

THE KITCHEN presents

FILLING STATION
by **MATTHEW LUTZ-KINOY**



Photographs
ROB KULISEK



THE KITCHEN *presents*

FILLING STATION

MATTHEW LUTZ-KINOY'S *FILLING STATION*
Ballet-Document in one act.

Performers: Kris Lee, Ayano Elson, Maxfield Haynes, Niall Jones,
Bria Bacon, Niala, Mina Nishimura

Photographs: Rob Kulisek
Choreography: Niall Jones
Set Design and Libretto: Matthew Lutz-Kinoy
Music: James Ferraro
Costumes: Eckhaus Latta
Consulting Choreography: Raymond Pinto
Rehearsal Documentation Photography: Mary Manning
Video Documentation: Al Foote
Photography Assistant and 2nd Camera Operator: Jeremie Egiazarian
Hair: Sean Michael Bennett
Make-up: Juan Jaar
Program Design: Rob Kulisek and Matthew Lutz-Kinoy
Printed at GP PRINT SERVICES INC. Brooklyn, NY
Comissioned by The Kitchen



Matthew Lutz-Kinoy: *Filling Station* is organized by Legacy Russell, Executive Director & Chief Curator, and Angeliqe Rosales Salgado, Curatorial Assistant, The Kitchen. The performance at Dia Beacon is co-presented with Dia Art Foundation and organized by Legacy Russell, Angeliqe Rosales Salgado, and Jordan Carter, Curator, Dia Art Foundation.

Production by David Riley, Production & Exhibitions Manager, and Tassja Walker, Production Supervisor, The Kitchen.
Matthew Lutz-Kinoy Studio Manager, Julien Laugier

Matthew Lutz-Kinoy's restaging considers the 1938 American dance work of Filling Station through a contemporary lens, creating a dynamic, queered space for reflection on race, class, and gender. The multi-site presentation in New York now brings together a culmination of research begun in 2020 with collaborators in Paris, Vienna and Berlin.

PERFORMANCES

September 14 and 15, 2023, 5:30pm
Horatio Street Gas Station, 51-67 8th Ave (Horatio), New York, NY 10014
September 23, 2023, 2pm co-presented with Dia Art Foundation Dia Beacon,
3 Beekman St, Beacon, NY 12508

EXHIBITION

September 16–November 3, 2023, Tuesday–Saturday, 11a-6p
The Kitchen at Westbeth, 163B Bank Street, 4th Floor Loft, New York, NY 10014

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Edition of 100

Cover Image Credit: Maxfield Haynes in Matthew Lutz-Kinoy: Filling Station.

BLAST AT BALLET!

A Revue for the American Ballet

By LINCOLN KRISTEIN

CAST
 LINCOLN KRISTEIN
 ELLIOTT CARTER, JR.
 LEW CHRISTENSEN
 DOUGLAS COUDY
 PAUL MAGRIEL

STORY
 A REVUE OF AMERICAN BALLET
 WITH A CAST OF AMERICAN BALLET
 DANCERS AND A CAST OF AMERICAN
 MUSICIANS



The Caravan
 Rehearses and
 Studies at the
 School of
 American
 Ballet, New
 York City
Photos by
 Walker Evans.

Ballet Caravan

Lincoln Kristein Director
 Elliott Carter, Jr. Musical Director
 Lew Christensen Ballet Master
 Douglas Coudy, Company Manager
 Paul Magriel Librarian

Concert Management
 FRANCES HAWKINS
 11 West 42nd Street, New York
 Photographs by George Platt Lynes



The artist, Matthew Lutz-Kinoy



Filling Station Cast (Clockwise from top left): Niala, Niall Jones, Mina Nishimura, Maxfield Haynes, Bria Bacon, Ayano Elson, and Kris Lee.

as part of that company's touring repertoire. Regarded by critics as a dancer's ballet, it is technically very demanding of the dancers. Mr. d'Amboise notes that he attempted to perpetuate the rapid pace of the Irish jig all the way through the ballet.

"Even when the music isn't a jig," he explained, "the movements are quick, fast, and must be danced with sharp abandon. The girl is on pointe and yet must move all over the stage in a fast, sharp manner which is clean and not blurred."

FILLING STATION

Choreographed by Lew Christensen

Music by Virgil Thompson

Book by Lincoln Kirstein

Staged by Bene Arnold

Set and Costumes designed by Cary Horton

Costumes executed by Raib Hargreaves

FILLING STATION is a comedy ballet which is completely American. The story is Mac, a filling station attendant.

