

The Kitchen Presents

October 21 - 24, 1992

# WE COULD BE



# S H E R O S

poster design by Lori E. Seid

# THE SHEROS:

Wednesday, October 21, 1992

## DANCENOISE

Bonnie Wiseman  
*Shesus*

Kimberly Flynn  
original score by Tom Judson

Jasmine  
*Ennui Wee*

## I N T E R M I S S I O N

Eileen Myles

Sally Greenhouse  
*Do No Harm (excerpt)*  
video by Ross Winter

Lisa Lerner  
*Cowboy Girl*

Ann Magnuson

continuous video:  
David Leslie and Larry Fressenden  
*That's What She Said*

DANCENOISE is Anne lobst and Lucy Sexton.

*Shesus* was created as a celebration of ritual and the spirit that makes us all human. A year ago, my performance partner, Cathy Combs, died at 33 of breast cancer — one in nine. After being a duo act for three years and then suddenly losing my right arm, I found myself off-balance, stuck with the grief of martyrdom and sacrifice. But even the damnation of survival gives way to new life. This is in homage to Cathy and all those taken too quickly from this world.

As a child I loved women who were suspended and weightless - trapeze artists, tightrope walkers, and ballerinas, fairytale princesses and the Virgin Mary.

Thrust blindly into this world some so-many-odd years ago, coping, coping, ever groping toward an understanding, I, Jasmine, am in search of both myself and ordered reason, hah, which scarcely exist! These elusive things I court via my "work" in lieu of psychotherapy, 12-step programs, and whatnot with an intent, ultimately, to celebrate existence rather than wallow in despair.

I am part of a "socialist, anti-family, political movement that encourages women to leave their husbands, kill their children, practice witchcraft, destroy capitalism, and become lesbians."

*Cowboy Girl* won her boots in a marathon poker game somewhere in the Rattlesnake Hills of Wyoming. Her horse, Consuela, she found lying injured and abandoned one rainy night in South Dakota. She learned rope ticks from a ninety-two year old Native American granny in Boise and the five ukelele chords she knows from a blind ranch hand who could predict hurricanes. *Cowboy Girl* is a vegetarian and a lesbian.

Clichés are the armature of the absolute

— Alfred Jarry

Keebler makes a good cracker

— Betty Crocker

My efforts here tonight are dedicated to my shero, Beck. —Larry Fressenden

Thursday, October 22, 1992

DANCENOISE

DANCENOISE is Anne lobst and Lucy Sexton.

Kyle deCamp  
*LADYLAND* (work in progress)  
sound score by David Linton  
costume design by Cielito Paschal

Please watch tonight's performance as a kind of trailer. In its entirety, *Ladyland* is based on interviews with 10 women who knew Jimmy Hendrix, taken a few years after his death, and travels in time from the 60's to the present. This work was developed through Movement Research, Dixon Place, and residency at Downtown Art Company. Special thanks to Dennis O'Conner.

Instant Girl  
*A Detective Story*  
Janet Bogardus, Joanna Heibold, and Susan Trout  
Directorial assistance by Vivian Sorenson

"It's strangely archaic" *"Ah, but the problem is very up to date. Young men, innocent children, female nurses and trees are disappearing without a trace."* "Did Clyde have any leads?" *"His last words were, "Hold on to them'."* Combining words and movement, *Instant Girl* presents a collection of witty, theatrical, slightly goofy ruminations on the perils, complexities, and joys of being a woman in today's post-feminist-post-modernist-post-christmas-sale kind of world. In their work, they satirize the contradictions and ironies in this demented culture that assaults us relentlessly. Jane, Joanna, and Susan have known each other since childhood and have been fighting ever since.

Shelly Mars  
written by Shelly Mars and Penny Rockwell,  
performed by Shelly Mars, Directed by Penny  
Rockwell, Sound by Richard L. Brezner

My shero is Margurite Baker. She was my grandma's slightly retarded companion — house keeper who stayed on for forty years and helped raise my mother, my brother, and myself. Because she was retarded and because she was an exceptional person too, I never became a snob about a certain kind of analytical intelligence. She knew she was different and had a kind of wisdom about it. It made me less rigid and gave me a sense of humor. She was my playmate as a child and she is still by close friend today.

Pat Oleszko  
*La Rose is a Rose: A Paeon From a Prole*  
performed by Pat Oleszko and Jerry Newton

She taught me everything I don't know —  
It's not what you take off but what you put on that's impo'tent.  
Rage before beauty, and,  
Booty is in the aye of the beholder.  
I fouled her yearnings assiduously.

