



512 West 19th Street New York, NY 10011  
tel 212 255 5793 www.thekitchen.org

Press Contact: Blake Zidell & Associates  
tel: 718.643.9052  
fax: 718.643.9502  
blake@blakezidell.com

For Immediate Release

**The Kitchen Presents a Pick Up Performance Co(S.) Production**  
***UNCIVIL WARS: COLLABORATING WITH BRECHT & EISLER***

**Based on *The Roundheads and the Pointheads* by Bertolt Brecht**  
**As translated by Michael Feingold with music by Hanns Eisler**

**Directed, choreographed and edited by David Gordon**

**Media direction by Dean Moss**

**Music direction by Gina Leishman**

**Light by Jennifer Tipton**

**Performances (Not Open for Review) To Take Place**

**Thursday—Saturday, December 13—15 at 8:00 P.M. and**

**Wednesday—Saturday, December 19—22 at 8:00 P.M.**

New York, NY, November 19, 2007—**The Kitchen** presents *Uncivil Wars: Collaborating with Brecht & Eisler*, directed, choreographed and edited by **David Gordon**. *Uncivil Wars*, a **Pick Up Performance Co(S.)** production, is a new theater dance work that considers the complex divisions along racial, religious, linguistic, and geographical lines engendered by war. Performances (not open for review) will take place **December 13—15** and **December 19—22** at **8:00 P.M.** at **The Kitchen** (512 West 19<sup>th</sup> Street). Tickets are \$15.

For 40 years David Gordon has purposefully examined and expanded the line between theater and dance and pioneered the use of text and textual narrative in movement work. This project is a continuation into Gordon's recent explorations of the classics including recent productions of *Dancing Henry Five* based on Shakespeare's *Henry V* and Eugene Ionesco's *The Chairs*. *Uncivil Wars* is **Bertolt Brecht's** play *The Roundheads and The Pointheads* (as translated by **Michael Feingold**), with material from Brecht's treatises on playwriting as well as from **Hanns Eisler's** thoughts on composing for the theater. The work explores ideas about inspiration, collaboration and the implications of readdressing historical works in the changed context of our present moment. The show features an ensemble cast with **Norma Fire, Autumn Dornfeld, John Kelly, Robert LaVelle, Gina Leishman, Derek Lucci, Dean Moss, Estelle Parsons** and **Valda Setterfield** playing multiple roles.

**Collaborators**

**David Gordon (director/choreographer/editor)**

Commissions for directing and/or choreographing include:

Danspace Project, Dance Theater Workshop, Dance Theater of Harlem, White Oak Dance Project, American Ballet Theater, American Repertory Theater, American Conservatory Theater, Joyce Theater, Theater For a New Audience, New York Theater Workshop, Guthrie Theater, Mark Taper Forum, Brooklyn Academy of Music, Serious Fun at Lincoln Center,

Spoletto Festival USA, The Actors Studio,  
PBS/WNET Great Performances, PBS/KTCA Alive TV, BBC and Channel 4, UK.  
Awards include: Two Obies, three Bessies, two Dramalogues, two Guggenheims,  
two Pew Charitable Trust National Residency Grants (in both Theater and Dance)

Current member: The Actors Studio

Previous panel/chair: NEA Dance Program.

Founding artist: Grand Union. Judson Church Performances. Pick Up Performance Co.

Performer: Rio Grand Union, inc./Yvonne Rainer Co./James Waring Co.

**Michael Feingold (translator)** joined *The Village Voice* in 1971 and has been its chief theater critic since 1974. A graduate of Columbia University and the Yale School of Drama, he spent much of the 1970's as literary manager for the newly formed Yale Repertory Theatre. He has since directed many other theatre groups throughout the country and in New York he has directed for such venues as the American Place Theatre and Circle Rep. Feingold has taught at the O'Neill Theater Center's National Critics' Institute and at New York University's Tisch School of the Arts. His current work has included a new translation of Schiller's *Mary Stuart*, commissioned by the American Conservatory Theatre in San Francisco, an adaptation of Offenbach's *La Perichole* with Richard Pearlman, a translation of Jean-Francois Regnard's *Le Legataire Universal* entitled *A Will of His Own*, a translation of Jean Giraudoux's *Sodom and Gomorrah* for the O'Neil Playwrights Conference and *Andorra*, a translation of Max Frisch's play. His honors include the American Book Awards' Walter Lowenfels Prize in Criticism, a Guggenheim Fellowship and the Nathan Award.

