with Mark Morris in 1971. An alumna of The Juilliard School, she has danced with the Mark Morris Dance Group since its inception in 1980. Ms. Hutchinson has taught dance in Seattle, at Jacob's Pillow Dance Festival, and in New York City.

Dan Joyce from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his Bachelor of Fine Arts degree in 1983. He danced for one season with the Maryland Dance Theater before joining Concert Dance Company of Boston for four years. With Concert Dance Company he performed dances by Merce Cunningham, Murray Louis, Laura Dean, Kei Takei, Mark Morris, and David Gordon, among others.

Olivia Maridjan-Koop was born in Brussels. She studied for four years at the Folkwang Hochschule in Germany. In October 1987 she danced with Pina Bausch in her *Sacre du Printemps*. She has danced with Mark Morris since September 1988.

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 others, and acted in the work of the Wooster Group and Mabou Mines. Her own work has been performed in the United States and 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.

Erin Matthiessen is a performer, choreographer, and teacher. He has performed with the Mark Morris Dance Group, Lucinda Childs Dance Company,



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Laura Dean Dancers and Musicians, Margaret Jenkins Dance Company, the Scottish Ballet, and The Children of Light. From 1984 to 1988 he was a member of the dance faculty at the University of Washington in Seattle. His choreography has been performed in Scotland, throughout the United States, and at L'Opera National de Belgique. He has also worked as a waiter, a folksinger, a poet, a sales clerk, and a teacher of transcendental meditation.

Jon Mensinger first danced with the Mark Morris Dance Group in 1982.

Rachel Murray has danced with Betty Jones' Dances We Dance Company in Honolulu and in Senta Driver's Harry in New York City.

June Omura was born in Manhattan but received her early dance training at the University of Alabama in Birmingham. She returned to New York to attend Barnard College, graduating in 1986 with a degree in dance and English. Before joining Mark Morris in Brussels she studied with Cindi Green in New York and performed in the companies of Kenneth King, Sally Silvers, Richard Bull, Peter Healey, and Hannah Kahn.

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 television performance of "Juilliard at 80." He began dancing with the Mark Morris Dance Group in the fall of 1987.

Mireille Radwan-Dana was born in Beirut, but grew up in Rome, Italy, where she attended Tersecora from 1978 to 1986. She then moved to Brussels to attend the Mudra School from 1986 to 1988. She performed in 1987 in Cairo with Jorge Donn.

Guillermo Resto 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 com-

panies of Pauline Koner, Hannah Kahn, Jim Self, and Rosalind Newman. He was the recipient of a 1988 New York Dance and Performance (Bessie) Award.

Joachim Schlömer was born and educated in Germany. He studied architecture in Dusseldorf for one year and then began to study dance at the Folkwang Hochschule. From 1984 to 1988 he received training there in classical, modern, folkloric, and flamenco dancing, and also performed in his own choreography, led by Jean Cebron. He accompanied the Wupperthaler Tanz Theater during a tour of *Le Sacre du Printemps* by Pina Bausch.

William Wagner is from Larchmont, New York. He studied at the Martha Graham School of Dance. He is a 1986 honors graduate in literature from the State University of New York at Purchase. Mr. Wagner has performed with the Martha Graham Ensemble, Judith Gary and Dancers, and the Anthony Morgan Dance Company. He would like to express special thanks to Martha Barylick, Dick Caples, and Yuriko for their support and encouragement.

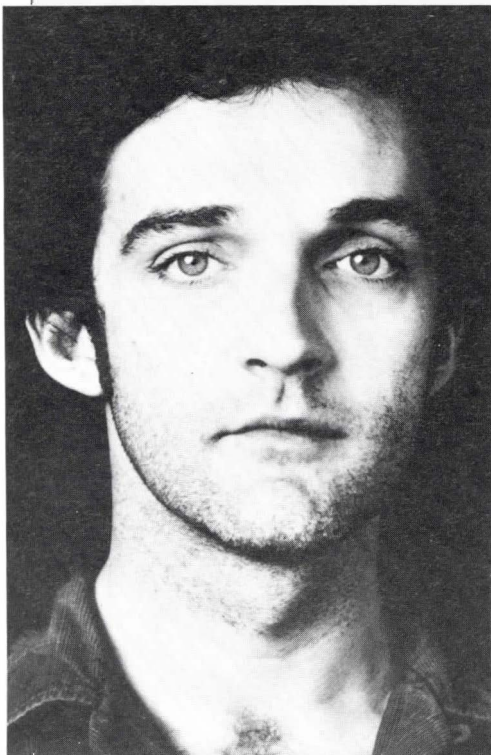
Jean-Guillaume Weis was born in Luxembourg, where he studied classical and modern dance. He then continued his studies at the school of the Ballet Contemporain de Bruxelles. He danced with this company for two years. In 1988 he joined the Monnaie Dance Group/Mark Morris.

Holly Williams rejoined Mark Morris' company in Brussels; she previously danced with the group in 1981-82. She has also danced with the Limon Company and Laura Dean Dancers and Musicians, and is a cum laude graduate of Barnard College in New York. When not in Belgium she lives with her husband in Dallas, Texas.

Megan Williams was born in Southern California and later moved to Toronto, Canada, where she began studying dance and musical theater. She graduated with a B.F.A. from The Juilliard School, New York, in 1987, where she was the recipient of the José Limon Memorial Scholarship and the Rockettes Alumnae Award. Since then she has danced professionally with Ohad Naharin Dance Company, Glenn/Lund/Dance, and Mark Haim and Dancers. She joined the Monnaie Dance Group/Mark Morris in September 1988.

