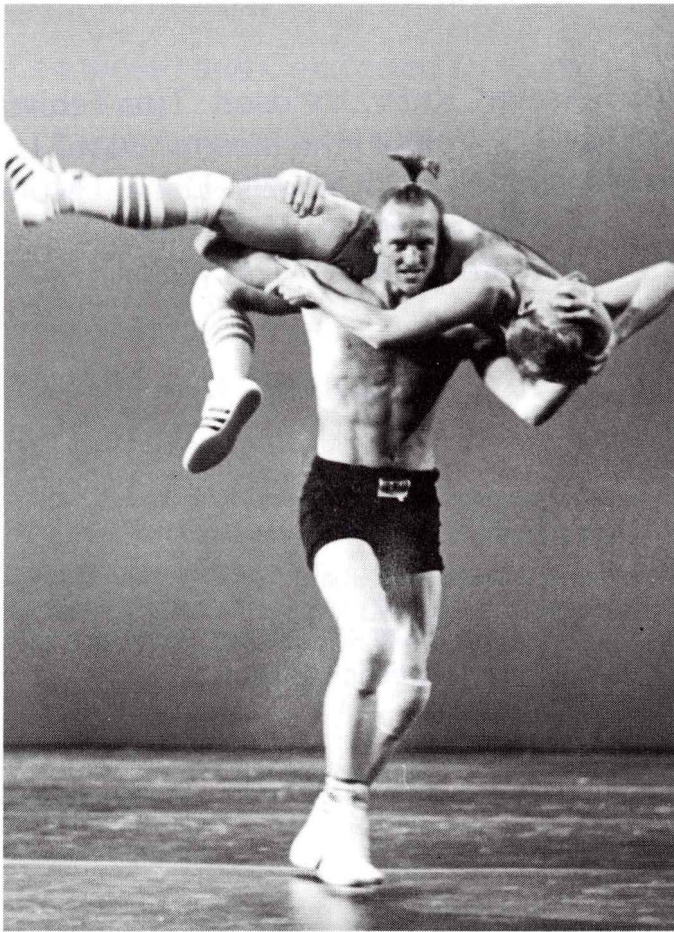


MARK MORRIS DANCE GROUP



MYTHOLOGIES

Manhattan Center Grand Ballroom

May 6-10, 1987

MARK MORRIS DANCE GROUP

Rob Besserer Ruth Davidson Tina Fehlandt
Susan Hadley Penny Hutchinson David Landis
Jon Mensinger Mark Morris Donald Mouton
Guillermo Resto Keith Sabado
Jennifer Thienes Teri Weksler

Mark Morris
Artistic Director

Barry Alterman
General Manager

Nancy Umanoff
Managing Director

Phil Sandström
Lighting Designer

Albert C. Mathers
Stage Manager

MYTHOLOGIES

(Dances Based on the Essays of Roland Barthes)

Choreography by Mark Morris

Music Composed and Conducted by Herschel Garfein

Lighting Design by Phil Sandström

SOAP-POWDERS AND DETERGENTS

Text: Herschel Garfein

Vocalists: Judith Kellock (soprano), Mary Westbrook-Geha (mezzo-soprano), Richard Kennedy (tenor), S. Mark Aliapoulios (bass)

Dancers: Ruth Davidson, Tina Fehlandt, Susan Hadley, Penny Hutchinson, David Landis, Jon Mensinger, Donald Mouton, Guillermo Resto, Keith Sabado, Teri Weksler

INTERMISSION

STRIPTEASE

Dancers: Rob Besserer, Ruth Davidson, Tina Fehlandt, Susan Hadley, Mark Morris, Donald Mouton, Keith Sabado, Teri Weksler

INTERMISSION

CHAMPIONSHIP WRESTLING

Dancers: Rob Besserer, Ruth Davidson, Tina Fehlandt, Susan Hadley, Penny Hutchinson, David Landis, Donald Mouton, Guillermo Resto, Keith Sabado, Teri Weksler

Pre-show and intermission entertainment provided by Julie Cascioppo, International Cabaret Artiste, and Linda Dowdell, Pianist.

Soap-Powders and Detergents and *Striptease* were originally commissioned by Dance Umbrella, Boston (Jeremy Alliger, Executive Director); funded in part by the Massachusetts Council on the Arts and Humanities.

Championship Wrestling was commissioned in part by the Brooklyn Academy of Music's Next Wave Festival.

Partial support for these performances has been provided by the Pocket Orchestra Project, a program funded by the New York State Council on the Arts and the Mary Flagler Cary Charitable Trust and administered by the American Music Center.

