



**MEMBERS** of the Mark Morris/Monnaie Dance Group in a Morris work set to music by Handel. The controversial dance company is at Jacob's Pillow through tomorrow evening.

be wed. It is also the day on which Halley's comet is due to pass through.

#### Kinematic

The attraction of "Paradise for the Worried," however, is Kinematic, a three-member choreographic team that conceived the work and performs it, with the support of a small company of actors.

Kinematic is Tamar Kotoske, Maria Lakis and Mary Richter.

#### Schedules

Shrunk the Kids at 7 and 9, matinee Sunday at 2.

Images (Williamstown) — Scandal (R), 7 and 9.

Mahaiwe (Great Barrington) — Not available at press time.

The Berkshire Museum Little Cinema (Pittsfield) — Women on the Verge of a Nervous Breakdown (R), nightly at 8:45, Saturdays at 7 and 9, Monday matinee at 2.

Mohawk (North Adams) — Hello, Dolly (G), Fri-Tue at 7 and 9, matinee Sat. and Sun. at 2.

Hoosac Drive-in (Adams) — Rain Man (R), Working Girl (R), complete show at 8:45.

Coury's Drive-in (North Adams) — Indiana Jones and the Last Crusade (PG-13), Say Anything (PG-13) complete show at 8:45.

in that room," Austin said, nodding toward Citizens Hall, "and I commissioned them to do a piece for us this year.

"We decided we wanted it in the World War I era; very carefree. They [Kinematic] are carefree but very intense carefree."

She played them some of Silverman's music.

"They met him and they all loved one another," Austin said.

"We've all been involved in its creation and it's been wonderful — sort of the way things should be. We're not dealing with personalities and problems," she said.

"Legacy," which runs from Aug. 9 through 26, is a very special project that was brought to Austin by a young director named Paul Walker.

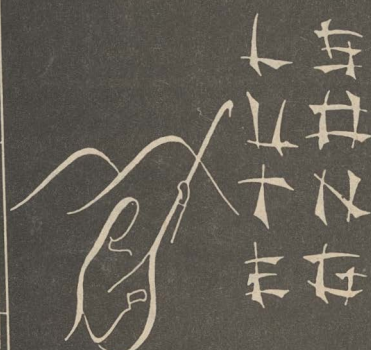
The work is based on the short stories of West Virginia writer Breece D'J Pancake, who died not long after his collection of stories was published.

Walker and a creative partner have been working on a form of theater he calls narrative theater.

"The goal," Austin said, "is to make this place into a kind of Mecca; make more of a to-do about the environment itself here.

"We're trying to make a point that here is this experience, tranquil, and you, the audience, are among the first to see something."

**June 26 - July 15**



Adapted by Sidney Howard  
and Will Irwin,  
Music by Raymond Scott  
Lyrics by Bernard Hanighen  
Directed & Choreographed  
by





The Berkshire Eagle

# ENTERTAINMENT

Friday, June 30, 1989

## Pillow opens with Mark Morris

By DJ McDonald  
Special to The Eagle

### BECKET

Choreographer Mark Morris and his 24-member Monnaie Dance Group have opened the 1989 Jacob's Pillow season resoundingly, presenting five well-chosen selections from the more than 50 works in his nine-year canon to audiences at the Ted Shawn Theater.

"One reason I make dances is to trick people into hearing music better," the 32-year-old Morris said recently. The structure of music made forcefully visible, from baroque to post punk, is at the heart of his work.

Wednesday night's sold out program, to be repeated tonight and Saturday at 8:30 p.m., as well as tomorrow afternoon at 2, amply demonstrated the choreographer's musical wit, wickedly satirical sense of style, and formidable emotional force in the sensuous and quick-footed dancing that is the troupe's hallmark.

\* \* \*

The concert reprises work created prior to the company's assumption of its current tenure at Belgium's national opera house in the wake of Morris' celebrated 1988 appointment to succeed French choreographer Maurice Bejart at the Royal Theatre of Monnaie, in Brussels. As such, it represents a double homecoming for many of the troupe's 22 American dancers.

