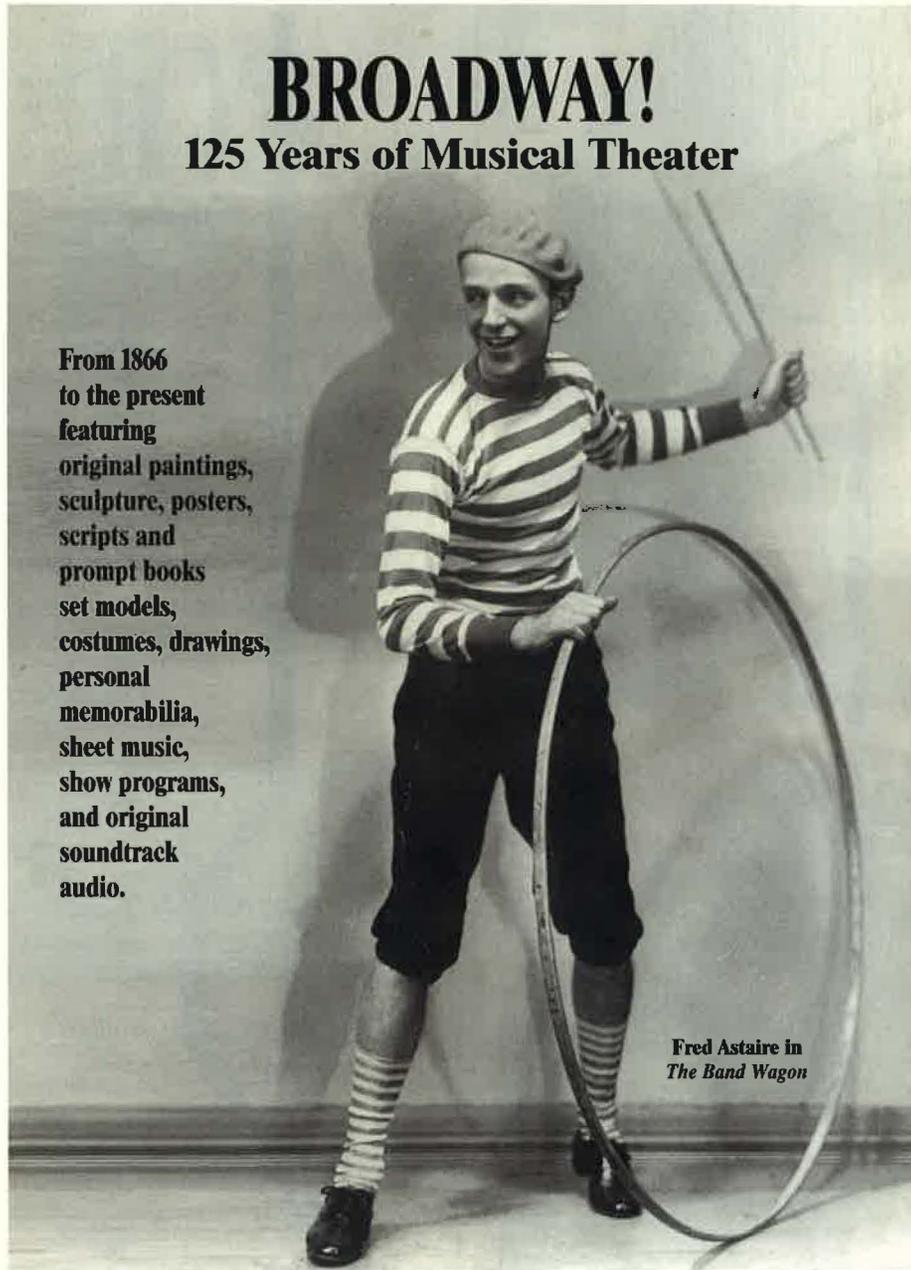


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Spring 1994

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# Martha for the Masses

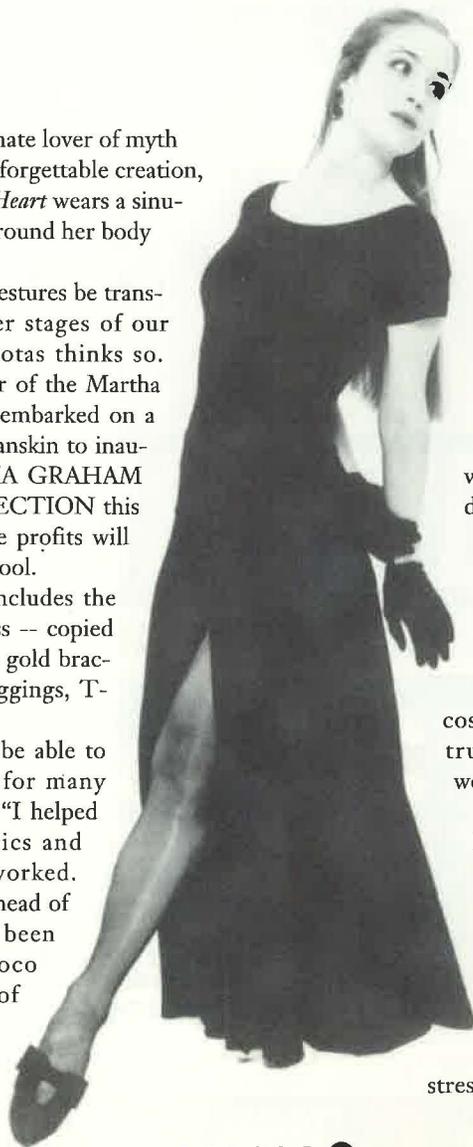
By Gretchen Kelly

Graham was a passionate lover of myth herself. Her most unforgettable creation, *Media in Cave of the Heart* wears a sinuous gown that coils around her body like a black python.

Can these grand gestures be translated for the smaller stages of our daily lives? Ron Protas thinks so. The Artistic Director of the Martha Graham School has embarked on a joint venture with Danskin to inaugurate the MARTHA GRAHAM COUTURE COLLECTION this summer. Part of the profits will benefit Graham's school.

The Collection includes the infamous *Media* dress -- copied to a T except for the gold bracing -- along with leggings, T-shirts and a cape.

"I was blessed to be able to work with Martha for many years," says Protas. "I helped her drape her fabrics and watched how she worked. Martha was always ahead of her time. She has been compared to Coco Chanel in her use of bias cutting and silhouette. Calvin Klein and Halston



were inspired by her. Her clothes have always been in demand by manufacturers but she always refused because she didn't think it could be done right."

"Doing it right," consisted of working with Lisa Butler, a designer for Danskin.

"Lisa and I worked closely together," says Protas. "The result really captures the spirit and movement of her costumes. As Martha's trustee, I think she would have approved."

