# THE DREME-STYLE

# MICHAEL L.V. BUTLER
## and His Circle

# Programme

of the evening's events
for the Private Reception
given in honour of the
exhibition entitled:

# THE DREME-STYLE

# MICHAEL L.V. BUTLER
## and His Circle

# 5 March. 1976 A.D.

EVERSON MUSEUM, SYRACUSE, NEW YORK

# Tea-Time

Tea-time; a gentle time
for gentle people.
The mild dusk hovers
neither night nor day,
With shadowy indecision;
the widening ripple
Of sleep's low-tide still ebbs;
placid and grey.
Sleep is not yet.
Now round the little board
Gather the friends,
the clock's repeated stroke
Stresses the hour,
the fragrant drink is poured.
Tea-time: a gentle time
for gentle folk.

—*Leonora Speyers*

# IN THE GALLERY

## The Video Work of Michael L.V. Butler

Over the past three years the artist has created various works on video which have been titled "Our Lady of Saturday Night." Here, seen separately, yet thematically joined, are the works in the order in which they were produced:

I

(the prologue): "Our Lady of Saturday Night" — 1972-1973

II

"Harriet Hune" (a fragment from a novelette) — 1973

III

"Those Numbered Hearts" — 1973

IV

"Adeleine in Ruins (Die Tunten)" — 1974

# THE CAST

## IN "THOSE NUMBERED HEARTS"

| | |
|---|---|
| Marge Laskus | Karen Durkot |
| Chickie Hotchkiss | Helen M. Foley |
| Kino Kaczlukus | Billy Ahearn |
| Dodi Sheenan | Cheryl Strickland |
| Naomi VanHuesen | Billie-Marie Gross |
| Left-Over Louie | Sam Giovannazo |
| Rita-Rose di Stephanado | Kimette |
| Mr. Earl | Michael Butler |
| Policeman | Joseph Pollack |

## IN "ADELEINE IN RUINS": (DIE TUNTEN)

| | |
|---|---|
| Dancers | Paul Trupid, Shirley MacMahon |
| The Moon | Edyth Lang |
| Alonzo | Michael Butler |
| B. L. | Sam Giovannazo |
| Adeleine Amphion | Lara Deane |
| Carlyle Amphion | Robert Hoover |
| Madame Verova | Billie-Marie Gross |
| MaX | Harris Thor |
| Florette (a former silent movie star) | Kimette |
| Dancers | Melanie duBois, Ebok |
| Revelers | Laurie Gehrlein, Wendy Shure, Candida Lloyd, Penelope Lloyd, Stan Orzel, Barbara Lokomowitz, Peer Bode, Meryl Blackman, Corey Pinkin, Joseph Castagna, Carol Bakic, Jon Phipps |
| In the torture chamber | Michael Anderson, Carol Bakic, Jon Phipps, Katie Winterstein, Evangelos Dousmanis |

# ACKNOWLEDGMENTS

# FILM

"FRANKIE AND THE FANTASIES" — (excerpt)
a film by David Michalak

Frankie ................................................ Michael Butler
Mary Lu ............................................... Billie-Marie Gross

"THE RETURN" (excerpts: a work in progress)
a film by David Michalak

Martha ................................................ Billie-Marie Gross
The Girl ............................................... Nancy Michalak
The Priest ............................................ Michael Butler
Elmo Myers ........................................... David Gardner
The Frog-man ........................................ Ron Bucek
The Demon ........................................... Jerry Michalak

I
'Unexpected Death'

II
'In Memory of Elmo'

III
'Reunion in the Greenhouse'

## "POLYNA"

*(excerpts: a work in progress)*

Entire production written, designed and directed by Michael L. V. Butler

(from an idea suggested by Messrs. Philip Magnuson and Robert Quidone)

