

Center for the Performing Arts

RIALTO



1999-2000 Signature Series

RIALTO

CENTER FOR THE
PERFORMING ARTS

GEORGIA STATE UNIVERSITY

Voted Best Venue
By Atlanta Magazine

2000 Signature Series

January 22

Urban Bush Women
World Premiere

February 1, 2

Mark Morris Dance Group

February 10

Buena Vista Social Club
presents Orquesta Ibrahim Ferrer &
Rubén González y su Grupo

February 13

Jaime Laredo and
Leila Josefowicz with the
Brandenburg Ensemble

March 17, 18

Donald Byrd/The Group:
Jazz Train

May 2

Samulnori
Korean percussion

May 20

Billy Taylor's Jazz
at the Kennedy Center
with special guest to be announced

Free parking for all Signature Series performances

1999-2000 Signature Series Presenting Media Sponsors

The Atlanta
Journal-
Constitution



404 651 4727

www.rialtocenter.org



The order of tonight's program has been revised to:

My Party

The Argument

-Intermission-

Bedtime

Silhouettes

Dancing Honeymoon

The Rialto Center for the Performing Arts
and
Dancers Collective
present

MARK MORRIS DANCE GROUP

A Signature Series Performance
February 1 & 2, 2000
7:30 p.m.

JOE BOWIE CHARLTON BOYD RUTH DAVIDSON TINA FEHLANDT
MARJORIE FOLKMAN SHAWN GANNON LAUREN GRANT
JOHN HEGINBOTHAM DAVID LEVENTHAL RACHEL MURRAY
JUNE OMURA MIREILLE RADWAN-DANA KIM REIS GUILLERMO RESTO
MATTHEW ROSE JULIE WORDEN MICHELLE YARD

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Managing Director
NANCY UMANOFF

MARK MORRIS DANCE GROUP STAFF

Technical Director:	Johan Henckens	Booking Representative:	Michael Mushalla
Music Director:	Ethan Iverson		(Double M Arts & Events)
Rehearsal Director:	Tina Fehlandt	Media Representative:	William Murray
Lighting Supervisor:	Rick Martin		(Better Attitude, Inc.)
Wardrobe Supervisor:	Pamela Anson	Legal Counsel:	Mark Selinger
Sound Supervisor:	Emanuele Corazzini		(McDermott, Will and Emery)
Development Director:	Michael Osso	Accountant:	Kathryn Lundquist, CPA
Assistant Managing Director:	Eva Nichols	Orthopedist:	David S. Weiss, M.D.
Fiscal Administrator:	Lynn Wichern		(NYU-HJD Department of
Development Associate:	Lesley Berson		Orthopaedic Surgery)
Company Administrator:	Lisa Belvin		

Major support for the Mark Morris Dance Group is provided by the Andrew W. Mellon Foundation and The Howard Gilman Foundation.

The Mark Morris Dance Group's performances are made possible with public funds from the National Endowment for the Arts Dance Program and the New York State Council on the Arts, a State Agency.



NEW ENGLAND
Foundation
for the
Arts



Mark Morris Dance Group *New Works Fund* is sponsored by Philip Morris Companies Inc.

PROGRAM

Choreography by Mark Morris

THE ARGUMENT (1999)

Music: Robert Schumann (Fünf Stücke im Volkston)

- I. "Vanitas vanitatum". Mit Humor
- II. Langsam
- III. Nicht schnell, mit viel Ton zu spielen
- IV. Nicht zu rasch
- V. Stark und markiert
- VI. "Vanitas vanitatum". Mit Humor

Lighting: Michael Chybowski **Costumes:** Elizabeth Kurtzman
PITNARRY SHIN, *cello*; ETHAN IVERSON, *piano*

CHARLTON BOYD, RUTH DAVIDSON, SHAWN GANNON, MARJORIE FOLKMAN,
JOHN HEGINBOTHAM, JULIE WORDEN

In memory of Howard Gilman.

