

MCA Performances

FALL 2000



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Art

MCA Performances Fall 2000

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Sacred voices and sultry grooves

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Oct. 5–7
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Mark Morris Dance Group

Oct. 12–15
The preeminent force in American dance

OM-2

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Roger Guenveur Smith

December 8
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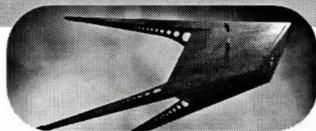
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Mark Morris Dance Group

October 12 – 15, 2000

My Party

Sang-Froid

-intermission-

The Argument

Silhouettes

Dancing Honeymoon

JOE BOWIE
CHARLTON BOYD
RUTH DAVIDSON
SETH DAVIS*
MARJORIE FOLKMAN
SHAWN GANNON
LAUREN GRANT
JOHN HEGINBOTHAM
DAVID LEVENTHAL
BRADON MCDONALD*
GREGORY NUBER*
JUNE OMURA
MIREILLE RADWAN-DANA
KIM REIS*
GUILLERMO RESTO
MATTHEW ROSE
JULIE WORDEN
MICHELLE YARD

*apprentice

Artistic Director MARK MORRIS

General Director BARRY ALTERMAN

Executive 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.



Choreography by Mark Morris

My Party (1984)

Music JEAN FRANÇAIX
(Trio in C for Violin, Viola & Cello)

Lighting MICHAEL CHYBOWSKI

Violin SARAH ROTH

Viola JESSICA TROY

Cello WOLFRAM KOESSEL

MARJORIE FOLKMAN, SHAWN GANNON,
LAUREN GRANT, JOHN HEGINBOTHAM,
DAVID LEVENTHAL, JUNE OMURA,
MATTHEW ROSE, MICHELLE YARD

-pause-

Sang-Froid (2000)

Music FRÉDÉRIC CHOPIN
(Etude in A, Mazurka in A, Etude in G-flat, Mazurka in D, Berceuse
in D-flat, Waltz in D-flat, Nocturne in F, Prelude in A, Etude in A)

Lighting MICHAEL CHYBOWSKI

Costumes ELIZABETH KURTZMAN

Piano ETHAN IVERSON

MARJORIE FOLKMAN, SHAWN GANNON,
LAUREN GRANT, JOHN HEGINBOTHAM,
DAVID LEVENTHAL, JUNE OMURA,
MIREILLE RADWAN-DANA, MATTHEW ROSE,
JULIE WORDEN

Sang-Froid has been commissioned by the American Dance Festival
through the Doris Duke Awards for New Work, with additional sup-
port from the John S. And James L. Knight Foundation.

Sang-Froid was also made possible by the Doris Duke Fund for
Dance of the National Dance Project, a program administered by
the New England Foundation for the Arts with funding from the
National Endowment for the Arts, the Doris Duke Charitable
Foundations, the Andrew W. Mellon Foundation, and the Philip
Morris Companies Inc.

Additional support was provided by the Charles Englehard
Foundation.

-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

Cello WOLFRAM KOESSEL

Piano ETHAN IVERSON

MARJORIE FOLKMAN, CHARLTOM BOYD
MICHELLE YARD, MARK MORRIS
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-

Silhouettes (1999)

Music RICHARD CUMMING
(Silhouettes—Five Pieces for Piano)

Lighting MICHAEL CHYBOWSKI

Piano ETHAN IVERSON

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 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
Soprano EILEEN CLARK
Violin SARAH ROTH
Piano ETHAN IVERSON
Percussion JOHN HOLLENBECK

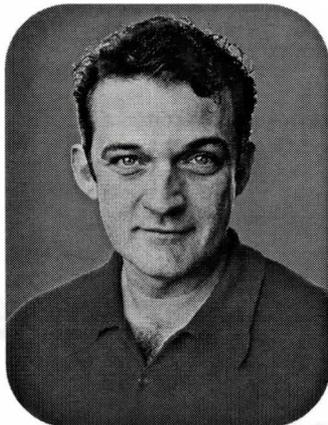
CHARLTON BOYD, RUTH DAVIDSON,
SHAWN GANNON, JOHN HEGINBOTHAM,
MARK MORRIS, MIREILLE RADWAN-DANA,
JULIE WORDEN

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

The MCA presentation of Mark Morris Dance Group is funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from the National Endowment for the Arts and the Doris Duke Charitable Foundation. Additional funding provided by the Andrew W. Mellon Foundation and the Philip Morris Companies Inc.

Hotel accommodations provided by Chicago's Lenox Suites Hotel.





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 one hundred 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 twelve 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. 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 had its New York debut with The New York City Opera in April 2000 at Lincoln Center. 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, California 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, Massachusetts; Fairfax, Virginia; London, England; and at the Jacob's Pillow Dance Festival in Becket, Massachusetts. 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 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-time 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 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 Lilith and Ascension Music Inc., and creating unusual concerts with

vocal quartet Kiiitos. Clark 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.