(continued on page 37A)

MARK HIS STEPS



*Genius, cult figure,
bedimpled enfant terrible?
The celebrated choreographer
Mark Morris is all of the above.
This month he brings his
Monnaie Dance Group to the
Kennedy Center*

by Deborah Jowitt

Deck of Cards: *The woman in the orange dress lives in the words of a boozy, rueful country song. Tossing her dark curls, swirling around to the music—now wistful, now sulky—she's genteel, delicate for all her robustness. The performer (who is also the choreographer) is a man.*

Behemoth: *Crowds of people in dark clothes twitch and shudder. Their legs, when they lift them, weigh more than seems possible, thudding back to the floor with the force of dashed hopes. No music: their mysterious dilemmas build rhythms onto silence.*

New Love Song Waltzes: *The pleasure these men and women take in dancing to Brahms waltzes can as easily be expressed by a lusty roll on the floor with a partner as by a skim of little steps. There are no permanent couples, no prescribed heterosexual partnering. The rapture welling up from the music is transmuted into contemporary images of sensuality, comradeship, tenderness toward life.*

Mark Morris has said that when he sits in an audience watching a dance performance, "I want to see something different happening all the time." In the over 50 dances that he has made for his own company since 1980, in his works for various ballet companies, he has been good to spectators like himself. The three works by Morris described above are not only full of surprises, they differ greatly from one another in terms of music and ambience. The Seattle-born choreographer, who since 1988 has been the controversial director of dance at the Theatre Royale de la Monnaie in Brussels, scorns the approach to personal style that can make all of a choreographer's dances appear to be pieces sheared from a single long swath of movement material.

Yet despite his daring and the educated eclecticism of his musical taste and dance vocabulary, we recognize a Mark Morris work when we see it. Part of this has to do with his musicality. Rarely does he gainsay a composer's ideas; never does he ignore them. He may enter into a charmed dialogue with Purcell, Schubert, Yoko Ono, or Bob Wills and the Texas Playboys. He may sing along, "All we like sheep..." chants the chorus in Handel's

Messiah, and each time the line recurs, Morris's dancers bend forward, paw, wriggle, and stare goofily forward. Usually, though, his interpretation of vocal music is subtler; gestures, in becoming fluid musical motifs, also become deeper and more mysterious. In Morris's first gala work for the Monnaie, *L'Allegro, il Penseroso, ed il Moderato*, a beautiful dance for women keeps rounding off on Milton's line about "the hidden soul of harmony." Two women in each of four trios stretch their arms together to make a snare; the third woman ducks softly beneath it and, raising her arms above her head, slips up through the knot her companions have made. You think of sweet pastoral games, of the sting of sex, of a diver emerging into light, of confinement giving way to freedom. And all of those images resonate with Handel's music, Milton's poetry, and the wonderstruck drawings that William Blake once made to illustrate the poem.



Curiouser and curiouser: the Monnaie Dance Group in Morris's *Wonderland*

You can also recognize a Morris work by the way it makes dancers behave. Those in his own company—American veterans and recent European recruits alike—are forthright. None of the women is sylphish. I imagine Morris at auditions zeroing in on strong, unaffected, intensely musical people who look as if they'd be good-natured workers and fun to have a beer with. In his works, hierarchies rarely interrupt communality. The circle dancing and line dancing that he came to love during his early years in a Balkan folk dance company help

democratize the stage. Partners, whether same-sex or mixed in gender, are equal in strength and almost always kind to one another.

The interplay between the rough-edged vigor of the dancing and the classicism of Morris's structures gives his work a distinctive pungency that can be related to the "new classicism" wing of contemporary painting. In Milet Andrejevic's canvases, nymphs wear shorts and summer shirts; satyrs are aging runners. In Lennart Anderson's contemporary Arcadias—like many Morris dances, not idealized, but idyllic—families in vaguely Grecian attire joggle their babies like picnickers in Central Park.

Not all of Morris's visions, however, are sunlit. A strain of mordant humor has always run through his work (think of *Lovey*, with its references to child abuse, or *One Charming Night*, an ecstatic coupling of two middle-class vampires). His somewhat embattled career in Belgium, where he's been attacked by a press long used to the earnest spectacles of his predecessor, Maurice Béjart, has produced two dark and powerful new works: *Behemoth* and *Wonderland*.

These days, Morris's career is as variegated as his work. In Belgium, he can create lavish spectacles to be performed with live music. At Jacob's Pillow, he and a scaled-down group dance to tape and teach students. Before returning to Brussels, where his contract runs to 1991, he has mounted an evening of his dances for a small new company of major dancers that Baryshnikov has put together.

In a video documentary made for London Weekend Television's "South Bank Show," Morris spoke with an interviewer about the joys of choreographing to baroque music. "The language seems so limited at first, and then the more you listen to it, the more sort of secret and rich things you can find..." His own radical simplicity reveals, just as uninsistently, a wealth of rich and secret feeling.

Deborah Jowitt is dance critic of the Village Voice.

Washington Performing Arts Society and the Kennedy Center thank **Perry's Restaurant**
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Monnaie Dance Group/Mark Morris gives thanks to
Maxine Morris and God.

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

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