This dance was created under the auspices of the Mark Morris Dance Group New Works Fund
sponsored by Philip Morris Companies Inc.

pause

BEDTIME (1992)

Music: Franz Schubert ("Wiegenlied," "Ständchen," "Erkönig")

Lighting: James F. Ingalls **Costumes:** Susan Ruddle

CLARE STOLLAKE, *mezzo-soprano*; CHRIS GRIDER, CHARLES HART, GRANT JONES, BILL MARTIN, *tenors*;
BRIAN BAKER, JOSH CLARK, PREDRAG GOSTA, GREG JORDAN *basses*; ETHAN IVERSON, *piano*

JOE BOWIE, RUTH DAVIDSON, MARJORIE FOLKMAN, LAUREN GRANT,
DAVID LEVENTHAL, MARK MORRIS, RACHEL MURRAY, JUNE OMURA, MIREILLE RADWAN-DANA,
KIM REIS, JULIE WORDEN, MICHELLE YARD

~~-INTERMISSION-~~

MY PARTY (1984)

Music: Jean Françaix (Trio in C for Violin, Viola & Cello) **Lighting:** Michael Chybowski
SARAH ROTH, *violin*; JESSICA TROY, *viola*; PITNARRY SHIN, *cello*

JOE BOWIE, SHAWN GANNON, LAUREN GRANT, DAVID LEVENTHAL, RACHEL MURRAY,
JUNE OMURA, MATTHEW ROSE, MICHELLE YARD

pause

SILHOUETTES (1999)

Music: Richard Cumming (Silhouettes - Five Pieces for Piano) **Lighting:** Michael Chybowski
ETHAN IVERSON, *piano*

LAUREN GRANT, JULIE WORDEN

Silhouettes is performed by special arrangement with the composer.

pause

DANCING HONEYMOON (1998)

Music: "Limehouse Blues", "You Were Meant for Me", "Do Do Do", "Someone to Watch Over Me",
"A Cup of Coffee, A Sandwich, and You", "Wild Thyme", "Experiment", "Dancing Hymn",
"And Her Mother Came Too", "Fancy Our Meeting", "Who", "Two Little Bluebirds",
"Goodnight, Vienna", "It's Not You", "There's Always Tomorrow"

Transcribed and arranged by Ethan Iverson from historical recordings of Gertrude Lawrence and Jack Buchanan.

Lighting: Michael Chybowski **Costumes:** Elizabeth Kurtzman
EILEEN CLARK, *soprano*; SARAH ROTH, *violin*; ETHAN IVERSON, *piano*; STEFAN SCHATZ, *percussion*

CHARLTON BOYD, RUTH DAVIDSON, SHAWN GANNON, JOHN HEGINBOTHAM, MARK MORRIS,
MIREILLE RADWAN-DANA, JULIE WORDEN

This dance was created under the auspices of the Mark Morris Dance Group New Works Fund sponsored by Philip Morris Companies Inc.

BEDTIME

WIEGENLIED

Music: Franz Schubert ("Wiegenlied," "Ständchen," "Erkönig")

Author unknown

D498 November 1816; published in 1829

Schlafe, holder, süsser Knabe,
Leise wiegt dich deiner Mutter Hand;
Sanfte Ruhe, milde Labe
Bringt dir schwebend dieses Wiegenband.

Schlafe in dem süssen Grabe,
Noch beschützt dich deiner Mutter Arm,
Alle Wünsche, alle Habe
Fasst sie liebend, alle liebewarm.

Schlafe in der Flaumen Schoosse,
Noch umtönt dich lauter Liebeston,
Eine Lilie, eine Rose,
Nach dem Schlafe werd' sie dir zum Lohn.

LULLABY

Sleep, dear, sweet boy,
Your mother's hand rocks you softly.
This swaying cradle strap
Brings you gentle peace and tender comfort.

Sleep in the sweet grave;
Your mother's arms still protect you.
All her wishes, all her possessions
She holds lovingly, with loving warmth.

Sleep in her lap, soft as down;
Purely notes of love still echo around you.
A lily, a rose
Shall be your reward after sleep.

STÄNDCHEN

Franz Grillparzer (1791-1872)

(first version)

D920 July 1827; published 1891

Zögernd leise
In des Dunkels nächt'ger Hülle
Sind wir hier;
Und den Finger sanft gekrümmt,
Leise, leise,
Pochen wir
An des Liebchens Kammerthür.

Doch nun steigend,
Schwellend, schwellend,
Mit vereinter Stimme, Laut
Rufen aus wir hochvertraut:
Schlaf du nicht,
Wenn der Neigung Stimme spricht!

Sucht' ein Weiser nah und ferne
Menschen einst mit der Laterne;
Wieviel seltner dann als Gold
Menschen, uns geneigt und hold?
Drum wenn Freundschaft, Liebe spricht,
Freundin, Liebchen, schlaf du nicht!