The ballet opens, it is evening and business is slow in the station— but it picks up and the station is filled with intermittent customers. These include a materialist and his wife and child, two tough truck drivers, friends of Mac, and a rich young drunk couple.

The customers are interrupted by a gangster who lines them up and proceeds to rob each of cash and jewelry. Mac attempts to foil the robbery by turning off the station lights. A chase and a struggle ensues. A shot rings out and the drunken girl appears to have been killed.

A policeman arrives and takes his prisoner and the drunken girl is hoisted aloft and carried out in a funeral-like procession. Mac returns to his newspaper as the lights dim. The ballet was first produced by the Ballet Caravan in Hartford, Connecticut, in 1933. It was revived by the New York City Ballet in 1953. Lew Christensen danced Mac at the Premier. Erick Hawkins, Douglas Coudy, Todd Bollender, Eugene Loring, and Fred Danieli were in the original cast with Marie-Jeanne as the girl. In the New York revival, Jacques d'Amboise danced Mac with Janet Keed as the drunken girl.

COLLABORATORS

is music describes. His long of his work. Recently he was for W.P.A. productions of the Philadelphia Sym-

edia Boulanger. After gradu- orus throughout France. His the Boston Symphony and the James Joyce, a quartet and a

college and is a former on symphony of music. He has New York. Hans Langs conducted

poser of "E. The works in Tur- was a series of some years ago. for Leslie Howard's "Hemel"

ing the three on- in his later work- Mile. Nadia's husband, the phil- ask during a season in 1913. He Festival by Serge Koussevitzky, the Ye, Har Ye was performed

is a pianist as well as a con- siderable reputation, has directed and conducting a large number of symphonies, a minor crisis in the Navy and the

at the Whitney Museum. He is painting "The Founding of Florida," the bills of the former have been taken

Chicago Art Institute and has worked in New York and designed the set for the Opera House. He is a sculptor and

Nevada. After studying in Chicago and he has made a specialty of portraits and has

New York, in 1905. He graduated from New York City. He has recently com- Reformatory, as well as a panel for the as an heroic mural, "Cavalry Crossing a

ilding. He is represented in the Whitney Museum.

She began her studies with Ernst Tschudi and After receiving her State and concert, Switzerland, France, Holland and England.

chamber music, her songs and arrange- ments.

He began his studies at the Royal Academy of Music in London, and studied piano at the University of London, where he was accompanist to the South

Danish and Eva Gauthier, has toured the South Havana Philharmonic. After coming to New Caspar Casado, Yachi Nimura and Vicente



