

COME & GO; CATASTROPHE by Samuel Beckett

MARK MORRIS DANCE GROUP

A Happy Days Festival Commission

**In association with Banff Centre for Arts and Creativity, Performing
Arts Residency Program, Presents**

THREE SHORT PLAYS BY SAMUEL BECKETT

(World Premiere Production)

Choreographer Mark Morris (USA)

Enniskillen Royal Grammar

Thursday 25 July 5:45pm, 6:15pm
Sunday 28 July 7:00pm

The Regal, Regal St.

Friday 26 July 5:30pm, 6:00pm
Saturday 27 July 2:00pm, 3:00pm

**The performance of Come & Go; Catastrophe on 25 July is kindly sponsored by
Sir Martin Smith & Lady Elise Smith.**

This is New York choreographer Mark Morris's first engagement with the work of Samuel Beckett. Experience three of Beckett's most touching, eloquent and literally moving works in the hands of one of the great contemporary artists of our time. Set in different Enniskillen environments, you'll want to catch all three!

"Come and Go is perfect in that the structure of it is like the infinity sign, and the piece, although its very brief, could be repeated infinitely ... it's very much like the other pieces that I'm presenting, Quad and Catastrophe, there's a sort of an infinity that's implied by the situations of all three of those pieces."

~Mark Morris on *Come and Go*



Thursday 25 July – Sunday 28 July
Box Office: +44 (0) 28 6632 5440

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"*Catastrophe* surprised me in that when I started working on it, reading it, it seemed very clear what should happen. However, if people want to go politically or psychologically with the piece, it's quite clear what's going on. It's the relationship of the big fish eating the smaller fish forever, and it's unusual in the fact that it's a play that is a rehearsal of a play that we never really see. There are so many levels of reflection and refraction in it that even though it's as brief as can be, it's a very satisfying question mark of a piece."

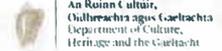
~Mark Morris on *Catastrophe*

Duration 15 minutes

Staged by:
Performers:

Mark Morris
Elisa Clark
Rob Besserer
Susan Weber
Teri Weksler
Mark Morris

Mark Morris: Hailed as "the most successful and influential choreographer alive, and indisputably the most musical" (New York Times), Mr. Morris formed the Mark Morris Dance Group (MMDG) in 1980 and has since created close to 150 works for the company. From 1988 to 1991, he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also an acclaimed ballet choreographer, with twenty works commissioned by ballet companies worldwide. Noted for musicality, he has been described as "undeviating in his devotion to music" (The New Yorker). He began conducting performances for MMDG in 2006 and has since conducted at The International Festival of Arts & Ideas, Lincoln Center, and BAM (Brooklyn Academy of Music). In 2013 he served as Music Director for the Ojai Music Festival. Morris also works extensively in opera, directing and choreographing productions for The Metropolitan Opera, New York City Opera, English National Opera and The Royal Opera, Covent Garden, among others.



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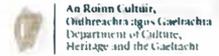
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Elisa Clark: In 2006, Ms. Clark joined the Mark Morris Dance Group as a full-time company member. In addition to teaching company class, and at the Mark Morris Dance Center, she has taught Master Classes at the University of Illinois – Champaign/Urbana, the Kennedy Center, George Mason University, University of Washington, University of Arizona, and other schools and community centers on behalf of the company. In 2008 the company nominated her for the Princess Grace Award, in which she won an honorarium for Modern Dance. In 2011 she left her full-time position with the company, only to return to guest perform from time to time. In 2011, she also rejoined the Lar Lubovitch Dance Company, performing featured roles with Clifton Brown. Ms. Clark has also danced for the Metropolitan Opera Ballet at Lincoln Center in productions choreographed by Mr. Morris, Ben Wright and the innovative Crystal Pite. In 2013, Ms. Clark joined the Alvin Ailey American Dance Theater, having the honor of dancing the legendary work Revelations over 100 times per year, while traveling the world six out of every twelve months! She danced featured roles in Matthew Rushing's *Odetta*, as well as the coveted duet Twin Cities in Mr. Ailey's *The River*. During her four years with Ailey, not only was she a company teacher, but she also assisted in the creation of Mr. Battle's *Awakening* and was also responsible for staging Mr. Battle's *Mass*.

