



A D F 1994

AMERICAN DANCE FESTIVAL – HOME OF AN ART FORM

In July 1934, the small town of Bennington, Vermont became the unexpected scene of another American revolution. It was a revolution begun in innocence, but which managed to change irreversibly the face of American art.

At the time, four of its leaders — Martha Graham, Hanya Holm, Doris Humphrey and Charles Weidman — were known only to a small number of fiercely devoted and partisan fans. Their art was in its infancy. Money was scarce; there was no government and little private support of the arts in those days, especially for modern dance. Yet this small New England town became as important a center to its artists as Paris was to Hemingway and Gertrude Stein, as Florence was to Leonardo and Michelangelo, as Vienna was to Mozart.

The Bennington School of Dance — the precursor of the American Dance Festival — was the desperately needed laboratory in which four of the five great modern dance second generation pioneers (Helen Tamiris being the fifth) could experiment, train students, and create the early works that made modern dance one of the great cultural triumphs of the twentieth century.

The Festival, led by directors Martha Hill and Mary Josephine Shelly, remained in Bennington until 1942 (with a one year sojourn to Mills College, California, in 1939). Despite the onset of World War II, Martha Graham spent the summers of 1943-45 in residence in Bennington and in 1946 José Limón brought his first company to Bennington. But by this time, the Festival had grown so much that it needed a larger home. In 1947, a pilot program was held at Connecticut College in New London, Connecticut for dance teachers, college dance groups, and young dancers. It must have been a success, because in 1948, the Festival moved to the campus of Connecticut College in New London, where it remained until 1977. The next summer the ADF took over the sprawling green lawns, studios, offices and dormitories of Duke University in Durham, North Carolina.

Today the ADF has grown to 350 students from all over the world and a faculty of 50. The curriculum has expanded to include classes in dance medicine, the body therapies and dance video, as well as repertory, composition, and all the major dance techniques. There are also professional workshops offered in dance criticism, teaching, and medicine in dance. The first endowed faculty chair in dance, the Balasaraswati/Joy Ann Dewey Beinecke Chair for Distinguished Teaching, was established in 1991.

Performances by professional dance companies, from the most experimental to the most established, remain at the heart of the Festival. Since its founding 60 years ago, ADF has been the scene of over 400 premieres by artists such as Martha Graham, José Limón, Merce Cunningham, Paul Taylor, Erick Hawkins, Alvin Ailey, Twyla Tharp, Pilobolus, Laura Dean, Meredith Monk, Martha Clarke, Mark Morris, Bill T. Jones, and Eiko & Koma, among countless others. It has commissioned works from modern giants as well as encouraged young talent through programs like its Young Choreographers and Composers in Residence Program and its Emerging Generation Program. In 1981, the \$25,000 Samuel H. Scripps American Dance Festival Award was established to honor choreographers who have made a significant lifetime contribution to the field of American modern dance.

The 1980s were marked by the ADF's move onto the global stage. As worldwide recognition of American modern dance grew, the ADF assumed an active international role. In 1984 it created the International Choreographers Residency Program, through which over 195 choreographers from around the world have studied and choreographed at ADF to date. That program's success led to the creation of the International Choreographers Commissioning Program in 1987, which offers especially talented graduates of the Residency a chance to create new works using ADF dancers.

The scene of the American debut of Japanese Butoh Theater in 1982, the ADF subsequently hosted the first North American engagements by major dance companies from Argentina, China, Costa Rica, Ecuador, Finland, France, Indonesia, India, Italy, Korea, Venezuela and Zaire. In 1984 ADF held its first international modern dance festival as part of its 50th anniversary celebration.

In 1984, ADF took off in an even more surprising direction — temporarily re-rooting itself offering classes, workshops and performances with world-renowned dance companies and faculty. These mini-ADF's have included: ADF/Japan (1984 and 1986); ADF/Korea (1990, 1991, 1992, 1994); ADF/India (1990); ADF West (University of Utah, Salt Lake City, 1992); and ADF/Moscow (1992).

HOME OF AN ART FORM (cont.)