PAUL HENSLEY



ART PRICE



BETH MARTIN



CHARLES RAIN

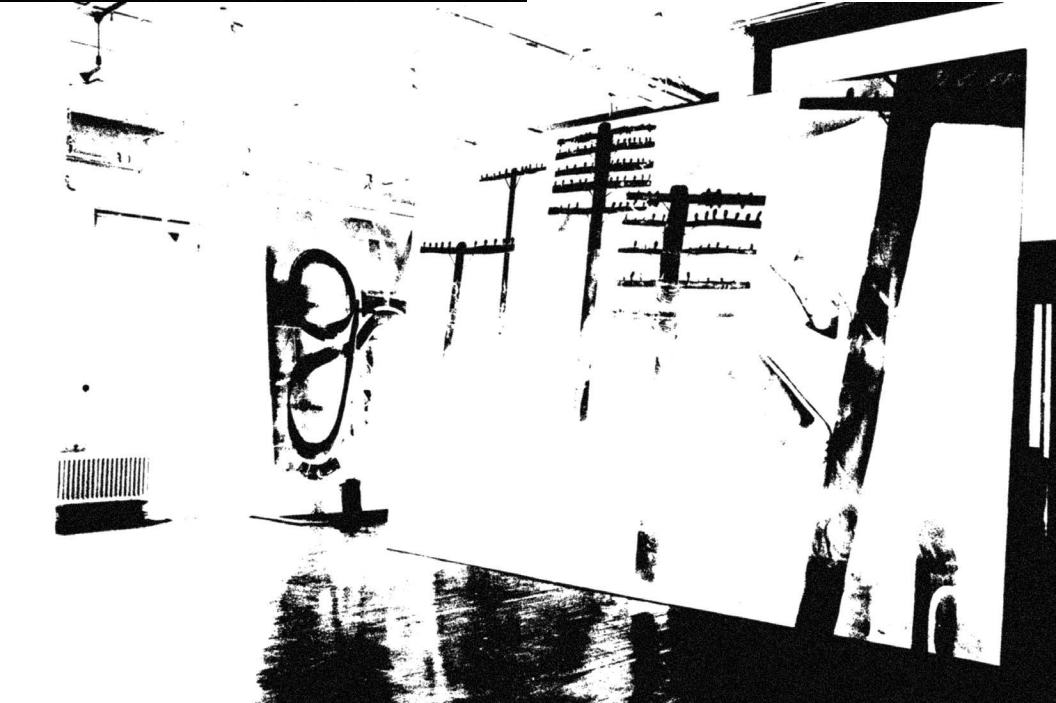
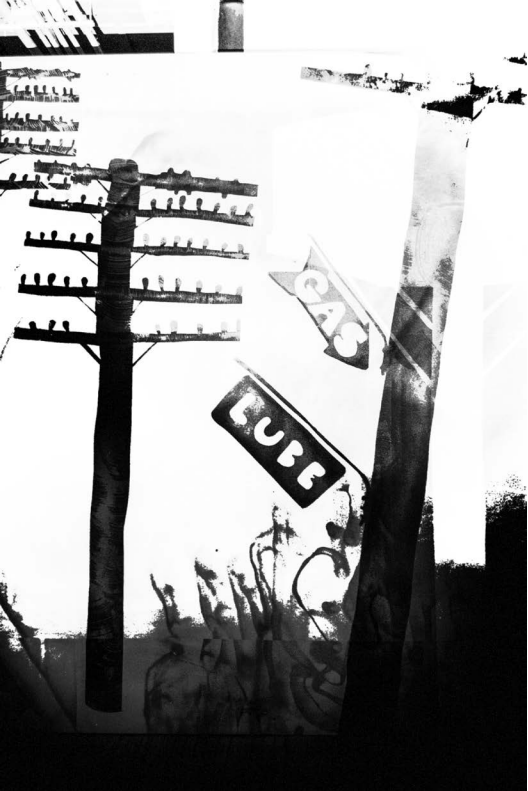


JARED F. LYNCH





OF PERFORMANCE + DESIGN









BLAST AT BALLET!

A Concoctive for the American Audience

By LINCOLN HURSTEIN

PART ONE

- I. INTRODUCTION**
1. Ballet in a Bad Time, 1939-1929
 2. Ballet in a Better Time, 1929-1929

II. A BRIEF HISTORY OF BALLET 1909-1916

1. The Golden Age, 1917-1929
2. The Silver Age, 1930-1939
3. The Age of Ballet in America, 1940-1959
4. Russian Ballet in America, 1922-1938
5. American Ballet in America, 1922-1938

PART TWO

THE GREAT CONSPIRACY

1. The March of the Pagan
2. The March of the Catholic

PART THREE

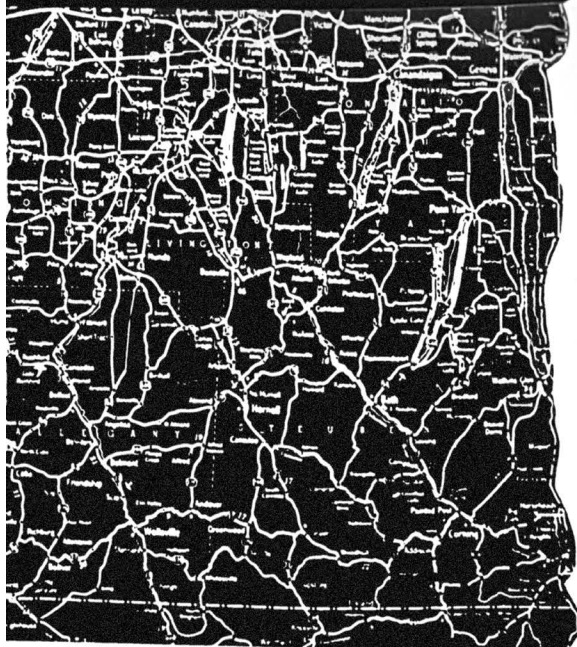
PROGRAM AND MANIFESTO

- Traditional, Classic Dance and American Characters
- I. The Director
 - II. Ideas and Conceptions
 - III. An Organism for Symphonic Conductors
 - IV. An Alliance for American Ballets
 - V. An Alliance for American Ballet Companies

