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
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Matthew Lutz-Kinoy: Filling Station is organized by Legacy Russell, Executive Director & Chief Curator, and Angelique Rosales Salgado, Curatorial Assistant, The Kitchen. The performance at Dia Beacon is co-presented with Dia Art Foundation and organized by Legacy Russell, Angelique 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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Cover Image Credit: Maxfield Haynes in Matthew Lutz-Kinoy: Filling Station,
The Caravan Rehearses and Studies at the School of American Ballet, New York City

Photos by Walker Evans.

Ballet Caravan
The BALLET CARAVAN

The Ballet Caravan is a young troupe of the top rank of American-born, bred and trained classic dancers. They hail from as many sections of this country as they represent the numerous racial stocks which settled the continent. They dance in dramatic ballets based on life in the United States as we live it today, and as today we imagine it has been lived through our long history. The steps they dance are based on rhythms that this land brought into being, the hauling chantey of Clipper ships, the pulse of Indian drums, the cowboy's nasal twanging lilt, down to rhumba, tango and the jazz steps of contemporary swing music. These haunting melodies are framed by spectacular stage-dancing of an international tradition. The tradition of classic ballet is the greatest language of movement and gesture our theatre has known. Here the brilliance and elegance of the Old World is combined with the energy and precision of the New. The Acrobat, the Athlete, the Actor and the Musician are fused in one body to be the finest dancers America has produced.

Every dancer in the Ballet Caravan is a graduate of the School of American Ballet, founded five years ago in New York City. The greatest of Russian and American teachers have merged their educational systems to form a ground-work which produces the virtuosity of these exceptional artists. Many of them are already prominent and have been admired audiences from Maine to Cuba. Lee Christensen, ballet master of the Caravan and its first male soloist, is recognized as the finest classic dancer in America. He created the difficult rôles of Orpheus (Gluck) and Apollo (Stravinsky) at the Metropolitan Opera House, with great distinction. Marie Jeanne, ballerina of the Ballet Caravan, is young in years, but in beauty and technical mastery she has been acclaimed since childhood as the brightest star for the future of pure classic dancing in this country. Gisella Caccialanza, while born in San Diego, continues the vivid line of classic Latin dancers. Her performance as the Bride in Stravinsky's Fairy's Kiss under the composer's baton, at the Metropolitan Opera House, won her the highest praise. Eugene Loring, choreographer of Yankee Doodle and Citizen, is acclaimed as America's cleverest young character dancer.

The Ballet Caravan dedicates itself to the future of our theatrical dancing through modern American music and painting. Its collaborators are pre-eminent among our younger musicians and mural-decorators. While respecting the music and dance of the great past, the Ballet Caravan as a native organization feels the United States can give new meanings and new frontiers to the classic form.

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

The artist, Matthew Lutz-Kinoy
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 Lynne Christensen
Music by Vincent Persichetti
Book by Lincoln Howard
Staged by Benjamin Harkar维
Set and Costume Design by Cyorg Huntey

"Filling Station" is a comedy ballet which is completely American. The scene is a filling station at night. It is a typical American scene and the station is filled with numerous visitors. Those included were: an old man, a young child, a couple, and a woman with a baby.

The characters are a milkman, a gas station attendant who lines them up and proceeds to rob each of cash and jewelry. The man attempts to pull the robbery by turning on the lights and chasing and a struggle ensues. The man runs out and the drunken girl appears to have been killed.

A policeman arrives and takes his picture and the drunken girl is included, and carries out a funeral-like procession. Mac turns to his newspaper at the desk. The ballet was produced by the Ballet Caravan in Hartford, Connecticut, in 1967. It was revived by the New York City Ballet in 1953. Lynne Christensen danced Mac at the Premiere. Erick Hawkins, Douglas Cundy, Todd Bollender, Eugene Loring, and Fred Danielli were in the original cast with Marie-Jeanne as the girl. In the New York revival, Jacques d'Amboise danced Mac with Janet Reed as the drunken girl.
Ballet-Document in one act

Music by Virgil Thomson

Choreography by Lew Christensen

Costumes by Paul Cadmus

Mac, the attendant
His Child
Rich Boy
His Girl
The Mountain
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 banalité, 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, focused 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 whose 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 nerveless 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 hymn and barber-shop ballades. 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.
May 21, 1953

Major General Floyd Parks
Chief of Information
Department of the Army
Pentagon Building
Washington, D.C.

Dear General Parks:

One of the members of the New York City Ballet Company, a young man who has shown exceptional talent as a dancer, has recently been notified to report for induction under selective service.

I am writing to call this case to your attention since I have noted that the Army occasionally distributes press releases regarding the induction of individuals whose professional activities are out of the ordinary.

However, the publicity question is from our point of view, secondary. Our main interest is in the professional future that lies before this young man whom we frankly consider to be the most promising young artist in his field that we have in this country. I would appreciate it if you could suggest to me the procedure to be followed in calling this case to the attention of those who will assign this young man to his military duties.

I do want to make it clear that these is no thought here of asking for exemption or special assignments. Jacques is, in fact, looking forward to military service and has no thought of asking for special consideration. But we do feel, first, that his talents might well have values that might otherwise be overlooked and second, that if it is at all possible, his assignment should be one which will not destroy his remarkable muscular skills and coordination.
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 to the conventional reperatory 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—once 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 even when 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 troope, vital and enthusiastic, which knows completely how to animate their dances, charge them with humorous emphasis and fill them with pictureque 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 is a blend from the traditional Russian repertoire and is representative of the company.

PHILADELPHIA INQUIRER

If the ballet is presented in a way that shows the group ample opportunity to display the technical, grace and coordination that is characteristic of the classic ballet, that is the essence of American dance.

PORTLAND (MAINE) PRESS

For selectness and clarity of definition with the figure, and for coherence and unity through the choreography as a whole, these young dancers are unusually gifted. A word of course, that the ballets they are giving are done by themselves, making special use of the variety and agility of youth.

HARTFORD (CONNECTICUT) COURANT

For The Ballet Caravan

TRUDIE RITTMANN . . . Musical Collaborator and Pianist

PHILINCOTT . . . Stage Manager

ELLIOTT CARVER, JR. . . . Musical Director

DEDICATION

The scroll of this program is by George Deyo, New York City. The scenic shows are by Will Winkler, Chicago, and the costumes by David Herriott. The line decorations and the frontispiece are from American type specimen catalogues of the middle 1800s.