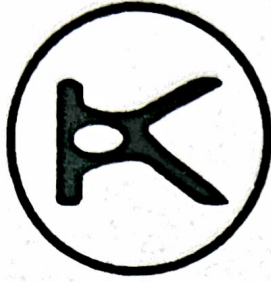


the kitchen
winter/spring 2003



the kitchen

Spring 2003 Calendar of Events
 512 West 19th Street
 New York, NY 10011

May

Su	M	T	W	Th	F	Sa	
				1	2	3	
4	5	6	7	8	9	10	
				Yasmeen Godder Hall (US Premiere) 8pm 8pm >< 8pm 8pm			
11	12	13	14	15	16	17	
				Tracie Morris Afrofuturistic (World Premiere) 12pm 🍎			Keepin' it Real 12pm
				8pm	8pm	8pm	
18	19	20	21	22	23	24	
			Digital Happy Hour 6pm 🍷				
			Tracie Morris Afrofuturistic (World Premiere) 8pm 8pm >< 8pm 8pm				
25	26	27	28	29	30	31	
					Dance in Progress 8pm 8pm		

Afrofuturistic

World Premiere

A Kitchen Production

May 15-17 & 21-24, 8 pm

May 14, 12 pm

Written and performed by **Tracie Morris**

Choreographed and performed by **David Thomson**

Music by **Graham Haynes**

Visual design by **Michelle Halsell**

Directed by **Laurie Carlos**

Costumes by **Akiko Sato**

Stage Manager: **Jerome Jordan**

Producer: **Bill Toles**

Musicians:

Ted Cruz on keyboards and effects

Craig Handy on tenor saxophone, bass clarinet, flute

Graham Haynes on cornet, flugelhorn, effects

Val Jeanty on percussion and effects

Joshua Roseman on trombone

May 15, 2003

Dear Audience,

Welcome to *Afrofuturistic*, The Kitchen's major production for 2003. We are very proud to present this work which we have commissioned with support from the National Dance Project of the New England Foundation for the Arts, Meet the Composer and the Live Music for Dance program of Mary Flagler Cary Charitable Trust. Our sister organization in Glasgow, the CCA, has also partnered in the commissioning of this work.

In many ways this production reflects the vision and mission of The Kitchen. Former Literature curator Annie Lanzillotto invited Tracie Morris to perform with composer Graham Haynes in 1999. It was around that time that The Kitchen's curatorial team came up with the concept of hosting a laboratory which they eventually named MIST (Movement Image Sound Text), in order to provide artists with the critical development time they need to create multi-disciplinary work. Tracie was one of our first MIST artists and she chose to work with a choreographer and dancer, Maia Claire, to begin to explore movement in her own work.

Since that initial lab, this production has evolved in many ways and new collaborators have become part of the mix. This project has been a wonderful experiment in transformation, mixing media and taking an artist's voice into new territory. We are honored to have such an extraordinary group of collaborators working in our midst.

Enjoy the performance and please join us again soon.

Elise Bernhardt

CHARACTERS

Sirena--Tracie Morris
Muse--David Thomson
Band--soundtrack, crowd, etc.

SYNOPSIS

Sirena is a Black woman trying to do her thing in a world gone askew, or at least different. Her home is a source of solace, magic, peace and reorientation, but every time she goes out, the world is different, and when she returns, her home is different, too.

We find her at home first. She goes to the store because she lives in her head too much and has forgotten to eat. She's juggling the details in her life, but they speak to the changing world. There's always a sense of being on the verge of getting swallowed up by the world, a world spinning out of control. For Sirena, the metaphysics of the world come down to more work, more maintaining, more details.

On her excursions out of her home, Sirena encounters casual homelessness in her Black neighborhood; a "fine guy" and fleeting connection at the store; debauchery unfamiliar to her and objectified women at the disco that sprung up across the street from her home; a rich white male on line, who has hired her, in a very open relationship, to do his school work; an anonymous, underground environmental activist meeting; and various outdoor environments that speak to a tragic past and possibilities for the future, where Sirena and the muse, a comedian/preacher/speaker (think Richard Pryor as a djeli), hear a talk, part sermon, part stand-up comedy, and sit at a table and enjoy the band.

