

Send all post, submissions, listings, reviews and requests to:

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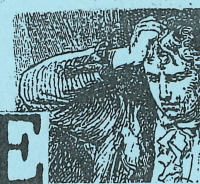


FREE!

EMERGENCY GAZETTE 12

Wednesday, March 1, 2000

Yes! It's true! You can find EMERGENCY free of cost at many pleasant participating locations in NEW YORK:
 °St Marks Bookstore
 °The Pink Pony cafe
 °The Piano Store
 °Applause Bookstore
 °St Marks Church/Ontological Theatre
 °KGB Lounge/Kraime Theatre °HERE
 °Incommunicado Books (Tonic)
 °Labyrinth Books °Present Company
 IN BOSTON: °Zeitgeist Gallery
 °MOBIUS °The Garment District
 IN PHILADELPHIA: °The Painted Bride



...feel like a film?

EMERGENCY

THE EMERGENCY ROOM: THE AUTHOR WATCHES HIS OWN PLAY

The most miraculous thing about seeing your own play performed by actors in a theater is that you do not recognize your own thoughts. Or are they actions? Or what are they?

Another you you have never met stands in front of you briefly, ridged and red. It is a curtain. Slowly it splits, and fragments into performers. It is a unisexual act—amoebic. What have you done to effect this after the writing of it's blueprint (and it is a blueprint, no matter how shiny to read—inner theater never reaches the tactility level of live theater and so remains the most widely visited theater in the world no one is interested in).

If you're lucky and have a marvelously intuitive and simple director and a cast of actors whom you would all go to bed with—what do you feel you have done to effect this vision before you? Nothing. And so you watch yourself split. Can you endure it? If it weren't so pleasurable, so titillating, how could you? And yet, how embarrassing. You are exposed. Writing a play, the most secret secrets come out. Everyone sees them. I will always be grateful to Allen Ginsberg for a mantra he repeated at readings: "Candor ends paranoia". How cleansed you feel after you have stood for however many minutes in front of an audience, totally exposed, yet lurking in the shadows at the same time. It is the two you's that divided in the atom-splitter of theater.

Filip Marinovic

Ed. Note: The playwright responds to the premiere of GORGON PROVISIO at The Piano Store, Feb 22 2000, on the occasion of the EMERGENCY Launch Party.

Performed by: Gabe Faure-Brac, Julien Poirier, Amy Fusselman, John Maloney, Oleg Dubson, David Salper, Dima Dubson, Marisol Martinez, Ellie Ga. Directed by Yelena Gluzman.

SEX

Mae West wrote six Broadway plays. Her first full-length was SEX, a bawdy script about a prostitute with a heart of gold (is there any other kind in theater?). The show was closed down after it had been running unmolested for forty-one weeks. The New York authorities decided they had to uphold the city's morals only when a second West script, Camp, opened - this time, with a gay theme. The cops raided the theater on February 19, 1927, arresting Madame Mae (who had the leading role), the cast and the crew. The charge was that she "unlawfully did prepare, advertise, give, present, and participate in an ob-

LISTINGS

POJAGI

Part Four of Ping Chong's East/West Quartet, subtitled KOREA. Thru March 5, Wed-Sun at 8pm, Sun at 3pm. La Mama, 74 E.4 St., 475-7710. \$20/\$25 Fri&Sat.

AT JENNIE RICHEL

Ridge Theater's work-in-progress showing of Mac Wellman's text (inspired by the life and work of Henry Darger). Dir. by Bob McGrath, music by Julia Wolfe. Mar 9-11 at 8pm. St. Anne's, 157 Montague St., B'klyn, 718-858-2424. \$15.

VENICE

A musical theater performance by Dutch director Stella Den Haag. For kids age 5+. March 3-5 at 7:30, Sat at 2, Sun at 3. St. Anne's, 157 Montague St., B'klyn, 718-858-2424. \$10.

BIRDSEED BUNDLES

Michael Sexton directs Ain Gordon's text. Mar 9-Apr 2, Tue-Sat at 8pm, Sun at 3. Dance Theater Workshop, 219 W.19 St., 924-0077. \$15-\$20.

WOYZECK

Axis Theatre, having recently moved in to a 99-seat theater in the west Village, mount Georg Buchner's play, featuring 2 tons of dirt. Thru Apr 1, Thu-Sat at 8pm. Axis, One Sheridan Square, 807-9300. \$10.

ANOTHER TELEPATHIC THING

The promising new work by Big Dance Theater, the wonderful company headed by Paul Lazar and Annie-B Parson. Feb 17-Mar 5, Thu-Sat at 8, Sun at 3. Dance Theater Workshop, 219 W.19 St., 924-0077. \$15 first week, \$20 thereafter.

THE MIND KING

By Richard Foreman (1992), directed and performed by enthusiast Ian Hill. This work is part of a year-long program of plays, workshops, festivals, and salons around the theme of "SEX, VIOLENCE, SCIENCE, AND GOD." Runs thru Mar 8, Tues and Weds at 8pm, concurrently with LAKE IVAN PERFORMANCE GROUP. NADA, 167 Ludlow, 420-1466. \$10.

BOX

Open salon every Saturday, 10pm till late. Call 212-875-7171 for info. BOX, 70 Commercial St. (& Box St.), Storefront 102, Greenpoint, Brooklyn.

SALAD OF THE BAD CAFE

Split Britches (Peggy Shaw, Stacey Maki-shi, and Lois Weaver) wrote and perform. Sound by Vivian Stoll and choreography by Stormy Brandenberger. Closing Mar 4. La MaMa, 74A E 4th St., 475-7710.