Aber was in allen Reichen
Wär' dem Schlummer zu vergleichen?
Drum statt Worten und statt Gaben
Sollst du nun auch Ruhe haben.
Noch ein Grüsschen, noch ein Wort,
Es verstummt dir frohe Weise,
Leise, leise,
Schleichen wir uns, ja, schleichen
Wir uns wieder fort!

SERENADE

Softly, hesitantly,
Cloaked in night's darkness,
We have come here;
And with fingers gently curled,
Softly, softly
We knock
On the beloved's bedroom door.

But now, our emotion rising,
Swelling,
Surging, with united voice
We call out loud, in warm friendship:
'Do not sleep
When the voice of affection speaks.'

Once a wise man with his lantern
Sought people near and far;
How much rarer, then, than gold
Are people who are fondly disposed to us?
And so, when friendship and love speak,
Do not sleep, friend, beloved!

But what in all the world's realms
Can be compared to sleep?
And so, instead of words and gifts,
You shall now have rest.
Just one more greeting, one more word,
And our happy song ceases;
Softly, softly
We steal away again.

ERLKÖNIG

Johann Wolfgang von Goethe (1749-1832)
(fourth version)

D328 October 1815(?); published in 1821 as Op 1

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind:
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"
"Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron und Schweif?"
"Mein Sohn, es ist ein Nebelstreif"

"Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel ich mit dir;
Manch bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand."

"Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?"
"Sei ruhig, bleibe ruhig, mein Kind:
In dürren Blättern säuselt der Wind."

"Willst, feiner Knabe, du mit mir gehn?
Meine Töchter am düstern Ort?
Meine Töchter führen den nächtlichen Reihn
Und wiegen und tanzen und singen dich ein."

"Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?"
"Mein Sohn, mein Sohn, ich seh es genau:
Es scheinen die alten Weiden so grau."

"Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch ich Gewalt."
"Mein Vater, mein Vater, jetzt fasst er mich an!
Erlkönig hat mir ein Leids getan!"

Dem Vater grauset, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Mühe und Not:
In seinen Armen das Kind war tot.

THE ERLKING

Who rides so late through the night and wind?
It is the father with his child.
He has the boy in his arms,
He holds him safely, he keeps him warm.

"My son, why do you hide your face in fear?"
"Father, can you not see the Erlking?
The Erlking with his crown and tail?"
"My son, it is a streak of mist."

'Sweet child, come with me,
I'll play wonderful games with you;
Many a pretty flower grows on the shore,
My mother has many a golden robe.'

"Father, father, do you not hear
What the Erlking softly promises me?"
"Calm, be calm my child:
The wind is rustling in the withered leaves."

'Won't you come with me, my fine lad?
My daughters shall wait upon you;
My daughters lead the nightly dance,
And will rock, and dance, and sing you to sleep.'

"Father, father, can you not see
Erlking's daughters there in the darkness?"
"My son, I can see clearly:
It is the old grey willows gleaming."

'I love you, your fair form allures me,
And if you don't come willingly, I'll use force.'
"Father, father, now he's seizing me!
The Erlking has hurt me!"

The father shudders, he rides swiftly,
He holds the moaning child in his arms;
With one last effort he reaches home;
The child lay dead in his arms.

MARK MORRIS was born on August 29, 1956 in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. He performed with a variety of companies in the early years of his career, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created over 100 works for the Dance Group, as well as choreographing dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. From 1988-1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure there, he created 12 pieces including three evening-length works: *The Hard Nut* (his comic book-inspired version of *The Nutcracker*); *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*, and founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is noted for his musicality - he has been described as "undeviating in his devotion to music" - and for his "ability to conjure so many contradictory styles and emotions". He has worked extensively in opera as both a choreographer and a director. Most recently, he directed and choreographed a Royal Opera, Covent Garden production of Rameau's *Platée* which premiered at the Edinburgh International Festival in 1997 and will be performed with The New York City Opera in April 2000 at Lincoln Center's New York State Theater. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991, and he is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux).