Now coming off their first full season on the Continent, they were last seen at the Pillow in 1987, when they were known as the Mark Morris Dance Group. One senses an urgent piquancy and emotional depth in the dancing of these artists, many of whom are already thirty-something, and who appear in an assortment of humanity's shapes and sizes.

These qualities are most palpable in "Gloria," set to a recording of Vivaldi's Gloria in D, and "Lovey," set to recordings of four songs by the Violent Femmes.

\* \* \*

"Gloria" stuns with the simple power of its soulful dancing and canonic invention. Wave upon wave of dancers moving side to side and up and down on the stage create a

### Dance REVIEW



rise and fall of hope and despair. It is as if by the passionate lifting and weighted dropping of their arms and torsos, and the periodic slow descent to the floor alone that Morris has created a kinetic and emotional metaphor for the human experience between earth and sky.

The signature piece of this company in which Morris' genius with music comes most readily to light, "Gloria" was featured in the company's hour-long program as part of Public Television's Dance in America series. It deserves to be seen.

The controversial "Lovey" was the occasion for a curtain speech plea by Pillow Artistic Director Liz Thompson for audience opposition to the move by some members of Congress to link funding for the National Endowment for the Arts to the enactment of restrictions on funding for works that "may be deemed controversial and offensive to some individuals."

"Lovey" uses the lyrics and minimalist rock music of the Femme's songs as a structure for a disturbingly brilliant exploration in dance of the psychological drive and bitter consequences of child sexual abuse. The final throbbing repetition of the works "Gotta heal the pain," at the end of "I Hear the Rain" in the first section of the dance is accompanied by Jon Mensinger's ominous approach to one of the four naked plastic toy dolls that sit on the stage.

It is a measure of Morris' power as an artist that the consequences for both abuser and victim are so clearly set out. As the band repeats "Will you need me when? . . ." at the end of "Kiss Off" (section 4), the dancers approach the dolls with their hands above their heads as if bound. Just as each leans forward to kiss his/her doll, they are jerked backward as if some unseen force

was pulling back on the invisible manacles. One is left with the triple whammy of abuse, in which the very abuser who must be put away is the person the child needs for support.

\* \* \*

"Canonic ¾ Studies" is a romp through waltz tempos that sends up ballet convention and recital decorum. It begins with Keith Sabado triple bouncing head and then body in the less-and-less manner of a rubber ball. It ends with the same dancer bounding out into the middle of a supine circle of his bounced-out brethren. In between, five women and four men, dressed in deliberately unflattering black tights and white T-shirts, engage in Bachian mathematics of triplet inventions.

Feet, hands, torsos and heads combine in joke-riddled movement scherzos as the group careens through solos, a duet, trios, quartet, sextet, and ensembles set to piano waltzes from numerous composers. The subtly playful wit is reminiscent of James Waring's theme and variations to Beethoven, but woven on a broader loom.

"Celestial Greetings," set to three pieces of Thai popular music, is a ritual sonata for six women that evokes an ambience of mysterious tension against a restrained and formal beauty. The stylized greeting gestures of the first section evolve gradually through an interplay of groupings in linear and circular spatial formations into an insistent rite of tribal force. Penny Hutchinson, a standout all evening, danced here with particular intensity.

\* \* \*

"Pieces en Concert" is a fractured fairy tale, danced by Susan Hadley, Morris, and Sabado, who are costumed like Fellini urchins amidst an onstage forest of five live trees. Replete with rhythmic movement jokes and hilariously complicated foot patterns, the humor unfolds in broad strokes. At one point Sabado has both his partners literally eating out of his hands; elsewhere Morris punctuates a gay trio by emphatically grabbing Hadley's breast.

On the outdoor Inside/Out stage, performance artist Gayle Tufts, in residence at the Pillow, presented material from "The Blank Sheet," a work-in-progress she is creating in collaboration with German dancer Dieter Heitkamp, based on the life and work of German cabaret artist Valeska Gert, a contemporary of Mary Wigman. These investigations will be on view again tonight and Saturday at 7.