In 1987, ADF teachers began the first modern dance program in the People's Republic of China. In July 1990, while ADF and Chinese government officials watched proudly, the school, the Guangdong Academy of Dance (located in Guangzhou, formerly Canton), graduated its first class of dancers who completed the three-year modern dance program. The class then formed the Guangdong Modern Dance Company, which made its U.S. debut at the 1991 ADF. In addition ADF continues its international linkages of specially designed collaborative projects with dance institutions in Argentina, Brazil, Chile, Costa Rica, Czechoslovakia, Ecuador, Estonia, Ghana, Indonesia, Mozambique, Paraguay, Philippines, Poland, Romania, Russia, South Africa, Uruguay, Venezuela, and Zaire.

The ADF's Black Tradition in American Modern Dance project, directed by Dr. Gerald Myers, was created in 1987 to preserve and celebrate classic dance works by African-American choreographers. To date, 16 works have been reconstructed on leading U.S. companies. In 1992-94, the Black Tradition in American Modern Dance project tours the country, bringing these works, in conjunction with a humanities series on "African-American Perspectives in Modern Dance," to ever-widening audiences.

ADF has issued a series of humanities publications, including *Philosophical Essays on Dance* (1981), *The Aesthetic and Cultural Significance of Modern Dance* (1984), *The Black Tradition in American Modern Dance* (1988) and its sequel, *African American Genius In Modern Dance* (1993).

In 1993, ADF developed its Pilot Masterworks Residency/Preservation Project to preserve and create access to the works of master choreographers, in danger of being lost to future generations. Through the project classic works are selected, reconstructed on major modern dance companies of the choreographers' choice, and premiered within each company's season. Each work is recorded in Labanotation and on video, along with rehearsal footage and interviews with the choreographer.

The ADF Archival Project serves to document, preserve, and create access to ADF's wealth of performances and special events, including its many commissioned premieres. The ADF archives (with material dating back to the 1930s) represents a unique and important historical repository. The collection includes film, videotape, photographs and printed material and continues to be an invaluable resource for choreographers and scholars. To ensure preservation and facilitate access to these archives, ADF is working with Duke University's Special Collections and the Dance Heritage Coalition, a historic collaboration which includes other major repositories from around the country. In collaboration with Video Director, Douglas Rosenberg, ADF is producing a series of videotapes, "Speaking of Dance — Conversations with the Masters," for dissemination to colleges, universities and students of dance. Thus far, the series offers profiles of Talley Beatty, Ethel Butler, Lucas Hoving, Betty Jones, Donald McKayle and Anna Sokolow. Each piece contains interview, performance and teaching footage. Multi-language versions of this series are presently being prepared for international distribution. During the summer, ADF offers a video viewing library as a resource for the general public as well as the choreographers, teachers, critics and scholars attending ADF.

Today, the ADF remains committed to serving the needs of dance, dancers, choreographers, and professionals in dance-related fields. As the needs of the field have changed and grown over the years, the Festival's programs have been expanded and altered to help accommodate them. Remaining true to the goals of its founding artists, ADF's programs are developed based on its mission to:

- encourage and support the creation of new modern dance work by both established and emerging choreographers;
- preserve our modern dance heritage through continued presentation of classic works, as well as through archival efforts;
- provide a sound scientific/aesthetic base for professional education and training of young dancers and a forum for integrating and disseminating information on dance education;
- build wider national and international audiences for modern dance;
- enhance public understanding and appreciation of the art form and its cultural and historical significance.

ADF's wide range of programs currently include performances, national and international professional services, humanities projects, community outreach, educational programs and classes, preservation efforts, and archival and media projects.

THE 1994 AMERICAN DANCE FESTIVAL

THE PAGE SERIES

PILOBOLUS DANCE THEATRE

June 9-11

"The most outrageously original dance company anywhere" (*The New York Times*), for over 20 years, Triangle audiences have been fascinated by the warmth, humor and complexity of this internationally acclaimed group. From their original movement to their vividly evocative imagery, Pilobolus continually mesmerizes and surprises.

DAYTON CONTEMPORARY DANCE COMPANY & CLEO PARKER ROBINSON DANCE ENSEMBLE

June 16-18

DCDC's "previous appearances at the ADF have been heartwarming occasions. . . . Its dancers are talented and scrupulously rehearsed. Even more important, they believe in what they are doing" (*The New York Times*). This season's ADF performance will include a reconstruction of the classic Lester Horton work, *The Beloved*, set on DCDC by ADF through a national initiative funded by The Pew Charitable Trusts.

