LINCOLN CENTER

Stagebill

July 1993

JULY 1993

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Cover photograph by Stephanie Berger of Midsummer Night Swing at Lincoln Center.

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SERIOUS FUN!

JULY 8 - JULY 30

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in association with International Production Associates, Inc.

Additional support is provided by The Aaron Diamond Foundation, The Harkness Foundations for Dance, The JCT Foundation, Dance Ink, Capezio/Ballet Makers Dance Foundation Inc., National Endowment for the Arts, and New York State Council on the Arts.

Commissions for SERIOUS FUN! are made possible in part by the New Works Fund, established by The Fan Fox and Leslie R. Samuels Foundation, Inc.

Air transportation generously provided by Delta Air Lines.

The Hotel Beacon is the official hotel for SERIOUS FUN! 1993.

ALICE TULLY HALL
Home of The Chamber Music Society of Lincoln Center

Tuesday Evening, July 27, 1993, at 8:00

Twisted Roots

I

THE FAMILY BUSINESS, Act I

Written and Directed by
Ain Gordon and David Gordon

Deli Man, Mrs. Wonder, Ms. Sales, Paul's Boyfriend, Nurse Indifferent, Doctor	Valda Setterfield
Paul	Ain Gordon
Annie Kinsman	David Gordon

Lighting Design by Dan Kotlowitz
Assistant Director Chuck Finlon

The Family Business has been commissioned by Dance Theater Workshop in partnership with Helena Presents in Montana and The Creation Fund of the National Performance Network. The Creation Fund is sponsored by Philip Morris Companies Inc.
The National Performance Network (NPN) is a project of New York's Dance Theater Workshop in collaboration with 52 similarly dedicated arts organizations based in 26 cities in every region of the country. The NPN and this presentation of Ain Gordon and David Gordon have been made possible with major national funding from Philip Morris Companies Inc. (The Creation Fund), The Ford Foundation and S.U.R.F.F. community cultural development activities, The Pew Charitable Trusts, Lila Wallace-Reader's Digest Fund (dance residencies and related community activities), and the Dance, Music, Presenting & Commissioning, Theater and Challenge III (The Creation Fund and S.U.R.F.F.) Programs of the National Endowment for the Arts.
The Family Business Acts I, II, and III will be presented for the first time by Dance Theater Workshop February 23-March 6, 1994.

II

Ken Bullock

as

RAGU MOUNTAIN WOMAN

and

THE REVEREND PROCESS

Written and Performed by Ken Bullock

with

The Greater Metropolitan Enlightened Follicle
Not-So Mass Choir

Lambert Moss
Cheryl Monroe
Andi Hopkins

Director	Kevin Malony
Stage Manager	Bradley Boyd
Costumes	Gary Graham
Lighting Design	Dan Kotlowitz
Sound Design	Douglas J. Cuomo
Photography	Kelly Campbell
Wigs	Bobby Miller

There will be a 15-minute intermission.

This work was originally developed at Dixon Place.

III

INSTANT GIRL

Janet Bogardus

Joanna Heimbold

Susan Trout

with

The Phil MacCrevice Orchestra

Henry Caplan

Patrick Gallagher

Ed Ratliff

Gary Schwartz

Paul Urcioli

Lighting Design by Dan Kotlowitz

Meet the Artists

Ain Gordon has been writing and directing since 1984. His work has been produced in New York City by Soho Rep., Dance Theater Workshop (five times), Performance Space 122, Dancing in the Streets, and the Poetry Project at St. Mark's Church. His work has also been presented by Dance Place (Washington, D.C.), The Baltimore Museum of Art, Spirit Square (North Carolina), and the Jacob's Pillow Dance Festival (Massachusetts), where he was artist-in-residence. Recently, he was choreographer for *David's Red Haired Death* directed by Julian Webber at Soho Rep. Gordon has performed in the work of Yoshiko Chuma, Stephen Petronio, Stephanie Skura, and last year in David Gordon's *Punch and Judy Get Divorced* produced by the PBS national series "Alive TV." In June, Gordon completed a collaboration with choreographer Bebe Miller. He directed and wrote original text for her interdisciplinary project *Nothing Can Happen Only Once*, which had its premiere at the Wexner Center (Ohio). He is a 1992 NYFA Playwriting Fellow.