APPENDIX

- I. The Repertory of the American Ballet Companies
 - a. The Little Field Ballet
 - b. The Ballet Company
 - c. The Ballet Company
 - d. The William Christman Ballet
 - e. The Ballet on The Russian Ballet on "Orpheus" at the
- II. Letters From Glenwood House
- III. A Microfilm Opera House

FILLING STATION

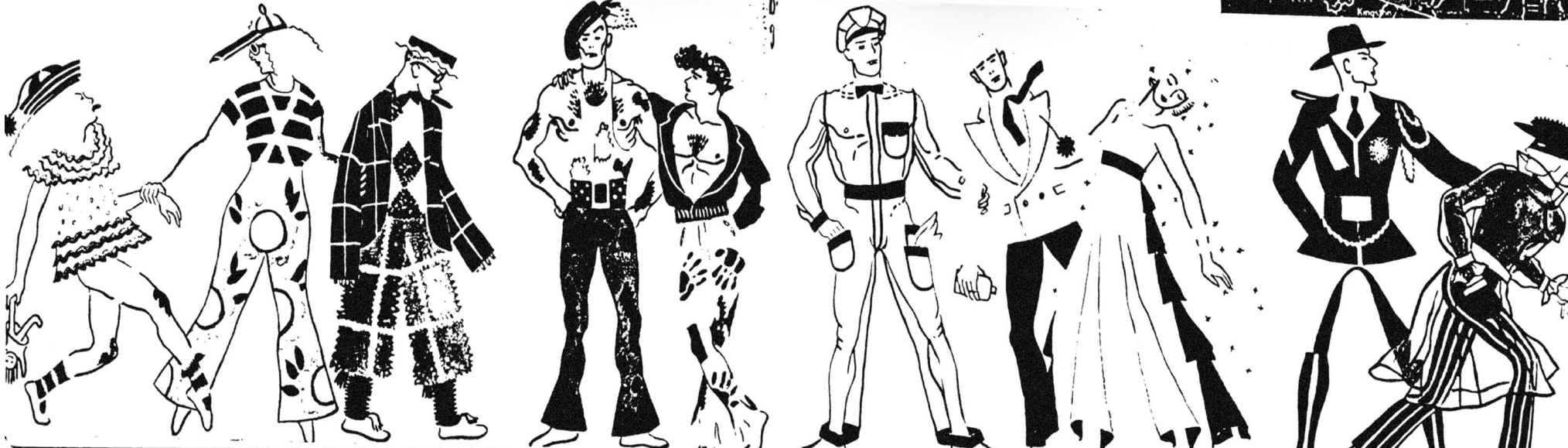


Ballet-Document in one act
 Music by Virgil Thomson
 Choreography by Lew Christensen
 Costumes by Paul Cadmus

Mac, the attendant	His Child
Roy } truck drivers	Rich Boy
Ray }	His Girl
The Motorist	The Gangster
His Wife	The State-Trooper

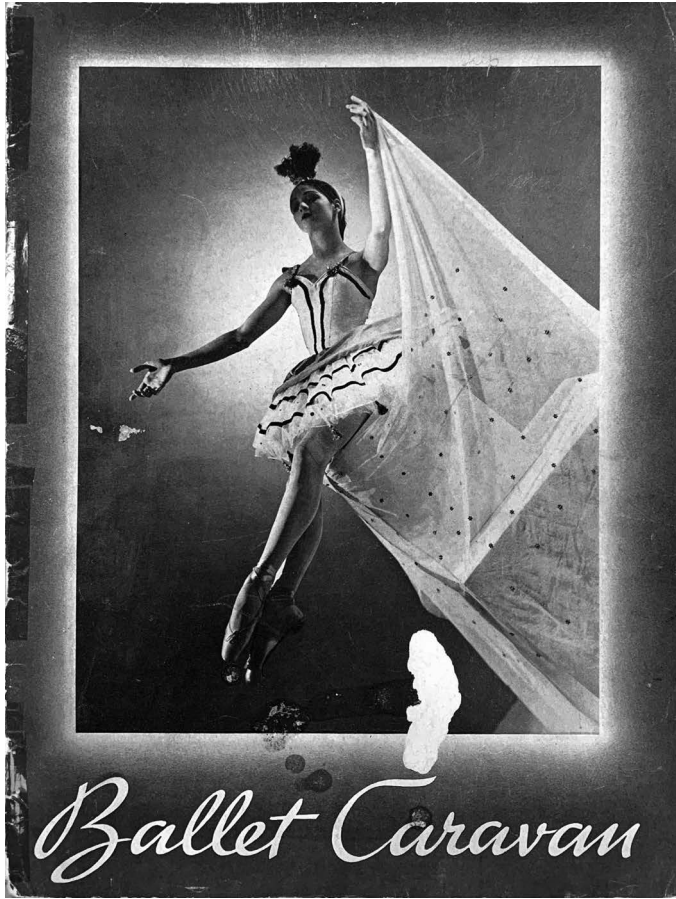
Some everyday happenings and objects need only be surprised out of their daily context by transformation into terms of the stage to lose their banality, suddenly to become more exotic than India and almost as strange as another planet. Nothing can be more familiar to most Americans than a Filling Station, its neon signs,