"Dramatic . . . effective . . . these dancers are worth showcasing" (*The Washington Post*). Cleo Parker Robinson Dance Ensemble's ADF performance will include a new ADF-commissioned work by Talley Beatty, set on the company as part of ADF's Black Tradition in American Modern Dance program, funded by the Lila Wallace-Reader's Digest Fund. The company will also perform the recently reconstructed *Choros*, a classic work by Katherine Dunham, reconstructed through a special ADF project funded by The Pew Charitable Trusts.

NIKOLAIS & MURRAY LOUIS DANCE

June 23-25

"Unquestionably, Mr. Nikolais was one of the pioneers of dance expressed in abstract form" (*The New York Times*). Honoring the late choreographer with reconstructions of his earlier works, the company will present a Nikolais Retrospective — exploring the human spirit with mesmerizing mixed-media productions.

*BILL T. JONES/ARNIE ZANE DANCE COMPANY

June 30-July 2

Intellectually challenging, visually and spiritually lavish, the mastery of this explosive company "is an art of hard-driving movement and the kind of still imagery caught by the camera's eye, an art of probing, passionate social commentary and ironic verbal allusions" (*The New York Times*).

ERICK HAWKINS DANCE COMPANY

July 7-9

"One of America's most original choreographers" (*The New York Times*). "In its primal strength and simplicity of utterance, its imperviousness to the winds of fashion, its classical economy and its timelessness, Hawkins' choreography is entirely a thing unto itself" (*The Washington Post*). The company will celebrate Hawkins' choreographic genius with a special retrospective and the premiere of a new work.

*MARK MORRIS DANCE GROUP

July 14-16

"Mark Morris has a master's scope of vision in which all things, tragic and comic, noble and base, can ideally fit within the same work. That's the kind of ambition you find in Shakespeare and Mozart, and it's exciting to see an artist with Morris's craft pursuing it in dance" (*The [Toronto] Globe & Mail*).

COMPAGNIE MAGUY MARIN

July 21-23

"The happiness, the success, the triumph, Maguy Marin once again leaves the beaten path to delight us. . . . A small masterpiece of tenderness and humor, *Waterzooi* proves once more the extreme talent and sensitivity of Maguy Marin" (*Le Figaro*). Last seen at ADF in 1983, internationally-renown Maguy Marin is back by popular demand, presenting the American premiere of her recently acclaimed *Waterzooi*.

THE REYNOLDS SERIES

EIKO AND KOMA

June 21-22

Eiko & Koma "remain in the forefront of contemporary dance by virtue of their daring, imagination and originality. . . . The power of their work derives . . . from the uncompromising purity of their vision" (*Washington Post*). They will present a new work, *Wind*, co-commissioned by ADF.

ELIZABETH STREB/RINGSIDE

June 28-29

Challenging "our usual way of connecting what we see with our perception of gravity . . . like being in a dream that's running on fast forward" (*Village Voice*), this company presents a spectacular display of strength, vigor and concentration.

RALPH LEMON COMPANY

July 5-6

"Emotion embedded in compelling physicality. . . . Lemon's dances seem to take place on the edge of a precipice" (*Washington Post*). Through a kaleidoscope of images, the company exudes a vitality of spirit in creations which are non-literal yet un-abstract, tough but tenderhearted.

*YOUNG CHOREOGRAPHERS AND COMPOSERS IN RESIDENCE

July 12-13

"It is impossible to predict what the results will be, and it is always fascinating to discover what young dancers and musicians have on their creative minds" (*The New York Times*). These ADF Commissioned Premieres pair choreographers Stephen Pelton, Amy Sue Rosen and Lynn Shapiro with composers Robert Maggio, Steven Elson and Mark Howell.

DENDY DANCE & PERFORMANCE

July 17-18

"Primal behavior drop-kicked into virtuosity. . . a punchier, tougher style and a bright wit" (*Village Voice*). North Carolina native Mark Dendy showcases his trademark zany and acrobatic dances, offering a raw and honest look at contemporary social concerns.