SETH DAVIS began dancing under the instruction of his mother, Victoria Shiflet, in Fredericksburg, Virginia. He attended Shenandoah Conservatory where he studied dance and photography. After receiving a full scholarship to the School of American Ballet, he moved to New York City. He has performed with bopi's black sheep, dances by Kraig Patterson, and in numerous productions with the Metropolitan Opera Ballet. He can also be seen dancing in the upcoming feature film *Still a Kiss*. He has performed with the Mark Morris Dance Group since 1998.

MARJORIE FOLKMAN graduated from Barnard College *summa cum laude*. She has danced for Spencer/Colton, Kraig Patterson, Sally Hess, and Sara Rudner, was 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, where she received her early dance training from Irene Makkai and Inesse Alexandrov. Grant 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. She was recently a subject for various projects by Annie Leibovitz. Grant began dancing with the Mark Morris Dance Group in 1996.

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 and 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.

JOHN HOLLENBECK (percussion), always in pursuit of new musical languages, has recently collaborated with Meredith Monk as well as many of the world's finest jazz ensembles while continuing his solo performances in such places as Brazil. In addition to his small-group jazz performances with Ellery Eskelin, Hank Roberts, Mark Dresser, and David Liebman, he is also a member of Bob Brookmeyer's New Art Orchestra and is a frequent guest with the Village Vanguard Orchestra, Maria Schneider's Jazz Orchestra, and the BMI Orchestra. A student of Brazilian and

Indian music, Hollenbeck also performs a variety of traditional musics from around the world. Hollenbeck is the recipient of a B.M. in percussion and a M.M. in jazz composition from the Eastman School of Music. His first recording as a leader was issued on the CRI label in 1999. At the present, he leads two ensembles: The Claudia Quintet and Quartet Lucy.

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 latest CD (*The Minor Passions*, with Reid Anderson and Billy Hart) was first on Ben Ratliff's list of the Top Ten "alternative" jazz recordings of 1999 in *The New York Times*. This year Iverson's engagements include solo, trio, and quartet performances as a leader (his Weill Hall recital debut is next February), sideman appearances with the Dave Douglas Sextet and the Mark Turner Quartet, and his concerto debut playing the Pat Zimmerli Piano Concerto with *Metamorphosen* in Boston. 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.

BRADON McDONALD received his B.F.A. from the Juilliard School in 1997. After graduation he won the Princess Grace Award and joined the Limón Dance Company where, for 3 years, he performed such roles as Eros in Limón's *The Winged*, Iago in Limón's *The Moor's Pavane* and the third and fifth solos in Tudor's *Dark Elegies* as well as works by Jiri Kylian, Doug Varone, Igal Perry, and Donald McKayle. He has choreographed and presented his own works internationally and has served as choreographer for seven Juilliard Opera Company productions under the director Frank Corsaro. Recently he was the choreographic assistant to Donald McKayle for his new work on the Alvin Ailey American Dance Theater. This is his first season with the Mark Morris Dance Group.

GREGORY NUBER has appeared with the Mark Morris Dance Group since 1998 in productions of *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; *Platée*; and with cellist, Yo-Yo Ma, in *Rhymes With Silver*. He was delighted to join the Dance Group as an apprentice in April 2000. Nuber has also danced in New York City Opera's production of *Carmina Burana* directed and choreographed by Donald Byrd, and was a member of Pascal Rioult Dance Theatre for three years. He is a graduate of Arizona State University with degrees in theatre and dance.

JUNE OMURA spent her 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. She received her B.F.A. from the University of Utah, and is certified to teach Pilates. Reis first appeared with the Dance Group in 1998 and became an apprentice in April 2000. Endless thanks to family, friends, and teachers for their belief and support.

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-time 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.

JESSICA TROY (viola) holds degrees from Amherst College, the State University of New York at Stonybrook, and the Musikhochschule in Luebeck, Germany. She has participated in many music festivals including Tanglewood, Marlboro, The Norfolk Festival of Contemporary Chamber Music, and Prussia Cove in Cornwall, England. Roger Reynolds, Oliver Knussen and Georgy Kurtag are some of the composers with whom she has had the opportunity to work.

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, New York. 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. Yard began dancing with the Dance Group in 1997.

MARK MORRIS DANCE GROUP STAFF

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Thanks to Maxine Morris.

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.



The MCA offers these additional in-depth programs with the Mark Morris Dance Group. All occur at the MCA except where noted.

Wednesday, October 11, 6 pm

At Lou Conte Dance Studio
1147 West Jackson Boulevard

Master Class on advanced technique taught by David Leventhal. Co-presented with Lou Conte Dance Studio, home of Hubbard Street Dance Chicago.

Call 312.850.9766 to register.

Friday, October 13

Post-show conversation with Mark Morris.

Saturday, October 14, 2 pm

Roundtable with Mark Morris for choreographers, dancers, and musicians. Moderated by Bonnie Brooks, Chair of The Dance Center Columbia College Chicago. Free. Seating is limited.

Call 312.397.3843 to register.





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Out of respect for the artists onstage and fellow audience members, persons arriving late are seated at the management's discretion. The MCA requests that patrons refrain from talking and remain seated for the duration of the performance.

Cameras, recording equipment, food, and beverages are not allowed in the seating area. Please ensure that cellular phones, pagers, and electronic beepers are switched off while you are in the theater. Thank you for cooperating with these guidelines.