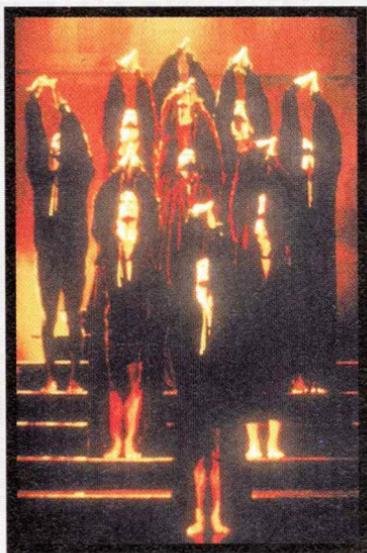


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MARK MORRIS
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and
YO-YO MA

with guest artist

MIKHAIL BARYSHNIKOV

JOE BOWIE CHARLTON BOYD RUTH DAVIDSON TINA FEHLANDT
MARJORIE FOLKMAN SHAWN GANNON LAUREN GRANT
JOHN HEGINBOTHAM* DAVID LEVENTHAL RACHEL MURRAY
GREGORY NUBER JUNE OMURA KRAIG PATTERSON
MIREILLE RADWAN-DANA GUILLERMO RESTO
WILLIAM WAGNER JULIE WORDEN MICHELLE YARD*

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Managing Director
NANCY UMANOFF

Tonight's program:
Falling Down Stairs
The Argument
-intermission-
Rhymes With Silver

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.**

*apprentice

PROGRAM

Choreography by Mark Morris

FALLING DOWN STAIRS (1997*)

Boston Premiere

Music: Johann Sebastian Bach (Third Suite for Unaccompanied Cello)

Lighting: Michael Chybowski

Costumes: Isaac Mizrahi

YO-YO MA, *cello*

JOE BOWIE, CHARLTON BOYD, RUTH DAVIDSON, TINA FEHLANDT,
SHAWN GANNON, MARJORIE FOLKMAN, LAUREN GRANT, RACHEL MURRAY,
JUNE OMURA, KRAIG PATTERSON, MIREILLE RADWAN-DANA, GUILLERMO RESTO,
WILLIAM WAGNER, JULIE WORDEN, MICHELLE YARD

*created for film 1994

-pause-

THE ARGUMENT (1999)

World Premiere

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

Lighting: Michael Chybowski

Costumes: Elizabeth Kurtzman

YO-YO MA, *cello*; ETHAN IVERSON, *piano*

MIKHAIL BARYSHNIKOV, RUTH DAVIDSON, TINA FEHLANDT,
MARJORIE FOLKMAN, SHAWN GANNON, MARK MORRIS,

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.

-intermission-

RHYMES WITH SILVER (1997)

Music: Lou Harrison

(Prelude, Allegro, Scherzo, Ductia, Gigue and Musette,
Chromatic Rhapsody, Romantic Waltz, Fox Trot, Threnody,
In Honor of Prince Kantemir, 5-Tone Kit, Round Dance)

Set Design: Howard Hodgkin

Lighting: Michael Chybowski

Costumes: Martin Pakledinaz

SARAH ROTH, *violin*; JESSICA TROY, *viola*; YO-YO MA, *cello*;
ETHAN IVERSON, *piano*; WILLIAM WINANT, *percussion*

JOE BOWIE, CHARLTON BOYD, RUTH DAVIDSON, TINA FEHLANDT,
MARJORIE FOLKMAN, SHAWN GANNON, JOHN HEGINBOTHAM, DAVID LEVENTHAL,
RACHEL MURRAY, GREGORY NUBER, JUNE OMURA, KRAIG PATTERSON,
MIREILLE RADWAN-DANA, GUILLERMO RESTO, WILLIAM WAGNER, JULIE WORDEN

This dance was created under the auspices of the Mark Morris Dance Group *New Works Fund*
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WHO'S WHO in the COMPANY



MARK MORRIS was born on August 29, 1956, in Seattle, 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 Kolda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980 and has since created over 90 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. Mr. Morris was named a Fellow of the MacArthur

Foundation in 1991, and he is the subject of a biography by Joan Acoella (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 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—audiences have become accustomed to the Dance Group's regular and frequent appearances in Boston; Berkeley, Calif.; at the Jacob's Pillow Dance Festival; and the Edinburgh International Festival in Scotland. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: a 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

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WHO'S WHO in the COMPANY

the 1997 Laurence Olivier Award for Best New Dance Production.



