

The Florida Theatre presents



The Mark Morris Dance Group  
Sunday, January 14, 1996  
8:00 PM

**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 1988-1001 he was Director of Dance at the Theatre 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 Dance Group has been the subject of television specials for the PBS *Dance in America* series and London Weekend Television's *South Bank Show*. From 1988-1991, the Dance Group was the resident company of the Theatre Royal de la Monnaie in Brussels, Belgium. The Dance Group has recently completed two film projects, a collaboration with cellist Yo-Yo Ma using J.S. Bach's *Third Suite for Unaccompanied Cello* and a film version of Henry Purcell's *Dido and Aeneas*. This spring the Dance Group will embark on a national tour of Mr. Morris' new production of *Orfeo ed Euridice* with the Handel & Haydn Society of Boston conducted by Christopher Haywood.

### **MARK MORRIS DANCE GROUP STAFF**

Technical Director:	Johan Henckens
Development Director:	Michael Osso
Executive Administrator:	Eva Nichols
Fiscal Administrator:	Lynn Wichern
Lighting Supervisor:	Michael Chybowski
Musical Director:	Linda Dowdell
Wardrobe Supervisor:	Pat White
Administrative Assistant:	Lesley Berson
Legal Counsel:	Mark Selinger
Orthopaedist:	David S. Weiss, M.D.
Accountant:	Kathryn Lundquist, CPA

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

For information contact:  
Mark Morris Dance Group  
225 Lafayette Street, Suite 504  
New York, NY 10012-4015  
Tel: (212) 219-3660  
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## THEATRE STAFF AND MANAGEMENT

The historic Florida Theatre is operated by the Florida Theatre Performing Arts Center, Inc., a not-for-profit corporation with offices at 128 East Forsyth Street, Suite 300, Jacksonville, Florida 32202. Administrative offices: (904) 355-5661 FAX: (904) 358-1874 Box office: (904) 355-2787

Executive Director:	J. Erik Hart
Event Coordinator:	Sandra Floyd
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House Manager:	Sandy King
Assistant House Manager:	Sam Williams
Chief of Security:	Maynard Crouse
Building Engineer:	Joseph Collier
Maintenance Supervisor:	Leroy Boss

Backstage employees at the Florida Theatre are represented by the International Alliance of Theatrical State Employees (I.A.T.S.E.), Local 115, Nick Ciccarello, Business Agent.

The ushers and ticket takers at the Florida Theatre are community volunteers from all walks of life whose dedicated service is invaluable to the Theatre's operation. If you would like to volunteer, please call (904) 355-5661.

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Proudly supporting The Florida Theatre's Family Arts Series!

# ***The Florida Theatre's Family Arts Series***

Sunday, January 14, *The Mark Morris Dance Group*, 8 PM

Thursday, February 1, *Bernard Shaw's "Arms and the Man"*. 8 PM

Thursday, March 28, *Les Ballets Africains*, 8 PM

Sunday, March 31, *Lerner & Loewe's "Gigi"*, 5:30 PM

Saturday, April 13, *Demetrius Klein Dance Company*, 8 PM

Friday, April 19, *The Flying Karamazov Brothers*, 8 PM

Student, group and senior citizen discounts are available. Buy any three performances and receive up to 30% off regular price.

## **THE FLORIDA THEATRE'S CLASSIC MOVIE SERIES**

FEBRUARY 11

GONE WITH THE WIND

FEBRUARY 25

ROPE/THE BIRDS

MARCH 10

DUCK SOUP/HORSE FEATHERS

MARCH 24

SINGIN' IN THE RAIN

APRIL 7

THE TEN COMMANDMENTS

APRIL 14

THE WILD BUNCH

APRIL 28

2001: A SPACE ODYSSEY

MAY 5

THE AFRICAN QUEEN/THE MALTESE FALCON

MAY 12

THE SOUND OF MUSIC

Movies are Sundays at 2 PM except "Gone With The Wind" at 7 PM.

All seats only \$3.00; season tickets only \$18.00.

