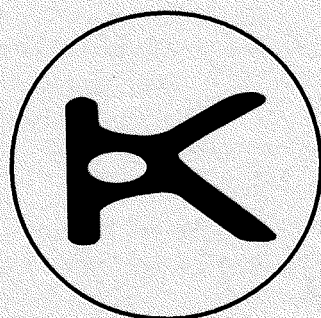


# **Gravity Twins**

**Mysterious Forces that Bind**



**by Cathy Weis**  
**in collaboration with**  
**the Performers**

**February 5-8, 1998 The Kitchen**

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## GRAVITY TWINS

**MYSTERIOUS FORCES THAT BIND  
by Cathy Weis**

**In Collaboration with the Performers**

|                 |                                                                    |
|-----------------|--------------------------------------------------------------------|
| Set Design      | Sue Rees                                                           |
| Sound Design    | Steve Hamilton                                                     |
| Lighting Design | Sue Poulin - Twins #1 and Twins #2<br>Michael Giannitti - Twins #3 |
| Video           | Cathy Weis                                                         |
| Stage Manager   | Janet D. Clancy                                                    |
|                 | For Miriam, Sadie and Ellen                                        |

**TWINS #1  
Anne lobst, Jennifer Miller,  
and Cathy Weis as The Head**

|                                    |                                       |
|------------------------------------|---------------------------------------|
| TV Head Design<br>and Construction | Scott Heron                           |
| Costume                            | Katrin Schnabl and Melissa Billington |

**TWINS #2  
Ishmael Houston-Jones  
and Jennifer Monson**

|          |                                       |
|----------|---------------------------------------|
| Costumes | Katrin Schnabl and Melissa Billington |
|----------|---------------------------------------|

**\*\*\*15 MINUTE INTERMISSION\*\*\***

**TWINS #3  
Scott Heron, Cathy Weis,  
and Jennifer Monson as The Pupa**

|                  |                                                        |
|------------------|--------------------------------------------------------|
| Video Editing    | Steve Hamilton                                         |
| The Pupa Costume | Sue Rees                                               |
| Twins Costume    | Danny Michaelson                                       |
| Original Music   | Frank London, Zeena Parkins,<br>and Chung King Express |

|          |                                                                                           |
|----------|-------------------------------------------------------------------------------------------|
| Run Crew | Susannah Keebler, Elizabeth Ward,<br>Tom Nowell, Maureen Ellenhorn, and<br>Allie McEntyre |
|----------|-------------------------------------------------------------------------------------------|

**CATHY WEIS**, since winning a 1996 Choreography and Creation BESSIE Award for her *Fractured, Just the Fracts, Ma'am* at Dance Theater Workshop (DTW), has been teaching "Technology In Performance" at Bennington College. In addition to developing Gravity Twins, Weis has been collaborating with videographer Mischa Bielicky in Prague and composer Frank London in New York on an Internet performance for 1998-99, the working title of which is *Sabbath*. In 1995, Weis premiered her first evening-length show in New York, *A String of Lies* at PS 122. *Gravity Twins* is her third evening-length show. Working with the same cast of performers, Janet D. Clancy, Michael Giannitti, GOH Productions, and many generous friends has made these three shows possible. Weis is a horse trainer and twisted clown in Jennifer Miller's Circus Amok and continues to work on video puppetry with longtime collaborator Lisa Nelson in their epic *An Abondanza in the Air*.

**MELISSA BILLINGTON** is thrilled to be working with Katrin Schnabl again, having collaborated with her on Doug Elkins' *Necklace of Breath* and John Jaspers' *Waving to You from Here* in spring 1997. Melissa received a B.A. in Theatre Arts from Cornell University where she studied both costume design and acting. She has worked as a milliner at the Santa Fe Opera for three seasons and is presently employed by Lynne Mackey Studio, NYC as a theatrical milliner. She hopes to continue her collaboration with Katrin as she forays into the worlds of acting and performance.

**JANET D. CLANCY** was Raised by wolves, Janet D. Clancy developed an early affinity for fire and cold baths. A longing for adventure led her to travel with shows and to bluff, cajole, and lie to stagehands in seven languages. She has an innate ability to radiate distain, even in the dark. She is miraculously able to carry objects larger than herself up staircases without injuring others and can tie anything up so it can't move: at all. Occasionally she likes to cook things on a spit.