YO-YO MA was born in 1955 of Chinese parents living in Paris. He began studying cello with his father at age 4 and soon moved with his family to New York, where he spent most of his formative years. Mr. Ma maintains a balance between

his engagements as a soloist with orchestras throughout the world and his recital and chamber music activities. He draws inspiration from a wide circle of collaborators, creating programs with such artists as Emanuel Ax, Daniel Barenboim, Christoph Eschenbach, Pamela Frank, Jeffrey Kahane, Young Uck Kim, Jaime Laredo, Bobby McFerrin, Edgar Meyer, Mark O'Connor, Peter Serkin, Isaac Stern, Richard Stoltzman and Kathryn Stott. Mr. Ma also works frequently with artists from disciplines outside of music. One such multi-year project is his recent re-exploration of J.S. Bach's "Suites for Unaccompanied Cello," through concert performances of the cycle in numerous cities, a new recording of the works and, most notably, a series of films under the title *Inspired by Bach*. The six films—one for each suite—use Bach's music as the starting point for new collaborative works and depict the creative process that produced the interpretations of Mr. Ma and his fellow artists (choreographer Mark Morris, Kabuki artist Tamasaburo, ice dancers Jayne Torvill and Christopher Dean, garden designer Julie Moir Messervy and such filmmakers as Atom Egoyan and François Girard). Mr. Ma is an exclusive Sony Classical artist, and his discography of nearly 50 albums (including 12 Grammy winners) reflects his wide-ranging interests. In addition to the standard concerto repertoire, Mr. Ma has recorded many of the works he has commissioned or premiered. He has also made several successful "crossover" recordings that defy categorization, among them *Hush* with Bobby McFerrin, *Appalachia Waltz* with Mark O'Connor and Edgar Meyer, and *Piazzolla: Soul of the Tango*. Mr. Ma has studied at the Juilliard School and received his B.A. from Harvard University.



MIKHAIL BARYSHNIKOV was born in Riga, Latvia, of Russian parents. He began studying ballet there, and after a few years was accepted by the Vaganova School in Leningrad where he studied under the renowned teacher

Alexander Pushkin. At 18, he entered the Kirov Ballet as a soloist and remained with the company from 1968 to 1974 until he left Russia. From 1974 to 1979, he danced with ballet and modern companies around the world. He was a principal dancer with the New York City Ballet from 1979-1980, and from 1980 until 1989 he was artistic director of American Ballet Theatre. In 1990, Mr. Baryshnikov founded the White Oak Dance Project with Mark Morris. He was the recipient of the New York Dance and Performance Award ("Bessie") in 1997.

JOE BOWIE, born in Lansing, Mich., 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.

MICHAEL CHYBOWSKI (*Lighting Designer*) has recently designed the New York Shakespeare Festival's *Cymbeline* at the Delacorte in Central Park and *Wit*, with Kathleen Chalfant, at the Union Square Theater. As resident designer at A.R.T. in Cambridge the past two seasons, he has designed *The Bacchae*, *The Taming of the Shrew*, *A Jungle of Cities*, *The Wild Duck*, *Phaedra* and *The Merchant of Venice*. Other recent work in New York includes *The Grey Zone*, directed by Doug Hughes, which received the Lucille Lortel Award for Best Off-

WHO'S WHO in the COMPANY

Broadway Lighting Design; *A Question of Mercy* in its premiere at New York Theatre Workshop; and *Waiting for Godot* at Classic Stage Company. His most recent work with the Mark Morris Dance Group includes *Dancing Honeymoon* and *Greek to Me*, both of which premiered this past fall. Upcoming projects include Laurie Anderson's *Moby Dick and Other Stories*, the premiere of a new John Guare piece for the Signature Theatre in New York, as well as productions in Boston, Princeton, N.J., and Seattle.

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, Del., where she began her dance training at age 5. 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, N.J., 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, Ill. 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 was raised in Anchorage, Ala. He graduated from the Juilliard School's dance division in 1993 and was cast in Mark Morris Dance Group's *The Hard Nut* later that year. In addition to MMDG, he has appeared in the work of John Jasperse, Ben Munisteri and as a guest artist with Pilobolus Dance Theater. John has also danced with Susan Marshall and Company since 1995 and performed in the Marshall/Glass dance opera *Les Enfants Terribles*. John joined MMDG as an apprentice in 1998.

ETHAN IVERSON (*Music Director, Piano*) 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 CDs 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 piano teachers are Sophia Rosoff and Fred Hersch.

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David Leventhal



Rachel Murray



Gregory Nuber



June Omura



Kraig Patterson



Mireille Radwan-Dana



Guillermo Resto



William Wagner



Julie Worden



Michelle Yard

WHO'S WHO in the COMPANY

ELIZABETH KURTZMAN (*Costume Designer—The Argument*) is a freelance designer and book illustrator who lives and works in New York City.

DAVID LEVENTHAL, a native of Newton, Mass., 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, Neta Pulvermacher and Zvi Gotheiner before joining the Mark Morris Dance Group in January of 1998.