"Movement never lies," Graham used to say. Movement was her final touchstone of style. Any piece of clothing with Graham's name on it would have to pass a kinetic stress test. It would have

to follow the line of a body in motion.

"The clothes have a sexy fit," affirms Michele Weston, Senior Market Editor at Mademoiselle.

"They are simple and I don't think anyone else could have done them better. Martha would have been pleased."

But can Everywoman carry off Martha's style? And does mass marketing dull its luster?

"Graham had an awareness of her body that any woman can aspire to," notes McCall's Fashion Editor, Sally Cannon. "I think of her like Chanel -- both left a legacy of style. And you know what Chanel like to say about copies, 'Imitation is the sincerest form of flattery.'"

Protas agrees that Graham's style is

relevant for today's woman. "These clothes were built by a woman who understood women's bodies on a deep level. The clothes in the collection will flatter almost anyone. In fact, they are actually sexier offstage."

And, Graham certainly had a genius for sex. Accused, by a U.S. Senator abroad, of scandalizing her country with her "eroticism" Graham replied, "I have always thought eroticism to be a beautiful word!"

"Eroticism," says Protas, "never goes out of style."

THE MARTHA GRAHAM COUTURE COLLECTION by Danskin available in specialty and fine department stores in June 1994. Collection priced from \$20 - \$130. ■

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# stage DIRECTIONS

Returning to off-Broadway, Eric Bogosian tackles a new stage of life with his old methods of combat--speaking out, performing solo, pounding nails into the floor with his forehead.

- By John Housley

In the self-absorbed, desensitized '80s, Eric Bogosian seized the downtown scene and confronted the passive culture with his honest portrayals of our unchecked darkest sides. Today, 14 years later, Bogosian may still have the stamina and the anger that fueled his youth, but in his new show, *Pounding Nails in the Floor with My Forehead*, he's faced with the contradictions of a more mature life.

"Not only am I older, but I'm in a place in my life now where I'm materially comfortable, and I also am responsible for a couple of children," Bogosian explains. "My perspective can be very close to that of a typically middleclass suburban person. I'm concerned about safety for myself, for my kids, And that seems to be some kind of hang up at the moment--in our culture in general."

Having just finished reading the Times while listening to Motorhead, Bogosian is not all that different early in the morning from how he is at the peak of a performance. He's extremely articulate, smart, animated, and, well...intense.

"Deep down, no matter how much empathy we feel for homeless people or impoverished people," he says in that crisp, deep radio voice immortalized in

*Talk Radio*, "they also represent a threat to the middle class. In fact, the city has become a threat. And yet I see the city as a wonderful cauldron of excitement and ideas, and a place where things are very alive. I want to be as alive as I can be. There's a side of me that wants to sort of run away and nest and couch and all that junk. Then, there's another side of me that wants to continue to ride the mechanical bull."

Directed by Bogosian's wife, Jo Bonney, *Pounding Nails* follows in tradition of his Obie-Award winning plays *Drinking in America* and *Sex, Drugs, Rock & Roll*. Bogosian speaks on behalf of

the many society member too often ignored, and he does so in a style of performance which has kept up with the ever-evolving culture that seems to have rocketed past the rest of mainstream theater. Not quite film narratives and not quite college lectures, Bogosian's energized performance and brutally honest characterizations allow thinking adults to sit in a room and toss ideas around--or, more accurately,

*smash* ideas around.

"Over the past decade or so, a number of my friends, and a whole community, has been going through a tremen-

dous tragedy of proportions that I don't think most people can really appreciate. I've watched other artists not only not get materially comfortable, but die! Die horrible deaths over and over again. I just found out yesterday about another guy who has passed away. This really affects me. I think it has to be part of what is my world, and what am I writing about, and what the fuck is going on?

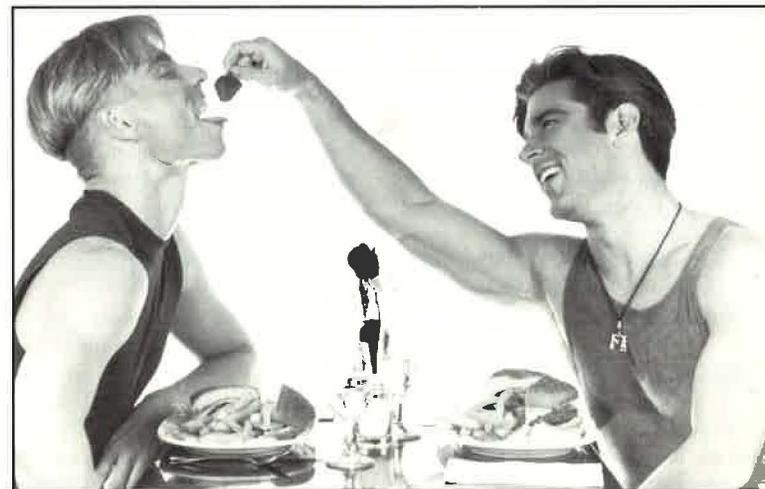
"I expect my audience to have been thinking about these things," Bogosian admits, now really hitting full stride. "In fact if they're not thinking about these things, I don't want them in my house, If you're not thinking about AIDS, and if you're not thinking about poverty. . . If this isn't part of a whole bunch of marbles that run around in your head every day, if you don't turn on the news and see shit happening in Sarajevo and that doesn't bother you--

then don't come to my show."

Immediately after *Pounding Nails* wraps at the Minetta Lane, Bogosian goes into rehearsal with *subUrbia*. The show gives voice to a group of 20-year-olds struggling to find expression. Clearly, he has no intention of giving up the fight, let alone slowing down. "I really feel there's tremendous urge to make theater right now, but it's almost become like a lost art," Bogosian says, "There's really a need for people to get up and talk about what's going on in their life. Look at the new bands that have been singing about stuff that they really care about. I have to participate in cultural things that are about the flow of my own life. I'm not telling anybody else to be hip to it. But it is my world, So any way. . . Blah, blah, blah, blah, blah. . ." He laughs, catching himself going off. "Great coffee this morning." ■



**Angry Not-So-Young Man**



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# inREHEARSAL

**THE AMERICAN GLOBE THEATRE**'s Spring production scheduled for April 30-May 22 is Shakespeare's *Twelfth Night*. The waxen web of this curious comedy of potent personalities and rampant romance is woven by AGT on a day that anything can happen ala the exotica *Arabian Nights*. Theatre located-145 W. 46th St. Call 869-9809. Visa & MC accepted.

**ATLANTIC THEATRE CO.** will present a new comedy, *Shaker Heights* by Quincy Long, about an offbeat American family who live on a suburban golf course. April 7 - May 15th. Low price previews April 7-10 all seats \$10. Also, a Special Oscar party, March 21 at 7:30 ("live" Oscar cast afterwards!) Located at 336 W. 20th St. Call 645-8015.