David Gordon performed in the companies of James Waring and Yvonne Rainer in the 1960s and in the 1970s he was a founding member of the improvisational group, The Grand Union. In 1971 he codified his working process by incorporating as The Pick Up Co. His work has been commissioned by American Ballet Theatre, Dance Theater of Harlem, Rambert Dance Company, and White Oak Dance Project. He is a Guggenheim Fellow (1981 and 1987) and has been a panelist and chairman of the dance program panel of the NEA. His video work has appeared on "Great Performances," "Alive From Off Center," the BBC, and Channel 4/Great Britain. *Punch and Judy Get Divorced* aired on the PBS national series "Alive TV" and has continued in workshop, as a live theater work, with the Mark Taper Forum and UCLA, and the Guthrie Theater. *The Mysteries and What's So Funny?*, written and directed by Gordon with music by Philip Glass and visual design by Red Grooms, was awarded a Bessie and an

Obie. The script was published this year in *Grove New American Theater* edited by Michael Feingold.

Valda Setterfield is from England, where she performed in pantomimes and with Ballet Rambert. In 1958, she came to America and joined the companies of James Waring (1958-62) and Merce Cunningham (1965-74). She has appeared on stage with the Grand Union and in the works of Katherine Litz, Yvonne Rainer, Robert Wilson, Richard Foreman, JoAnne Akalaitis and on film in the works of Ms. Rainer and Brian dePalma. She performed in the works of David Gordon at the Living Theater and the Judson Church and she is a founding member of the Pick Up Co. In 1984, she received a New York Dance and Performance Award (Bessie) as an outstanding performance artist. In 1987, she co-starred with Mikhail Baryshnikov in David Gordon's *Made in U.S.A.* for WNET's "Great Performances," and in May 1988, returned as a guest artist to the Rambert Dance Company in Gordon's *Mates*. Most recently she played Marcel Duchamp in the Bessie and Obie award-winning *The Mysteries And What's So Funny?* and toured Europe and Japan with the White Oak Dance Project. She has appeared in the work of Ain Gordon at Soho Rep., Dance Theater Workshop, and The Poetry Project at St. Mark's Church. She studies acting with Michael Howard.

Chuck Finlon was David Gordon's assistant on the PBS production of Punch and Judy Get Divorced and on *Life Without Men* at the Guthrie Theater Lab in Minneapolis. He was assistant director for *The Mysteries And What's So Funny?* 1992 fall tour and New York season. He has studied the Alexander and Feldenkrais techniques, choreographed and taught both in and out of New York City, danced with the companies of Kenneth Rinker, David Gordon (1984-1990), Jane Comfort, and Robert Kovich. He has a B.F.A. with High Honors from the University of Wisconsin and presently studies ballet with Janet Panetta.

Dan Kotlowitz, (Lighting Designer) Off Broadway credits include: *The Mysteries and What's So Funny?, Reno Once Removed, The Wash, Yankee Dawg You Die, The Perfect Party, Second Chance, Money Talks, The Second Hurricane,* and *Ladies and Gentlemen, Jerome Kern.* Mr. Kotlowitz designed the New York production of *Plague Mass* by Diamanda Galás at The Cathedral of Saint John the Divine and *Vena Cava* at The Kitchen. He has designed for numerous regional theaters including: Milwaukee Rep, Berkeley Rep, The Huntington, Virginia Stage, Northlight, Studio Arena, and The Players Theater. He has also served as the lighting director for Lincoln Center's Serious Fun! Festival, Carlton Dance Festival in Brazil, the Leningrad Music Hall, Lyon Opera Ballet at City Center, and the Donestk Ballet.

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Ken Bullock (Ragu Mountain Woman, The Reverend Process) was born in Athens, Georgia and moved to New York City in the early 1980s. In 1987 he became an original member of the band Deee-Lite where he played percussion, rapped, and collaborated on writing and choreography. (He was the fiercest dancer they ever had!) In 1989 he left the band and began working with downtown performers including Dancenoise, Patricia Hoffbauer, and Byron Suber, and appeared in a film by Charles Atlas. Throughout this time he traveled to South America, Japan, and Europe where he performed and collaborated in group shows and also toured as a D.J. under his alias "Booty." He began developing his first one-man show in June 1992. This led to a successful six-month run at Dixon Place in New York City. During this time he was featured in *Interview* magazine's "Ones to Watch," and *Paper* magazine. He has appeared at The Public Theater, Dixon Place, T.W.E.E.D. New Works Festival, P.S. 122, The Kitchen, DTW, and La Mama.