For complete event and ticket information  
call 355-ARTS



**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 Julliard School and has danced with the Limon Dance Company and in the musical *The Ebony Games*.

**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 BFA from SUNY College at Purchase, she began her professional career with the Hannah Kahn Dance Company. She has been with the Mark Morris Dance Group since 1980.

**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 Tisch School of the Arts, University of Minnesota, San Francisco Ballet and assisted him on his work with the Boston Ballet and American Ballet Theatre.

**SHAWN GANNON** is from Dover, New Jersey. He has danced with Lee Theodore's American Dance Machine, the Nina Wiener Dance Company, Laura Dean Dancers and Musicians and Jane Comfort and Company.

**DAN JOYCE**, from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his BFA 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** was born in Berkely, California then moved to Detroit where she studied dance with Rose Marie Floyd and Dolores Allison. She danced professionally with Harbinger Dance Company, guested with Utopia Dance Theatre in Mexico City, and then completed her BFA in dance from the University of Michigan in 1989. For four years she danced with The Parsons Dance Company and has been with Mark Morris since 1994.

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

**RACHEL MURRAY** began her dance training in Vancouver, British Columbia 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. She joined Mark Morris in 1988.

**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**, Trenton, New Jersey, received his BFA in 1986 from the Julliard School and began dancing with the Mark Morris Dance Group in 1987.

**MIREILLE RADWAN-DANA**-The Six Grandfathers have placed in this world many things, all of which should be happy. Every little thing is sent for something, and in that thing there should be happiness and the power to make happy. Like the grasses showing tender faces to each other, thus we should do, for this was the wish of the Grandfathers of the world. (Black Elk)

**GUILLERMO RESTO** dances with Mark Morris.

**WILLIAM WAGNER** is from Larchmont, New York. 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 Mark Morris in 1988.

**MEGAN WILLIAMS** hails from Los Angeles and Toronto. She is a BFA graduate of the Julliard 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 1988 and teaches regularly in New York.

**JULIE WORDEN**, graduate of the North Carolina School of the Arts, has danced with Chicago choreographers Bob Eisen, Jan Erkert and Sheldon B. Smith.

# MARK MORRIS DANCE GROUP

JOE BOWIE      CHARLTON BOYD      RUTH DAVIDSON  
TINA FEHLANDT      SHAWN GANNON      DAN JOYCE  
VICTORIA LUNDELL      MARIANNE MOORE  
RACHEL MURRAY      JUNE OMURA  
KRAIG PATTERSON      MIREILLE RADWAN-DANA  
GUILLERMO RESTO      WILLIAM WAGNE  
MEGAN WILLIAMS      JULIE WORDEN

*Artistic Director*  
**MARK MORRIS**

*General Director*  
**BARRY ALTERMAN**

*Managing Director*  
**NANCY UMANOFF**

Major support for the Mark Morris Dance Group is provided by  
the Andrew W. Mellon Foundation and the Lila Wallace Theater Fund.

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.

Tonight's performance is sponsored in part by the Florida Department of State,  
Division of Cultural Affairs, and the Florida Arts Council. This performance is also  
funded by Dance on Tour, a special initiative of the National Endowment of the  
Arts in partnership with the Southern Arts Federation.

*Choreography by Mark Morris*

**LUCKY CHARMS**

Music: Jacques Ibert (Divertissement)

Introduction

Cortege

Valse

Nocturne

Parade

Finale

Lighting: Michael Chybowski

JOE BOWIE, CHARLTON BOYD, RUTH DAVIDSON, TINA FEHLANDT,

DAN JOYCE, VICTORIA LUNDELL, MARIANNE MOORE,

RACHEL MURRAY, JUNE OMURA, MIREILLE RADWAN-DANA,

WILLIAM WAGNER, MEGAN WILLIAMS

*Commissioned, in part, by Dance Umbrella, Boston*

*-pause-*

**BEAUTIFUL DAY**

Music: attributed to J.S. Bach or Georg-Melchoir Hoffmann

(Cantata "Schlage doch, gewünschte Stunde," BWV 53)