**CHAIN LIGHTNING** will present a new translation of Anton Chekhov's *Uncle Vanya*, a bitersweet meditation on unrequited love, loneliness and hope. Starts 3/3-27. Performances at National Shakespeare Conservatory, 591 Broadway. Call 219-2085.

**DANCE THEATRE WORKSHOP**'s shared program series with Split Stream, brings together choreographers Lisa Race and Peggy Peloquin in *Tongue-Tied*, an evening of mesmerizing dance. Starting 3/17. All performances at the Bessie Schonberg Theatre, 219 W.19th Street. Call 691-6500.

**DUO THEATRE** - *BEYOND Born to Rumba* by Michael Alasa' and Bronwen Jones is the musical sequel to the long running off-Broadway hit *Born to Rumba*. It follows the further exploits of the infamous Rivoli girls and features more sin, sex and self-deception set in a pre-Castro Havana nightclub. Located at 62 E.4th St. Call 598-4320.

**EN GARDE ARTS** presents *MARATHON DANCING*, a new site-specific, music theatre production being performed in the magnificent Grand Ballroom of the Masonic Hall in Chelsea. Set in the dance halls of 1933, when vaudeville was dying, burlesque was flourishing and Marathon Dancing was sweeping the troubled nation. Directed by Anne Bogart. 274-8123 for more info.

**HERE THEATRE •FILM•VIDEO•ART•FOOD:** March: David Herskovits directs Kleist's *Penthesilea*. April: Gary Schwartz directs Shakespeare's *Troilus and Cressida*, writer/director David Greenspan premieres *Somebings Gotta Give*, Here's first annual ARTS AND TECHNOLOGY FESTIVAL, a workshop of Paul Schmidt's *Timon of Athens*. May: Kristin Marting directs Middleton's *The Changeling*, writer/performers Linda Hill and Bonnie Wiseman perform new pieces. Info: 647-0202.

**THE KRAINE** - presents *Carla* by Leonard Post. A poignant tale of a Jewish girl from the Bronx who died from an illegal abortion. In memory she reaches out to her nephew who is contemplating suicide in the present, helping him to see the value of life. Location: 85 E. 4th St. Call 460-0982 for tickets.

**LOUD BLOUSE** will perform *The Last Brunch* which concerns itself with the modern man's relationship with: other modern men, modern women, the Mattel Corp., religious icons, waitresses and much more. Beginning 3/14. Performances at the Courtyard Playhouse. Located at 39 Grove St. Call 330-7601.

**MANHATTAN CLASS CO.** presents Dael Orlandersmith's *Liar, Liar*. Starts April 25th - May 14th. She'll break your heart with her acute observations of New York life. In *Liar*,

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# MARATHON DANCING

Written by Laura Harrington

Musical adaptation and supervision by Christopher Drobny

Conceived and Directed by Anne Bogart

- choreography Alison Shafer
- musical director Michael Rice
- sets Kyle Chepulis •costumes Gabriel Berry
- lights Carol Mullins •sound Eric Liljestrand
- props Derek Stenborg •dramaturgy Carol Martin
- casting Arnold Munglioli

- assistant director Sheldon Deckelbaum
- production manager Heidi Sama Blackwell
- production stage manager Jess Lynn
- assistant stage manager Kieran Jason Hackett

**Producer Anne Hamburger Managing Director Karen Dalzell**

March 8 through April 10, 1994 at 8 p.m.  
March 20, 27 at 2 p.m. and 8 p.m.  
Masonic Grand Lodge, 71 W. 23rd St.

### Letter from the producer...

Dedicated to the production of site-specific arts events, En Garde Arts has commissioned the theatre's finest artists to create work for non-traditional spaces. Since its inception in 1985, En Garde has presented over twenty-five new works at sites of architectural, social and historical significance. Garnering international recognition for its work, En Garde has received five Village Voice OBIE's and a Special Outer Critics Circle Award for its ground-breaking work: BAD PENNY by Mac Wellman at the Bow Bridge in New York and in Regents Park in London, CROWBAR by Mac Wellman at the Victory Theatre, FATHER WAS A PECULIAR MAN by Reza Abdoh in the meatpacking district and ORESTES written by Charles L. Mee Jr. and directed by Tina Landau at the Penn Yards, among others.

En Garde provides artists with the support to create projects on a grand scale, standing behind works that are often risky ventures on controversial subject matter. En Garde's projects have been mounted at some of New York's most interesting sites that have never before been host to theatrical productions, paving the way for others to create in these same places. En Garde brought light to the Victory Theatre stage for the first time in over 60 years. Now the Victory will become a permanent theatre for young audiences. Our production of ORESTES at the Penn Yards convinced The Trump Organization, owner of the property, to continue with summer arts programming. Tonight, En Garde brings you to the Masonic Hall. We express our gratitude to the Masons, to Anne Bogart, Christopher Drobny and Laura Harrington and to all the artists, technicians and contributors who helped to bring MARATHON DANCING to life.

-Anne Hamburger

### Note from the Dramaturg...

Dance marathons are one of the most controversial forms of entertainment in American history. They began in 1923 as hourly dance contests but took the notorious form for which they are remembered during the Great Depression of the 1930's. Looking for employment, contestants — former Vaudevillians, aspiring comedians, unskilled actors and local amateurs — joined dance marathons to try to win what was usually \$1000 prize money. While in the contest they danced the foxtrot, the two-step, the lindy, the tango and they kept moving 45 minutes out of every hour, 24 hours a day. Contests generally lasted from three weeks to five months. Dance marathons staged grit and hope, determination and foolishness, flimflam and patriotic bunting, athleticism and a wild mix of musical numbers, good clean fun and off color jokes, nice "boys and girls" and prostitution, tireless endurance and utter exhaustion. Unemployed spectators spent days and nights cheering their favorite contestants. Some who were much better healed acted out their superiority by "spraying" the contestants with coins after specialty numbers. As complex and contentious performance, marathons also stirred opposition. Moralists and "church ladies" as well as the police wanted to extinguish this form of "dangerous" entertainment. Movie theatre owners, recognizing that marathons were stiff competition for thin depression dollars, also wanted the endurance shows stifled. Ultimately, the opposition and the easing of the Depression won out over this unique form of American popular culture.