its chromium-capped pumps, its uniformed attendants, its twin rest-rooms. Yet, focussed in the eyes of a painter and a choreographer, a Filling Station creates a mythical world of its own. The attendant's uniform is the badge of a contemporary master of ceremonies, a kind of everyday Laboring Hero to whom events now happen as they did once to the Prince in the Sleeping Wood. The simple mechanic, the truck-drivers who drop in on their nightly route, the unlucky motorist and his weary family, the couple from the country-club, the nervous gangster and the apparition of the State Trooper like a knight in armor, are typical portraits from the American highway, each clothed in their own dignity. The dances which describe them are rooted in the radio and the taxi-dance hall, revivalist hymns and barber-shop ballads. What happens on this night in this Filling Station is what can and does happen in all the other Filling Stations all over this Continent. From such ordinary incident is built an extraordinary intensity, part of a nation's background becoming a national legend.





AIR AND VARIATIONS







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House, Sa
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Ballet Le
Elliott Carr
Christensen.
U.S. America

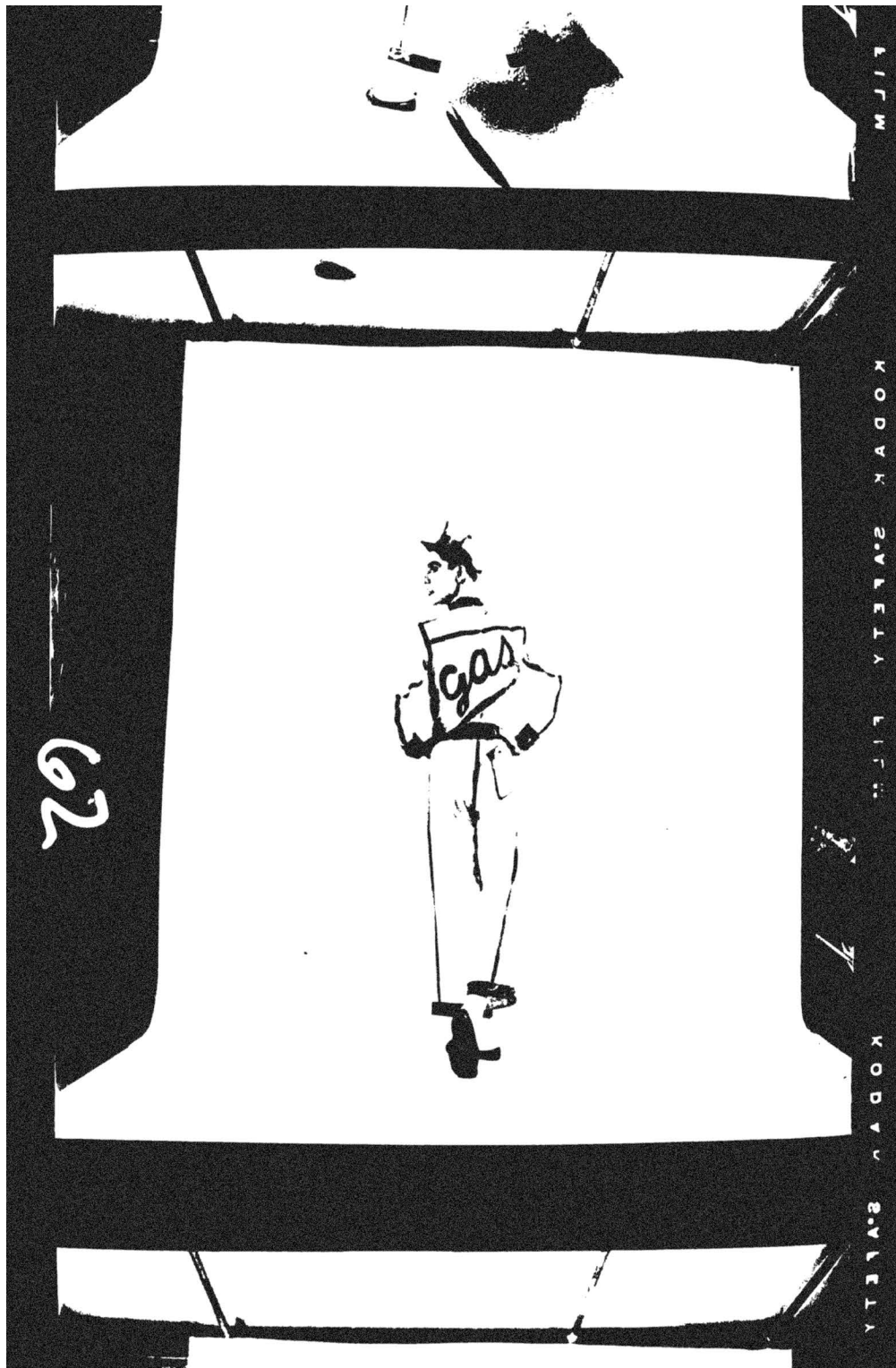
Princess Poca
King Powhat
Captain John
John Rolfe
A Priest