ISAAC MIZRAHI (*Costume Designer—Falling Down Stairs*) was born in 1961 in Brooklyn, N.Y., and attended the High School of Performing Arts and the Parsons School of Design. In 1987, Mizrahi opened his own business which now consists of a shoe collection, an eyewear collection, a collection of coats and a collection of fine jewelry. His plans for expansion include not only that in the clothing industry but in the entertainment industry as well. In 1995, Mizrahi was

the subject of the highly-acclaimed documentary *Unzipped*, directed by Douglas Keeve, which won the 1995 Audience Award for Documentaries at the Sundance Film Festival. Distributed by Miramax Films, the film was screened internationally at the Cannes and Venice film festivals and opened nationally on August 4, 1995. In 1996, Isaac Mizrahi and Douglas Keeve received a special CFDA Award for bringing the fashion world to cinema. In 1997, Mr. Mizrahi wrote a series of comic books entitled *The Adventures of Sandee the Supermodel* (published by Simon & Schuster). Besides many awards and honors, Mizrahi is a three-time CFDA Designer of the Year award winner. In addition, he was named Best Designer of the Year by the Fashion Footwear Association of New York. He has designed costumes for movies and theater, and besides his collaboration with Mark Morris, design projects for dance include work with Twyla Tharp, Bill T. Jones and Mikhail Baryshnikov.

RACHEL MURRAY, born in New York City, began her dance training at The Temple of the Wings in Berkeley, Calif. Her perform-

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ing career began at age 14, dancing with the African-jazz troupe Terpsichore, touring hotels and lodges throughout 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.

GREGORY NUBER recently danced in the New York City Opera's production of *Carmina Burana*, directed and choreographed by Donald Byrd, and was also featured in Frances Patrelle's current staging of the full-length ballet *Romeo and Juliet*. He spent three years as a soloist with the Pascal Rioult Dance Theatre and helped develop and implement an education and outreach program for the company. Gregory is a graduate of Arizona State University with a B.F.A. in acting and an M.F.A. in dance.

JUNE OMURA was born in Manhattan but moved to the South at age 6 and studied dance at the University of Alabama at Birmingham, in whose productions she appeared from the age of 8. 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.

MARTIN PAKLEDINAZ (*Costume Designer—Rhymes With Silver*) has worked with Mark Morris in Brussels at The Théâtre Royal de la Monnaie (*The Hard Nut, Wonderland, Le Nozze di Figaro*), Paris (*Ein Herz*), San Francisco (*Maelstrom, Pacific*) and New York (*A Lake, Orfeo ed Euridice, Rhymes With Silver, Medium*). He designed *Tuning Game* and *Silver Ladders* for Helgi Tomasson for San Francisco Ballet, as well as Lila York's *El Grito*. His designs for opera and theater have been seen throughout the United States, Canada, Europe and Asia. New York credits include the costumes for Cy Coleman's musical *The Life* (Tony and Drama Desk nominations), *The Diary of Anne Frank*, *Golden Child* (Tony nomination) and *Impossible Marriage* starring Holly Hunter. His scenery and costumes for Balanchine's *A Midsummer Night's Dream* for Pacific Northwest Ballet were shown at the Edinburgh Festival, and will appear at Sadler's Wells in 1999.

The Verdict...

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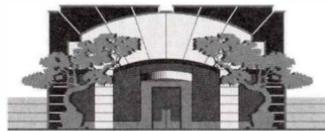
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KRAIG PATTERSON, born in Trenton, N.J., graduated from the Juilliard School in 1986 and joined the Mark Morris Dance Group in 1987. He has choreographed works for White Oak Dance Project, Barnard/Columbia colleges, Holly Williams, the University of Texas in Austin and his own dance group, bopi's black sheep.

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)

GUILLERMO RESTO has danced with Mark Morris since 1983.

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 Musik-hochschule 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.

WILLIAM WAGNER is from Larchmont, N.Y. 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.

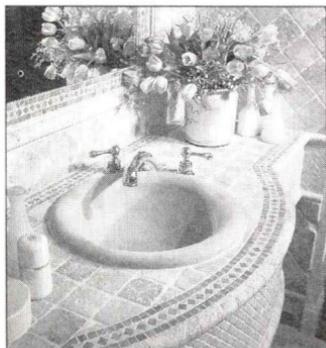
WILLIAM WINANT (*Percussion*) has collaborated with a diverse range of musicians including John Cage, Iannis Xenakis, Frederic Rzewski, Alvin Curran, James Tenney, Gordon Mumma, Cecil Taylor, Steve Reich and Musicians, Jean-Philippe Collard, Ursula Oppens, Joan LaBarbara and the Kronos String Quartet. He has recorded and toured with Mr. Bungle (*Disco Volante* on Warner Bros. Records), as well as with John Zorn, Anthony Braxton, Mike Patton (Faith No More), Oingo Boingo and Thurston Moore (Sonic Youth). He is currently principal percussionist with the San Francisco Contemporary Music Players. Mr. Winant has performed as a guest artist with the Los Angeles Philharmonic under the direction of Pierre Boulez; San Francisco Symphony (with the Abel-Steinberg-Winant Trio); Berkeley Symphony; Cabrillo Festival Orchestra; Ravinia Music Festival; as well as many major festivals and recitals throughout the world. He teaches at the University of California, Santa Cruz, and is artist-in-residence at Mills College with the internationally recognized Abel-Steinberg-Winant Trio, which has commissioned over 25 new works for violin, piano and percussion.