MARK MORRIS was born, raised and currently lives in Seattle, where he studied 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, Batsheva Dance Company, Concert Dance Company of Boston and Repertory Dance Company of Canada. In 1985 Mr. Morris created *Mort Subite* for the Boston Ballet, one of nine commissions of the National Choreography Project and received a second commission in 1986 to create *Esteemed Guests* for the Joffrey Ballet. In 1986 Mr. Morris choreographed the "Dance of the Seven Veils" for the Seattle Opera's production of *Salome*. Next year he will choreograph *Orpheus and Eurydice* for the Seattle Opera and also direct that company's production of *Die Fledermaus*. This coming October Mr. Morris's choreography will be featured in the world premiere of *Nixon in China*, music by John Adams, direction by Peter Sellars, to be performed at the Houston Grand Opera, BAM, Kennedy Center and Netherlands Opera. Mr. Morris also teaches regularly at the University of Washington in Seattle. He has received Choreography Fellowships from the New Jersey State Council on the Arts (1980-81 and 1983-84) and from the National Endowment for the Arts (1983-86). he was commissioned by the Jerome Foundation to create two new works, *New Love Song Waltzes* and *The Death of Socrates* for Dance Theater Workshop's New Works Project. Mr. Morris received a New York Dance and Performance Award (Bessie) in 1984 for choreographic achievement and is currently a Guggenheim Fellow.

THE MARK MORRIS DANCE GROUP was formed in 1980 and gave its first annual New York home season concert that year at the Cunningham Studio. For four seasons the Group was produced by Dance Theater Workshop; in the "Split Stream" series in December 1981, and the "Fall Series" in November 1982, December 1983 and December 1985. The Company has appeared twice at the Brooklyn Academy of Music Next Wave Festival. Since 1984, the Group has toured extensively throughout the United States and Europe and was recently featured on an hour-long program on the PBS *Dance in America* series. In 1986, the Group held an intensive workshop at the University of Washington in Seattle, which it will repeat in the summer of 1987. Future plans include continued touring and performance of new works, as well as collaborations with opera and ballet companies.

HERSCHEL GARFEIN received his musical training at Yale University, the Yale School of Music, New England Conservatory and the Massachusetts Institute of Technology. He has written solo, chamber, and orchestral scores, as well as music for all the electronic media. From 1981-1982 he was associated with MIT's Experimental Music Studio; first studying, then tutoring computer synthesis. His concert works have been heard in New York's Avery Fisher Hall, 92nd Street Y, and Brooklyn Academy of Music. Mr. Garfein's association with Mark Morris began in 1984 at the American Dance Festival's Young Choreographers and Composers Project, for which he composed a chamber score, *One Wreathing*. *Mythologies* was premiered by Theodore Antoniou and Alea III in Boston last year. Mr. Garfein is currently collaborating with Ruth Maleczech on an evening-length music/theater piece for Mabou Mines and Boston Musica Viva. He is the recipient of grants from the Jerome Foundation and the National Institute for Music Theater. In 1987, he was named a Fellow of the Artists Foundation of Massachusetts. He lives in Boston and teaches at the Longy School of Music and the Belmont Music School. He is a member of the collaborative Composers in Red Sneakers.

PHIL SANDSTRÖM (Lighting Designer), recipient of a 1986 New York Dance and Performance Award (Bessie), has designed original lighting for more than fifty dance companies. He has designed for the Mark Morris Dance Group since 1982 and was stage lighting designer for the Group's PBS *Dance in America* television program. He is currently Production Manager and resident lighting designer at Dance Theater Workshop.

ROB BESSERER danced with the José Limon Dance Company before joining the Lar Lubovitch Dance Company with whom he danced for many years. Currently he works with Mark Morris and Martha Clarke. He was in Ms. Clarke's *Vienna: Lushaus* and this season's *The Hunger Artist* and will be performing this summer in *The Garden of Earthly Delights* at the Minetta Lane Theater. He can be seen in the upcoming film, *Bright Lights, Big City*. In 1984 he was awarded a Bessie.

RUTH DAVIDSON, a native New Yorker, attended the High School of Performing Arts, and went on to receive her BFA from SUNY Purchase. She has danced in the companies of Hannah Kahn, Don Redlich, and the recent production of Susan Hadley's *Reunion*. Ms. Davidson joined the Mark Morris Dance Group in 1980.

TINA FEHLANDT grew up in Wilmington, Del., and started dancing at age 5. She has danced with the Mark Morris Dance Group since 1980, and has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, and the Boston Ballet. She studies ballet with Cindi Green and recently performed with David Landis in San Diego, Phoenix and New York.