**Gina Leishman (Music Direction/performer)** has written for the theater, opera, dance, film, TV and concert stage. She is co-founder of the septet Kamikaze Ground Crew, which recently celebrated its 20th anniversary and has appeared at the Donaueschingen New Music Festival in Germany, the Vossa Jazz Festival in Norway, San Francisco Jazz Festival, Earshot Jazz Festival in Seattle, Merkin Hall and Joe's Pub in New York. Leishman is also the chief arranger and lead singer for the Mr. Wau-Wa band, a quintet dedicated to the songs of Bertolt Brecht; in some ways a continuation of the work she began in London in the early 1970's when she co-founded a theater company (in an abandoned taxi meter factory) dedicated to the work of Bertolt Brecht and his collaborations with Hanns Eisler, which had been recently translated for the first time. Leishman has been the recipient of grants from the NEA, Meet The Composer, Rockefeller Foundation, Chamber Music America, Arts International, Lila Wallace/Readers Digest Fund, American Music Center and the California Arts Council, amongst others.

**Jennifer Tipton (light)** is an international award-winning lighting designer who is well known for her work in theater, dance and opera. Her recent work in opera includes Tchaikovsky's *Queen of Spades* at San Francisco Opera and Mozart's *The Magic Flute* at La Monnaie, Brussels. Her recent work in dance includes Paul Taylor's *Spring Rounds*, Lar Lubovitch's *Elemental Brubeck*, Christopher Wheeldon's *Quaternary* for the San Francisco Ballet in Paris, Trisha Brown's *O Composite* for the Paris Opera Ballet and Shen Wei's version of the Chinese Opera, *The Second Visit to the Empress* at the American Dance Festival in Durham, NC. In theater her recent work includes John Vanbrugh's *The Provok'd Wife* at the American Repertory Theater in Cambridge, Massachusetts and *Poor Theater* for the Wooster Group. Ms. Tipton teaches lighting at the Yale School of Drama. She received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003 and in April 2004 the Mayor's Award for Arts and Culture in New York City.

**Dean Moss (Media Direction/performer)** is a director, choreographer, and video artist whose work has been presented and exhibited internationally. Past presentations and exhibitions include The Whitney Museum of American Art, P.S. 1 Contemporary Art Center, Paris University, New York Expo of Short Film and Video, The FNB Vita Dance Festival in Johannesburg South Africa, Danse Visions Festival International de Ciné-Video-Danse in Nantes France, The Brooklyn Museum, Anthology Film Archives, The Andy Warhol Museum, The Walker Art Center and the Massachusetts Museum of Contemporary Art. Moss has received a BAXten Arts and Artists In Progress Award, two New York Foundation for the Arts Fellowships; a Rockefeller Multi-Arts Production Fund grant, an Asian Cultural Council Fellowship, an

Artist Grant from the Foundation for Contemporary Performance Arts, and a New York Dance and Performance BESSIE Award. His video works are also included in the collections of The Kitchen and Third World Newsreel. Moss served as the Curator of Dance and Performance at The Kitchen from 1999-2004. In 2002 he founded Gametophyte Inc.: a performance and media production company that supports creative works and collaborations blending dance and video. He was a Guest Professor from 2003-04 at the Tokyo National University of Fine Arts and Music. Currently, in addition to his continuing aesthetic practice, Moss is the Director of Resource Development at The Elizabeth Foundation for the Arts and a Visiting Lecturer at Harvard University.

### **Cast (Partial Listing)**

**John Kelly** is a performance and visual artist who's work began in New York's East Village clubs in the early 1980's, and has since been performed at many of the major performance and alternative venues, including PS 1, the Warhol Museum, the Whitney Biennial, the Edinburgh and Spoleto Festivals, and the Brooklyn Academy of Music's *Next Wave* Festival. Also a singer, he has sung the music of John Cage at the San Francisco Symphony, and collaborated and recorded with Laurie Anderson, David Del Tredici, Natalie Merchant and Antony and the Johnsons. As an actor he created the role of the opera singer Bartell D'Arcy in the Broadway production of *James Joyce's The Dead*. He won a 2005 Eliot Norton Award (Best Actor, Large Ensemble) for the role of Cupid in Christopher Marlowe's *Dido, Queen of Carthage*, at American Repertory Theatre in Cambridge. He has won 2 Bessie Awards, 2 Obie Awards, and a 2001 CalArts Alpert Award in Dance/Performance. Fellowships include the New York Foundation for the Arts, the NEA, the Greenwall Foundation, Art Matters, Inc., The Rockefeller Foundation, The Guggenheim Foundation, the P.S.1 National Studio Artist Program, a 2004-05 Fellowship at the Radcliffe Institute for Advanced Study at Harvard University, and a 2006-07 Rome Prize Fellow in Visual Art at the American Academy in Rome. He was a Guest Lecturer on Dramatic Arts at Harvard University; in 2001 the 2wice Arts Foundation, in association with Aperture published *John Kelly*, a monograph.