*60th Anniversary Commissioned Premieres

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
5 JUNE	6 All programs begin at 8 pm, unless otherwise noted. Programs subject to change. <i>P</i> - Page Auditorium <i>R</i> - Reynolds Theater	7	8	9	10 Pilobolus Dance Theatre Program A	11
12 Convocation <i>R</i> 7:30 pm	13 Pilobolus Dance Theatre Program B	14	15	16 Dayton Contemporary Dance Co. & Cleo Parker Robinson Dance Ens.	17	18
19 Scripps/ ADF	20	21 Eiko & Koma	22	23 Nikolais & Murray Louis Dance	24	25
26 ADF Musicians	27	28 Elizabeth Streb/Ringside	29	30 Bill T. Jones/Arnie Zane Dance Co.	1 JULY	2
3	4	5 Ralph Lemon Company	6	7 Erick Hawkins Dance Company	8	9
10 Busride to Heaven	11 ADF Faculty	12 Young Choreographers & Composers	13	14 Mark Morris Dance Group	15	16
17 Dendy Dance & Performance	18	19 International Choreographers	20	21 Compagnie Maguy Marin	22	23

*INTERNATIONAL CHOREOGRAPHERS

July 19-20

By showing "American audiences works by contemporary choreographers from around the world . . . [ADF] proclaims the essential internationalism of modern dance" (*The New York Times*). Three ADF Commissioned Premieres will be created while in residence at the 1994 ADF and set on ADF dancers by specially selected choreographers Pewan Chow (Hong Kong), Achmad Fauzi (Indonesia), and Monica Runde (Spain). Travel around the world in one unforgettable evening!

PLUS THESE NON SUBSCRIPTION PERFORMANCES & SPECIAL EVENTS

PILOBOLUS DANCE THEATRE

June 13-14, Program B

North Carolinians can never get their fill of the Pils, so ADF brings you two additional nights featuring a different program from the subscription performances. *Page Auditorium*

ADF MUSICIANS' CONCERT

June 26

A musical interlude amidst a summer of dance: the Festival's virtuoso instrumentalists take center stage for a moving evening. An annual ADF highlight. *Reynolds Industries Theater*

MARK DENDY'S BUSRIDE TO HEAVEN July 10

What happens when five uniquely individual women meet on a *Busride to Heaven*? In a special performance, Mark Dendy performs this critically-acclaimed performance art piece. *Reynolds Industries Theater*

ADF FACULTY CONCERT

July 11

These modern dance masters share their artistry with a new generation of dancers. Tonight, in one incredible performance, they share that talent with you. *Page Auditorium*

TALK ABOUT DANCE!

New format this season: conversations with those who perform, study and create the dances, with analysis by the series host. Linda Belans, dance critic for *The News & Observer* and consultant for the National Endowment for the Arts, leads this dynamic pre-curtain discussion series on Tuesdays (Reynolds Series) and Thursdays (Page Series). This series is FREE to the community.

POST PERFORMANCE DISCUSSIONS

Join us for discussions with the artists following several of our performances. Meet the artists, ask questions, learn about their work.

FOR TICKETS CALL
THE ADF BOX OFFICE
AT 684-4444.

AMERICAN DANCE FESTIVAL PREMIERES

- *CHANGING (Dean-Smead)
- *PAMPLONA STONES (Brown)
- *MONKSHOOD'S FAREWELL (Pilobolus: Barnett, Chase, Clarke, Tracy, Pendleton, Wolken-Dennis)
- LULU (Section Ten)
- OUR LATE NIGHT (The Manhattan Project)

1975

- SOLITARY SONGS (Koner-Berio)
- SUN (Rotante-Clark)
- HOWARD BEACH (Guthrie-Bley)
- MERGING CHANT AND SCAT MELISMA (Nurock)
- THE SAINT AND THE FOOTBALL PLAYERS (Mabou Mines)
- *UNTITLED (Pilobolus: Barnett, Chase, Clarke, Tracy, Pendleton, Wolken-Dennis)
- *WAVES (Posin-Spiegel)