MARK MORRIS DANCE GROUP was formed in 1980 and gave its first concert that year in New York City. In the following years, the company's touring schedule steadily expanded to include cities both in the U.S. and in Europe and, in 1986, the Dance Group made its first national television program for the PBS *Dance in America* series. In 1988, the Mark Morris Dance Group was invited to become the national dance company of Belgium. During its three years as resident company of the Théâtre Royal de la Monnaie in Brussels, the Dance Group was the subject of several television programs, including the U.K.'s *South Bank Show*. The company returned to the United States in 1991, as one of the world's leading dance companies, performing across the U.S. and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world, most notably Berkeley, CA, where for the past several years, the Dance Group has performed twice annually at CalPerformances - including presentations of *The Hard Nut* each December from 1996-1999. Audiences have also become accustomed to the Dance Group's regular and frequent appearances in Boston, MA; Fairfax, VA; London, England; and at the Jacob's Pillow Dance Festival in Becket, MA. The Dance Group was recently named the official dance company (2000 - 2005) of the Virginia Waterfront International Arts Festival. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: an Emmy Award-winning collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's Third Suite for unaccompanied cello and a film version of Mr. Morris' *Dido and Aeneas*. The company's British premiere performances of *L'Allegro, il Penseroso ed il Moderato* with the English National Opera garnered the Dance Group the 1997 Laurence Olivier Award for Best New Dance Production.

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 in 1989.

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 Limon Dance Company. He appears in the Jose Limon Technique Video, Volume 1, and other music videos. He first appeared with the Mark Morris Dance Group in 1989 and became a full company member in 1994.

EILEEN CLARK (soprano) has sung Queen of the Night (*The Magic Flute*) and Naiad (*Ariadne auf Naxos*) with Syracuse Opera. She has also appeared in principal roles with Concert Royal, Commonwealth Opera, and others. In concert, she has been guest artist with the Syracuse Symphony, Newark Cathedral Symphony, Adirondack Festival Orchestra and Long Island Symphonic Chorale. Eileen has sung for dance companies such as the Limon Dance Company, Anita Feldman Tap and New York Baroque Dance Co. When not touring with Mark Morris Dance Group (with whom she sings works by Brahms, Purcell, Monteverdi and Vivaldi), she enjoys singing as soloist and chorister with Lillith and Ascension Music Inc, and creating unusual concerts with vocal quartet Kiitos. Eileen has recorded on Delos, Sony, Vox, Newport Classics, RCA, and appears on the sound track of *Dead Man Walking*.

RUTH DAVIDSON, a native New Yorker, has enjoyed dancing with the Mark Morris Dance Group since its first performance in 1980. She has studied consistently with Jocelyn Lorenz since 1979.

TINA FEHLANDT grew up in Wilmington, Delaware, where she began her dance training at age five. 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 American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.

MARJORIE FOLKMAN graduated from Barnard College, summa cum laude. She has danced for Spencer/Colton, Kraig Patterson, Sally Hess, Sara Rudner, the Repertory Understudy Group for the Merce Cunningham Dance Company, and began dancing with the Mark Morris Dance Group in 1996.

SHAWN GANNON is from Dover, New Jersey, where he received his early dance training with Dorothy Wescott Rosen. He joined the Mark Morris Dance Group in 1995 after dancing with Lee Theodore's Dance Machine, Mark Dendy Dance Group, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

LAUREN GRANT was born and raised in Highland Park, Illinois. She graduated with a B.F.A. from New York University's Tisch School of the Arts where she was awarded the Eric and Mark Myers Scholarship. Ms. Grant began working with the Mark Morris Dance Group in 1996 and became a full company member in 1998.

JOHN HEGINBOTHAM grew up in Anchorage, Alaska. He graduated from The Juilliard School's dance division in 1993 and since then has performed with artists including John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. He was a member of Susan Marshall and Company from 1995-1998. He joined MMDG in 1998.

ETHAN IVERSON (piano/music director) took his place at the feet of the Mark Morris Dance Group in January 1998. A modern jazz pianist, Iverson's recordings include Construction Zone (originals) and Deconstruction Zone (standards), which was chosen as one of the ten best jazz CD's of 1998 by Peter Watrous in *The New York Times*. His

first CD, *School Work*, featuring saxophone legend Dewey Redman, was on the Village Voice's "Best of 1994" list. His latest recording is *The Minor Passions* with Reid Anderson and Billy Hart. His piano teachers are Sophia Rosoff and Fred Hersch.