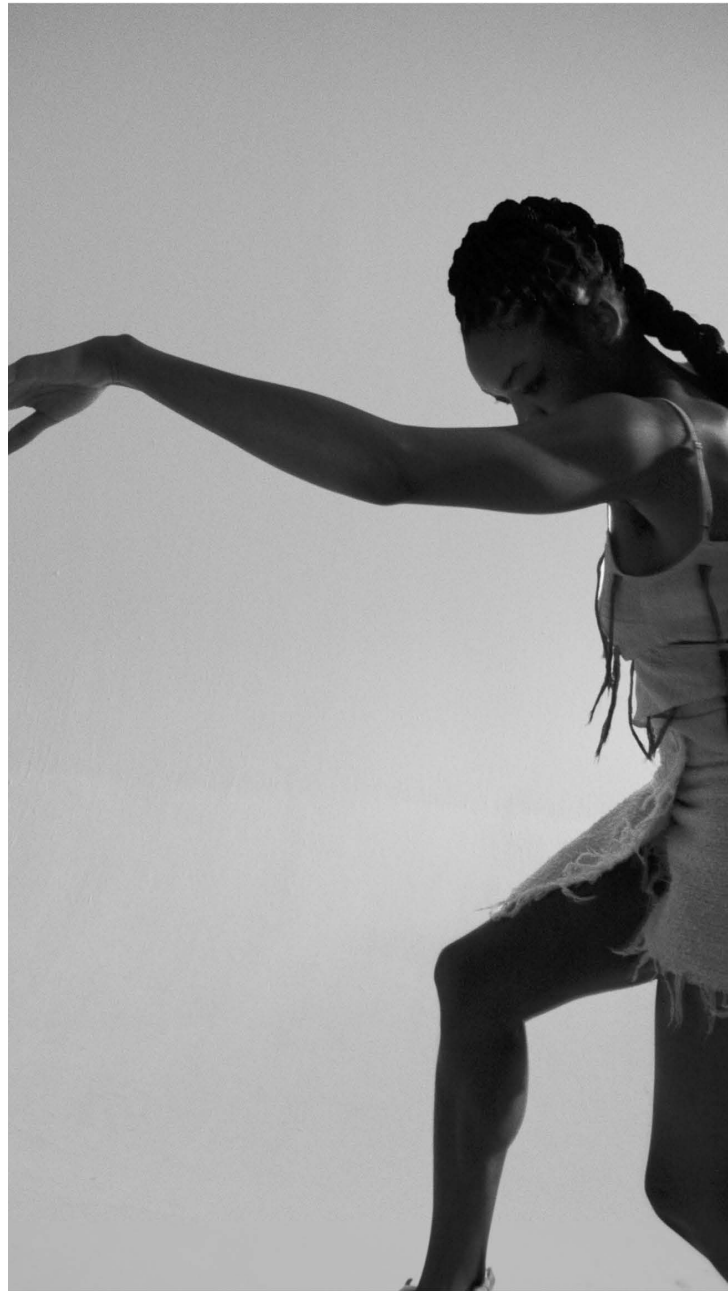
Indians . . .

