

THE ROAD TO IMMORTALITY

PART ONE (ROUTE 1 & 9)



photo: Nancy Campbell

THE KITCHEN

CENTER FOR VIDEO · MUSIC · DANCE · PERFORMANCE and FILM

512 West 19th St. (Btwn 10th & 11th Aves) New York, NY 10011

Reservations: 255-5793

THE 1986/87 RETROSPECTIVE

The Wooster Group has been 'enroute' on THE ROAD TO IMMORTALITY Trilogy since the controversial premiere of Route 1 & 9" in 1981. Those initial performances stirred heated debate in the community and press around the issues of racial stereotypes, artistic freedom, and public funding. In the intervening years, The Group has continued their unflinching and provocative artistic inquiry in a coherent progression of work that is the focus of this retrospective. Reaching back to the then controversial "Route 1 & 9" and forward to the premiere of the final section of THE ROAD TO IMMORTALITY Trilogy, the retrospective is a unique chance to follow The Wooster Group's employment of ironic strategies, fragmentation and guerilla theater over the course of several works.

Concurrent with Part One, The Kitchen is presenting three video works by Wooster Group Associate Member Ken Kobland in the video viewing room. The works in this remarkable series of evocations correspond to each segment of THE ROAD TO IMMORTALITY Trilogy and illustrate a sophisticated inquiry into the medium's potential to create a mental state/space.

Co-sponsored by The Kitchen, The 1986-87 Retrospective provides the opportunity to re-consider earlier works outside the flash point of reactive controversy and offers a perspective on the subtle changes in dominant social thought. Perhaps most important, The Retrospective acknowledges the arduous and lengthy process of creating a living body of experimental theater.

"Route 1 & 9" epitomizes The Wooster Group's assemblage technique, synthesizing theater, video, music, and dance. In a heightened fusion of contrasting extremes, "Route 1 & 9" employs the music of Charles Ives and Rythym & Blues, Shaker processional dances and boogie, stilted TV soap opera forms, raucous vaudeville, and sensual exploitation. A powerful and imagistic collage, "Route 1 & 9" juxtaposes savagely fierce juxtapositions of high art and low art; 'reality' and theater; and the portrayal of black people and white people in American society. With this retrospective, The Kitchen and The Wooster Group join forces in a shared commitment to examining the exiliarating, complex, contradictory, sometimes hilarious and oftentimes unflattering aspects of our collective contemporary social context.