SUSAN HADLEY received her MA in dance from Ohio State University, danced in Senta Driver's Harry for four years, and performed in Meredith Monk's *Quarry* at LaMama. She has presented collaborative works with composer Bradley Sowash in New York City since 1984 and they recently completed a video work funded by the New York State Council on the Arts.

PENNY HUTCHINSON received her early dance training from the Juilliard School as an apprentice with the First Chamber Dance Company and as a dancer with Diane Germaine & Dancers. She has taught in Seattle, Washington; Sitka, Alaska; and New York City. She has been a member of the Mark Morris Dance Group since 1980.

DAVID LANDIS grew up in California where he received an MFA in dance from CalArts. In 1981, he toured briefly with his own company before moving to New York where he danced with CoDanceco, Ruby Shang, Charles Moulton and Susan Marshall. He has danced with the Mark Morris Dance Group since 1983 and regularly produces his own work on both coasts.

JON MENSINGER danced with Mark Morris in 1982 and 1983. He has also worked with Maggie Patton, Jim Self and Douglas Dunn.

DONALD MOUTON, a Cajun, was born in Crowley, Louisiana, the "International Rice Capital of the World." He holds a BA in theatre from the University of Southwestern Louisiana. Since moving to New York he has performed with Rudy Perez, Rosalind Newman, Jane Comfort, Susan Marshall and CoDanceco. He has danced with Mark Morris since 1980.

GUILLERMO RESTO, recipient of a 1986 New York Dance and Performance Award (Bessie), has danced with Mark Morris since 1980.

KEITH SABADO was born in Seattle where he studied at the University of Washington and performed in works by Marian Anderson, Nelle Fisher and Todd Bolender. In New York he has danced with the companies of Pauline Koner, Hannah Kahn, Jim Self and Rosalind Newman. He has performed with the Mark Morris Dance Group since 1984.

TERI WEKSLER was born in Baltimore. A graduate of the Juilliard School, she danced with Daniel Lewis Repertory and was a member of the Hannah Kahn Dance Company for six years. She frequently works with Jim Self, with whom she appeared in the Rome section of Robert Wilson's *the CIVIL wars*. She also appeared in the film, *Beehive*, by Jim Self and Frank Moore. She has danced with Mark Morris since 1980. Ms. Weksler recently received a New York Dance and Performance Award (Bessie).

S. MARK ALIAPOLIOS (bass) has been a guest soloist with the Boston Symphony, the Handel & Haydn Society and the Tanglewood Festival Chorus. Opera credits include the world premiere of Philip Glass' *The Juniper Tree* at the American Repertory Theater. Mark was a finalist in the Pavarotti Competition, 1985, and a winner in the Liederkrantz Competition, 1987. He is on the faculty of Boston University.

JUDITH KELLOCK (soprano) has appeared as soloist with the St. Louis Symphony, the Minnesota Orchestra, the Greek Radio Orchestra, and the Aspen Festival Orchestra. She has toured with Opera New England and the Rome Festival Opera. Ms. Kellock is on the faculty of the Longy School in Cambridge, Mass. She has recorded for Turnabout and Sine Qua Non.

RICHARD KENNEDY (tenor) has been a soloist with the Boston Symphony, the Utah Symphony, and the American Chamber Orchestra of Washington, DC. He is a past recipient of the Franz Schubert Prize for Singers (Baden, Austria) and the NATS Artists Award. During 1987-1988 he will tour the U.S. and Japan with the Mantovani Orchestra in an all-Viennese program.

MARY WESTBROOK-GEHA (mezzo-soprano) has been featured by the Boston Symphony Orchestra in Stravinsky's *Requiem Canticles*, Bernstein's *Songfest*, and Grieg's *Peer Gynt*. Last winter, she sang in the *Ordo Virtutum* of Hildegard von Bingen at the Metropolitan Museum. Among her opera roles: Cornelia in Peter Sellars' production of Handel's *Julius Caesar* for PepsiCo Summerfare and the Opera Company of Boston.

JULIE CASCIOPPO (International Cabaret Artiste) has been headlining with her colorful cabaret show in Paris, France, for the last two years. She performed at such famous jazz cabaret clubs as Le Privelege, Les Bouchones, Hollywood Savoy and Les Trois Mallietz. Not to mention the American Embassy in Paris where she was asked to entertain several times for various unmentionable international dignitaries. She has also performed for CHEECH & CHONG'S Private Parties in Paris and for Cary Grant's promotional extravaganza for the launching of a new perfume by Fabergé. Currently she sings at the Pink Door in Seattle's lovely public market and at the posh Mark Tobey pub in the Alexis Hotel. In the works is her tour of the Orient, focusing on Bangkok.