Lambert Moss (Sister Mary, The Greater Metropolitan Enlightened Follicle Not-So Mass Choir) is a native New Yorker from the quiet little Crown Heights neighborhood. Lambert, also known to New York audiences as Ebony Jet, has appeared on stage with everyone from Deee-Lite to the Light Opera of Manhattan. He can be seen in the films *Bad Lieutenant* and *The Party*, and look for him in the upcoming film *Franchesca Page*. Enjoy the show! Peace, love, and happiness!

Cheryl Monroe (The Greater Metropolitan Enlightened Follicle Not-So Mass Choir) is pleased to make her first appearance at Lincoln Center. She has also appeared regionally in productions of *Ain't Misbehavin', Nunsense,* and *Showboat*. Her last New York appearance was as Billie Holliday in *Billie, Macolm and Yusuf*. Cheryl thanks God for all these gifts and Mom for all her support.

Andi Hopkins (The Greater Metropolitan Enlightened Follicle Not-So Mass Choir) is proud to be making her Lincoln Center debut. In the past, she could be seen on the great stage of Radio City Music Hall in the Christmas and Easter shows. Regional credits include: Hildy in *On The Town*, Arena Stage, Washington D.C.; Second Soul Girl in *Jesus Christ Superstar*, Birmingham Theater, Michigan. Andi has also adventured out of the States to sing in the Mediterranean for the U.S.O., toured Europe with the *Golden Musicals of Broadway*, and performed the Nell Carter role in *Ain't Misbehavin'* in Buenos Aires. Ms. Hopkins holds a B.A. in dance from the

University of Maryland and an M.F.A. in choreography and teaching from Southern Methodist University.

Kevin Malony (Director) has worked in theater in New York for the past ten years. He most recently directed John Epperson as Lypsinka in *Now It Can Be Lipsynched* at the Ballroom. As a writer/director, his work includes the multi-media musical *The History of Pornography,* with composer Carol Lipnik; *Atomic Opera,* with composer Douglas J. Cuomo and Neo Labos Dance Theater; and *Hotel Martinique,* with composer Frank Jump. He is artistic director of T.W.E.E.D., a downtown arts organization dedicated to presenting original inter-disciplinary theater works. In addition to company productions, he curates the annual T.W.E.E.D. New Works Festival which presents premieres by emerging New York City theater artists.

Bradley Boyd (Stage Manager) most recently appeared in Hapi Phace's *Katz* at P.S. 122 in the role of Socks. He has stage managed productions at La Mama and P.S. 122, and recently assisted Ken Bullock and Kevin Malony on *The Reverend Process* for the D.I.F.F.A. benefit *Cabaret Voltaire,* and is delighted to be working with Ken and Kevin once again.

Gary Graham (Costumes) graduated last spring from The Art Institute of Chicago with a concentration in fashion design. While a student, he worked on his book *Two Hundred Ways To Work A Halter.* He is currently trying to bring back culottes.

Dan Kotlowitz, (Lighting Designer) Off Broadway credits include: The Mysteries and What's So Funny?, *Reno Once Removed, The Wash, Yankee Dawg You Die, The Perfect Party, Second Chance, Money Talks, The Second Hurricane,* and *Ladies and Gentlemen, Jerome Kern.* Mr. Kotlowitz designed the New York production of *Plague Mass* by Diamanda Galás at The Cathedral of Saint John the Divine and *Vena Cava* at The Kitchen. He has designed for numerous regional theaters including: Milwaukee Rep, Berkeley Rep, The Huntington, Virginia Stage, Northlight, Studio Arena, and The Players Theater. He has also served as the lighting director for Lincoln Center's Serious Fun! Festival, Carlton Dance Festival in Brazil, the Leningrad Music Hall, Lyon Opera Ballet at City Center, and the Donestk Ballet.

Douglas J. Cuomo (Sound Design) has designed sound and composed music for theatrical productions including, on Broadway, *Anna Christie, Candide, The Price, Hamlet, The Visit, The Show-Off,* and *The Real Inspector Hound.* Other work includes the score and sound design for *Atomic Opera* (directed by Kevin Malony), work on *Blue Man Group's Tubes,* and original music for *Moon For The Misbegotten* at Cincinnati Playhouse in the Park. As a composer he has written music for "National Geographic Explorer" and for upcoming feature films *Household Saints, Naked in New York,* and *Chain of Desire.* He recently received a commission from The National Endowment for the Arts to compose a new opera. Doug would like to thank his wife, actress Diane Tyler, for all her support.