-Carol Martin

## Cast

Frankie Aragon, the emcee.....P.J. Benjamin\*

Gus Wilson, the floor judge.....Steven Goldstein\*

### Couple #1:

Harry Miller.....Andrew Weems\*

Jo-Jo Miller..... Jennifer Wiltsie\*

### Couple #8:

Juliet Bonetti.....Maureen Silliman\*

Mack MacDougle.....Frank Raiter\*

### Couple #29:

Faye Lanier.....Lauren Mitchell\*

Kid Alexander.....Jonathan Fried\*

### Couple #32:

Ingrid Anderson.....Kristen Flanders\*

Mort Manning.....Matthew Bennett\*

### Couple #41:

Hazel Winch.....Victoria Clark\*

Jack Coker.....Gabriel Barre\*

### Couple #56:

Ruby Savage.....Myra Lucretia Taylor\*

Sammy Clayton.....Tom Nelis\*

## Nurses, Trainers & Dancers

Susan Bennett, Alan Cohen, Meredith Davidow, Allison Dubin  
Peter Flamm, Abigail Gampel, Anne Hartmann, James Kampf  
Lisa Monacelli, Stephen Speights, James Christopher Tracy, David Zellnik

## The Band

Piano.....Michael Rice

Drums.....David Van Tieghem

Bass.....Françoise Grillot

\*Members of the Actor's Equity Association. The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the U.S. Marathon Dancing was originally developed in workshop at the University of Iowa Theatre Department.

**HEIDI SAMA BLACKWELL (Production Manager)** returns to En Garde after production managing *Orestes* last summer. She is also the manager for The Five Lesbian Brothers, The Split Britches Company, and Lisa Kron.

**MICHAEL CASSELLI (Technical Director)** *Another Person Is A Foreign Country*, *Vanquished By Voodoo* (En Garde Arts). *Jungle of the Cities* (Mabou Mines/Anne Bogart). *Law of Remains* and *Tight, Right, White* (Reza Abdoh & Dar a Luz).

**KYLE CHEPULIS (Sets)** Previous EGA productions include: *Father Was A Peculiar Man*, *Crowbar*, *Krapp's Last Tape*, *Plays In The Park*, *Another Person Is A Foreign Country*, *Strange Feet*, *Vanquished By Voodoo*, *Orestes*. Kyle's company, Technical Artistry, offers design and technical assistance to theatres, arts organizations and individual artists and is part of the HERE collective.

**SHELDON DECKELBAUM (Assistant Director)** worked with Anne Bogart and EGA on the earlier workshop of *Marathon Dancing*. Later this spring he will stage an adaptation of Eugene O'Neill's *Lazarus Laughed*. In May he will direct a new play for the Spoleto Festival in Charleston. He is a graduate of the Yale School of Drama.

**KIERAN JASON HACKETT (Assistant Stage Manager)** is a member of the Saratoga International Theater Institute. He stage managed the international and American premieres of Anne Bogart's *The Medium*.

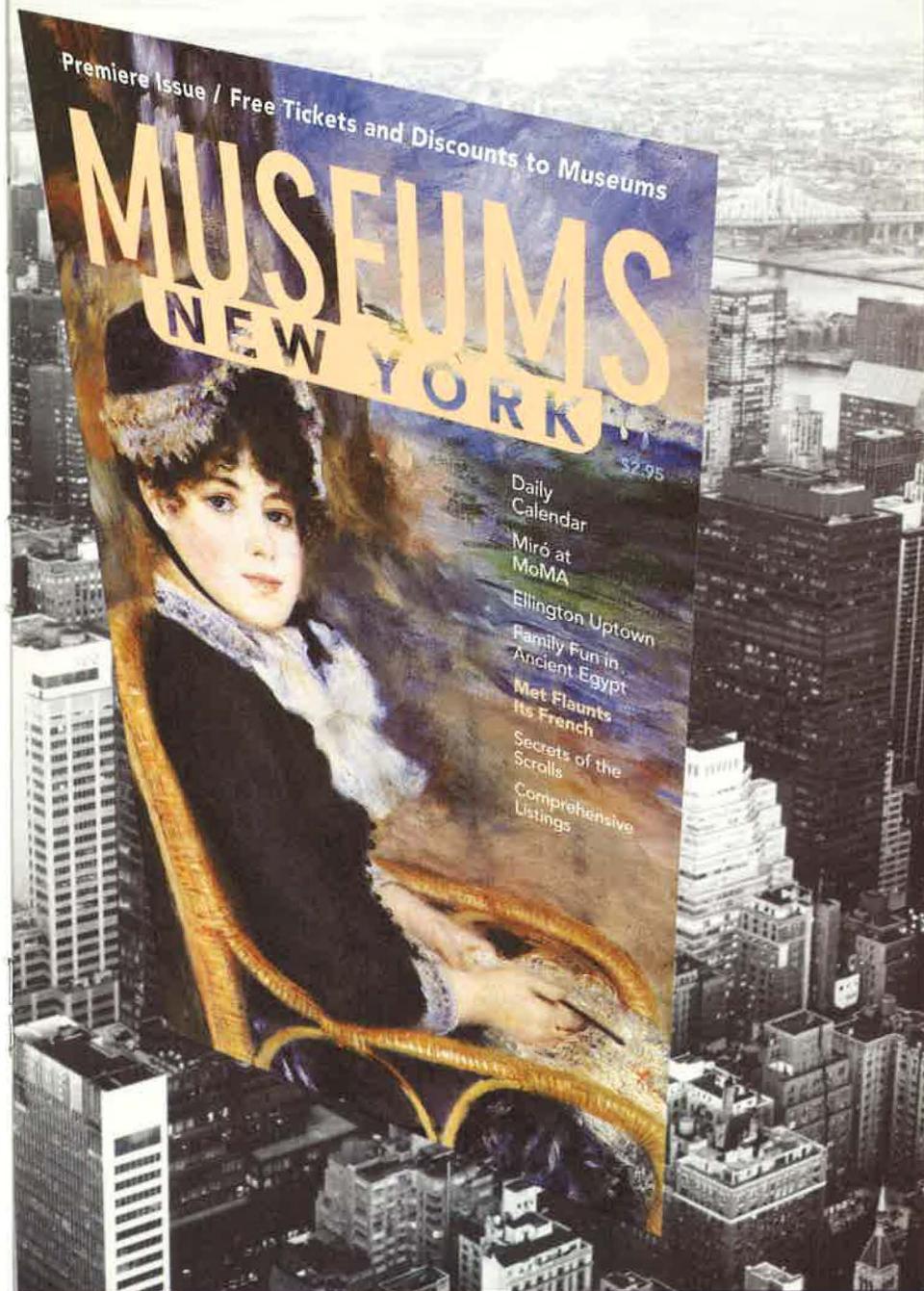
**JOSHUA (TODD) JAMES (Fight Director)** is on internship from The University of Iowa where he is expecting his MFA in Acting this spring. He was in the original production of *Marathon Dancing*.