This production of *Afrofuturistic* is dedicated to the poet Ted Joans.

ARTIST NOTES

Afrofuturistic is a new step for me as a conceptual artist and as a performer. I'm doing things I've never done before. Choosing between risk/the abyss and boredom, jump! No choice, really. Growing pains for days! I appreciate your support. Thanks for coming. This project is the culmination of years of ideas and an early (unproduced) prototype. The future is present and can change. And by that I also mean, stay the same. There are three possible futures here: Dystopia, Utopia and Up for Grabs. A PDA may not save ya! Mother Earth, Justice and Love, baby: Gotta Have It.

Thanks to The Kitchen, Bill, David, Laurie, Michelle, Akiko, Jerome and Graham for helping this baby to toddle! The entire Kitchen staff has been fabulous on this project. Thanks, Elise for the unconditional support, Sacha-rina for the follow through and to the Junior Council. Shout out to my family and my die-hard compatriots. A grateful appreciation to Alondra Nelson for borrowing and messing with the list-serve name. Big shout-out to Sherrie Young. And special thanks to Suzanne Tetu.

--Tracie Morris

DIRECTOR'S NOTES

Out of the marrow of language an excavation of gesture and myth reveal a formulation of destiny / And so a harvest of questions ripe in technology / Are we here without memory? Is the realization of purpose obscured without music? Do the bones transit metaphors of dust? As the poet makes the dance catch light / This *Afrofuturistic* is a collaboration of purpose and vision / This American journey / Begging questions of culture / how long is the quest ?

--Laurie Carlos

FUNDING CREDITS

Commissioned by The Kitchen, *Afrofuturistic* was made possible by the Doris Duke Fund for Dance of the National Dance Project, a program administered by the New England Foundation for the Arts with funding from the National Endowment for the Arts, the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, and the Philip Morris Companies Inc.

Additionally, it was commissioned as part of the national series of works from Meet The Composer *Commissioning Music/USA*, which is made possible by generous support from the National Endowment for the Arts, The Helen F. Whitaker Fund, The Catherine Filene Shouse Foundation, and the Target Foundation.

Partial support has also been provided by the Live Music for Dance Program of the Mary Flagler Cary Charitable Trust, administered by the American Music Center. Additional commissioning support from Scotland's International Center for Contemporary Arts.



New England
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BIOS

Tracie Morris is a poet who has worked in multiple media: printed text, visual art, theater, dance, music and film. She has toured extensively throughout the United States, Canada, Europe, Africa and Asia. Tracie continues to develop and experiment with her work and has collaborated with an extensive range of artists, including musicians Donald Byrd, Graham Haynes, Melvin Gibbs, Mark Batson, Leon Parker, Vernon Reid, DD Jackson, Cecilia Smith, The Oliver Lake Quintet and the David Murray Big Band. Tracie has participated in over a dozen recording projects. Her own band, Sonic Synthesis, has received critical acclaim around the country and recently completed a national tour. Tracie has also worked with choreographers Ralph Lemon, Trey McIntyre, David Thomson and Sudha Seetharaman, visual artists Xenobia Bailey and the late George "GEO" Smith, as well as filmmaker Shari Carpenter.

Tracie's poetry has been extensively anthologized in literary magazines, newspapers and books, including *Callaloo*, *Social Text*, *360 Degrees: A Revolution of Black Poets*, *Listen Up!*, *Aloud: Voices from the Nuyorican Poets Café*, *The Outlaw Bible of American Poetry*, *Soul: Black Power, Politics and Pleasure*, *An Exhaltation of Forms* and *110 Stories*. Her work has also been featured in commissioned pieces for several organizations including The Kitchen, Aaron Davis Hall, the International Festival for Arts and Ideas, Franklin Furnace, Yale Repertory Theater, for choreographer Ralph Lemon, and the 2002 Whitney Biennial.

She has also begun to receive critical attention as a scholar. Ms. Morris has presented academic papers on poetics for Yale University, Rutgers University and numerous scholarly journals.

