

**DANCE UMBRELLA and
the INSTITUTE OF
CONTEMPORARY ART**

in association with
NORTHEASTERN UNIVERSITY
and the **NATIONAL
PERFORMANCE NETWORK**

present

MARK MORRIS DANCE GROUP

in

Mythologies

A World Premiere
commissioned by



**DANCE
UMBRELLA**, Boston

Music by Herschel Garfein

with Alea III
Theodore Antoniou, Music Director



February 27 - March 1, 1986

Alumni Auditorium

MARK MORRIS DANCE GROUP

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

MYTHOLOGIES

(Dances Based on the Essays of Roland Barthes)

Choreography by Mark Morris

Music and Text by Herschel Garfein

Performed by Alea III, Theodore Antoniou, Musical Director

Lighting Design by Phil Sandstron

SOAP-POWDERS AND DETERGENTS ★

Dancers: Scott Cunningham, Tina Fehlandt, Susan Hadley, Penny Hutchinson,
David Landis, Donald Mouton, Guillermo Resto, Keith Sabado,
Jennifer Thienes, Teri Weksler

— INTERMISSION —

STRIPTease ★

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

— INTERMISSION —

CHAMPIONSHIP WRESTLING ★★

Dancers: Rob Besserer, Scott Cunningham, Ruth Davidson, Tina Fehlandt,
Penny Hutchinson, David Landis, Donald Mouton, Guillermo Resto.
Penny Hutchinson, David Landis, Donald Mouton, Guillermo Resto.
Jennifer Thienes, Teri Weksler

★ World premiere commissioned by **DANCE UMBRELLA, BOSTON**; Funded in part by new works grant from the Massachusetts Council on the Arts and Humanities.

★★ Premiered in 1985 at Brooklyn Academy of Music's Next Wave Festival.

ABOUT THE ARTISTS

MARK MORRIS was born, raised, and currently lives in Seattle, 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 Batsheva Dance Company. From January to June, 1984, he taught at the University of Washington, where he will return to teach in the spring of 1986.

The Mark Morris Dance Group was founded 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) and (1983-84), and from the National Endowment for the Arts (1983-85). He was commissioned by the Jerome Foundation to create two new works, *New Love Song Waltzes* (1982) and *The Death of Socrates* (1983) for Dance Theater Workshop's New Works Project. In 1984, Mr. Morris received a New York Dance and Performance Award ("Bessie") for choreographic achievement. Most recently, Mr. Morris created a new work, *Mort Subite*, for the Boston Ballet, a commission of the National Choreography Project.

HERSCHEL GARFEIN received his musical training at Yale University, the Yale School of Music, New England Conservatory, and the Massachusetts Institute of Technology. His principal teachers were Robert di Domenico (composition), Robert Ceely (electronic music), and Barry Vercoe (digital synthesis). He has written solo, chamber, and orchestral scores, as well as music for all the electronic media. From 1981-1982 he was associated with M.I.T.'s Experimental Music Studio, first studying, then tutoring computer music. His concert works have been heard in New York's Avery Fisher Hall, 92nd Street Y, and Brooklyn Academy of Music. In Boston, his work has been presented by the composers' collaborative NuClassix.

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 his chamber score, *One Wreathing*. Mr. Morris subsequently commissioned *Championship Wrestling After Roland Barthes* (part III of *Mythologies*) for a premiere at BAM's "Next Wave" Festival, 1985. Mr. Garfein lives and works in Boston.

ALEA III was founded by Theodore Antoniou in 1978. The goals of ALEA III are to search out and perform lesser known but important works of our time as well as to give its own interpretations of more familiar contemporary masterworks. Each year it presents the Kucyna International Composition Competition Prize. It also commissions works of young composers, and through workshops for young composers and performers, allows them to develop their skills. In the past seven years ALEA III has presented 157 premieres in the Boston area, including 81 world premieres, and 31 commissioned works.

THEODORE ANTONIOU was born in Athens, where he studied violin, voice and composition at the National Conservatory and Hellenic Conservatory. Conducting and further studies in composition were taken at the Hochschule for Musik, Munich, and at the International Music Courses, Darmstadt. He has conducted many orchestras and ensembles, including the Orchestra of Paris, Berkshire Music Center Orchestra, National

Opera of Greece, and American Composers Orchestra of New York. Since 1979, he has been professor of composition at the Boston University School of Music.

PHIL SANDSTROM Has designed the original lighting for more than fifty dance companies, as well as for the Flying Karamazov Brothers and OBIE award-winning *Fools Fire* (Berky-Garbo-Moschen). He was Project Director for the reproduction of the Statue of Liberty at Madison, Wisconsin, in January, 1980. He is currently the Production Manager for Dance Theatre Workshop. Mr. Sandstrom is a resident DTW lighting designer along with Jeff Fontaine.

ROB BESSERER came to New York in 1973 and danced with the Jose Limon Dance Company before joining Lar Lubovitch Dance Company, with whom he has danced for 10 years. He has performed the dances of Bill T. Jones, Karole Armitage and works with Jim Self frequently. He was in the Rome section of Robert Wilson's the CIVIL warS. This spring he will be seen in Martha Clarks's *Vienna*. He has danced with Mark Morris since 1983 and won a BESSIE in 1984.

SCOTT CUNNINGHAM studied English and Dance at UMass/Amherst. After performing in Boston for two years he moved to NYC in 1984. He has since worked with Elisa Monte and Mark Morris.

RUTH DAVIDSON is a native of New York City and attended the High School of Performing Arts where she began her dance studies. She then went on to receive a BFA from SUNY/Purchase. She has danced in the companies of Hannah Kahn and Don Redlich, and joined the Mark Morris Dance Group in 1980.