LINDA DOWDELL (Pianist) moved to Seattle two years ago. Her wide range of musical activities have run the gamut from keyboardist in "Little Shop of Horrors" to featured composer in Seattle's New Jazz/New City concert series. A graduate of Bennington College, she spent years strengthening her skill as an improviser while playing for modern dance classes, and has composed scores for various choreographers including Erin Matthiessen, Woody McGriff, and Annuel Dowdell. "Mythologies" marks her New York debut as International Cabaret Artiste pianist.

ALBERT C. MATHERS (Stage Manager) joined Mark Morris Dance Group in the fall of 1986 after completing his second season as stage manager of Jacob's Pillow Dance Festival. He is a graduate of North Carolina School of the Arts. His professional stage management credits include work with such artists as Marta Renzi, Charles Moulton, Danny Buraczeski, Victoria Marks, Harry Streep and the Flying Karamazov Brothers. Mr. Mathers is also a professional clown.

MUSICIANS

Herschel Garfein, Conductor

Soap-Powders and Detergents

Flute	Sheryl Henze
Oboe	Phyllis Lanini
Clarinet	Don Stewart
French horn	Joseph Anderer
Bassoon	Charles McCracken
Timpani	Larry Aberman
Piano	James Winn
Harp	Barbara Allen
Violin I	Nancy Elan
Violin II	Rohan Smith
Viola	Veronica Salas
'Cello	Sarah Carter
Double-bass	Dennis James

Striptease

Violin	Nancy Elan
Bass clarinet	Don Stewart
Trumpet	Bud Burr ridge
Vibes/marimba	Eric Charleston
Traps set	Larry Aberman
Piano	James Winn

STAFF FOR THE MARK MORRIS DANCE GROUP

Managerial Adjunct	Ann Fluckiger
Sound Archivist/Computer Technocrat	David Landis
Costume Master	Donald Mouton
Graphic Designer	Leslee Lewis
Group Archivist	William James Lawson
Legal Counsel	Elizabeth St. Clair
	Rabinowitz, Boudin, Standard, Krinsky and Lieberman, PC

PRODUCTION CREDITS

Technical Director	Michael Byrne
Tape Mixing Engineer	Sam Negri
Tape Operator	Peter Gilmore

MANHATTAN CENTER STAFF

General Manager	Steve Honey
Technical Director	Klaus Guenther
Audio Engineer	Roy Clark

Soap-Powders and Detergents

ALTO

Fab: it makes you glad.
Fab makes cleaning a snap.
Fab: the best shine you've had.
That clean fresh scent is just Fab.
Fab whitens more white, and brightens more bright.
Fab your whites, Fab your prints, Fab your colors.
Fab your whole wash.

Makes you glad; makes it a snap; best shine you've had; it's just Fab.
Fab your whites, Fab your knits, Fab your woolens.
Fab your whole wash.

TENOR

Lava handles third-degree dirt.
When Lava's on the job, dirt's runnin' scared.
'Cause Lava delivers a clean white punch that even third-degree dirt
can't stand up to.
Here's how it works:
When you work around the house, when you do a messy job, when
you give that extra push, when that big one gets away, dirt not
only gets on clothes, it literally gets under your skin.
And stays there. Now you have third-degree dirt.
But dirt can't hide from Lava.
'Cause Lava penetrates, finds dirt where it hides, and knocks it out.
So, next time you have third-degree dirt, let Lava do your dirty work
for you.
You work hard, you play hard, so clean hard.

BASS

We went to Joliet, Illinois, to see if women would give up their Era.
We took away their Era, and replaced it with an ordinary detergent.
Three weeks later we were back, and what we found surprised us.
'Cause when we asked how things were going, four out of five women
told us:

CHORUS

Give us back our Era.

BASS

Mrs. R. Michaels wasn't pleased. Mrs. Michaels...

SOPRANO

Look at Tommy's uniform. This soiled top, these dirty trousers. My
husband's shirts, baby's diapers. Oh, and Sally's jumper, all the
linens. None of it's as white.

My wash was once so bright, my friends would tell me. Now, it's like
day and night; they never even mention it.

Compare these shirts: this one has faded. These pants are stained,
and badly wrinkled. I bleached these socks for forty minutes. Oh, I
scrubbed this smock for hours; I just can't clean it.

None of it's as white, uh, it doesn't smell as fresh, uh, it's nowhere near as clean. Nothing's quite the same.

CHORUS Give us back our Era.