Assistant to the Director — David Michalak

|  | Cast |  |
|---|---|---|
| Billie-Marie Gross | as | Polyna |
| Michael Convertino | as | Philip |
| Miss Florence Lawrence | as | the nun |
| Bill Gable | as | Octavian |
| Johanna Pavlis | as | Olympe |
| Kevin Barry | as | the Baron |
| Kathleen Easton | as | the Baroness |
| Michael Butler | as | Gasparr |
| Cheri Crouse | as | the servant |
| Michael Orzel | as | the page |
| (the emblematic) Mme. Suzy | as | Mme. Betin |

# MUSIC

WORKS BY MICHAEL CONVERTINO (1954-   )

IN THE GALLERY

*THE CASKET LETTERS OF ROSIE*   Winter 1976
  I.  Letter to Rosie from Sam   Spring 1951
 II.  Letter from the Shadow to Rosie and Sam   Summer 1962
III.  Letter to Sam from Courtney   Winter 1976
 IV.  Letter from Rosie to Pettie   Undated
Fiddle: Andrea Andros; Sound board: Marc Falcone

IN CONCERT

*PASSERO BRING ME THE LUCK OF LOVE AGAIN*
(String quartet no. 1)   Winter 1975
In three connected movements

Violins: Andrea Andros, Lydia Werbizsky; Viola: Armin Boyajian; Violoncello: Holly Wilson

*STOLEN APPLES*   Autumn-Winter 1975-1976
Performed by the composer

IN CONCERT — to be presented on April 2nd

*FEEDING DOVES*   Autumn-Winter 1975

Soprano: Mary Ann Ferriaolo; Piano, tape realization, and choreography by the composer; Set design: M. L. V. Butler; Costumes: M. L. V. Butler and the composer; The Woman: Billie-Marie Gross; The Pilot: anonymous

*THE HANDSOMEST DROWNED MAN IN THE WORLD*   Winter 1976

Text by Gabriel Garcio Marquez; Set by M. L. V. Butler and the composer; Introducing Johanne Pavlis

# Preface to "STOLEN APPLES"

The psychological assumption necessary to the making of this work is that the unreal world, the irrational, the poetic, the dream, pre-exists the real and ordered world; that is, that the latter is a small, precariously representative extension of a person's life accomplished through the selection of aspects of the former.

The player attempts to set up certain categories of expression or a real world, as a tenable hypothesis for the explanation of something in the unreal. In this case, he does it by taking the meanings of an ungiven but emotionally broken phenomenon and trying a fixed regime of acts, caricatures and utterances by which to speak those meanings—hence to release them and deaden the interior world. That the primary mover is broken or despairing is not as important as the gradual occurrence of what might be the antithesis of the player's objective. The acts of release-extension are unsuccessful. Nothing is really lived out. The despair is not translated but remains in mid-air as if caught. Its possible alteration in character is not ascertainable. It is not even capable of looking at its own madness. It simply exposes, or we assume it does, the player's nuclear self and a function of exchange without identifying or clarifying that self or with out exchanging anything. It is a dream itself, a dream which finds its expression in the player's attempt to borrow/steal forms for its expression. Because it is the player's dream, the result is singularly experiential—it happens to one person and nothing goes out to the exterior world which survives. The action of one motion going to the next serves only to cycle the whole event and its parts—to turn them on themselves for themselves.

If music is a body invested with language cells, this music is one in which the cells are mute. The presence of the audience, then, and the relationship between player and audience seems dreamlike but it is (in terms of the positing of the opening assumptions) in fact, real, because it is a stylized dream, an enclosed act, a meeting of people gathered for the purpose of looking at the

player. And it, like the player's attempt, is frustrated because we watch the player but we know nothing of him except perhaps when one aspect of his dream intersects our own. If the work has light then; that is, if it is visible, it occurs the way moons, stars, and street lights do, as light that needs darkness and its secrecies in which to live.

When I hear this piece, I will be an intruder. I will feel like the small child who reaches into his neighbor's yard to steal a wild apple and then flees with as much guilt as pleasure.