**MICHAEL GIANNITTI** designed lights for Cathy Weis at DTW and P.S.122. He has also designed dance lighting at the Joyce, DTW, The Kitchen and P.S. 122 for Susan Rethorst and Marta Renzi. On Broadway he lit August Wilson's play, *Joe Turner's Come and Gone*. He's lit numerous productions for the New Jersey Shakespeare Festival, The Studio Theatre in Washington, Trinity Rep in Providence and Shakespeare & Company in Massachusetts. He has been on the faculty at Bennington College for six years.



## 1998 SPRING SEASON AUDIENCE SURVEY

Please take a few minutes to complete this survey. Return it to an usher or the box located in the lobby when you're done.

Are you on our mailing list?

☐ Yes

☐ No

If you are not on our mailing list and would like to be, please give us your address:

Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

I'm interested in: ☐ Dance ☐ Music ☐ Film/Video ☐ Performance ☐ Literature

If you would like to receive information on Kitchen events via e-mail, please give us your

e-mail address: \_\_\_\_\_

Please indicate the name of tonight's performance: \_\_\_\_\_

How did you learn about this performance?

☐ Spring brochure

☐ Newspaper or magazine event listings. Please specify: \_\_\_\_\_

☐ Newspaper or magazine article. Please specify: \_\_\_\_\_

☐ Newspaper or magazine advertisement. Please specify: \_\_\_\_\_

☐ Street poster ☐ Postcard ☐ Word-of-mouth

☐ Radio ☐ Web site ☐ Other: \_\_\_\_\_

Over the last 12 months, how many events have you attended at The Kitchen?

☐ None

☐ 1 or 2

☐ 3 or 4

☐ 5 or more

What kind of events have you attended at The Kitchen?

☐ Film/Video

☐ Music

☐ Dance

☐ Performance

☐ Hybrid

☐ Literature

Do you consider performances at The Kitchen to be:

☐ Cutting Edge

☐ Experimental

☐ Status Quo

☐ Behind the Curve

Do you feel that the price of the ticket to this performance was:

☐ Reasonable

☐ Too Expensive

Thank you for your help

**STEVE HAMILTON** primarily edits and sound designs independent feature films and owns Spin Cycle Post in New York City. His credits include Ang Lee's *Sense and Sensibility* and Hal Hartley's *Amateur* and *Henry Fool* (selected for this year's competition at the Cannes Film Festival). Other credits include Mathew Barney's *Cremaster* series and many of the recent works of the video artist Burt Barr.

**SCOTT HERON** needs work. He will do anything for the right money. Direct inquiries and propositions to [nycscotty@aol.com](mailto:nycscotty@aol.com).

**ISHMAEL HOUSTON-JONES** performed in Cathy Weis' *Fractured*, *Just the Fracts*, *Ma'am* at DTW, *A String of Lies* at PS 122 and *DUB* in Holland and Germany. His own work performed at the Kitchen includes *The Undead*, *Prologue to the End of Everything* and *Cowboys*. He and Fred Holland shared a New York Dance and Performance (BESSIE) Award for *Dreams and Ladders*.

**ANNE IOBST** performs with Lucy Sexton as *DANCENOISE*. Recently she has been doing solo work as well. She has been working with Cathy Weis for the past three years.

**JENNIFER MILLER** has been working with Cathy Weis since 1995. Over the years she has worked with Otrabanda, Johanna Boyce, Linda Austin, Jeff Weiss, Crystal Field, Hapi Phace, and circuses nationwide. She is Director of Circus Amok.

**DANIEL MICHAELSON** designed both sets and costumes for drama, dance and opera. Favorite productions include *Spring Awakening* directed by Liviu Culei at the Public Theater and the American premiere of Mozart's *L'Oca del Cairo*. Dance audiences have seen his costumes in New York, Jacob's Pillow and in Tokyo. A faculty member (and former Dean) of Bennington College since 1981, he has collaborated for several years with choreographer and dancer Susan Scorbati on site-specific dance works, including the Housatonic River Project, which focused on environmental concerns. Mr. Michaelson has been both Resident Costume Designer at the Juilliard School as well as a Puppet Maker.