Tracie is frequently requested as a panelist for discourse on society and the creative arts. She holds a Masters Degree in Fine Arts for Poetry from Hunter College and a Masters Degree in Performance Studies from New York University. She has also graduated with two specialized certificate programs from the Cave Canem Summer Institute and the Hemispheric Institute of New York University.

She is the recipient of numerous awards including a New York Foundation for the Arts Fellowship, Creative Capital Fellowship, the National Haiku Slam Championship and an Asian Cultural Council Fellowship. She is the author of two poetry collections, *Intermission* and *Chap-T-her Won*. In addition to being a working artist, Ms. Morris teaches poetry at Sarah Lawrence College.

Laurie Carlos is a seminal American theatre artist. An original player in the New York Avant-Garde Performance scene, Laurie has developed new characters and new aesthetics for the stage for over thirty years. She is a gifted writer, whose oft-anthologized pieces, including *White Chocolate*, *The Cooking Show* and *Organdy Falsetto*, represent daring and successful forays into abstract aesthetics within late-twentieth century American Theatre.

A dynamic, OBIE Award-winning actress, she created the role of Lady In Blue in Ntozake Shange's *for colored girls who have considered suicide when the rainbow is enuf*; an inventive, two-time Bessie Award-winning choreographer (for *White Chocolate* and *Heat*) whose work with the Urban Bush Women is the stuff of performance legend; and a unique director, who has helmed the premieres of new work by award-winning writers Sharon Bridgforth, Carl Hancock Rux, Luis Alfaro, Rebecca Rice and Daniel Alexander Jones.

Laurie, Robbie McCauley and Jessica Hagedorn formed the performance group Thought Music in the mid-1980's, producing the revolutionary performance work *Teenytown*. Laurie is the co-artistic director, with Marlies Yearby, of Movin' Spirits Dance Theater Company. Laurie is currently Artistic Fellow at Penumbra Theatre Company in St. Paul, Minnesota, the U.S.'s largest, longest-running African American Theatre, where she curates the celebrated performance series *Non-English Speaking Spoken Here* and where she is literary manager for the Cornerstone Play Development Project.

Laurie Carlos has received numerous grants and awards from the New York Foundation for the Arts, the Jerome Foundation and from the National Endowment for the Arts and the Theater Communications Group.

Michelle Halsell has been producing and developing interactive media projects for the past nine years. She merges a background in filmmaking and new media to develop new approaches to filmmaking and digital storytelling. In 1999, Ms. Halsell worked with Stanley Nelson to develop an interactive film prototype of the film *Black Press: Soldiers Without Swords* for the Corporation for Public Broadcasting. That research was continued and realized in the production of an interactive and educational DVD for his next project *Marcus Garvey: Look for Me in the Whirlwind*, which was then distributed by Time Warner in 2002. Some of Ms. Halsell's past works which continue to influence her digital development include Co-Producer on the *Digital Divide* series airing on PBS in 2000, Project Producer for *Healthlinks*, a 25-part interactive series funded by a U.S. Department of Education Star Schools Grant, Producer for a 5-part series on Ancient Nubia and *Black Legacies*--Exhibits of the National Center of Afro-American Artists.

In 2000, Ms. Halsell co-founded the award winning company Missing Pixel, specializing in the design and development of interactive Web sites, CD-ROMs, DVDs and digital video. The company is dedicated to providing innovative and experimental multimedia solutions for filmmakers, artists, museums and educational institutions. The CD-Rom the company developed for the Museum of Chinese in the Americas (MOCA) has recently evolved into a larger 3-D modeling project mapping the communities of Chinatown in New York City. The company also plans to continue their research and development work in the next round of the AFI Enhanced TV

Workshop in cooperation with ROJA productions with an enhanced TV project for the Matters of Race Series.

Ms. Halsell received her Masters Degree in Interactive Telecommunications from New York University. She has presented to audiences ranging from Harvard University to the Year 2000 Annual PBS meeting in Nashville. Presently, Ms. Halsell teaches a graduate seminar on Interactive Documentary Production at New York University's Tisch School of the Arts.