TINA FEHLANDT grew up in Wilmington, Delaware and started dancing at age 5. She has danced with the Mark Morris Dance Group since 1980, and recently staged Mr. Morris' *Canonic 3/4 Studies* on the Repertory Dance Co. of Canada (Vancouver, B.C.). and Concert Dance Company of Boston. Ms. Fehlandt lives in Seattle and recently danced there with Erin Mattheissen.

SUSAN HADLEY received her M.A. in dance from Ohio State University. She was a member of "HARRY, dance and other works by Senta Driver" for four years. She performed in the revival of Merith Monk's *Quarry* at La Mama in 1985. In March, Ms. Hadley will present a program of collaborative works with composer Bradley Sowash at P.S. 122, New York City.

PENNY HUTCHINSON received her early training from the Juilliard School and as a First Chamber Dance Company Apprentice. She has taught in Seattle, WA., Sitka, Alaska, and the Jacob's Pillow Festival. Ms. Hutchinson has choreographed and worked with other independent choreographers in Seattle, most recently Erin Mattheissen. She has been a member of the Mark Morris Dance Group since 1980.

DAVID LANDIS grew up in California where he attended CalArts, studying under Nicholas Gunn and Mia Slavenska. In 1981 he toured briefly with his own company before moving to New York, where he has danced with CoDanceCo, Ruby Shang, Susan Marshall, Rhonda Martyn, and Charles Moulton. Since 1983, he has danced with the Mark Morris Dance Group, and produced his own work on both coasts.

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

GUILLERMO RESTO has danced with Mark Morris since 1983.

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

JENNIFER THIENES was raised in Seattle where she began dancing at the age of six. She performed with European companies for three years and in New York has performed with Mathew Diamond, Bebe Miller, and Senta Driver. In collaboration with composer Dwight Dixon, she has created pieces for CoDanceCo and One Night Stand. Ms. Thienes has danced with Mark Morris since 1980.

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

ALEA III PERSONNEL

soprano, Judith Kellock
alto, Nan Hughes
tenor, Richard Kennedy
baritone, Michael O'Brian

flute, Susan Downey
oboe, Barbara Knapp
clarinet, Dianne Heffner
french horn, Ellen Michaud Martins
bassoon, Ronald Haroutunian
trumpet, Thomas Cook

I violin, Wilma Smith
II violin, Carolyn Edwards
viola, David Allcott
cello, Frea Oberle
bass, Anthony Beadle
percussion, Jeffrey Fischer
percussion, Richard Flanagan
harp, Judy Saike
piano, John McDonald

Production Credits

Producer: Jeremy Alliger
Lighting Design: Phil Sandstrom
Technical Director: Ron Shwedel
Technical Assistant: Jason Licht

For the Mark Morris Company
Group Executive Director: Barry Alterman
Sound Archivist and Computer Technocrat: David Landis

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 please. 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.

THANKS

This performance was made possible by the Massachusetts Council on the Arts and Humanities, a state agency, through the new works program, and by the National Performance Network (NPN).

NPN is a project of New York's Dance Theater Workshop, and receives major National Funding from the Ford Foundation and the National Endowment for the Arts.

Special thanks to Northeastern University's Division of Fine Arts for their support and hard work.

Special Thanks to the Back Bay Hilton for their generous contribution.

The Mark Morris Dance Company gives thanks to:

Jeremy Alliger, Boston Ballet, Bruce Hazard, Lucy Johnson, Harry Laird, Gillian Levine, Lar Lubovitch Dance Foundation, Lodi and Regan McClellan, Maxine Morris, Nancy Umanoff, and God.

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

The composer would like to thank Caleb Morgan, whose generous donation of studio time made possible the realization of the computer music in *Mythologies*. Mr. Morgan also contributed several of the computer timbres heard in *Striptease*.

Special thanks to:

Brian Raila, Joan Trainer, Wayne Raila, Susan Hartnett, Joel Evans, Diane Sokal, Proofreaders of Davis Square, Thomas Ruetsche and Gamma Design.

Please consider: Production and operating costs for exciting risk-taking performances like this one, far exceed revenue.

Contributions to help DANCE UMBRELLA are much needed and deeply appreciated.

DANCE UMBRELLA 15 Sellers Street Cambridge, Mass. 02139

The Mark Morris Dance Group is a member of the Foundation for Independent Artist, Inc., a non-profit, tax-exempt, organization administered by Pentacle. Contributions to Mr. Morris's work are tax-deductible, and may be made payable to the Foundation, (c/o Pentacle, 104 Frankline Street, New York, NY 10013).

For Booking Information: Shaw Concerts, 1995 Broadway, New York, NY 10023, (212) 595-1909.

Dance Umbrella

Jeremy Alliger, Executive Director

Upcoming Events

- **DANCEWORKS** March 7, 8
- **LA LA LA HUMAN STEPS** March 13-15
- **DANCE COLLECTIVE** March 20-22
- **MARIA CHENG** April 4, 5
- **MITHELL ROSE** April 18-20
- **SANKAI JUKU** April 25, 26

H A R V A R D S U M M E R S C H O O L

the dance center

14th Season • June 23-August 1, 1986

Comprehensive Dance Program • Choreography Workshop
Concentration in Musical Theater • Beginners Program
Student Performance Workshops • Concert Series/Film Series

Rob Besserer • Remy Charlip • Lucinda Childs • Iris M. Fanger
David Gordon • Meg Harper • Adrienne Hawkins • C.B. Hetherington
Lisa Hillyer • Stephanie Moy • Garry Reigenborn • Susan Rexford
Anamarie Sarazin • Valda Setterfield • Beth Soll • Elizabeth Streb
Lance Westergard

Harvard Summer Dance Center

20 Garden Street, Department 280, Cambridge, MA 02138

Telephone: (617) 495-5535

Iris M. Fanger, Director