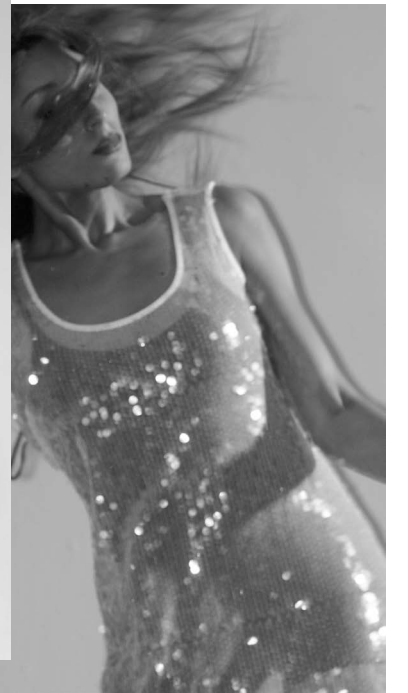
This ballet, as
story of the Indi
Virginia." In 16
John Smith sail



SCENE FROM "FILLING STATION"







BLAST AT BALLET!

BLAST AT BALLET is a lively pamphlet dealing with every problem in the chaotic condition of contemporary theatrical-dancing. It provides a dialectical background for an unorthodox understanding of what we are told is the best and only ballet organization today. In it we discover *Russianballet* is by no means one single word; it uncovers the insidious operation of *A Secret Conspiracy*, the dangerous alliance of Ballet Manager, Ballet Critic and Ballet Patron to maintain a monopoly of the Russian Ballet in America, as successful blackmail against the creative development of our native dancers towards a great national American art. It illuminates the realistic needs of our young American classic dancers as well as their teachers. It analyzes in detail the dance-penny vocabulary of dance-commercializer and ballet-journalist as well as the superficial documentation of the candid-camera flashed on the dance-stage.

BLAST AT BALLET is a highly personal and fiercely provocative handbook which will be sure to arouse vigorous argument. *BLAST AT BALLET* lets fresh air into the hot-house of dancing. It both calls names and names them. It is at once a healthy challenge, a virulent indictment, and a constructive prophecy for the future of American dancing.

Lincoln Kirstein,
63 Madison Avenue, New York City

Check or money order dollars)

..... *BLAST AT BALLET* at One Dollar per Copy.

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A MERICAN ALLET ENNINGTON ALLET COMPANIES COLLEGE ARAVAN DESCRIBED
 EDUCATION FUNDAMENTALS FOREIGN BRAHAM ROUPS G H EY EY
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 MONOPOLY NATIONALISM PERA H' AIBONS ADASITIES
 BARRELS WITH RUSSIAN SUPREMACY SYMPHONIES GENERY
 THEATRE PLIFT ARIEITY ERSATILITY ULGARITY WASTE AGES
 EXPERIMENT YOUTH ORK (NEW) ZEBRA EDU JULU &

