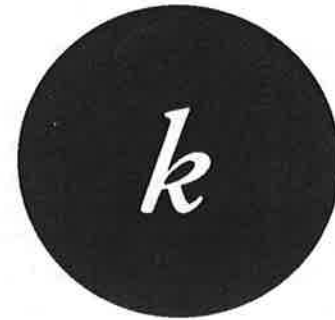


# T H E   K I T C H E N



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The composer and choreographer commission fees for this collaboration were made possible by a grant from the Meet The Composer's Composer/Choreographer Project, a national program funded by The Pew Charitable Trust and The Helen W. Buckner Trust. Portions of the work were developed at The Swarthmore Project, a residency program for choreographers and dancers sponsored by Swarthmore College, Swarthmore, PA. Other portions were developed in residencies at Centro Nacional de las Artes, Mexico City; EDDC, Germany; and at University of Wisconsin, Madison. Thank you to Herbert Silvers for his especially generous contribution and to Ann S. Gettman. Contributions to Sally Silvers & Dancers are tax deductible through the Segue Foundation, 303 East 8th Street, NYC 10009 and are greatly appreciated.

Thanks to Bruce Andrews, Jennifer Tipton, Kenneth Goldsmith, Cat Domiano, Alex Kahn, Neil Greenberg and the other staff at The Kitchen, Mark Russell and PS 122, The Labor Institute, the Segue Foundation, Henry Hills, David Huebsch, Julie Ana Dobo. Not enough thanks can be given to the dancers for their level of engagement with the work, creative insight and interpretation, and willingness to try anything.

Video documentation provided by Character Generators, Inc.

## FOR THE KITCHEN

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Executive Producer **LAUREN AMAZEEN**

Producing Director **JOHN MAXWELL HOBBS**

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*The use of cameras, video and audio recording devices, and any other recording devices is expressly prohibited during the performance.*

*The Kitchen would like to thank Jennifer Tipton for her gift of the first floor repertory light plot.*

**SALLY SILVERS** has been making and performing her dances since 1980 and has performed in South Korea, Europe, Puerto Rico, Mexico and many national and international venues. Her work had been commissioned by the American Dance Festival, the Joyce Theater, and PS 122. She has taught composition, improvisation and repertory at the American Dance Festival, European Dance Development Center in Holland, in Germany and England, and was a core member of the faculty at Bennington College Summer Choreography Project for five years. Her theoretical writing, scores and poetry have appeared in several journals including *The Drama Review*, an anthology published by Illinois University Press, and many literary magazines. Sally Silvers & Dancers has received support from the National Endowment for the Arts, two Meet The Composer/Choreographer Projects for collaborations with John Zorn and Bruce Andrews, and a Guggenheim Fellowship in 1988. She is a 1993 Bessie winner and her film collaboration with Henry Hills, *Little Lieutenant*, has won several prizes and has toured nationally and internationally. Most recently Silvers and Hills were awarded a NYFA fellowship and a Jerome Foundation grant for another film collaboration, *Mechanics of the Brain*, to be finished this summer.

**BRUCE ANDREWS**, as Musical Director of Sally Silvers & Dancers, has created compositions and live mixes of his music and texts for a decade of performances. Along with scores for improvising musicians and co-created multi-media theater works, the texts from some of these collaborations were recently collected in *Ex Why Zee* from Roof Books, one of nearly 2 dozen books of his published literary works. Forthcoming from Northwestern University Press are his theoretical essays on poetics, *Paradise & Method: Poetics & Praxis*. He teaches political science and political economy at Fordham University.

**JENNIFER TIPTON** is well-known for her work in theater, dance and opera. She has been awarded two Bessies and an Olivier for lighting dance; her work in the field includes pieces choreographed by Mikhail Baryshnikov, Jiri Kylian, Dana Reitz, Jerome Robbins, Paul Taylor, Twyla Tharp, and Dan Wagoner, among many others. She has lit many theater pieces including the 1977 production of *The Cherry Orchard* at the Beaumont, for which she received her first Tony, and most recently several productions by the Wooster Group. Her most recent lighting for opera is Robert Wilson's production of *4 Saints in 3 Acts* which will appear at Lincoln Center this August. In 1982 she received the Creative Arts Award Medal in Dance from Brandeis University. She held a Guggenheim Fellowship for the 1986-87 season; she received the 1989 Common Wealth Award in Dramatic Arts and the 1991 Dance Magazine Award. Ms. Tipton also teaches lighting in the Yale School of Drama.

**EDUARDO ALEGRÍA** is a performer from Puerto Rico, living in NYC since 1992. His work has been presented at DIA, Gowanus, Pregones Theater (South Bronx), Danspace Project at St. Marks Church, Painted Bride (Philadelphia), and PS 122. His solo career was catapulted by his work with Viveca Vázquez' Puerto Rico-based Taller de Otra Cosa. In NY he has performed in the work of Sally Silvers, Linda Austin, and Jennifer Monson. Eduardo's next project, *Spookiricans*, will be premiered at PS 122 in 1997. He is a Movement Research Artist in Residence 1994-95.

**SÈAN CURRAN** danced with the Bill T. Jones/Arne Zane Dance Company for 10 years for which he received a dance and performance Bessie Award for his work in *Secret Pastures* and served as rehearsal director, company manager and choreographic assistant to Mr. Jones. Curran's own choreography has been presented in NYC at the Joyce Theater, Dance Theater Workshop, DIA, and Movement Research at Judson. Curran's work has toured internationally and nationally. He is currently performing in the Off-Broadway show *Stomp* and is a resident artist with Movement Research.