**JENNIFER MONSON** has been working in NYC since 198 . She lives and works at the Matzoh Factory with DD Dorvillier where they offer performances and workshops dedicated to the development of experimental dance, music and performance work. She teaches dance to 3-9 year olds. Over the years she has been fortunate to work with a slew of incredible artists in NYC, most importantly Yvonne Meier, David Zambrano, DD Dorvillier, Circus Amok, John Jasperse, Ishmael Houston-Jones, Pooh Kaye and many others. She received a BESSIE award for sustained achievement and for *Sender* for the 96-97 season. She has performed and taught widely in Latin America and Europe. Her new work will be performed at Movement Research at Judson Church on March 9th.

**SUE POULIN** was raised by wolves. Sue developed an early affinity for fire and cold baths. A longing for adventure led her to travel with shows and to bluff, cajole, and lie to stagehands in seven languages. She has an innate ability to radiate disdain, even in the dark. She is miraculously able to carry objects larger than herself up staircases without injuring others and can tie anything up so it can't move; at all. Occasionally she likes to cook things on a spit.

**SUE REES** has worked with Cathy Weis since 1996. She graduated from West Surrey College of Art and Design and Goldsmith College, University of London, and recieved an MFA in sculpture from Syracuse University. Sue is currently on the faculty at Bennington College. She has worked with Creach/Koester Dance Co since 1989, and recieved a 1991 BESSIE for her design for *Running*. She has traveled with Kadmus Theatre Studio to Lublin, Poland, and worked with composer Jonathan Bepler at Threadwaxing Space in NYC and on tour. She has received various grants, commissions and residencies from a variety of foundations including Yaddo, Bemis and AFAA.

**KATRIN SCHNABL** , trained dancer and fashion designer, enjoys creating costumes for dance. Recent dance productions include John Jasperse's *Waving to You from Here* (DTW, NYC), Doug Elkins' *Coda* (Joyce Theater, NYC) and *Necklace of Breath*; a commission for Maggio Danza (Teatro Comunale, Florence Italy), Jennifer Monson's *Sender* (Kitchen, NYC), and Andrea Mills *Halo Effect* (DTW, NYC). Over the past ten years she has collaborated with choreographers Amy Cox, Roseanna Chamecki/Andrea Lerner, DD Dorvillier, Beth Coiner, Jody Oberfelder, Debra Wanner, performance artist Electric Mermaid and filmmaker David Capurso among others. Katrin has been illustrating for fashion designers Jil Sander, Robert Danes, Nautica and others. Presently she is working on a line of her own clothing designs. Special thanks to Melissa Billington.

**GOH PRODUCTIONS** (Management) provides production and management for artists and projects in New York including Cathy Weis Performance Projects, Yoshiko Chuma and the School of Hard Knocks, Min Tanaka (in USA), Czechoslovak-American Marionette Theatre, Myung Soo Kim and Tamar Rogoff Performance Projects. GOH also sponsors projects and exchanges of artists and administrators abroad, notably in East Asia and Eastern Europe. Bonnie Stein is Director of GOH and Lynn Kable is Project Manager for Cathy Weis Performance Projects.

THANKS TO: Phil Marden, Lisa Love, Mimi Goese,  
Erin Fitzgerald, DD Dorvillier, Wendy Perron,  
Lisa Nelson, Lynn Kable, Andrew Ward, Larry Weis, Terry Hartly,  
Gabriel, and to all those who worked on this show.  
Special Thanks: Neil Greenberg

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Funding for Dance at The Kitchen has been provided by the Joyce Mertz-Gilmore Foundation and the Harkness Foundation for Dance. The 1997/98 Dance at The Kitchen is sponsored in part by Phillip Morris Companies, Inc, celebrating 25 years of dance support.

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The Kitchen Staff dedicates this show to  
Thomas LeChat, former Head of Security.

## THE KITCHEN GRATEFULLY ACKNOWLEDGES THE SUPPORT OF THE FOLLOWING CONTRIBUTORS

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The Kitchen thanks Nathen Hurlin and The Joyce Theater  
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