Patricia Scanlon  
*Prophet in Limbo*

Special thanks to Judy Minor

Helen Shumaker  
*Another Conversation About the Creature Thing*  
written by Leonard John Bruon for Sheros

I dedicate this performance to Ethyl Eichelberger and Philip-Dimitri Galas. With them I was invited to dance with the muse. If I have a "Shero" it would be she, the muse, to whom I made my bow every night in their work. Stripped of the chance to become another of their fanciful characters — it was time to get real.

Witness by Mary Ellen Strom Performer: Andrea  
Mills; Commentator: Ann Carlson

I have been working on reflecting personal, political, polemic, pretend, real, absurd, tragic, tender, soft, wise, compelling material about the experience of being a woman a lesbian, a blue-eyed blonde American, a friend, a sister, an ex-lover, a girlfriend, a producer, a registered voter, a pet-owner.

continuous video:  
David Leslie and Larry Fressenden  
*That's What She Said*

Friday, October 23, 1992

DANCENOISE

*PteronaDonnas*  
a film by Jo Andres  
danced by Mimi Goese,  
Anne lobst, and Lucy Sexton

Instant Girl  
*A Detective Story*  
Directorial assistance by Vivian Sorenson

*SNAKE* by Mimi Goese

The Five Lesbian Brothers

Natasha Fearless Lieder  
*The Ladies Ride High at Night*

Heather Woodbury  
*America's Foremost Stand-Up Tragic*

Rae C. Wright  
*Maria, The Entertainment Director*

continuous video:  
David Leslie and Larry Fressenden  
*That's What She Said*

DANCENOISE is Anne lobst and Lucy Sexton.

For those of you who know my current work with film, dance, and perceptual trickery on stage, you can compare some of the same interests captured on film from an earlier time in my artistic evolution: cartoons, fantasy, the beautiful juxtaposed with the horrible, strong women, prehistoric futurism, visual effects, no spoken language. I am glad to have known and worked with Mimi Goese, Anne lobst, and Lucy Sexton as we were all developing our individual styles. As for my heroines: these three strong, intelligent, courageous women, Mimi, Annie, and Lucy, who speak their minds and blast their truths in our faces are a continuing inspiration in my life. I consider them to be Amazons of the heart and mind.

Please read about Instant Girl in Thursday's program.

Most women I have worked with have been Amazon Warriors of the arts, and I have pulled endless inspiration from them. Equally inspirational is the Sonic Youth theory, "kill your idols".

The Five Lesbian Brothers are Maureen Angelos, Babs Davy, Dominique Dibell, Peg Healey, and Lisa Kron. They performed together in various combinations for many years before coming together as a company in 1989. The Brothers work manages to explore such dark themes as homophobia and sexism with devastating humor and the occasional musical number. The Five Lesbian Brothers are committed to creating provocative lesbian theater through collaboration.

*Lieder*: A German 19th century art song in which the poetic text and the music become one in equal artistic partnership. *Torch*: A sad love song especially of unrequited love: singing in deep and straightforward tones. "I never outgrew dress up and paper dolls." Painting has always inspired me to think and write. My torch "poetessing" or "liedering" is a public view of me painting. I have the great honor of working with my friend Maceo Gilchrist who has worked with some of our century's jazz greats, Ornette Coleman, Art Pepper, and Eric Dolphy, among others. As Maceo is fond of saying "You just have to keep on keeping on." "You and Me"

I want recognition. I want success. I want the true love of a true man. What do you want?

It's clear! It's RUTH DRAPER! It's the front-liners in the anti-nuke move! These are the inspirations for this "Maria..." The conceit of this is that we are all on a lovely cruise ship, and our entertainment director, the lovely Maria is giving her lovely little Daily Talk! in the Lido Lounge... DR. ZUCKERCANDLE "...The waste disposal policy of the nuclear industry has always been the dilution and dispersion through wind and water of the effluents into the biosphere. Since there is no "Safe" level of radiation exposures, the population is subjected to the impossible psychological task of dealing with the ambivalence created by its presence... Human beings seem to be generally unable to tolerate much uncertainty or ambivalence. however, in extreme cases of dread our inability to tolerate ambivalence is aggravated and presents a problem to exposed individuals which is solvable only through the processes of denial and myth-making..."