DAVID LEVENTHAL, a native of Newton, Massachusetts, began his dance training at Boston Ballet School, and continued his studies with Boston-area teachers and at Brown University, where he received a B.A. with honors in English Literature. He danced with the companies of Marcus Schulkind, Spencer/Colton, Ben Munisteri and Zvi Gotheiner before joining the Mark Morris Dance Group in January of 1998.

RACHEL MURRAY, born in New York City, began her dance training at The Temple of the Wings in Berkeley, California. Her performing career began at age 14, dancing with the African-jazz troupe Terpsichore, touring hotels and lodges through out British Columbia. She then miraculously landed in Honolulu, Hawaii where she studied and danced with master teacher Betty Jones and her Dances We Dance company. Before joining the Mark Morris Dance Group in 1988, Ms. Murray was performing with Senta Driver's Harry of New York City.

JUNE OMURA was born in Manhattan but moved to the South at age six and studied dance at the University of Alabama at Birmingham, in whose productions she appeared from the age of eight. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English. She first studied with Mark Morris that summer and happily joined the Dance Group in 1988.

MIREILLE RADWAN-DANA joined in 1988. "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)

KIM REIS was raised in Vancouver, Washington, where she competed in gymnastics for eight years before leaving the sport to pursue dance at a performing arts high school. Her training continued at the University of Utah, where she earned her B.F.A. She now teaches Pilates in New York.

GUILLERMO RESTO has danced with Mark Morris since 1983.

MATTHEW ROSE received his B.F.A. from the University of Michigan. He has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theater, and Ann Arbor Dance Works. Matthew began working with the Mark Morris Dance Group in 1997 and became a full company member in 1999.

SARAH ROTH (violin) is from the Boston area. She graduated with distinction in performance from the New England Conservatory of Music, where she began her early training in the Preparatory School. She is active as an orchestral musician, playing with the Boston Pops Esplanade Orchestra, and Cantata Singers. As a member of Boston's Emmanuel Music she has performed over 100 cantatas of J. S. Bach, has appeared as soloist, orchestral and chamber musician in Emmanuel's major productions of Bach, Handel, Mozart, Brahms and Schubert, and was the violinist in the Peter Sellars/Craig Smith production of *Weill/Bach: Mahagonny Songspiel; Conversations Between Fear and Death*, presented recently in Paris and Frankfurt. Her principal teacher was James Buswell, and as a Tanglewood Fellow, she coached chamber music with Joel Smirnoff, Peter Serkin, and Yo-Yo Ma.

STEFAN SCHATZ (percussion) has been working around the New York music scene for the past several years. A 1995 graduate of the prestigious New School jazz and contemporary music program, Stefan has had the pleasure of performing with some of the finest names in jazz, including Dakota Staton, Betty Carter, Milt Hinton, John Hicks, and Ray Bryant. As a member of the Glenn Miller Orchestra and an accompanist for the New York based tap dance ensemble Manhattan Tap, Stefan has toured extensively through out the United States, Canada, Central and South America and Europe. A recent career highlight includes an engagement of the six-star rated Crystal Symphony 1998 World Cruise, where he was featured in a trio and traveled to over thirty countries.

PITNARRY SHIN (cello) has performed throughout the United States and abroad as both soloist chamber musician. She gave her critically acclaimed New York debut at Weill Recital Hall at Carnegie Hall in 1997. She has appeared as soloist with the Yale Symphony Orchestra, the Springfield Symphony Orchestra and the Queens Symphony Orchestra. Other solo appearances include performances at Steinway Hall, the Ravinia Festival, Darlington Festival (England) Colmar Festival (France), Cite de la Musique (France), and Banff Festival (Canada). She recently came back from Europe after serving as guest co-principal cellist with the London Symphony Orchestra. Ms. Shin was also the recipient of a Fulbright Grant to study in Cologne, Germany which allowed her to participate and perform in several European festivals such as the Manchester Festival, the Dronberg Festival and the Fulbright Berlin Conference. She has also garnered prizes such as the Aldo Parisot - YoYo Ma Prize and the Lincoln Center Chamber Music Prize. She received her musical education at the Curtis Institute of Music, Yale University Music School, and the Julliard School of Music. Her major teachers include Myung Wha Chung, David Soyer and Aldo Parisot.