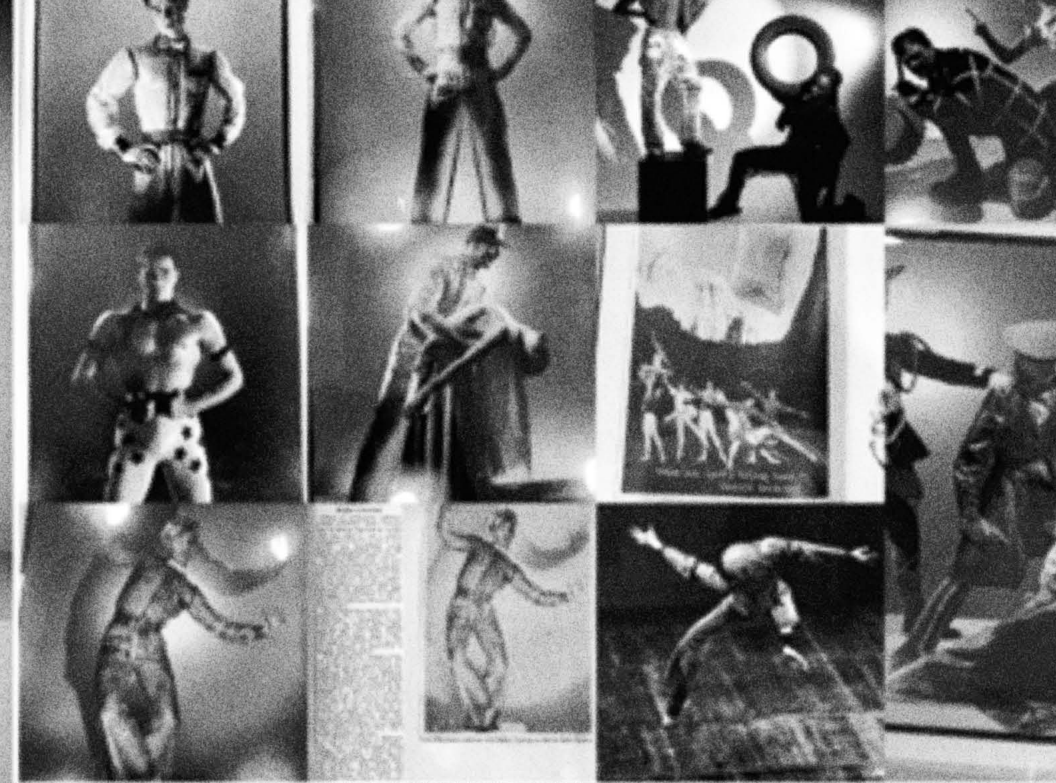






















Press Notices



Propelled by the verve and zest of the Ballet Caravan's "Show Piece", the evening's dancing had the benefit of a highly auspicious beginning. Planned to demonstrate the resources of the company without taking recourse in the conventional repertory pieces of classic ballet, "Show Piece" accomplishes its purpose with fine gaiety and excellently sustained pace . . . it has choreography of charming lightness and unremitting fantasy.

NEW YORK SUN

There is a new freedom, a new vitality and a refreshing dramatic element in the dance as conceived in the performances of this new ballet company. A youthful spirit, an athletic charm and a sense of humor combine favorably with the lyric grace and technical aspect of the classic dance to make their work noteworthy.

BROOKLYN DAILY EAGLE



Last night's ballet performance was as stimulating as any other dance recital we witnessed this season. In the numbers on the program—one classic and two modern, we were not bored with philosophic stories or tasteless interpretation of great scores. On the contrary we were entertained by fine dancers in a natural manner.

PITTSBURGH PRESS

The primary characteristics of Lincoln Kirstein's group are youth and zeal. In their approach to their work they show a refreshing enthusiasm, and to even the stylized routines they impart vitality. Their zest is contagious and the spectator feels responsive to their rhythmic exhilaration.

WASHINGTON, D. C. POST



In the Ballet Caravan one finds a young troupe, vital and enthusiastic, which knows completely how to animate their dances, charge them with humorous emphasis and fill them with picturesque color. The company is handsome, extremely capable and has beautiful girls.

HAVANA, CUBA, DIARIO DE LA MARINA



Mr. Lincoln Kirstein's Ballet Caravan, which made its first Philadelphia appearance last night at Robin Hood Dell, seems headed in the right direction. The company is composed of young dancers who work together earnestly and enthusiastically. It has moved away from the traditional Russian repertoire and is experimenting with new ideas by members of the company.

PHILADELPHIA RECORD

The three ballets presented tonight gave the group ample opportunity to show the flexibility, grace and precision that is characteristic of the classic ballet. The dances of American humor.

PORTLAND (MAINE) PRESS

For sharpness and clarity of definition with the figure, and for coherence and color through the choreography as a whole, these young dancers are especially well fitted. . . . It is true, of course, that the ballets they are giving are done by themselves, making special use of the variety and agility of their young bodies.

HARTFORD (CONNECTICUT) COURANT

For The Ballet Caravan

LINCOLN KIRSTEIN . . . Ballet Master
 LINCOLN KIRSTEIN . . . Stage Manager
 ROBERT BRIDGES . . . Company Manager
 ROBERT BRIDGES . . . Librarian

TRUDE RITTMANN . . . Musical Collaborator and Pianist
 PABLO MIQUEL . . . Pianist
 ELLIOTT CARTER, JR. . . Musical Director

All photographs in this program are by George Platt Lynes, New York City. The action shots are by Will Weisberg, Richard Tucker and Dwight D. Bailey, M. Baronoff. The line decorations on the cover and inside are from American type specimen catalogues of the International Typographic Company.

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