Graham Haynes defies all categories, genres, and labels. Possessed with a wandering intellect and expansive imagination, he has sought out and absorbed musical traditions stretching back to the ancients and forth into a future most of us may never see. Regarded as an innovator on cornet and flugelhorn, an extraordinary composer and an emerging force in contemporary electronic music and World Beat, he has exhumed and updated European classics; turned dance beats into art and made art music danceable; and rescued, redefined and deconstructed that genre we still call jazz. Haynes enrolled in Queens College to extend his formal music studies in 1978, studying composition, harmony and theory which spurred his interest in classical and electronic music. He furthered his education at jam sessions throughout the city, appearing frequently at Studio We, Barry Harris's Jazz Cultural Theater, the Lickety Split in Harlem and Pepper and Salt in the Bronx, where he met and played with an earlier generation of giants, including Tommy Turntine, Junior Cook, Bill Hardman, Clifford Jordan and Lonnie Smith. Haynes also became a regular on the downtown loft scene--places like The Lady's Fort, Ali's Alley (run by drummer Rashied Ali), The Jazz Forum and Jazz Mania, where the music was bold and experimental.

In 1979, Haynes and alto saxophonist Steve Coleman formed a band that included Mark Johnson on drums and brother Billy Johnson on bass, which survived by performing on the streets of Manhattan. This was the beginnings of their band Five Elements, which ultimately evolved into the collective M-Base--Coleman's vision of improvisational music. By the late 1980s, he was ready to lead his own band, forming Graham Haynes and No Image. In 1990 he moved to Paris to seek out the city's African, Arabic and Indian music scene, his first efforts resulting in the subtle and enigmatic *Nocturne Parisian* (Muse), released in 1991. By 1993 he was ready to return to New York, but not before recording the critically acclaimed *The Griots Footsteps*, signed to Polygram France and released under the Verve/Antilles label. Later, Haynes became involved in hip hop and popular dance music, playing briefly with Giant Step, a gathering of musicians, djs and mc's dedicated to fusing jazz an hip hop, and appearing on The Roots first two albums. As the leading cornet player of his generation, he continued to record with a wide range of artists and also returned to his earlier interest in dance music, exploring drum n' bass with his latest album, *BPM*.

Jerome Jordan has worked in theatre for over ten years, stage managing, house managing and coordinating and producing events at the Schomburg Center and many other venues. These events include plays, musicals, concerts, festival, lectures, gala events, etc., such as the Schomburg Center's Annual Women's Jazz Festival, their annual Heritage Weekend events and much more. Jerome is also a musician, band leader, musical director and sound designer who has worked with countless artists, organizations and businesses.

Akiko Sato was born in Japan, grew up partly in the Phillipines and also spent a lot of time in Thailand, which influenced the diversity of her style and sense. Her work is strongly influenced by her grandfather, who is a traditional carpenter whom imbedded her with a love of tools and materials. She studied architecture at Juwasawa Design School in Tokyo, Japan, before moving to Seattle where she attended Cornish College of the Arts, majoring in Sculpture. As a set and costume designer, she has collaborated with talented people and groups including Degenerate Ensemble and Katie McKee. Since moving to New York, she has been a regular collaborator with Gabri Christa and Dan Zaiza and as a set and costume designer with Troika Ranch.

David Thomson, a native New Yorker, is a collaborative artist who has worked in the fields of music, dance and theater. During the last twenty years he has had the pleasure and privilege of working with over forty diverse artists and companies, including Mel Wong, Jane Comfort, Bebe Miller, Marta Renzi, Kevin Wynn, Michael Dinwiddie, Sally Silvers, Wendy Perron, Remy Charlip, Lee Nagrin, Susan Rethorst, Irene Hultman, David Rousseve, Robert Wilson, Reggie Wilson, Laurie Anderson, Michel Laub/Remote Control (Europe), Bo Madvig (Denmark), The Lavender Light Gospel Choir and from 1987-93 he was a member of Trisha Brown Company. Mr. Thomson has performed downtown, off-Broadway and in London's West End with the acclaimed a cappella performance group Hot Mouth, of which he is a founding member. He has taught both nationally and internationally, and was guest faculty at Sarah Lawrence College from 1994-95. Part of his visual work, *Home*, has appeared in *2WICE* magazine. In 2001, he was honored with a BESSIE for Sustained Achievement in Performance. His current work includes *TheForestProject*: a series of solo collaborations with various invited artists, an ARM Fellowship in Dance & Technology and the final section of Ralph Lemon's *Geography Trilogy, House*, premiering Fall 2004. He is on the boards of Bebe Miller Company and Dance Theater Workshop. The other side of his life involves being a database consultant for various companies and his interest in papermaking/book arts. He holds a degree in Liberal Arts from SUNY Purchase. David would like to send a big holla to Team Afro and The Kitchen for all the love, energy and support throughout this project. Special love to Raphael, my father.