Barbara L. Tsumagari
The Kitchen

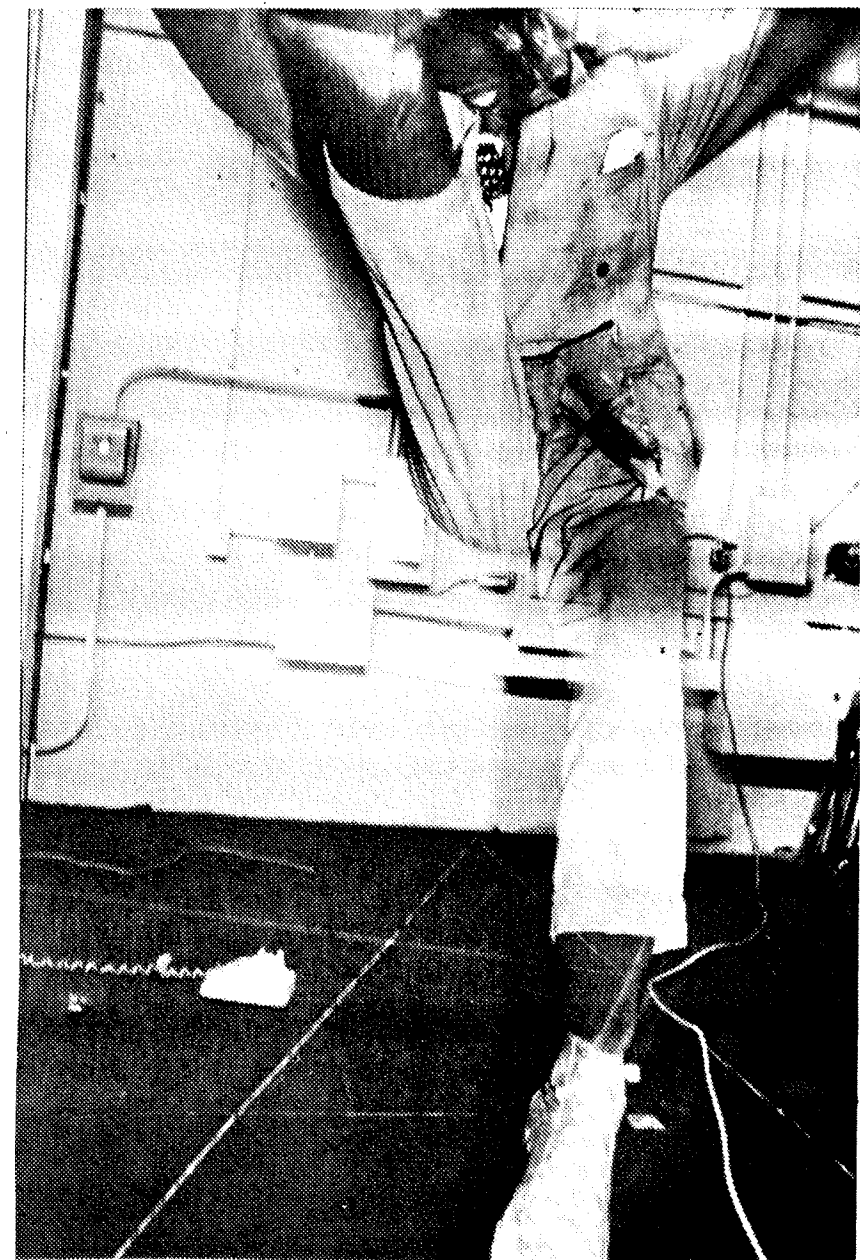


photo: Nancy Campbell

The Wooster Group 1986/87 Retrospective continues at The Performing Garage, 33 Wooster Street (resrv/info 966-3651):

THE ROAD TO IMMORTALITY - PART TWO (...Just the High Points) January 22 - February 1; Thurs-Suns at 8pm

THE ROAD TO IMMORTALITY - PART THREE (world premiere) February/March (dates to be announced)

ROUTE 1 & 9

Composed by The Wooster Group
Directed by Elizabeth LeCompte
Designed by Jim Clayburgh

With: Willem Dafoe, Peyton Smith, Kate Valk, Ron Vawter,
Jeff Webster

On Video:

Ron Vawter as The Lecturer
Willem Dafoe as George Gibbs
Peyton Smith as Mrs. Webb
Kate Valk as Mrs Gibbs

Freya Hansell as Mrs. Soames
Marisa Hansell as Emily Webb
Ron Vawter as The Stage Manager and Simon Stimson

And the Voices of: Spalding Gray, Matthew Hansell, Elion
Sacker

ROUTE 1 & 9 was created in New York at The Performing
Garage in 1981.

WOOSTER GROUP MEMBERS

Jim Clayburgh, Willem Dafoe, Spalding Gray, Eliza-
beth LeCompte, Peyton Smith, Kate Valk, Ron Vawter

WOOSTER GROUP ASSOCIATES

Scott Breindel, Steve Buscemi, Linda Chapman, Dennis
Dermody, Norman Frisch, Paula Gordon, Matthew Hansell,
Mary A. Hestand, Jim Johnson, Michael Kirby, Ken Kobland,
Anna Kohler, Coco McPherson, Michael Nishball, Nancy
Reilly, Elion Sacker, Irma St. Paule, Jim Strahs, Michael
Stumm and Jeff Webster

ROUTE 1 & 9 (THE LAST ACT)

PART ONE

THE LESSON

In which a man delivers a lecture and the
stage hands arrange the stage for the last
act of OUR TOWN.

(THE LESSON is a reconstruction of a film
made by Encyclopedia Britannica.)

PART TWO

THE PARTY

In which the stagehands finish their work
and a telegram is sent.

(THE PARTY is a reconstruction of a Pigmeat
Markham routine.)

PART THREE

THE LAST ACT

In which four chairs are placed on the stage
facing the audience to represent graves in a
cemetery.

PART FOUR

ROUTE 1 & 9

In which Frank, heading south in his van,
stops and picks up two hitchhikers.

Wooster Group Staff:

Technical Directors: Paula Gordon and Jeff Webster
Assistant to the Director: Jim Johnson
Assistant to the Designer: Michael Nishball
General Manager: Linda Chapman
Administrative Assistants: Mary A. Hestand and Coco McPherson
Dramaturg: Norman Frisch

Public Relations: Susan Martin
Graphic Design: Allan Bealy
Photographer: Nancy Campbell

Kitchen Crew:

Sound Installation: Herr Lugus
Master Electrician: Ruth Yamamoto
Rigging: Korkun Tegmen

Special thanks to: Ken Kobland for camera work on the "Our Town" video, Lizzie Bordon for camera work on "The Lesson", Scott Breindel for the original sound design, and thanks to Sybille Cornet, Richard Crum, Paul Hunt, Jeff Jones, Mabou Mines, Jay Sarno, Jon Smit, Ed Bowes, Michael Sexton.

And Special thanks to Bruce Porter/Bruce Rayvid Stage Scenery

The Wooster Group Board: Dr. Sabra Calland, Jenny Dixon, Susan Eichen, Laurie Hawkinson, Catherine Hough, Timothy Jensen, Michael Klein, Ellen McGoldrick, Mary Pepchinski, Peter Sellars, Michael Tracy, Michael Ulick.