Rob Besserer has been performing since 1972. He graduated from the University of South Florida in Tampa and then danced for many years with the Lar Lubovitch Dance Company, Jose Limon Dance Company, Mark Morris Dance Group, and the White Oak Dance Project. In the theatre and film, he has worked with Robert Wilson, James Lapine, Martha Clarke, Woody Allen, Bartlett Sher, and Mathew Barney. Besserer has also had the pleasure of performing for and collaborating with Karole Armitage, Richard Move, and Bill T. Jones. He won a New York Dance and Performance Award ("Bessie") in 1984 and an "Obie" for his performance in Ms. Clarke's *The Hunger Artist* in 1987.

Susan Weber holds M.A. and B.A. degrees in Dance from UCLA, where she began teaching as a graduate student. Her own most influential teachers have been Elisabeth Baird, Maggie Black, Jack Cole, Mia Slavenska, and Sally Streets. Ms. Weber performed in the Lar Lubovitch Dance Company, touring extensively in North America and Europe and assisting Mr. Lubovitch in setting works at the Royal Danish Ballet, Les Grands Ballets Canadiens, Pennsylvania Ballet, le Théâtre du Silence (Paris), UCLA Dance Company, and on Lynn Seymour of the Royal Ballet. In recent years, she has worked as assistant to choreographer Mark Morris on pieces created at San Francisco Ballet: *A Garden*, *Later*, the full-length *Sylvia*, and *Joyride*, and has set his *Gong* at the Royal Ballet and *Drink to Me Only With Thine Eyes* at English National Ballet. Ms. Weber's eye for alignment has been developed through a lifelong study of anatomy, kinesiology, and yoga. She is Associate Artistic Director at Berkeley Ballet Theater in the Julia Morgan Center for the Arts.



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Teri Weksler: Born in Baltimore, Weksler is a graduate of The Juilliard School, and received a Bessie Award (New York Dance and Performance Award), for a “career of virtuosic dancing”. She has performed in the companies of Hannah Kahn, Daniel Lewis, Jim Self, Kazuko Hirabayashi, 5BY2 Dance Company, in works of Jose Limon, Doris Humphrey, Anna Sokolow, Pilobolus. She danced as Prima Ballerina in the Rome Opera Ballet, and in Mikhail Baryshnikov’s White Oak Dance Project, a company of the “world’s best modern dancers”. Weksler is a founding and long-time member of the world renowned Mark Morris Dance Group, and for two years as the national company of Belgium at Theatre Royale de la Monnai in Brussels, performing and teaching worldwide. As Mr. Morris’s assistant, Weksler has worked at Les Grandes Ballet Canadiens, Ballet West, and the Tanglewood Music Festival. She has staged Morris’s work on London Contemporary Dance Theater, New World School of the Arts, and at the Brooklyn Academy of Music. Film and television include Great Performances, Dance in America, Camera Three, The West Bank Show, and the award winning film, “Beehive”. As artistic director of Southern Danceworks, she has collaborated with the Alabama Ballet, Alabama Symphony, Alabama Jazz Hall of Fame, Space One Eleven, and Dancing Wheels. She currently runs the Dance for Parkinsons Program in town. Teaching credits include New York University, New World School of the Arts, Amherst College, Jacobs Pillow, Contemporary Dance Centre d’Angers, Barnard College, summer programs of Boston Ballet, American Ballet Theater, Alabama Ballet, Summer Stages, and the Mark Morris Dance Group. She is a recipient of a fellowship from the Alabama State Council on the Arts, and was honored as a Smart Woman in 2013.



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