**Estelle Parsons** is an Academy Award-winning American theater, film and television actress. She has received Tony Award nominations for her work in *The Seven Descents of Myrtle* (1968), *And Miss Reardon Drinks a Little* (1971), *Miss Margarida's Way* (1978) and *Morning's at Seven* (2002). Her film career includes an Oscar for Best Supporting Actress for her portrayal of Blanche Barrow in *Bonnie and Clyde* (1967), and a nomination for *Rachel, Rachel* (1968). She also received a BAFTA Award nomination for her role in *Watermelon Man* (1970), and other movie roles including *I Never Sang for My Father* (1971), *For Pete's Sake* (1975), *Dick Tracy* (1992), *Boys on the Side* (1995), *Looking for Richard* (1996) and recently for HBO FILMS *Strip Search* (2004) and *Empire Falls* (2005). She also played the part of Roseanne Barr's and Laurie Metcalf's mother, Beverly, on the long-running sitcom, *Roseanne*. Her other television credits include appearances on *The Patty Duke Show*, *Frasier*, and *Law & Order: Special Victims Unit*.

**Valda Setterfield** is a British born dancer and actor. She has worked with JoAnne Akalaitis, Woody Allen, Mikhail Baryshnikov, Caryl Churchill, Merce Cunningham, Graciela Daniele, Richard Foreman, Maria Irene Fornes, Brian DePalma, Ain Gordon, David Gordon, Ivo van Hove, Don Mischer, Marie Rambert, Yvonne Rainer, Donald Saddler, Michael Sexton, Jeanine Tesori, James Waring, Robert Wilson and Mark Wing-Davey. Setterfield has performed at venues including BAM, NYTW, DTW, PS 122, Danspace Project, Soho Rep, The Public, A.R.T., A.C.T., Adirondack Theatre Festival and Mark Taper Forum. She recently appeared with Paradigm at the Joyce Theater in July 2006 and performed in The Seventh International Festival of Movement and Dance On The Volga in Yaroslavl, USSR in August 2006. She has been a member of the Pick Up Performance Co(S.) since its inception and received an OBIE for *The Family Business*, a 1984 Bessie for Outstanding Achievement and another Bessie, for Performance, in September of 2006.

### **About the Pick Up Performance Co(S.)**

Founded in 1971 and incorporated in 1978 (as the Pick Up Performance Co., Inc.) to facilitate projects by **David Gordon**, the company was expanded in 1992 to include projects by **Ain Gordon**, and subsequently

renamed The Pick Up Performance Co(S.) in recognition of the company's plural artistic leadership with individual yearly projects. The company is located in New York City and its productions have been performed in the Brooklyn Academy of Music, Dance Theater Workshop, New York Theatre Workshop, Danspace Project, the Joyce Theatre, P.S. 122, and other venues throughout the city. Its work has also been seen in London and in major venues throughout the United States, including American Repertory Theatre in Cambridge, the Walker Art Center in Minneapolis, the Mark Taper Forum and Geffen Playhouse in Los Angeles, American Conservatory Theatre in San Francisco and many others. **Alyce Dissette** is the producer of the Pick Up Performance Co(S.).

### **Funding Credits**

This production is co-commissioned by The Kitchen and the Walker Art Center, and is made possible, in part, with funding from The Andrew W. Mellon Foundation, The Fan Fox and Leslie R. Samuels Foundation, NYSCA Dance Program, Cornell University and the Lila Wallace Theater Fund.

The Kitchen's presentation of *Uncivil Wars: Collaborating with Brecht & Eisler* is made possible with generous support from Altria Group, Inc., The Harkness Foundation for Dance, the Mertz Gilmore Foundation, and with public funds from the New York City Department of Cultural Affairs and the New York State Council on the Arts, a state agency.



### **ABOUT THE KITCHEN**

The Kitchen is one of New York City's oldest nonprofit performance and exhibition spaces, showing experimental work by innovative artists, both emerging and established. Programs range from dance, music, and theatrical performances to video and media arts exhibitions to literary events, film screenings, and artists' talks. Since its inception in 1971, The Kitchen has been a powerful force in shaping the cultural landscape of this country and has helped launch the careers of many artists who have gone on to worldwide prominence.

Box Office Information:  
212.255. 5793 x 11  
Tue-Sat, 2-6pm

The Kitchen  
512 West 19th Street  
New York, NY 10011  
[www.thekitchen.org](http://www.thekitchen.org)

#####