Lighting: James F. Ingalls

Costumes: Susan Ruddle

DAN JOYCE, RACHEL MURRAY

*-pause-*

**THE OFFICE**

Music: Antonin Dvorak (5 Bagatelles for String Trio and Harmonium, op. 47)

Lighting: Michael Chybowski

Costumes: June Omura

TINA FEHLANDT, MARK MORRIS, RACHEL MURRAY,

MIRIELLE RADWAN-DANA, GUILLERMO RESTO, WILLIAM WAGNER,

MEGAN WILLIAMS

*Originally commissioned by Zivili - Dances and Music of the Southern Slavic Nations*

*-intermission-*

**GLORIA**

Music: Antonio Vivaldi (Gloria in D)

Lighting: Michael Chybowski

JOE BOWIE, RUTH DAVIDSON, TINA FEHLANDT, MARIANNE MOORE,

JUNE OMURA, KRAIG PATTERSON, MIREILLE RADWAN-DANA,

GUILLERMO RESTO, WILLIAM WAGNER, MEGAN WILLIAMS

# A JACKSONVILLE LANDMARK

The Florida Theatre originally opened to the public on April 8, 1927, as downtown Jacksonville's fifteenth-and largest-movie theatre. With the lavish interior decor unmatched in Jacksonville, the Florida is now the city's last remaining example of 1920's fantasy-inspired architecture, and is one of only three remaining high style movie "palaces" built in Florida during this period.

The Florida Theatre was designed by R.E. Hall of New York and Roy Benjamin of Jacksonville, two of the leading theatre architects of the period. It opened under the ownership of Publix Theaters, which also constructed New York City's Paramount, the Tampa Theatre and Miami's Olympia, now the Gusman Cultural Center. Curiously, most of the theaters comprising the original Publix chain have been preserved.

The Florida Theatre displays many decorative elements characteristic of the Mediterranean Revival, the most prominent architectural style associated with Florida during the Land Boom of the 1920's. The elaborate interior combines elements of French, Spanish and Italian motifs into a grand and opulent setting. The architects' theme was a Moorish courtyard at night, resplendent with glittering stars, grand balconies, wrought iron, marble and fountains. On the rooftop garden, which survived until 1938, patrons danced under the stars overlooking the St. Johns River in a nightclub setting. Even a nursery was provided for young children whose parents were attending the theatre. The Florida contained many features unique in the 1920's, including central heating, air conditioning and a central vacuum system.

Like many theaters of its day, the Florida was designed for both stage shows and motion pictures. A typical evening at the Florida Theatre included several program elements—a newsreel, a comedy short, a cartoon or travelogue, an overture by the band on its moveable orchestra pit (with an occasional sing-along), a live stage presentation, and a feature film.

Unfortunately, most of the nation's great picture palaces of the 1920's became "white elephants" not long after their heyday. Creative management, special promotions and the use of other forms of entertainment to supplement feature film showings enabled the Florida to remain active and thrive well beyond the Depression.

One of the most widely-noted events in the Theatre's history occurred in 1956, when Elvis Presley came to the Florida for his first concert appearance on an indoor stage. Presley and the Theatre found themselves the subject of a LIFE Magazine feature when Judge Marion Gooding sat through the performance to ensure that Presley's body movements would not become too suggestive.

The Florida Theatre struggled through the 1960's and 1970's until finally closing on May 8, 1980. In 1981 the Arts Assembly of Jacksonville was able to purchase the Florida and launch a \$5 million capital campaign to save it for the community. The Florida Theatre celebrated its grand reopening on October 1, 1983, culminating the most ambitious and successful arts project ever undertaken in Jacksonville.

Ten years later, the Florida once again hosted a gala event—this time to celebrate a decade of service to the Jacksonville community and to recognize the city's grant of \$1 million through its River City Renaissance Program. That grant, coupled with another \$1.5 million raised through the Theatre's capital giving campaign, was used for additional improvements to take the Florida Theatre into the 21st Century.

**LONG LIVE THE FLORIDA THEATRE!**