**ERIC LILJESTRAND (Sound)** wrote the original score for *The Gut Girls* at Cucaracha, engineered Robert Altman's *Short Cuts* and recently recorded Elvis Costello and Betty Carter. He produced Diamonda Galas' *Vena Cava*, co-produced *The Singer* and engineered Laurie Anderson's Grammy-nominated *Strange Angels*. His musical compositions have also appeared in *Father was a Peculiar Man* and *Life is a Dream*.

**JESS LYNN (Production Stage Manager)** *Sleeping Dogs* by Neal Bell (New Arts at INTAR), *Machinal* (Naked Angels and NYSF), *Casanova* by Constance Congdon (NYSF), *Limbo Tales* by Len Jenkin (SOHO Rep), *Forbidden Broadway* by Gerard Alessandrini (National Tour), *One Shoe Off* by Tina Howe (Second Stage at NYSF), *Spike Heels* and *Loose Knit* by Theresa Rebeck (Second Stage).

**CAROL MARTIN (Dramaturg)** is the author of *Dance Marathons: Performing American Culture of the 1920's and 1930's* (forthcoming the University of Mississippi Press, 1994), a study of one of the most controversial forms of popular culture. Also edited: *A Sourcebook of Feminist Theatre* (forthcoming from Ruthledge, 1994). Awards include: Fulbright; NEH Fellowship. Commissioned performances: Europe, California, and NY. Associate Professor: Department of Drama, Tisch School of the Arts, NYU.

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**CAROL MULLINS (Lights)** has designed lighting for many Anne Bogart productions such as *No Plays, No Poetry...*, *On The Town* and En Garde Arts' *Another Person is a Foreign Country*. She often designs for Douglas Dunn, Wendy Perron, The Talking Band and Jim Neu. She's received 2 Bessie Awards for her lighting, one for Anne Bogart's *Cinderella*, *Cendrillon*.

**ALISON SHAFER (Choreographer)** Original choreographer for *Marathon Dancing*. She has danced professionally in England and Scotland as a member of the Seattle-based Pat Graney Company. She has also performed with The Kentucky and Minnesota Operas, On The Boards and Allegrol of Seattle and with choreographers Alwin Nikolais, New York, Joe Chvala, Minneapolis, Lee Anne Hartley, Seattle. Her choreographic credits range from concert dance to musical theatre.

**DEREK STENBORG (Props)** graduated from the Conservatory of Theatre Arts at Webster University in scenic and costume design. Derek has designed and worked for Repertory Theatre of St. Louis, Circle Rep, SoHo Rep, Home/Here, \$3 Bill, Theatre of Necessity and now En Garde Arts. Derek is a founding member of TELEOTHEATER.

**Cast**

**GABRIEL BARRE (Jack)** was nominated for a Tony Award for *Starmites* and appeared on Broadway in *Anna Karenina*, *Rags*, *Ain't Broadway Grand* and in the first national tour of *Barnum*. His Off-Broadway credits include: *Jacques Brel...* (also choreographed), *Return to the Forbidden Planet* and the original cast of *Forever Plaid*. His film credits include: Robert Redford's *Quiz Show* and Alan Parker's *The Road to Wellville*.

**P. J. BENJAMIN (Frankie)** Broadway: created leading role in *Sophisticated Ladies*, *Charlie and Algernon* (L.A. Critics and Dramalogue awards) *Sarava'*, *Wind in the Willows*, Other Broadway shows include Arnold in *Torch Song Trilogy*, the Leading Player in *Pippin*, *Ain't Broadway Grand* and the revival of *The Pajama Game* (dir. George Abbott). Regionally, shows ranging from *Long Day's Journey Into Night* to *La Cage Aux Folles*.

**MATTHEW BENNETT (Mort)** has done premiers of *The Wonderful "O"* (Off-Broadway); *Fields of Ambrosia* and *Zara Spook ...* (George Street Playhouse); *Conrack* (Goodspeed); *80 Days* (La Jolla Playhouse); *Out West...* (Montana Rep) and *Paradise Negative* (The Kitchen). He also has the dubious honor of having played five roles in *The Fantasticks* (Off-Broadway).

**SUSAN BENNETT (Nurse)** is a recent graduate of Duke University and is pleased to be making her New York Theater debut in *Marathon Dancing*.

**VICTORIA CLARK (Hazel)** Broadway: *Guys and Dolls* (Adelaide), *Drood*, *Sunday in the Park with George*. National tours: *Les Miserables*, *Cats*. Regional: *States of Independence* (AMTF) *The Chocolate Soldier* (Goodspeed), *The Secret Garden* (Virginia Stage). Most recently in Roundabout's *A Grand Night for Singing*, *A Rodgers and Hammerstein Revue*. Graduated from Yale University.

**ALAN J. COHEN (dancer)** is a Long Island native and graduate of Wesleyan University. Favorite roles: Max in *Lend Me a Tenor*, Jane in *Irma Vep* and Charlie Brown.

**MEREDITH DAVIDOW (Nurse)** is a 1993 honors graduate of New York University. Los Angeles: *Pippin*, *Carnival*, *Antigone* and several cabaret performances. New York: *The Miracle Worker*, *True West*. Love to both Annes.

**ALLISON DUBIN (Nurse)** recently directed *The Registry* at the Harold Clurman Theater. Performances: Momentary Theatre, Mabou Mines, *Dr. Charcot's Hysteria Shows*; Associate Producer - The Saratoga International Theater Institute.

**PETER FLAMM (Charlie)** has recently graduated from NYU where he trained at Playwrights Horizon's Theatre School. *Marathon Dancing* will be his debut in NY Theatre.

**KRISTIN FLANDERS (Ingrid)** Previously at EGA in *Cacodemon King*. Most recently Miriam Aarons in Anne Bogart's production of *The Women*. Guthrie Theatre: Iphigenia in *Iphigenia in Aulis*, Chrysothemis in *Electra*, Masha in *The Seagull*, Ariel in *The Tempest*, Marina in *Pericles* and Clementina in *The Good Hope*. Other regionals: Yale Repertory, Williamstown Theatre Festival and Kennedy Center.

**JONATHAN FRIED (Kid)** N.Y.C.: *Richard III*, N.Y.S.F., Anne Bogart's *No Plays No Poetry, 1951* (N.Y. Theatre Workshop). Regional: Five seasons Trinity Rep., including Tom, *Glass Menagerie*, Antony, *Julius Caesar*, Treplev, *Seagull*. A.R.T.: *King Lear*, *Heartbreak House*, *Silence*, *Cunning*, *Exile*, *L.A. Plays*. Center Stage: *Baltimore Waltz*. ATL Humana Festival: *God's Country*, *Tales of the Lost Formicans*.

**ABIGAIL GAMPPEL (Nurse)** Recently at E.S.T. in the New York Lab's *Blue Rare*. Her one woman show *Underground Goddess*, she last performed at The Public.