SOPRANO I noticed yesterday my sheets have yellowed. My tablecloth went grey, my towels mildewed. All my whites have lost their sparkle, and look, these colors ran: I'm scared to wash my sweaters.

None of it's as white, etc.

It doesn't feel as good, it doesn't smell as fresh, it doesn't look as white, it's nowhere near as clean. It's not at all the same.

BASS Mrs. Michaels, what if I were to offer you one hundred dollars for your Era?

SOPRANO I don't think so.

BASS One hundred dollars to keep your Era.

SOPRANO I don't think so.

BASS One hundred dollars for your Era.

SOPRANO Uh.... No, I'd have to have, my, uh, I'd have to have my Era back.

CHORUS Yes: what we found surprised us.

The Mark Morris Dance Group is a member 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 (104 Franklin Street, New York, NY 10013).

Pentacle is a non-profit arts organization which provides administrative services to a variety of performing arts groups. Address: 104 Franklin Street, New York, NY 10013. Telephone: 212/226-2000. Mara Greenberg and Ivan Sygoda, Directors.

The Mark Morris Dance Group acknowledges the generous support of the National Endowment for the Arts, the New York State Council on the Arts, the Robert Sterling Clark Foundation and Philip Morris Management Corp., among others.

Phil Sandström designs the lighting for the Mark Morris Dance Group through the courtesy of Dance Theater Workshop — David White, Executive Director.

Sincerest thanks to all the dancers for their dedication, support and incalculable contribution to the work.

Thanks to Whitney Alexander, Jeremy Alliger, Paula Benton, Phil Bither, Chris Bratton, Jodi Delaney, Doug Henwood, Karen Hershey, Steve Honey, Speight Jenkins, Daniel John, Steven Lipsitt, Scott Lundius, Rachel Murray, Ellen Rafel, Jeff Seroy, Gretchen Sherman, Diane Sokal, Susan Sontag, Sanford Sylvan, Laurie Uprichard, David White, Maxine Morris and god.

The Mark Morris Dance Group gratefully acknowledges donations for the opening night party from:

FAIRWAY FRUITS AND VEGETABLES
FIFTH AVENUE CARD SHOP
MACY'S NY
NEW AMSTERDAM BREWERY & TAP ROOM
SOHO WINE & SPIRITS LTD.
YORK FLORAL COMPANY, INC.

For information contact:

Mark Morris Dance Group
104 Franklin Street
New York, NY 10013
212/219-3660

NOTES

"Soap-Powders and Detergents," "Striptease," and "The World of Wrestling" are three among fifty-three brief essays on contemporary spectacles and icons that Roland Barthes wrote in the mid-1950s for magazines in Paris and collected in 1957 in a small book called *Mythologies*. August, aphoristic prose — about the homey, the banal, the pretentious, and the wonderful. Topics of some of the other essays: margarine, Garbo's face, toys, steak and chips, plastic, wine and milk, travel guides, Einstein's brain....

Foam can be the sign of a certain spirituality, inasmuch as the spirit has the reputation of being able to make something out of nothing, a large surface of effects out of a small volume of causes....What matters is the art of having disguised the abrasive function of the detergent under the delicious image of a substance at once deep and airy which can govern the molecular order of the material without damaging it.

from "Soap-Powders and Detergents"

We may say that we are dealing in a sense with a spectacle based on fear, or rather on the pretense of fear, as if eroticism here went no further than a sort of delicious terror.... We see the professionals of striptease wrap themselves in the miraculous ease which constantly clothes them, makes them remote, gives them the icy indifference of skillful practitioners, haughtily taking refuge in the sureness of their technique: their science clothes them like a garment.

from "Striptease"

There are people who think that wrestling is an ignoble sport. Wrestling is not a sport, it is a spectacle.... Thus the function of the wrestler is not to win; it is to go exactly through the motions which are expected of him.... In wrestling, nothing exists except the absolute, there is no symbol, no allusion, everything is present exhaustively. Leaving nothing in the shade, each action discards all parasitic meanings and ceremonially offers to the public a pure and full signification, rounded like Nature. This grandiloquence is nothing but the popular and age-old image of the perfect intelligibility of reality. What is portrayed by wrestling is therefore an ideal understanding of things....

from "The World of Wrestling"

(The English translation of *Mythologies* is by Annette Lavers — it contains only twenty-eight of the essays — and is published in the U.S. by Hill & Wang.)

I suspect that Roland Barthes would have liked Mark Morris' brilliantly American version of his "mythologies" very much.

Susan Sontag
May 1987

The taking of photographs or the use of recording devices
is strictly prohibited.