**KATE GYLLENHAAL** has been performing with Sally Silvers for the past ten years. She has also performed with the companies of Susan Hefner, Laura Staton, Cydney Wilkes, Wendy Perron, Eva Dean, and Linda Austin. Kate has choreographed works for Ensemble Studio Theatre,

Juilliard, THECO, Yale Dramatic Association, New York University, TWEEDS New Works Festival, Gia Forakis/Works for Theatre, and Vermont's Phantom Theatre.

**KOOSIL-JA HWANG** (a/k/a Kumiko Kimoto) is the artistic director of DANCE KUMIKOKIMOTO, and she is the recipient of a NYFA Artist's Fellowship and five NEA Choreographer's Fellowships. She has performed and taught throughout the USA and in Europe. Her most recent work *Masao* will be performed at the Danspace Project at St. Mark's Church on September 26-28. Currently she is teaching an ongoing class, "Ashtanga Yoga with the anatomical approach and dancing with the energy" on Mondays, Wednesdays, and Fridays from 10am-12noon at 28 Avenue A. She is also curating the multi-media events *METAMORPHOSIS* on July 11, 18 and 25 at 28 Avenue A.

**PHILLIP KARG** graduated from Ohio State University with a BA in vocal music. Before moving to NY in 1991, he danced with Beth Soll and Company in Boston. In New York, he has performed with Amy Sue Rosen, Cyndi Lee, Jody Oberfelder, Marijean Liederbach and Saeko Ichinoke. He is currently working with Amy Cox and Laura Staton. This is Phil's second season with Sally.

**ALEJANDRA MARTORELL** began dancing in 1987 with choreographer Viveca Vázquez in her homeland Puerto Rico. She moved to New York a year and a half ago. Since then, she has danced with Eduardo Alegría, Patricia Dávila, Sally Silvers & Dancers, and Laura Staton. She is beginning to work on a long-distance collaborative project with Patricia Dávila to be presented in Puerto Rico in November.

**DAVID NEUMANN** — First time dancing with Sally. Currently member of Doug Varone & Dancers. Has danced with Doug Elkins, Jane Comfort, Susan Marshall. Presented own work at Downtown Art Co. and PS 122. Choreographs for and/or performs with: Hard Place Theatre, VIA Theatre, Workhouse Theatre, Mabou Mines, NYSF, Juilliard. Special thanks to my family.

**MARK ROBISON** celebrates 22 years of dancing. His stick spinning solos have been presented at DIA, Dixon Place, Brooklyn Bridge Anchorage and the Joyce Theater with Ringside, of which he was a member 1988-1995, receiving a Bessie in 1992. In 1981 he began apprenticing under Michael Schwartz, master video artist and archivist, dancer, and founder of Character Generators Video. Mark is now President of Character Generators Inc. and continues to teach dancers camera work. He has taught at NYU, Movement Research, The Field, Arts Magnet and Franklin Marshall College.

**ALISON SALZINGER** was born and raised in NYC. Her choreography has been produced at DTW, PS 122, Roulette, Danspace Project, Movement Research, The Knitting Factory, BACA Downtown and other venues. She has been performing with Sally Silvers for ten years.

**LAURA STATON** was born in Boston and graduated from The Juilliard School with a BFA in dance. Her work has been presented at Dancing-in-the-Streets Dances at Wave Hill, Movement Research at Judson Church, DIA, University Settlement, The Field, The Schoenberg Dancycle concert at DIA and The Museum of Natural History among other venues. Laura's work has received support from The Puffin Foundation Ltd and Meet The Composer. In August, Laura will show *Conspiración Intima* at the San Luis International Arts Festival in Mexico. This is her fifth season with Sally.

**JULIE ANA DOBO** is a production stage manger for special events and modern dance. Her work in special events include the 1992 Presidential Inaugural Celebration, the Lollapalooza Music Festival, The Smithsonian Institute's Festival of American Folklife, and the upcoming 1996 Olympic Games. Julie's most recent work via NYC includes Meredith Monk's *Volcano Songs*, Urban Bush Women's *Bones and Ash*, and David Rousseve/REALITY's *Whispers of Angels*.

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The Kitchen  
presents  
**Sally Silvers & Dancers**  
**PANDORA'S CAKE STAIN**  
June 13-16, 1996

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*choreography and costuming* **SALLY SILVERS**  
*music composition and live mixing* **BRUCE ANDREWS**  
*lighting* **JENNIFER TIPTON**

*dancers (in order of appearance)*  
**SÈAN CURRAN, SALLY SILVERS, MARK ROBISON,**  
**LAURA STATON, DAVID NEUMANN,**  
**PHILLIP KARG, KATE GYLLENHAAL,**  
**ALEJANDRA MARTORELL, KOOSIL-JA HWANG,**  
**ALISON SALZINGER, EDUARDO ALEGRÍA**

*stage manager* **JULIE ANA DOBO**  
*Assistant to Jennifer Tipton* **DAVID HUEBSCH**

*Pandora's Cake Stain* is scored to coincide with Alban Berg's 1930s opera *Lulu*, shadowing its themes, characters (with many *Lulus*), scenes and detailed structure. Pushing on its seams are interludes of swimsuited "girl group" quartets and trio, 2 Silvers solos (inspired by Tina Modotti — *Lulu's* nonfictional peer), a lab-aproned Mind quartet, and 3 sections of period *Mexicana*.

There will be one intermission.

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