Saturday, October 24, 1992

DANCENOISE

Frieda  
*Wake Up, Smell the Sanka, and Get Your Act  
Together, 'Cause I've Got My Own Show to Do*  
(excerpt)

Written by Tom Koken and Barbara Lipp.  
Performed by Barbara Lipp  
Sound by Harmonic Ranch

Lisa Kron

Marlen Lugo  
*Dress Me Quick that I'm Moving Slow*  
Performed by Marlen Lugo and Eljenor Reis  
Technical assistant: Claurio Marinesco

Deb Margolin  
*Jestation* (excerpt)  
Written and performed by Deb Margolin  
Directed by Madeleine Olnek

Dael Orlandersmith  
*Liar Liar* (excerpt)  
directed by Doug Hall

Marty Pottenger

Ovaria From Planet Estrus  
written and performed by Alva Rogers

"That's What She Said"  
video by David Leslie and Larry Fressenden

DANCENOISE is Anne lobst and Lucy Sexton.

As a beloved entertainer of the highest caliber, I woe it to my many fans to bring a sense of joy, wonder, and awe into their drab and dreary lives by sharing with them my numerous talents: singing, acting, ventriloquism, clog-dancing, and solving difficult math problems, to name a few.

It would behoove me to mention the management team of Tom Koken and Barbara Lipp, who had the vision to recognize the powerhouse of raw talent hidden within a waifish scruffy Swedish street urchin.

Ideas usually come through the perceptions and experiences of life; to me, these are ever changing. The moment I define something or obtain a result, it crumbles, it loses the essence that drove me blindly in search of it. Sometimes I become solid, stubborn, unchangeable, seeing things only for what they are, never allowing fantasy to sneak in. And those days I use for achieving. But the best thing happens to me at night. Dreaming is like a drug, the kind you do at night, allowing things to go beyond the grasping reality, and sometimes getting too close to the edge. That edge is what I find while I dream.

This piece is an excerpt from *Jestation*, about being an 8-months-pregnant-fat-lady, which Deb Margolin was at the time. Tonight's excerpt is a comprehensive lecture on genetics.

I think any art form is not there just to entertain; I think it should educate. I think its okay for an audience to be uncomfortable with certain subject matter but not gratuitously so. I think it should be truthful and shock value is bullshit. And if I can just do one iota of what I've just said I've accomplished something.

*He.ro* 1. In mythology and legend, a man often of divine ancestry, who is endowed with great courage and strength, celebrated for his bold exploits, and favored by the gods... *Her.o.ine* 1. A woman noted for courage and daring action. 2. A woman noted for special achievement in a particular field. 3. The principal female character in a novel, poem, or dramatic presentation. USAGE NOTE: The word hero should no longer be regarded as restricted to men in the sense "a person noted for courageqūs action," though heroine is always restricted to women. The distinction between heroine and hero is still useful, as the virtues and qualities that become a traditional literary heroine like ~~Elizabeth Bennet~~ Janie Crawford or ~~Isabel Archer~~ Linda Brent are generally quite different form those that become a traditional literary hero like Tom Jones Helfa Crane or ~~Huckleberry Finn~~ Cholly Breedlove (Taken from the American Heritage Dictionary of the English Language 3rd Edition)

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*Production Manager*  
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*Light and Sounc Board Operator*  
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Welcome to our first performance event of the 2/93 season! Over the past few months I was either questioned or applauded for my decision to program ...*Sheros*. The Idea Came to me one afternoon when I was driving through the countryside, wondering what my first event at The Kitchen would be. David Bowie's *Heroes* came on the radio and I said "That's it! The first show will be *We Could Be Sheros!*" .....because we could be.

Thank you for coming to our show

Uri crossed the desert (14th Street), using gaffer tape, glue gun, and ace technical support, just to be involved in ...*Sheros*.

**THE KITCHEN STAFF:** LAUREN AMAZEEN, Director, BRENDAN BANNON, Video Distribution, JOSIE CAPORUSCIO, Manager, ALISA CLEMMONS, Receptionist, MEG DALY, Publicity Manager, CAT DOMIANO, Assistant Production Manager, STEPHEN GALLAGHER, Media Curator/Video Distribution Director, JESSECA JAMSUE, Box Office BURTON GREENHOUSE, Business Manager, SUE HAMBRUGER, Technical Director, JOHN MAXWELL HOBBS, Facilities Manager, JERRY HUNT, Video Archivist, MARTIN JAEGGI, Media Intern, JOANN FREGALETTE JANSEN, Dance Curator, ERIC LATZKY, Director of Communications, DAVID LESLIE, Performance Curator, ADELE MADELO, Media Intern, LEE MORRISSEY, Print Archivist, PETER NEIDERMAIER, Programming Associate, BEN NEILL, Music Curator, PATRICE ANDREA REGAN, Director of Development, MICHELE ROSENSHEIN, Programming Coordinator, STEPHEN RUEFF, Production Manager, IRA SILVERBERG, Literature Curator, SUZY SOBRAL, Curatorial Intern, ISAAC TAYLOR, Box Office