Bill Toles is a musician, producer and filmmaker. As a composer, in addition to his work in contemporary music, he specializes in post-bellum African American roots musics. He has done sound design, musical direction and/or composing for Black Spectrum Films, Lisa Jones' Rodeo Caldonia, Ubu Theatre, NYSF, NEC, NPR Radio Theater, Amiri Baraka/New Federal Theater, New Voices/Aaron Davis Hall, Crossroads Theater, Brown University's Rites & Reason Theater/American Theater Festival, Diane McIntyre/Olu Dara, Def Dance Jam, Judith Jackson, Latino Experimental Fantastic Theatre and the Audelco Awards. He is currently collaborating as sound designer on Marlies Yeaby & Craig Harris' *Brown Butterfly* and sound designer and composer with Sekou Sundiata's *blessing the boats*, both touring in 2003/04.

In film, he has scored several recent documentaries, including *Paul Robeson: Here I Stand*, produced for PBS/American Masters and premiered February 1999, directed by St. Clair Bourne and winner of the Strand Award for Best Documentary from the International Documentary Association; and *Innocent Until Proven Guilty*, directed by Kirsten Johnson, which was invited to the 1999 Berlin Film Festival and won an Honorable Mention at the 1999 Urban World Film Festival. *Innocent* can be seen on the HBO Signature channel. He has also sound mixed and contributed to the score of the new film *Hughes' Dream Harlem*, directed by Jamal Joseph, which debuted on the Black Starz Movie Channel in September, 2002. This year he has done sound design for the award-winning short *Like Twenty Impossibles* by Annemarie Jacir, which has been invited to the 2003 Cannes Film Festival as an Official Selection of The Cinefondation, as well as being nominated as a regional finalist in the 2003 Student Academy Awards. His film directing debut--*Wanderlust*--is set to premiere in 2003.

As a producer, musical director, guitarist, tour producer, manager and engineer, he has worked with Arrested Development, Me'Shell NdegéOcello, Caron Wheeler, Living Colour, Screaming Headless Torsos, Diana King, Atlantic Starr, Noel Pointer, The Black Rock Coalition Orchestra, Toshinobu Kubota, Word: Life Spoken Word Conference & Cyber/Simulcast, The Tongues of Fire Choir and Craig Harris and Sekou Sundiata's opera *UDU*, on stages from the Tokyo Dome, Montreux, Vienna, North Sea, Pori and Nice Jazz Festivals to Glastonbury, Roskilde and major clubs and arenas across the U.S..

Afrofuturistic is his theatrical debut as a producer.

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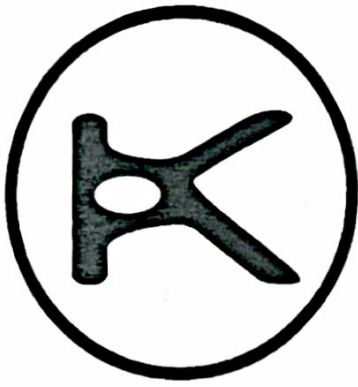
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June

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1	2	3	4	5	6	7
8	Sidney Kahn Summer Institute					
15	Sidney Kahn Summer Institute					
22	Sidney Kahn Summer Institute					
29	30					



the kitchen

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Michelle Moskowitz and Leigh Fagin,
House Managers

Interns

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Macarena Mardones, Megan Palaima,
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