1976

- A TIME OF CRICKETS (Koner-Colina)
- OM SEA AND BALKAN COUNTER-POINT (Nurock)
- GREENING (Lewitzky-Copland)
- DALLAS BLUES (Evans-Smith)
- THE FIVE BOONS OF LIFE (Guthrie-Corea, Hammer & Goodman)
- *GLANCES (Louis-Brubeck)

ADF Newport, Rhode Island

- *POLARIS (Taylor-York)

1977

- *BELLA (Grossman, Jarvis-Puccini)
- *ECCE HOMO (Grossman-Bach)
- *SUDDEN DEATH (Driver)
- THE FALL (Nagrin-Camus)
- *CELESTE (Dunn)

ADF Newport, Rhode Island

- *SHIZEN (Pilobolus: Chase, Pendleton-Lee)
- *RENELAGH ON THE RANDON (Pilobolus: Wolken-Telemann)
- *WAKEFIELD (Pilobolus: Clarke)
- *VERANDA (Clark-Rimski-Korsakov)
- *"UNTITLED" (Mitchell-Fountain)
- FINISTERRE (Redlich-Burton)

Duke University,

Durham, North Carolina - 1978 - 1991

1978

- CANTIGAS (Koner-Crumb, Medieval)
- *ON DOING (Driver-Johnson)
- ONE GUIDING LIFE (Redlich)
- *MOLLY'S NOT DEAD (Pilobolus: Barnett, Chase, Tracy, Pendleton, Wolken-traditional/original)
- TIME WRITES NOTES ON US (Nagrin-Copeland)
- GETTING WELL (Nagrin-Medieval, Renaissance)

1979

- *WINDOWSILL (Posin-Jarrett)
- THE DETAIL OF PHOEBE STRICKLAND (Pilobolus: Chase, Brooks, Pendleton-Dennis)
- *MUSIC (Dean-Dean)
- *HAIKU (Crowsnest: Clarke-Mendelssohn)
- *FALLING ANGEL (Crowsnest: Clarke-Worcester Cathedral)
- *LA MARQUISE DE SOLANA (Crowsnest: Clarke, Blaska-Radzynski)
- *NOCTURNE (Crowsnest: Clarke-Mendelssohn)
- *ROADRUNNERS (Cunningham-Tone)
- *PROFILES (Taylor-Radzynski)

1980

- *THE GARDEN OF VILLANDRY (Crowsnest: Clarke, Blaska, Barnett-Schubert)
- *AVANTI (Hawkins-Dlugoszewski)
- *LIGHT, Part 15 (The Second Windfield) (Takei-Pate)
- *BLACK AND BLUE (Pilobolus: Chase, Pendleton-Zemchek)

1981

- *TYMPANI (Dean-Dean)
- *RESETTINGS (Driver-Purcell)
- *SOCIAL INTERCOURSE (Jones-Hannan, Briggs)
- *EXPANDED BALL PASSING (Moulton-LeRoy)
- *GENTLE DESIRE (Fenley-Freedman)
- *WATERBODIES (Boyce-Williams)
- *FREEWAY (Pennison-Lee)
- *UNTITLED II (Chase-Sullivan)
- DAY 2 (Pilobolus: Pendleton, Ezralow, Faust, Hampton, Parker, Pucci, Quinn, Tracy-Eno, Byrne, Talking Heads)
- BONSAI (Pilobolus: Pendleton)
- *RITES OF PASSAGE (Davis, Yarabi-Lynette White)

1982

- *KINSOPE (Boyce-Munson)
- *LIGHT, Part 17 (Dreamcatcher's Diary) (Takei-Dalby)
- *MOTOR PARTY (Moulton-LeRoy)
- TEARING SIGN 8 (Atsugi)
- SNOW DON'T BE STOPPING (Hanayagi-Tosha)
- *PERPETRATOR (Self-Mann)
- *DANCES OF IDENTITY (Vernon-Felder)
- *ON THE SIDE OF LIGHT (Buraczkeski-Valinsky)

1983

- FONKI (KONKO KWESI ADAE) (Davis)
- DRUM AWAKENING (Davis, Frederrick, Odom, Battle, Wiles)
- *FIREWORKS (Moulton-A. Leroy)
- *The Daikon Field Solo II from LIGHT, Part 16 (Vegetable Fields) (Takei)
- *PANEL (Porter-Clayton)
- *CHORINES (Buntz-Childs)
- *BLANCA (Cobb-Handelsman)
- *BEAM (Eiko & Koma)