**STEVEN GOLDSTEIN (Gus)** is a member of the Atlantic Theater Company. Broadway: *Our Town*. Off-Broadway: *The Lights*, *Oh Hell*, *Boys' Life*, *Angel of Death*. Atlantic: *Nothing Sacred*, *Three Sisters*, *Five Very Live*, *Women and Water*, *Reckless*. Film: *Homicide*, *Things Change*, *The Untouchables*, *House of Games*. Opera: *El Greco*, *Orpheus in Love*, *The World is Round*.

**ANNE HARTMANN (Dancer)** is a graduate of Tisch School of the Arts. After a year of studying in Moscow, she's happy to be performing again in NYC-although it's colder here.

**JAMES KAMPF (Trainer)** National Tours: *Romance Romance*, *A Chorus Line*, *Gentlemen Prefer Blondes*. Regional: *Curly*, *Oklahoma*. European: *Claude*, *Hair*. Off-Broadway: ELT's *Funny Girl*, *The Mikado* and *The No Frills Review*.

**LAUREN MITCHELL (Faye)** Most recently: Leonard Bernstein revue at Rainbow & Stars. Broadway: *Me and My Girl*, *Nine*, *Annie*, *Into the Woods* (original cast and PBS American Playhouse). *City of Angels* (L.A.), *Of Thee I Sing* (Arena Stage), Appearances at Public Theatre, MTC, Jewish Rep. T.V.: *Murphy Brown*, *Coach*, *Matlock*, *Flesh 'N' Blood*.

**LISA MONACELLI (Violet)** is pleased to be making her NY premiere. A recent graduate of Skidmore College, Lisa has performed in many University and Community productions.

**TOM NELIS (Sammy/Dance Captain)** has been *Marathon Dancing* with En Garde Arts for 2 1/2 years!! Beginning with *Another Person is a Foreign Country* and including *Strange Feet*. Also, SITI; *The Medium*, *Orestes*, *Dionysus* (w/The Suzuki Co.) NYSF; *Tis Pity She's A Whore*, *Henry IV 1 & 2*, *The Talking Band*; *The Blue Sky is A Curse*. MFA:UCSD.

**FRANK RAITER (Mack)** En Garde Arts: *Orestes*, N.Y.S.F.: *Comedy of Errors*, *Tis Pity She's a Whore*, *Othello*, *Twelfth Night*, *A Winter's Tale*, *Bright Room Called Day*. Broadway: *Salome* (Pacino), CSC: *Learned Ladies*. Hartford Stage: *Tartuffe*, *All's Well That Ends Well*. Indiana Rep: *Cherry Orchard*. Film: *Q & A*. B.A.M.: Martha Clarke's *Endangered Species*.

**MICHAEL RICE (Piano)** was assistant conductor for the world premiere of Anne Bogart and Tina Landau's *American Vaudeville* at the Alley Theatre. Original musical supervision for Dan Goggin's *Nonsense I & II*. As a composer/lyricist he created an adaptation of Brecht's *The Good Woman of Setzuan* with Eric Bentley and *American Beauty* with Rommulus Linney and Jack Heifner.

**MAUREEN SILLIMAN (Juliet)** Broadway: *Shenandoah*, *I Remember Mama*, *Is There Life After High School?*; Off-Broadway: *Blue Window*, *Three Postcards*, *The Umbrellas of Cherbourg*, *Reckless*, *Voice of the Prairie*; Regional: *A View From The Bridge* (Center Stage), *Cocktail Hour* and *A Shayna Maidel* (Delaware Theatre Co.), *Heidi Chronicles* (Cleveland Playhouse). Television: *Blue Window* (PBS) and two years on *Guiding Light*.

**STEPHEN SPEIGHTS (Dan)** was last seen in the long running cult hit *Burning Habits*. Stephen is delighted to be back at EGA so soon after *Orestes*, his off-Broadway debut.

**MYRA LUCRETIA TAYLOR (Ruby)** Broadway: *Mule Bone*, *A Streetcar Named Desire*. London: *The Colored Museum*. Off Broadway: *The Colored Museum* (Public), *Come Down Burning* (American Place Theatre), *Walking The Dead* (Circle Rep), *The Women* (Hartford Stage), dir. Anne Bogart; *Conrack* (The White House for George and Barbara). T.V./Film: *Law & Order* and *The Paper*, dir. by Ron Howard.

**JAMES CHRISTOPHER TRACY (Trainer)** Origin:San Francisco. Relocated: NYC. Pursues:An acting career. Calls himself: A Theatre Artist. Currently: Associate Producer of the Saratoga International Theater Institute. Thanks: Family.

**DAVID VAN TIEGHEM (Drummer)** has worked with the Talking Heads, Laurie Anderson, Steve Reich, Brian Eno, Twyla Tharp, Penn & Teller, Mac Wellman and the Wooster Group. He has Released 3 albums: "These Things Happen," "Safety in Numbers," and "Strange Cargo." He is currently recording his fourth album and developing a new solo show.

**ANDREW WEEMS (Harry)** With Anne Bogart: *Summerfolk* and *On The Town* (Trinity Rep), *Strindberg Sonata* (San Diego). Recent credits: *A Quarrel of Sparrows* (Promenade), *Arms and the Man* (La Jolla Playhouse), *Freud workshop* and *Deadly Virtues* (Louisville Humana Festival), *Midsummer Night's Dream* (Acting Company), *The Miser* (Indiana), *Mud Angel* (HOME), *Almond Seller* (BACA).

**JENNIFER WILTSIE (Jo-Jo)** was raised in England and studied at the Guildhall School of Music & Drama. She was in Alan Ayckbourn's *Absurd Person Singular* in London's West End and created leading roles in two of his new plays. T.V.: *Clarissa* (BBC & Masterpiece Theatre). Among plays in the U.S. are *Nina* in *The Seagull* (Trinity Rep), *Chris* in *Dancing at Lughnasa* (Pittsburgh Public), *Lady Macbeth* in *Macbeth*.

**DAVID ZELNIK (Trainer)** recently graduated from NYU and performed in Prague as Flute in *Red Noses*. As "Trainer", he makes his triumphal New York return.

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**SOHO REP** has latched onto a dark and sexy adaptation of *Dracula*, by Mac Wellman. You know the story...a pining Lucy is seduced by the Count, while Mina copes with her husband's recently acquired penchant for consuming insects and small animals. Wellman, as is his way, takes the traditional story and infiltrates it with the bizarre. Julian Webber directs. Runs Aprl. 14 - May 8. Located at 46 Walker St. Call 977-5955 for info.

**TADA!** kicks off its 10th anniversary year at its annual performance benefit at La Belle Epoque featuring TADA! kids and Broadway stars. On 5/14, 15 & 18, TADA!'s Free Spring Staffed Reading Series features winners of its annual playwriting competition for works for young & family audiences. Call 627-1732. 120 W. 28th Street.

