

photo: Brian Griffin, Griffin Photodesign

MARK MORRIS DANCE GROUP

1999-2000 GREAT PERFORMANCE SERIES

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PEERY'S EGYPTIAN THEATER

PRESENTS

Mark Morris Dance Group

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

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.

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



PROGRAM

Choreography by Mark Morris

BEDTIME (1992)

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

Lighting: James F. Ingalls

Costumes: Susan Ruddie

CLARE STOLLAK, *mezzo-soprano*

TRENT BROWN, R.D. PARSONS, *tenors*

RYAN PASKINS, BILL WEAVER, *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

pause

GRAND DUO (1993)

Music: Lou Harrison (Grand Duo for Violin & Piano)

Prelude

Stampede

A Round

Polka

Lighting: Michael Chybowsky

Costumes: Susan Ruddie

SARAH ROTH, *violin*; ETHAN IVERSON, *piano*

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

-Intermission-

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

WOLFRAM KOESSEL, *cello*; ETHAN IVERSON, *piano*

JULIE WORDEN, CHARLTON BOYD

MARJORIE FOLKMAN, JOHN HEGINBOTHAM

RUTH DAVIDSON, SHAWN GANNON

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

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", "A Wild Thyme", "Experiment", "Dancing Honeymoon", "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.



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 the 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.

THE COMPANY

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 guested with Syracuse Symphony, Newark Cathedral Symphony, Adirondack Festival Orchestra and Long Island Symphonic Choral. 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 Lilith 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.

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.

WOLFRAM KOESSEL (cello) is a native of Freiburg, Germany. He has performed internationally as a soloist and chamber musician. He has toured South America extensively giving recitals and holding master classes. As a soloist he performs regularly with the Jupiter Symphony; he also appeared as soloist with the Metamorphoses Orchestra, Long Beach Symphony, Cordoba Symphony, Grossman Orchestra, Stuttgart Wind Orchestra, NY City Island Players and the Mannes Orchestra. In 1991, he was offered a full scholarship by the Mannes School of Music where he studied cello with Timothy Eddy, and chamber music with Felix Galimir. As a winner of Artists International he gave his debut to critical acclaim at Will Recital Hall at Carnegie Hall in April 1995. Wolfram serves as cellist with the Meridian String Quartet and is on faculty of the New York Youth Symphony Chamber Music Program and is in residence at the Aaron Copland School of Music at Queens College.

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 spent her formative first six years in New York City and then grew up in Birmingham, Alabama, appearing in local dance and theater productions 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: Mabagonny 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 throughout 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.

CLARE STOLIAK (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 Musical". 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.

MARK MORRIS DANCE GROUP STAFF

Technical Director: Johan Henckens

Music Director: Ethan Iverson

Rehearsal Director: Tina Fehlandt

Lighting Supervisor: Nicole Pearce

Wardrobe Supervisor: Pamela Anson

Development Director: Michael Osso

Assistant Managing Director: Eva Nichols

Fiscal Administrator: Lynn Wichern

Development Associate: Lesley Berson

Company Administrator: Lisa Belvin

Booking Representative: Michael Mushalla (Double M Arts & Events)

Media Representative: William Murray (Better Attitude, Inc.)

Legal Counsel: Mark Selinger (McDermott, Will and Emery)

Accountant: Kathryn Lundquist, CPA

Orthopaedist: David S. Weiss, M.D. (NYU-HJD Dept. of Orthopaedic Surgery)

WIEGENLIED/BEDTIME (Lullaby)

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

Author unknown

D498 November 1816; published in 1829

Schlafe, holder, süsser Knabe,/Sleep, dear, sweet boy,
Leise wiegt dich deiner Mutter Hand./Your mother's hand rocks you softly.
Sanfte Ruhe, milde Labe/This swaying cradle strap
Bringt dir schwebend dieses Wiegenband./Brings you gentle peace and tender
comfort.

Schlafe in dem süßen Grabe;/Sleep in the sweet grave;
Noch beschützt dich deiner Mutter Arm./Your mother's arms still protect you.
Alle Wünsche, alle Habe/All her wishes, all her possessions
Fasst sie liebend, alle liebewarm./She holds lovingly, with loving warmth.

Schlafe in der Flaumen Schoosse,/Sleep in her lap, soft as down,
Noch umtönt dich lauter Liebeston./Purely notes of love still echo around you.
Eine Lilie, eine Rose,/A lily, a rose
Nach dem Schlafe werd' sie dir zum Lohn./Shall be your reward after sleep.

STÄNDCHEN SERENADE (first version)

Franz Grillparzer (1791-1872)

D920 July 1827; published 1891

Zögernd leise/Softly, hesitantly,
In des Dunkels nächt'ger Hülle/Cloaked in night's darkness,
Sind wir hier;/We have come here;
Und den Finger sanft gekrümmt,/And with fingers gently curled,
Leise, leise,/Softly, softly
Pochen wir/We knock
An des Liebchens Kammerthür./On the beloved's bedroom door.

Doch nun steigend,/But now, our emotion rising,
Schwellend, schwellend,/Swelling,
Mit vereinter Stimme, Laut/Surging, with united voice
Rufen aus wir hochvertraut:/We call out loud, in warm friendship:
Schlaf du nicht,/Do not sleep
Wenn der Neigung Stimme spricht!/When the voice of affection speaks.'