1984

- *ELEGY (Eiko & Koma)
- *THE HURRICANE: DEDANS L'ANNEE DE CINQUANT-SEPT (Pennison-Thibodeaux)
- *DOUBLES (Cunningham-Kosugi)
- *SORROW FLOATS (Tharp-Bizet)
- *WAR OF THE GUARDIANS (Davis-traditional African)
- *WILD FIELDS (Kaye-Kosch)
- *CLIMBING THE WALTZ (Skura-McCarty)
- *FORTY ARMS, TWENTY NECKS, ONE WREATHING (Morris-Garfein)
- *RETURN TO MARIA LA BAJA (Pilobolus: Barnett, Chase-Sullivan)
- *THE SMALL WALL PROJECT (Shang-Friedman)
- *GRAPH (Nikolais-Gregory)

ADF Tokyo

- TRIO (Dean-Dean)

1985

- *CRUCIBLE (Nikolais-Nikolais)
- DROUGHT (Davis-Saleem)
- *SATURDAY NIGHT/SUNDAY MORNING (Davis-McGriff, Hopkins, Hendrix, Picket, The Inspirational Stars, Cleveland, Flack, Baxter)
- *CARMINA BANANA (Pilobolus: Hartel, Parker, Pendleton, Perl, Pucci, Sante, Tracy-Orff)
- *NINE LIVES (Gordon-Western Swing)
- ON DOUT LA NUIT (Garnier-Drouet, Bedel)

**1994 ADF
presents**

**MARK MORRIS
DANCE GROUP**

Alyce Bochette
Ruth Davidson
Victoria Lundell
June Omura
Guillermo Resto

Joe Bowie
Tina Fehlandt
Marianne Moore
Kraig Patterson
William Wagner

Charlton Boyd
Dan Joyce
Rachel Murray
Mireille Radwan-Dana
Megan Williams

Artistic Director
Mark Morris

General Director
Barry Alterman

Managing Director
Nancy Umanoff

**July 14, 15, 16, 1994
8 p.m.
Page Auditorium
Duke University**

Choreography by Mark Morris

LUCKY CHARMS

Music: Jacques Ibert, *Divertissement*

Introduction

Cortege

Nocturne

Valse

Parade

Finale

Lighting: Michael Chybowski

Performed by:

Joe Bowie, Charlton Boyd, Ruth Davidson, Tina Fehlandt, Dan Joyce,
Victoria Lundell, Marianne Moore, Rachel Murray, June Omura,
Mireille Radwan-Dana, Megan Williams, William Wagner

Commissioned, in part, by Dance Umbrella, Boston

RONDO

(Premiere)

Music: Wolfgang Amadeus Mozart, *Rondo in A Minor K.511*

Lighting: Michael Chybowski

Performed by Mark Morris

Commissioned, in part, by the American Dance Festival as part of its 60th Anniversary season with a generous contribution from the John S. and James L. Knight Foundation.

—Intermission—

The taking of photographs and the use of recording devices are strictly prohibited.

GOING AWAY PARTY

Music: 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*

Original Lighting Design: Phil Sandström

Costumes: Christine Van Loon

Performed by:
Tina Fehlandt, Dan Joyce, Marianne Moore, Mark Morris,
Rachel Murray, Kraig Patterson, Guillermo Resto

–Intermission–

GLORIA

Music: Antonio Vivaldi, *Gloria in D*

Lighting: Michael Chybowski

Performed by:
Joe Bowie, Ruth Davidson, Tina Fehlandt,
Marianne Moore, June Omura, Kraig Patterson, Mireille Radwan-Dana,
Guillermo Resto, William Wagner, Megan Williams

These performances of the Mark Morris Dance Group are sponsored by
the Lila Wallace–Reader's Digest Fund.

The Mark Morris Dance Group's rehearsal and creation time has been supported by a grant
from the Andrew W. Mellon Foundation.

The Mark Morris Dance Group's performances are presented with the support of
the National Endowment for the Arts Dance Program and the New York
State Council on the Arts.