(continued on page 21)

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Instant Girl is **Janet Bogardus, Joanna Heimbold** and **Susan Trout**. They began performing together in high school at electronic music conventions from Jersey City to Miami. In recent years they have dressed up in a variety of downtown dance and performance spaces, including Naked Angels, Soho Rep, P.S. 122, Dance Theater Workshop, The Joseph Papp Public Theatre, The Kitchen, Cucaracha Theater, Judson Church, DIA Center for the Arts, Dixon Place, the Ohio Theater, Movement Research, Gowanus Arts Exchange, Ensemble Studio Theater, the SONO Arts Festival in Norwalk, Connecticut, and the Lucille Ball Festival of New Comedy in Jamestown, New York.

Neighbors became concerned when they were seen trick-or-treating at age 17. All three have known each other since kindergarten and have been fighting ever since.

The Phil MacCrevice Orchestra began as house band at Ted's Redbelly Tavern in Trenton, New Jersey. Shortly thereafter, they hooked up with the Wrylette Sisters and have been making musical history on cruise ships, at conventions, weddings, and bar mitzvahs ever since. Any resemblance to the performers Henry Caplan, Patrick Gallagher, Ed Ratliff, Gary Schwartz, or Paul Urcioli is purely coincidental.

Henry Caplan (the voice) has performed in numerous productions in and around New York including *Danton's Death* directed by Ann Bogart and *The Balcony* directed by Jean Claude Van Italie. He has worked extensively with the Tiny Mythic Theater Company and is a graduate of the New York University's undergraduate drama program. Henry would especially like to thank his mother for making him take piano lessons.

Tom Judson (composer, "You Tricked Me") composed the film scores to Whit Stillman's *Metropolitan* and upcoming *Barcelona*, as well as Richard Glatzer's *Grief*, which just had its premiere at the San Francisco Gay and Lesbian Film Festival. He has also written many musicals, including *Dyke Bar: The Musical!* (written with Lisa Kron, and currently playing downtown), *White Cotton Sheets*, and *Don't Remind Me* (with Georg Osterman). He composed the songs and incidental score for Ann Magnuson's *You Could Be Home Now* (which began here at Serious Fun!).

Ed Ratliff (composer, "Magician Tango") is a New York-based composer and performer. He writes music primarily for dance and theater. His music has been heard in New York at the Joseph Papp Public Theater, Dance Theater Workshop, Performance Space 122, and Movement Research at Judson Memorial Church among others. Ed is also an improviser and performs regularly with dancers and musicians at downtown performance spaces.

Vivian Sorenson (co-director) has directed *Instant Girl* at Dance Theater Workshop, the Public Theater, The Kitchen, and The Ohio Theater. She has helped develop work with them since their inception. She has written and directed two plays, *Crash Course* at the Westbank and *The Wolf Point Reservation Project* at Ensemble Studio Theater. At Ensemble Studio Theater she assistant directed Christopher Durang in *Naomi in the Living Room*, and directed and developed many new plays including Mindy Byer's *What Difference Does It Make*,

Debra Kaplan's *The Rose Quilt*, and *Wakina Unkiknabe* by Bill Yellowrobe. She recently directed Richard Greenberg's *The Author's Voice* for Continental Divide, of which she is the producing director. She is currently working on her own film, *Troublemaker*, for Abuela Films.

Michael Sexton (co-director) has worked with Instant Girl at Cucaracha Theater, Naked Angels, and most recently at SoHo Rep. Other directing credits include the National Tour of William Finn and James Lapine's *Falsettos*, Tom Judson's musical *White Cotton Sheets* at One Dream Theater, Samuel Beckett's *Rough for Theater II* for the Drama League Directors Project, Michael Kaniecki's *Love Songs for the S.S.* at P.S. 122, and John O'Keefe's *Disgrace* at Dance Theater Workshop. Michael was the assistant director on the Broadway production of *Falsettos*, Paul Rudnick's *I Hate Hamlet*, and Larry Gelbart's *Mastergate*. He is currently assisting Richard Jones on *All's Well That Ends Well* at Central Park's Delacorte Theater.

Special thanks to Art Wolff, George Kenos, and Guy Sherman/Oral Fixation. Music Credits: *Castillo de Xauen* by Esteban de Sanlucar, *Marilyn Monroe Mambo* by Perez Prado, *Ulyses* by Dead Can Dance.