**THEATRE FOR NEW CITY** offers *It's an Emergency, Don't Hurry* by Mark Marcante: 3/10 -3/27. *Hot Peaches*, 4/ -17th. *Suburban News* by Nora Glickman, 5/5 - 22nd. Located at 155 1st Ave. Call 254-1109.

**THEATRE FOR NEW AUDIENCE** presents Shakespeare's *Titus Andronicus*, directed by Julie Taymor, at St. Clements Church, 423 West 46th Street. Mar. 3-26, Tues. - Sat. Box office 279-4200

**THIRTEENTH STREET THEATRE** presents the popular entertainer, Wally Peterson, and his one man show, *Tin Pan Alley and the Silver Screen* - that stretch of West 28th Street that resounded with the sound of composers pounding out popular ditties of the days, including: *Yes, Sir That's my Baby* and *I'm in the Mood for Love*. Opens 2/13. Located at 50 W.13th St. Tickets: 675-6677.

**VILLAGE THEATRE CO.** performs *Madonna* by Don Nigro. The painter Edward Munch's devotion to his work puts him at odds with friends, lovers and society (in general) and the Nazis (in particular) Running 4/17 - 5/1. Please call 627-8411. Located at 22nd Street between 6 and 7 Ave.

**THE VINYARD THEATRE** - the co-creators of the Vinyard's award winning production of *Goblin Market*, reunite for Christina Alberta's Father, based on the novel by H. G. Wells. This startling new musical tells the story of Albert Edward Preembly and his daughter... one sets out to save the world, the other to defy it. An epic musical theatre piece dramatizing the heroic attempt by two adventurers to make sense of life and the human experience. Performances begin on 4/21. Call 353-3874. Located at 108 E.15th St.

**WESTSIDE REP** will be presenting a new production of Pedro Calderon de la Barca's immortal Spanish Classic *Life is a Dream* - the Spanish "Hamlet". Mar. 17 - May 1. Located at 252 W. 81st St. Call 874-7290.

**WPA** presents Yoko Ono's world premiere rock opera, *New York Rock*. *New York Rock* is a story of love and loss told through the stirring rock songs of Yoko Ono. Running 3/3-4/17. To close the season, Paul Rudnick's *The Naked Truth*, directed by Christopher Ashley. When a well-to-do socialite opposes a gallery exhibition of photographs that she regards as obscene, controversy and comedy explode on the stage. Running 5/26-7/3. Located at 519 W.23rd St. Call 206-0523.

Clustered throughout Manhattan and the boroughs the Passport Season provides a tour of off-Broadway theatre's future and its pulsating present.

PASSPORT TO OFF-BROADWAY  
1994

# A TOUR OF THE MIND

Locate one good show that appeals to you, and you've found a gem; find several and it's a gold mine. For the last four years, the Alliance of Resident Theatres/New York has provided the map for these treasures: The Passport season, which encompasses over 140 theatre groups and runs from March through April, is the off-Broadway patrons pot of gold. But the purpose of Passport is much more. With the backing of numerous corporations and organizations, A.R.T./New York sends out free passport booklets, listing 10 to 50 percent off admissions to participating theatres. In doing so, it is hoping to attract a fresh audience to keep off-Broadway vital for years to come and to let the powers that be know that proposed budget cuts for not-for-profit organizations is short-sighted and detrimental to the city's culture.

"We aim to indicate the wealth of theatre in the city, the diversity of theatre," says Ginny Louloudes executive director of A.R.T./New York. "This year we have plays in Spanish and Italian. The range of locations span from Brooklyn, Queens, the Bronx and Manhattan. You can go for as little as \$7.50. This passport will contain a message urging people to rip off the cover of the booklet and send it to Mayor Giuliani and Governor Cuomo--expressing their enjoyment of off-Broadway and continue public arts funding."

Backtrack to the fall of 1991 when Louloudes, a marketing director at the Roundabout Theatre, was brought

By Joe Neumaier

"You can't go anywhere but New York to see all of these wonderful companies."

in by the 20-year-old A.R.T./New York organization for a Chelsea-based festival called, appropriately, Taste of Chelsea. Though successful, its scope was limiting, like showing of the Chrysler buildings but only showing it's glittering dome; there was so much more to see.

Once a proper focus was decided, the Passport idea was light upon and the proper destinations marked. Through extensive research, A.R.T./New York found that Manhattanites were theatre devotees already, or at least the older ones were; the untapped audience was, and remains, younger theatregoers, suburbanites and BBQs. If the right hands clutched a passport in Brooklyn, Bronx or Queens, a whole new world could open up.

"We learned that visibility and marketing were problems for all theatre," Louloudes says. "The larger theatres were finding that audiences were getting old, and if you didn't have a megahit and a great quote in the Times you couldn't sell it; smaller theatres couldn't even get reviewed.

"We commissioned a research study of off and off off-Broadway audiences, probing perceptions and barriers. The number one barrier was that the theaters didn't have visibility. We also found that people had a lot of misconceptions about off-Broadway. But there was not enough info about off-Broadway, which means that the Passport was a step in the right direction."

"The direction it's going in is very healthy, because they are spotting trends and saying, 'this is what people are saying about off-Broadway', and this is

what we perhaps should be doing," says Karen Zornow, director of audience services at the Circle Repertory

Theatre. "It's an expanding of the audience."

As passport holders enjoy a two-month tour of some of New York's best and most essential theatres, they'll see David Mamet's new work *Ricky Jay and His Fifty-Two Assistants*; Yoko Ono's rock musical *New York Rocks*; John Patrick Shanley's *Four Dogs and a Bone*; and Joyce Carol Oates' drama *Black*. Some may come in from the wilds of New Jersey, others from the island's sub-island -- Staten -- and others from just around the corner, but all will have experiences to savor.

Finally, newcomers and those on return-trips will have accomplished something unique to this city: a real whirlwind trip of the city's various flavors, moods and motifs.

"I think it's a great demonstration of one of the things that makes New York one of the best places in the world," says Louloudes. "We have our problems here, but you couldn't go to another city and have something like this -- you can't go anywhere but New York to see all of these wonderful companies."

"We need to introduce twenty-somethings and everyone to new developing companies, because they may know things like Manhattan Theatre Club and Circle Rep, and we're where they were a while ago," says Susan Bernfield, artistic director of the New Georges Theatre Group. "So years from now, there are people going, 'I remember it when ...' There's something to this; it's a New York thing." ■



# the MAINSTAGE

## Mary Rogers,

Chairwoman of The Juilliard School

After calling Mary Rogers on her election as Chairwoman of The Juilliard School, it seems quite a stir was created back in the office. Maybe the school's P.R. department, more used to pushing concerts than celebrities, hadn't anticipated much interest in Rodgers' appointment to head one of the premier arts conservatories.

