



Garden Theatre
June 8 at 9 pm
June 9 at 3 pm

FOOTPRINTS IN THE GARDEN

Mark Morris Dance Group

Spoletto '85

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Mark Morris Dance Group

Mark Morris, *Choreographer*
Jeff Bickford, *Lighting Designer*

Dancers

Tina Fehlandt Penny Hutchinson David Landis
Lodi McClellan Mark Morris Long Nguyen Guillermo Resto

The performances of *Footprints in the Garden* have been made possible by a generous and deeply appreciated gift from Philip Morris Incorporated.

Additional funding has been provided by the National Endowment for the Arts.

Spoletto Festival U.S.A. acknowledges with gratitude the generous support of the Emma A. Sheafer Charitable Trust in making possible the presentation of this series.

The Spoletto Gift Shop in the Gaillard Auditorium lobby is open throughout the Festival, including during intermissions, from 10 am to 10 pm through June 8. Festival gift items may also be purchased at the Dock Street Theatre and the Garden Theatre prior to performances.

Garden Theatre

June 8 at 9 pm

June 9 at 3 pm

Program

Prelude and Prelude

Music, Henry Cowell (Prelude Violin and Harpsichord)

Dancers

Tina Fehlandt Penny Hutchinson David Landis
Lodi McClellan
Long Nguyen Guillermo Resto

Love, You Have Won

Music, Antonio Vivaldi (Cantata: "Amor, Hai Vinto")

Dancers

Mark Morris Guillermo Resto

Lovey

Music, The Violent Femmes

I Hear the Rain
Blister in the Sun
Country Death Song
Kiss Off
I Know It's True, But I'm Sorry to Say

Dancers

Company Members

-Intermission-

Songs That Tell A Story

Music, The Louvin Brothers

Insured Beyond the Grave
I'll Live With God (To Die No More)
Robe of White
The Great Atomic Power

Dancers

Penny Hutchinson David Landis Guillermo Resto

Songs That Tell A Story was first performed by Kinetics Company.

The Vacant Chair

Music, George F. Root, Kilmer/Rasbach, Carrie J. Bond

Dancer

Mark Morris

Celestial Greetings

Music, Popular Thai

Dancers

Tina Fehlandt Penny Hutchinson David Landis
Lodi McClellan Long Nguyen Guillermo Resto



Mark Morris

Mark Morris was born, raised and currently lives in Seattle, Washington, where he studied dance with Verla Flowers and Perry Brunson. He has performed with the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet and Koleda Balkan Dance Ensemble. In addition to the Mark Morris Dance Group, he has set works on CoDanceCo, Jacob's Pillow Dancers, Spokane Ballet, Pacific Northwest Ballet, Kinetics Company and the Bat-sheva Dance Company. From January to June, 1984, Mr.

Morris taught dance at the University of Washington, where he will return to teach in the spring of 1986.

The Mark Morris Dance Group was formed in 1980 and gave its first concert in the fall of that year in New York City.

Mr. Morris has received Choreographer's Fellowship awards from the New Jersey State Council on the Arts (1980/81), (1983/84), and from the National Endowment for the Arts (1983,84,85). He was commissioned by the Jerome Foundation to create two works, *New Love Song Waltzes* (1982) and *The Death of Socrates* (1983), for Dance Theatre Workshop's (NYC) New Works Project. Mr. Morris recently received a New York Dance and Performance Award (Bessie) for choreographic achievement.

Jeff Bickford

Jeff Bickford is a designer and performing artist living in Seattle.

Tina Fehlandt

Tina Fehlandt. Born: New York. Childhood: Wilmington, DE. Dancing: age 5. Studied: Marjorie Mussman, Jocelyn Lorenz, Merce Cunningham, Ruth Currier. Performed: Mark Morris Dance Group (1980 —). Resident: Seattle (1985 —). Mother: Ed Sullivan Toastette (1952-59). Cats: Alix, Bell, Debbie.

Penny Hutchinson

Penny Hutchinson lives in her native Seattle, Washington. She has attended the Juilliard School and performed with the First Chamber Apprentice Company and Diane Germaine and Dancers. She has taught at Jacob's Pillow Dance Festival, and will be teaching in Seattle this summer.

David Landis

Born in California and trained as a psychologist, David Landis now lives in New York and dances for a living (such as it is). He has performed with CoDanceCo, Susan Marshall and Charles Moulton, as well as producing his own work on both coasts. He has studied with Maggie Black, the Lar Lubovitch Dance Company, Jocelyn Lorenz and Cindi Green. He has performed with the Mark Morris Dance Group since 1983.

Lodi McClellan

Lodi McClellan was born in Kansas during a tornado and lived most of her childhood in Wayzata, MN, and Kennebunkport, ME. She moved to Seattle in 1980 with a B.A. in dance from Mt. Holyoke College, married an architect, and first danced with Mark Morris in 1983.

Long Nguyen

Long Nguyen was born in Saigon, spent his teens in Southern California and his early twenties in Las Vegas, New York and Boston. He now lives in Seattle and works as a Vietnamese interpreter.

Guillermo Resto

Guillermo Resto has danced with Mark Morris since 1983.