MARK MORRIS DANCE GROUP

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 over 70 works for the Mark Morris Dance Group, he has created dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. In 1990, he and Mikhail Baryshnikov founded the White Oak Dance Project. Mr. Morris has also worked extensively in opera. From 1988 - 1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991.

MARK MORRIS DANCE GROUP was formed in 1980 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 PBS Dance In America series and London Weekend Television's South Bank Show. From 1988 - 1991, the Group was the resident company of the Théâtre Royal de la Monnaie in Brussels, Belgium. Upcoming projects include a film collaboration with cellist Yo-Yo Ma using Bach's Third Suite for Unaccompanied Cello and the third consecutive appearance at the Edinburgh International Festival.

ALYCE BOCHETTE began working with Mark Morris in 1988. A native Floridian, she has been dancing and involved in the theater since she was a child. Since graduating from the New York University's Tisch School of the Arts, she has worked with the companies of May O'Donnell, Rachel Lampert, Doug Varone and Toby Towson. She has also taught gymnastics, ballet and modern dance technique.

JOE BOWIE, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American Literature, he moved to New York and performed in the works of Robert Wilson, Ulysses Dove, and danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

CHARLTON BOYD was born in New Jersey where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of The Juilliard School and has danced with the Limón Dance Company and in the musical *The Ebony Games*. He appears in the Jose Limón Technique Video, Vol. 1, and other music videos.

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 earning her B.F.A. from SUNY-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. Ms. Davidson has consistently studied with Jocelyn Lorenz since 1979.

TINA FEHLANDT grew up in Wilmington, Delaware. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University's Tisch School of the Arts, University of Minnesota and assisted him on his work with the Boston Ballet and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.

DAN JOYCE, from Stuart, VA, 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. He joined the Mark Morris Dance Group in 1988.

VICTORIA LUNDELL is a native of Detroit where she began dancing professionally with Harbinger Dance Co. In the summer of 1988 she was a guest dancer with Métropolis-Utopia Dance Theatre in Mexico City and in 1989 received her B.F.A. in dance from the University of Michigan. For the past four years, Victoria has danced with The Parsons Dance Company and has set David Parsons' works on the Paris Opera Ballet, the NYU Tisch School of the Arts, SUNY-Purchase and Feld Ballet School.

MARIANNE MOORE was born in Chapel Hill, NC, and studied dance at the North Carolina School of the Arts. She has also danced with the White Oak Dance Project.

RACHEL MURRAY began her dance training in Vancouver, BC at Simon Fraser University. She then went on to perform with Betty Jones' Dances We Dance Company in Honolulu and in Senta Driver's "Harry" in New York City.

JUNE OMURA received her early dance training at the University of Alabama in Birmingham and then attended Barnard College, graduating in 1986 with honors in Dance and English. She has danced for Mark Morris since 1988, previously performing in New York with Kenneth King, Sally Silvers, Richard Bull, Peter Healey and Hannah Kahn.

KRAIG PATTERSON is from Trenton, NJ. He received a B.F.A. in 1986 from The Juilliard School and began dancing with the Mark Morris Group in 1987.

MIREILLE RADWAN-DANA was born in Beirut, but grew up in Rome, Italy, where she attended Tersicore from 1978 - 1986. She then moved to Brussels to attend the Mudra School from 1986 - 1988. She joined the Mark Morris Dance Group in 1988.

GUILLERMO RESTO has always danced with Mark Morris.

WILLIAM WAGNER is from Larchmont, NY. He studied at the Martha Graham School of Dance and is an English graduate from the State University of New York at Purchase. Mr. Wagner joined the Mark Morris Dance Group in 1988.

MEGAN WILLIAMS hails from Los Angeles, California and Toronto, Canada. She holds a B.F.A. from The Juilliard School and has danced with Ohad Naharin, Glenn/Lund/Dance and Mark Haim, among others. She has been a member of the Mark Morris Dance Group since September 1988 and teaches regularly in New York.

MARK MORRIS DANCE GROUP STAFF

Technical Director: Johan Henckens

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Thanks to Maxine Morris and god.

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support and incalculable contribution to the work.*

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(continued from page 33)

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(continued from page 33)

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