The Family Business is a project of the Pick Up Performance Co. Inc.

Great thanks to Pauline Cooper, Alyce Dissette, June Poster, Jed Wheeler, David White, and Richard Whitesell.

Requests concerning *The Family Business* should be addressed to:

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ABOUT "PUBLIC HEARING," THE LOBBY INSTALLATION

Public Hearing originated in the Fleisher Memorial School in Philadelphia in January of 1992 as part of a three-week residency of Historias. The installation is a visual testimony of my experiences in my community prior to leaving to develop the work Historias. The piece is created during the process of our residency where I compare and share stories with the people in the area. I guess you could say that is an ongoing installation that changes at all times, since there is no end to it.

I'm interested in showing this installation everywhere the performance is seen as a way of incorporating another dimension to it. This installation deals with the frustration and lack of understanding between the agency and the people. It deals with the crucial pain we all suffer as a result of racism, inequality, and injustice.

Public Hearing is set in a space where a public hearing is ready to take place but the viewer is confronted with the fact that not many people showed up. In some cases the viewer will be confronted with serious issues (all placed on the tables) but because of lack of interest, loss of faith, and frustration nobody showed up to hear about them.

The piece traveled to Jacobs Pillow, Massachusetts, MOCA/LACE in Los Angeles, DTW New York City, and Puerto Rico. In each site new issues were added.

Originally from Puerto Rico, Pepón Osorio has made his home in the South Bronx since 1975. Since 1985 his work has focused primarily on the experience of his adopted community. Osorio is an installation artist committed to creating and supporting contemporary Latino art across disciplines. Since 1983 Osorio has collaborated with choreographer and performance artist Merián Soto. He has created a body of work that explores Latino popular expressions, exposes cultural stereotypes, and affirms Puerto Rican cultural identity. Mr. Osorio has received several grants, commissions, and awards from the National Endowment for the Arts, New York State Council on the Arts, New York Foundation for the Arts, 1985 New York Dance and Performance (Bessie) and TCG Designer's fellowship in 1990. In 1991 his work was the subject of a major retrospective at El Museo del Barrio in New York. Pepón's work is currently in exhibit in the Whitney Biennial with a major installation titled *The Scene of the Crime (Whose Crime?)*. His plans for next year include creating *En la Barbería No Se Llora (No Crying Allowed in the Barber Shop)*, a large scale installation that will explore machismo in Latino culture, and *El Salón de La Fama (Hall of Fame)*, an installation that pays tribute to many people in the South Bronx while they're alive.

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LINCOLN CENTER'S SERIOUS FUN! FESTIVAL

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DATE	DINING WITH ARTISTS	LIVE PERFORMANCE	COST
July 8	Nadja Salerno-Sonnenberg, world-renowned violinist, popular television personality, "the darling of the classical music world."	Chamber Music with the Mendelssohn String Quartet with Rudolf Firkusny, Jaime Laredo, Robert Mann and Michael Tree.	$65
July 12	Gerard Schwarz, Music Director of Mostly Mozart and a great conversationalist.	Canadian Brass, world-acclaimed musical ensemble.	$65
July 20	Chee-Yun, one of today's most gifted young violinists.	Mostly Mozart Festival Orchestra with Hans Graf, conductor, and Itzhak Perlman, master violinist.	$70
July 28	Marc Neikrug, acclaimed recording artist, conductor, and prize-winning composer.	Mostly Mozart Festival Orchestra with Pinchas Zukerman, Neikrug's esteemed colleague, as conductor and soloist.	$65
August 3	Marcus Roberts, major jazz soloist, and the favorite pianist of Wynton Marsalis.	An evening of Classical Jazz, celebrating the 30th Anniversary of the Thelonious Monk Big Band Concert at Lincoln Center.	$70
August 4	Neeme Järvi, one of today's greatest and most recorded international conductors.	Mostly Mozart Festival Orchestra conducted by Neeme Järvi himself!	$65
August 12	David Shifrin, clarinetist and Artistic Director of the Chamber Music Society of Lincoln Center.	A special performance with David Shifrin and the Chamber Music Society of Lincoln Center.	$65
August 16	Cho-Liang Lin, an international violinist of great renown and a charming personality.	An evening of Chamber Music by the beloved Beaux Arts Trio.	$65

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