Sucht' ein Weiser nah und ferne/Once a wise man with his lantern
Menschen einst mit der Laterne;/Sought people near and far;
Wieviel seltner dann als Gold/How much rarer, then, than gold
Menschen, uns geneigt und hold?/Are people who are fondly disposed to us?
Drum wenn Freundschaft, Liebe spricht,/And so, when friendship and love speak,
Freundin, Liebchen, schlaf du nicht!/Do not sleep, friend, beloved!

Aber was in allen Reichen/But what in all the world's realms
Wär' dem Schlummer zu vergleichen?/Can be compared to sleep?
Drum statt Worten und statt Gaben/And so, instead of words and gifts,
Sollst du nun auch Ruhe haben./You shall now have rest.
Noch ein Grüßchen, noch ein Wort,/Just one more greeting, one more word,
Es verstummt dir frohe Weise,/And our happy song ceases;
Leise, leise,/Softly, softly
Schleichen wir uns, ja, schleichen wir uns wieder fort!/We steal away again.



ERLKÖNIG/THE ERLKING (fourth version)

Johann Wolfgang von Goethe (1749-1832)

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

Wer reitet so spät durch Nacht und Wind?/Who rides so late through the night and wind?
Es ist der Vater mit seinem Kind./It is the father with his child.

Er hat den Knaben wohl in dem Arm,/He has the boy in his arms,
Er fasst ihn sicher, er hält ihn warm./He holds him safely, he keeps him warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"/"My son, why do you hide your
face in fear?"

"Siehst, Vater, du den Erlkönig nicht?"/"Father, can you not see the Erlking?"

"Den Erlenkönig mit Kron und Schweif?"/"The Erlking with his crown and tail?"

"Mein Sohn, es ist ein Nebelstreif"/"My son, it is a streak of mist."

"Du liebes Kind, komm, geh mit mir!/Sweet child, come with me,
Gar schöne Spiele spiel ich mit dir,/I'll play wonderful games with you;
Manch bunte Blumen sind an dem Strand,/Many a pretty flower grows on the shore,
Meine Mutter hat manch gülden Gewand."/My mother has many a golden robe.'

"Mein Vater, mein Vater, und hörest du nicht,/Father, father, do you not hear
Was Erlenkönig mir leise verspricht?"/What the Erlking softly promises me?"

"Sei ruhig, bleibe ruhig, mein Kind:/Calm, be calm my child:

In dürrn Blättern säuselt der Wind."/The wind is rustling in the withered leaves."

"Willst, feiner Knabe, du mit mir gehn?/Won't you come with me, my fine lad?
Meine Töchter am düstern Ort?/My daughters shall wait upon you;
Meine Töchter führen den nächtlichen Reihn/My daughters lead the nightly dance,
Und wiegen und tanzen und singen dich ein."/And will rock, and dance, and sing you
to sleep."

"Mein Vater, mein Vater, und siehst du nicht dort?/Father, father, can you not see
Erlkönigs Töchter am düstern Ort?/Erlking's daughters there in the darkness?"

"Mein Sohn, mein Sohn, ich seh es genau:/My son, I can see clearly:

Es scheinen die alten Weiden so grau."/It is the old grey willows gleaming."

"Ich liebe dich, mich reizt deine schöne Gestalt/I love you, your fair form allures me,
Und bist du nicht willig, so brauch ich Gewalt."/And if you don't come willingly, I'll
use force."

"Mein Vater, mein Vater, jetzt fasst er mich an!/Father, father, now he's seizing me!
Erlkönig hat mir ein Leids getan!/The Erlking has hurt me!"

Dem Vater grauset, er reitet geschwind,/The father shudders, he rides swiftly,
Er hält in Armen das ächzende Kind,/He holds the moaning child in his arms;
Erreicht den Hof mit Mühe und Not:/With one last effort he reaches home;
In seinen Armen das Kind war tot./The child lay dead in his arms.

Thanks to Maxine Morris and god.

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

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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.



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The New Yorker

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New York Times

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PEERY'S EGYPTIAN THEATER GREAT PERFORMANCES SERIES

Aquila Theatre Company of London:

"*King Lear*" - Friday, 3/17 - 7:30pm

"*Oedipus the King*" - Saturday 3/18 - 7:30pm

The Mandinka Epic - Saturday 4/1 - 7:30pm

John Astin in "*Once upon a midnight...*" -

Friday 4/28 - 7:30pm

The Gizmo Guys - Friday 5/12 - 7:30pm

Robert Wagner & Jill St. John in "*Love Letters*" -

Saturday 5/29 - 7:30pm

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WSU EVENTS

CONGRATULATIONS

To all involved in WSU's *The Serpent*! Out of over 1,000 participating entries from across the entire country, *The Serpent* was chosen as one of only five shows to be invited to perform at the Kennedy Center in Washington D.C. as part of the Kennedy Center/American College Theater Festival's national festival! Don't miss the special **benefit performances** on Saturday, March 25th at 2:00 and 7:30 pm. Tickets are only \$10, \$5 for students. Donations will also be accepted at the door. Call the WSU Department of Performing Arts at 626-6437 for more information.

For information on WSU Events call 626-6800.