JULIE WORDEN, from Naples, Fla., 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.

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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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It's not very often that one gets to witness a collaboration between three of the world's greatest living artists. However, this year's Boston appearance by the Mark Morris Dance Group unites three legendary dance and music icons—choreographer Mark Morris, cellist Yo-Yo Ma and the inimitable Mikhail Baryshnikov. This unique artistic Dream Team is a bit like Larry Bird, Michael Jordan and Magic Johnson playing on the

same basketball squad.

A brash innovator, Morris is widely hailed for the musicality of his choreography and his penchant for live accompaniment. It should come as no surprise, then, that he would team up with one of the world's preeminent classical musicians. Yet when Yo-Yo Ma sought out Morris and five other artists to collaborate on a television project recreating Bach's "Suites For Unaccompanied Cello," Morris was initially reluctant. "I'd seen a lot of dances to the Cello Suites that I don't think are very good, so I was hesitant at first," explains Morris. "But I chose the Third Suite because it's the one I know best and it's always been the most interesting to me."

Morris eventually accepted Ma's proposal and their collaboration produced the electrifying *Falling Down Stairs*, which they toured in 1996. The Wang performances represent the first time the duo has been seen in Boston. Baryshnikov, Morris' colleague and close friend, appears in the world premiere of *The Argument*, a homage to their longtime friend and White Oak Dance Project bene-

factor, Howard Gilman, who passed away last year. Morris created the dance specifically with Baryshnikov and Ma in mind. "I wanted to create a dance in tribute to Howard and I wanted Misha to be in that as well...and I wanted another dance in the program that Yo-Yo could play in."

It's this kind of inspired vision that has made Morris the most important choreographer to emerge over the last 25 years. He's been called a maverick, an innovator and a genius. But not everyone has seen him as the second coming of Balanchine.

A supreme iconoclast, Morris has always been a lightning rod for controversy. His Dance Group's three-year stint as the resident company at the prestigious Théâtre Royal de la Monnaie in Brussels was a period marked by turbulence and transformation. Merging classical dance roots with bold, radical concepts, the company produced groundbreaking work like *Dido and Aeneas* and *L'Allegro, il Penseroso ed il Moderato*, yet they were roundly panned by critics in ultra-conservative Belgium.

The furor he stirred in his tenure at Belgium's Royal National Opera placed his company on the cutting edge of contemporary choreography and, most importantly, smack dab in the center of the dance world. While Belgian's staid, elitist press corps scathingly rebuked his work, international critics praised his refreshing juxtaposition of classic technique with a daring, sexually provocative style. His work rejected conventions of traditional dance and incorporated ideas like indistinct male/female roles and atypical body types. The commotion only served to further his growing renown.

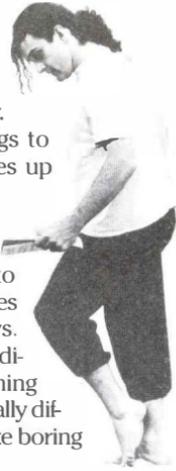
Speaking with him now, one senses those contentious days, though a hallmark period in his career, are far behind him. Presently, his focus is on building a facility in Brooklyn to house his company. "I haven't had studios for the last 20 years I've had a company," he explains. "We rehearse all over the city. So this has been a long time coming."

Today as yesterday, Morris' choreography distinguishes itself by throwing different elements at the audience—everything from the burlesque to sublime pathos. "It has to be something different than what

you've seen before," he replies when queried what makes good choreography. "I like a lot of different things to happen. Every dance makes up its own rules."

Morris prefers distinct, challenging music as well. "There has to be something to a piece of music that engages me in some way," he says. "Something that's not immediately predictable. Something that's rhythmically or stylistically different in some way...I don't like boring music."

Morris speaks softly of his success. His legend continues to grow, yet, at only 42 years of age, he has another lifetime of choreography in him. "I'm very happy and very fortunate," he stresses. "People want to see my company because it's really good. That's why we work all the time. It's partly luck and partly timing and partly talent and partly diligence." And partly the vision of a man intent on not only breaking the rules, but creating new ones to smash.



Mark Morris photo credit: Chantal Regnaud

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