The Wooster Group is supported in part by public funds from the National Endowment for the Arts, the New York State Council on the Arts*, and the New York City Department of Cultural Affairs. The Group gratefully acknowledges additional support from the American Broadcasting Companies, Art Matters, The Birsh Foundation, Boardroom Reports, Dr. Sabra Calland, Columbia Pictures, Con Edison, Catherine Hough, Leonard Langman, Sherrill Mass, Materials for the Arts, The Mobil Foundation, Morgan Guaranty Trust, Philip Morris, RKO General, U.S. Gypsum and The Wallace Funds.

*ROUTE 1 & 9 is not funded by the New York State Council on the Arts.

The Wooster Group is recognized as one of America's foremost experimental theatre companies--a small collective of artists working together on collaborative projects over long periods of time. Composed by the Group and directed by Elizabeth LeCompte, Wooster Group pieces join an ongoing repertoire and are periodically revived in conjunction with new work. All productions are created and performed at the Group's permanent home, The Performing Garage--a flexible, 150 seat theatre that can be redesigned for each production.

Since 1975, The Wooster Group has constructed seven multimedia theatre pieces. The first three Group pieces--SAKONNET POINT (1975), RUMSTICK ROAD (1977), and NAYATT SCHOOL (1978)--are collectively known as the trilogy THREE PLACES IN RHODE ISLAND and were followed by POINT JUDITH (AN EPILOG) (1979), ROUTE 1 & 9 (1981), L.S.D. (...JUST THE HIGH POINTS) (1984), and the Group's next work, THE TEMPTATION OF ST. ANTHONY (1987), form a second trilogy, THE ROAD TO IMMORTALITY.

In addition to its own works, The Wooster Group has presented two short dance pieces, HULA (1981) and FOR THE GOOD TIMES (1982). The Group has also performed NORTH ATLANTIC (1983) by Jim Strahs and MISS UNIVERSAL HAPPINESS (1985) written and directed by Richard Foreman.

The Wooster Group has developed an idiosyncratic work process. "Source" texts are quoted, reworked and juxtaposed with fragments of popular, cultural and social history as well as with events and situations which emerge from the personal or collective experience of Group members. These various elements are fused into a collage or score--the final text.

The Group texts stand as an alternative theatre language which redefines the traditional devices of story-line, character and theme. Each production reflects a continuing refinement of a nonlinear, abstract aesthetic which at once subverts and pays homage to modern theatrical 'realism'.

THE KITCHEN

STAFF

Benjamin Bacote, *Accountant*
Joe Beirne, *Technical Director*
James Cullinane, *Technical Assistant*
Kate Doyle, *Curatorial Assistant*
Susan Fait, *Director of Development*
Cynthia Hedstrom, *Dance Curator*
Barbara Hertel, *Media Bureau*
Scott Holman, *Receptionist*
O.V. Israel, *Production Assistant*
Paul Jansen, *Building Manager*
Arto Lindsay, *Music Curator*
Amy Lynn, *Media Assistant*
Scott Macaulay, *Programming Director*
Patrick Moore, *Administrative Assistant*
Robin O'Hara, *Video Distribution*
Debbie Rudman, *Building Maintenance*
Carlota Schoolman, *The Kitchen Presents*
Michael Stier, *Administrative Director*
Susan Swider, *Publicity*
Amy Taubin, *Film/Video Curator*
Bobbi Tsumagari, *Executive Director*
Rory Vanderlick, *Business Manager*
Ruth Yamamoto, *Master Electrician*
Special Thanks to Gersten Epstein

INTERNS

Rachel Gewirtz
Susan Murphy
Anthony Rissi
Tricia Sovoni

BOARD MEMBERS

Robert Ashley
Tom Bowes
Paula Cooper
Philip Glass
Steven Lavine
Meredith Monk
Carlota Schoolman
Carl C. Smiley
Robert Stearns
Peter Stern
John Stewart
Caroline Stone
Willard Taylor
John Waddell
Paul Walter

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and save up to 30% off regular
admission. Call (212) 255-5793 for
details.*

UPCOMING EVENTS

SURVIVAL RESEARCH LABORATORIES

*Virtues of Negative
Fascination*

FEBRUARY 6

MUSIC

IT'S NOT THE MEAT...

FEBRUARY 11-FEBRUARY 21

The Kitchen is supported in part by the National Endowment for the Arts, the New York State Council on the Arts, the Corporation for Public Broadcasting, the New York City Department of Cultural Affairs, Art Matters, Inc., the Capezio Foundation (Ballet Makers, Inc.), the Mary Flagler Cary Charitable Trust, the Jerome Foundation, Meet the Composer, the Rockefeller Foundation, the Shubert Organization, the Walter Foundation, the Alliance Capital Management Corp., American Broadcasting Companies, Inc., the American Express Foundation, American Telephone and Telegraph, Columbia Pictures, Consolidated Edison, Equitable Life Assurance, the Exxon Corp., the Mobil Foundation, the Morgan Guaranty Trust Co., Phillip Morris Companies, Inc., and by members and private contributors.