But this Dramatists Guild defender, *Once Upon a Mattress* composer and *Freaky Friday* author is a natural choice. Though her obligations range from the board of the Songwriter's Guild to a trusteeship at Phillips Exeter, Rodgers' smoky-voiced brio exudes commitment.

"Well, no one's supposed to *know* yet, that's all," Mary confided during our interview, explaining the mini-fracas. "There's a year of 'training' before I fully assume the position because I have to learn *everything* about the school - not just the parts I know."

When queried further, Rodgers acknowledges the assignment might be tougher than at first glance. With NYU south, Columbia north, and culture vultures from river to river, Rodgers doesn't "sense the competition" between Juilliard's revered conservatory programs and those offered by other schools, but recognizes there are outside forces vying for top-notch students which Juilliard must reckon with.

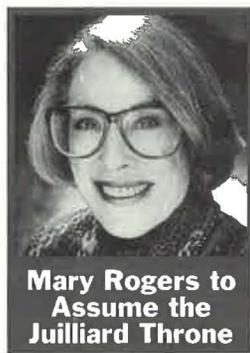
"Juilliard's reputation sustains it," Rodgers says. "Think of the people who have come from here --Kevin Kline, Robin Williams, Patti LuPone--and that's just the drama division...and yet it's too early to know what changes I'll make in raising our profile. Juilliard has always been tremendously lively, and I've only started learning what goes on here."

Aside from the conservatory, Juilliard sports a Pre-College division, an Evening Division, and nearly 350 performances a year--most of them free--in music, dance, opera, and drama.

Interestingly, Rodgers follows in the footsteps of her father, theater composer Richard Rodgers, who served on Juilliard's board before his death in 1979. Like her father, Rodger's name carries a magnetic resonance. And, with Beverly Sills elected Chairman of Lincoln Center it's arguable that a glass ceiling has broken.

While she masters her position, Rodgers is organizing an April 25 benefit celebrating the silver anniversary of the drama division's founding, to be held at Avery Fisher Hall. Featuring original material by Christopher Durang and Wendy Wasserstein, the climax, says Rodgers, will be a reunion of the division's first class. The proceeds "will make money for scholarships," but it also marks Rodgers' unofficial ascension to the Juilliard throne.

—By Leonard Jacobs



Mary Rogers to Assume the Juilliard Throne

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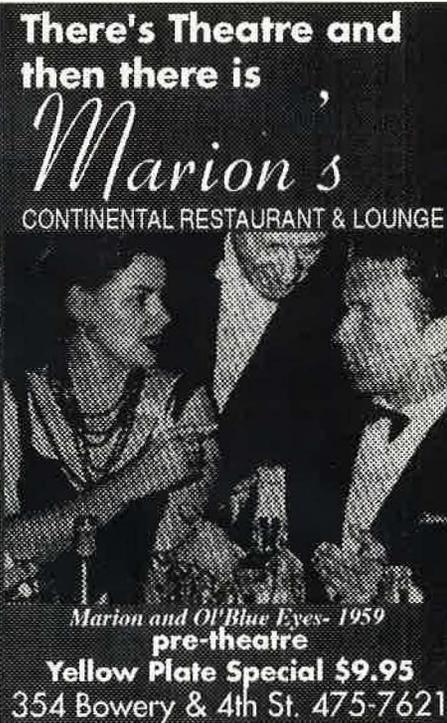
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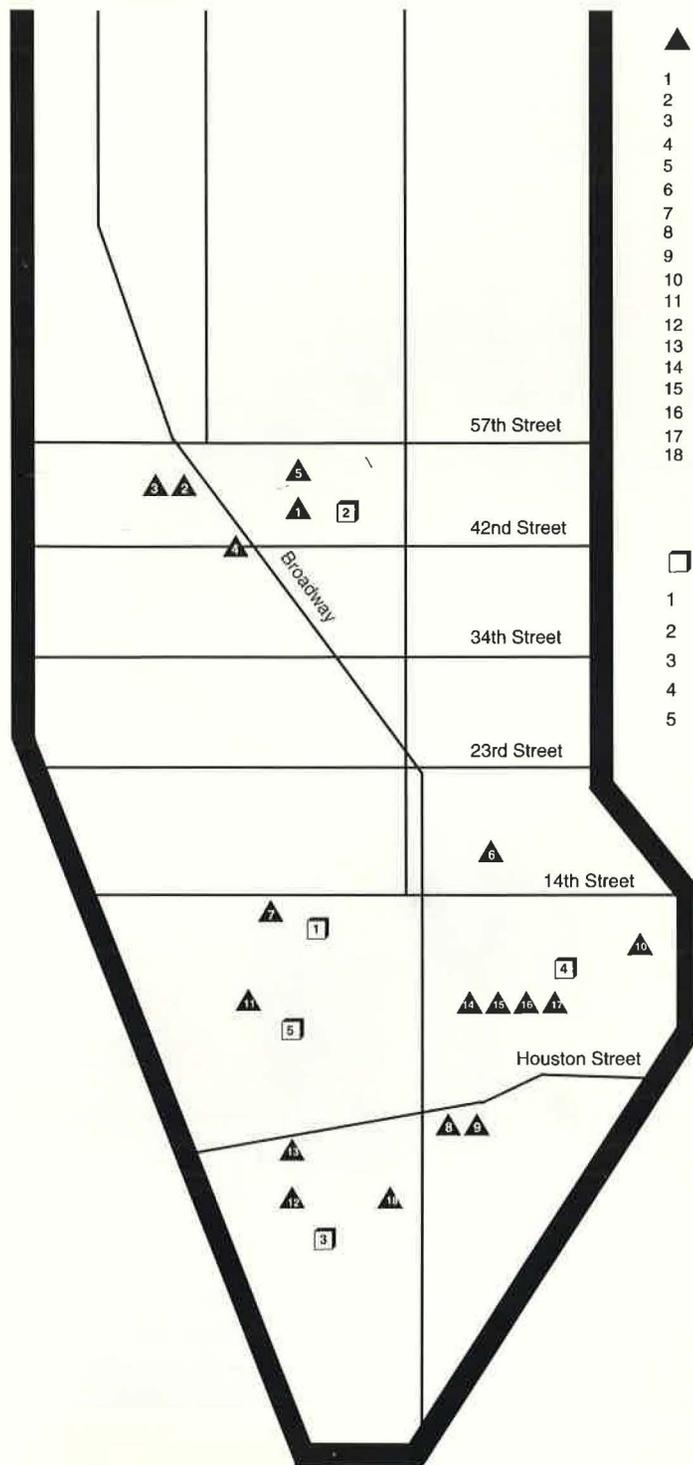
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