CLARE STOLLAK (mezzo-soprano) is a native of East Lansing, Michigan and holds performance degrees from the University of Michigan and Yale University. She has most enjoyed performing in numerous works by Edward Gorey at The American Repertory Theater, Provincetown Repertory Theater (with music by Grammy and Emmy Award winner Peter Matz) and Off-Broadway in the Drama Desk nominated "Amphagorey: a Musicale". In addition she has performed with many regional opera companies across the United States and has performed with the Mark Morris Dance Group in works of Brahms and Schubert across the U.S. and U.K.

JULIE WORDEN, from Naples, Florida, is a graduate of the North Carolina School of the Arts. She worked with Chicago choreographers Bob Eisen, Jan Erkert and Sheldon B. Smith. She has been dancing with Mark Morris since 1994.

MICHELLE YARD was born in Brooklyn, N.Y. She began her professional dance training at the New York City High School of the Performing Arts. Upon her graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was also a scholarship student at The Alvin Ailey Dance Center. She attended New York University's Tisch School of the Arts, where she recently graduated with a Bachelor of Fine Arts. Michelle began dancing with the Dance Group in 1997.

Thanks to Maxine Morris and god.

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
Fax: (212) 219-3960
E-mail: info@mmdg.org

Additional funding has been received from Booz Allen and Hamilton, Mary Flagler Cary Charitable Trust, Chase Manhattan Bank, The Aaron Copland Fund for Music, Dance Ink, The Eleanor Naylor Dana Charitable Trust, Doris Duke Fund for Dance of the National Dance Project, a program of the New England Foundation for the Arts, Charles Engelhard Foundation, The Fan Fox and Leslie R. Samuels Foundation Inc., Fund for U.S. Artists at International Festivals, The Howard Gilman Foundation, GreenPoint Bank, The Harkness Foundation for Dance, Sydney & Francis Lewis Foundation, Andrew W. Mellon Foundation, Joyce Mertz-Gilmore Foundation, MTV, N. Peal Cashmere, Philip Morris Companies Inc., The Shubert Foundation, Inc., VOGUE, Lila Wallace Theater Fund and the Friends of the Mark Morris Dance Group.

THE FINE PRINT

RECENTLY RENOVATED AND RICHLY REFURISHED, THE RIALTO CENTER OFFERS AN EXCEPTIONAL ALTERNATIVE TO THE USUAL RENTAL FACILITY. FOR DATE AVAILABILITY, COMPLETE INFORMATION, AND A TOUR OF OUR FACILITIES, PLEASE CALL US AT 404/651-1285.

TICKETS

404/651-4727

Rialto Box Office Hours: Mon. - Fri: 10 a.m. to 4:30 p.m.

REFUNDS & EXCHANGES

All sales are final. There will be no exchanges or refunds. Patrons may return their tickets prior to the performance for a tax-deductible donation.

WEBSITE

Visit our website at: www.rialtocenter.org

USHERING

Interested in volunteering as a Rialto usher? Call our House Manager at 404/651-0967.

PARKING

The Allright Parking Deck, located at 108 Luckie Street, is the official parking lot for the Rialto.

SPECIAL NEEDS

The Rialto Center is fully accessible to persons with special needs. Wheelchair seating may be reserved in advance. Patrons with hearing impairments can contact us through the Georgia Relay service, TDD 1-800-255-0056.

IN CASE OF EMERGENCY

The green exit sign closest to your seat shows the shortest route out of the theater. In case of an emergency, please walk--don't run--to the exit.

ETIQUETTE

Smoking is permitted outside only. Late arriving patrons will be seated at the discretion of the House Manager during a pause in the performance. Please refrain from talking during the performance. Parents of crying children will be asked to step outside so as not to disrupt the performance.

CAMERA/RECORDING DEVICES

The use of cameras or sound recording equipment without the written permission of the management is strictly prohibited.

LOST AND FOUND

For items lost or left at the theater, please call the Operations Manager at 404/651-0967.

RIALTO STAFF: William Baites, *Managing Director*; Marvetta Albert, *House Manager*; Andre' Allen, *Stage Manager*; Jaime Davidson, *Production Manager*; Rasheed Dawodu, *Business Manager*; Joanne Kresic, *Manager of Marketing and Public Relations*; Sylvia Malloy, *Asst. to the Business Manager*; Jennifer Staats Moore, *Ticket Services Manager*; Kurt Rachwitz, *Development Director*; Wendy Riley, *Asst. to the Events Manager*; Jamie Samuel, *Assistant to the Director*; Kelly Treadway, *Events Manager*.