The Mark Morris Dance Group appears under the auspices of the Foundation for Independent Artists, Inc., a non-profit tax-exempt organization administered by Pentacle. Contributions to Mr. Morris' work are tax-deductible, and may be made payable to the Foundation (c/o Pentacle, 104 Franklin Street, New York, NY 10013), earmarked for the member project of the Mark Morris Dance Group. (A copy of the Foundation's last annual financial report filed with the New York State Department of State may be obtained upon request by writing to the N.Y.S. Department of State, Charities Registration, 162 Washington Avenue, Albany, NY 12231, or to the Foundation directly.)

Thanks to the dancers, Harriet Cavalli, Chad Henry, Maxine Morris, the University of Washington Division of Dance, and god.

For booking and other information: Barry Alterman, Manager
Mark Morris Dance Group
706 Belmont E. #101
Seattle, WA 98102
206-324-6318

Cameras and recording devices are NOT permitted in the performance area.

Refreshments and/or smoking are NOT permitted in the performance area.

Audio Services by: Specialized Audio, Inc., Saratoga Spings, N.Y.

Dance At Spoleto 1985

by Laura Leivick

The choreographers whose companies are dancing at Spoleto U.S.A. this season are radical romantics — romantics not in the emotional sense, but aesthetically. Like proponents of the original 19th century Romantic movement, these artists work in distinctive styles that can't be understood as deviations from a single, ideal style. Their works may display a mastery or synthesis of classic academic theatrical dance or one of the modern traditions, or folk, or ethnic or popular materials but the sources of their power lie elsewhere and are mysterious and personal.

The largest and most established of the featured companies are the Lewitzky Dance Company and Ballet Eddy Toussaint de Montreal, whose performances at the Gaillard Municipal Auditorium frame the experimental *Footprints in the Garden* series. They are an appropriately paradoxical pair. Lewitzky's Los Angeles-based troupe of modern dancers works barefoot, using the body's weight with a stringent dynamism and propulsive force; their productions are crisply minimal. Ironically, Toussaint's classical ballet company makes Lewitzky's seem slightly deracinated. Choreographer Toussaint, a Haitian refugee, has become an activist Quebecois, and his classic company is the descendent of his Ballets Jazz, which had a repertory steeped in French-Canadian politics and lore. If his new repertory is unmistakably ballet, it is also, temperamentally speaking, something quite apart. *Dance Magazine's* Linda Howe-Beck lists Toussaint's "trademarks: sensitivity, sensuality, sentimentality, and sensationalism."

One of the dancers featured at the Garden Theatre is Seattle-born Mark Morris, with whose work all the descriptive and analytic categories of dancing get you precisely nowhere. Morris began as a flamenco and folk dancer, belonged to Eliot Feld's ballet company, and worked for a variety of modern dance companies that are really, in what he has called "the New York dance club," rival factions. His own works include solos—one to a classical Indian raga, one in which he wears pink silk pajamas and manipulates a ribbon that even Isadora Duncan never rivalled for weirdness or sheer confounding power. He has also choreographed successfully for an ensemble, pieces of deadly wit and pieces of genuine classicism, togas and all. But when it comes to evaluating rather than classifying Morris, there is no problem: "That he is one of the world's wonderful dancers," according to the strict and imperious critic Arlene Croce, "there can be no doubt."

Along with Morris' troupe, the Garden performances include appearances by Garth Fagan's Bucket Dance Theatre, recently featured on the

PBS-TV special called "Dance Black America." Fagan began his professional life in his native Jamaica, touring while still in his teens with Ivy Baxter and the Jamaica National Dance Company. Two other important influences on Fagan's development were Pearl Primus and Lavinia Williams, matriarchs of Carribean dance. Fagan himself has proved to be a leader in his field, forming his company of then-untrained dancers in Rochester, where he was teaching at the State University of New York. Originally called "Bottom of the Bucket, BUT...Dance Theatre," his company today has rightfully dropped the cheerful joke from its title. There are powerful performers, and dancing Fagan's own pungent works, they hold audiences in thrall.

The other companies appearing at the Garden include ODC San Francisco, which developed out of the dance community at Oberlin College in Yellow Springs, Ohio. Today, ODC is as cosmopolitan as any in the world, and as refined, and engaging, and wayward. Alongside ODC, Spoleto U.S.A. is presenting two relative newcomers: Timothy Buckley and the Troublemakers, and Stephen Petronio. Buckley, whose company has a kind of shaggy-dog charm in some of its repertory, which includes dances done in sneaks and sweats to Country and Western flavored scores, is obviously a contemporary sensibility, however unmodish. Petronio, who is a member of the original Trisha Brown company and a famous exponent of post-modernist performance in his own right, is still an enigma as a choreographer. His first works struck some as cosmically unclear, and others found them full of real theatrical wit and power. In any case, the works he shows at the Garden are only the beginning of the long arc of his life's work as a choreographer.

The performers converging at Spoleto U.S.A. this season are truly independents. They work in a variety of modes of dancing, and are at various stages in their development. It is important, then, to relish differences and not to search for similarities. Yet it is clear, seeing these artists at work, that they do have a common ground: the theater. If they share anything - and of course they do — it is a passion to present the body in motion for an audience. No matter how counter, original, spare, or strange these dancers are, they all take their places onstage in good faith, and commit themselves to the audience's consideration as performers. They ask only for this responsibility, and they consider it a privilege.

Laura Leivick is Program Editor of Stagebill at Lincoln Center in New York. Her writing has appeared in *Ballet News*, *Dance Magazine*, *Stagebill*, publications of San Francisco Symphony, Opera, and Ballet, and Pacific Northwest Ballet.