BAD BOY NIETZSCHE!

Richard Foreman's newest, about Nietzsche throwing his arms around a horse. Ontological-Hysteric. St. Marks Church, 2nd Ave & 10th St., 533-4650. \$15.

CHARLIE VICTOR ROMEO

Text taken from "black box" cockpit voice recorder transcripts of six major airline emergencies. Extended for the second time. Jan 13-Apr 1, Thu-Sat at 8. Collective: Unconscious. 145 Ludlow St. 254-5277. \$10.

DONKEY SHOW

Diane Paulus and Randy Weiner adapted A Midsummer's Night Dream and got a wack disco. Everything is fun and funny until the fairy dust kicks in and decadence ends in bestiality. Comedy (like disco) has never seemed so evil. Thu-Sun at 8, Fri & Sat at 10:30, Club El Flamingo, 547 W.21 St., 307-4100. \$25.

WEEKEND WITH CHARLES MEE

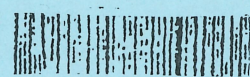
Mee is one of the best American playwrights living today. Anne Bogart and the SITI Company continue their ambitious Guest Artist program with a weekend intensive workshop with the man himself. March 18 & 19 12-5pm. SITI Studio, 10 E.1 St., 477-1469. Call for details.

REVEREND BILLY

The Good Reverend will hold Sunday night revival meetings at The Salon Theater. If you haven't seen Rev. Billy's anti-Disney plea, you're in for surprising and perhaps delightful political theater. Sundays at 9pm. Salon, 358-5181.

WRITE ON!

NYC Gad's Hill and Boston's CentaStage present the Boston/New York Play Exchange. Round 1: A reading of short plays from Beantown. March 6 at 7pm. Clemente Soto Velez, 107 Suffolk St., 462-9474. FREE!



OPEN LETTER FROM THE EDITORS

The Bros. Lumiere would like to thank all those who made possible a most beneficial benefit party for EMERGENCY:

our readers, our writers, subscribers, the patient Piano Store personnel, Aaron Beall, and Pere Pinard for supplying our revelry with fine French wine. Thank you, Polina, and thanks to the actors, musicians, and manifesto-readers who provided the evening's gut-busting, thought-provoking, and Dionysian entertainment.

The EMERGENCY gazette will continue.

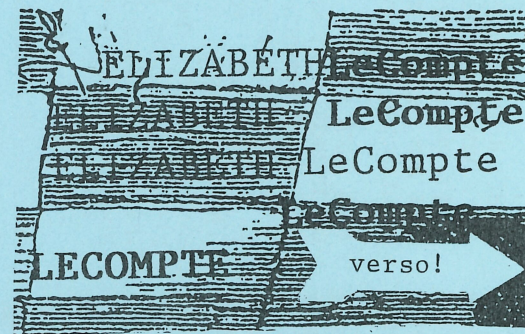
Your humble servants,
Auguste & Louis Lumiere

scene, indecent, immoral and impure drama, play, exhibition, show and entertainment then and there called SEX." She was convicted and sentenced to eight days in jail. "I expect it will be the making of me," she told reporters.

The Hourglass Group has just given the play its first NYC revival, which closed recently. The production was fun - lively and dirty. The cops didn't close the show this time. But let's not get complacent. At one point in the evening an actor had his head up the actress' skirt, and there are those who, given the chance and a press kit, would have closed that place as tight as a locked ballot box.

I love you, Rudy...

Steve Capra



ANGRY JELLO BUBBLES

Each performance, the women who make up the cast of the Bubbles improvise text around a choreographed structure investigating the theme of beauty. Thu-Sun at 8pm. The Piano Store, 158 Ludlow, 420-1466.

THE BALLADEER

Set in a surreal high school dance, Big Art Group explores love. Feb 25-Apr 15, Fri and Sat at 10:30. Kraime Theater, 85 E.4th Street, 777-6088. \$12.

A BOOK OF HOURS

Mabou Mines re-mounts Las Horas de Belen, dir. by Ruth Maleczek and featuring virtuoso performer Jesusa Rodriguez. The story, about women imprisoned in a Mexican womens' "sanctuary," is not as interesting as Rodriguez' stunning movement. Mar 9-26, Thu-Sun at 8:30. PS122, 150 1 Ave., 477-5288.

STEVE BIRD

The indefatigable Bird returns with OUTSIDE THE COMFORT ZONE, the "darkly comic deconstruction of an attention-starved media whore." Mar 10-Apr 1, Fri & Sat at 10pm. Collective: Unconscious. 145 Ludlow St. 561-9740. \$5.

BINDLESTIF FAMILY CIRKUS

The Bindlestiffs have subverted and perverted the notion of circus and, in the end, brought it back to its raw glory. Their show is not to be missed. Mar 2-4, 9-11 at 8pm, all-ages show on Mar 12 at 4pm. Loft Theater, 38 South 4 St., Williamsburg, 718-302-2185. \$10/\$7 in costume.

CHEKHOV VAUDEVILLES

Pure Pop's fearless leader, Aaron Beall, has created this festival of Chekhov's short vaudevilles. Featuring 3 different productions of THE BEAR, so that you can see one any night at 9pm. Including ON THE HARMFUL EFFECTS OF TOBACCO, SWAN SONG, THE PROPOSAL, and many others. At Show World, strip joint-cum-theater. Call Todo Con Nada for dates and times: 420-1466.

AGAMEMNON VS. LIBERACE

Agamemnon comes home, with a Cassandra-like Liberace in his harem. Wri by Aaron Mack Schloff, dir by Samuel Bugeln. Mar 3-25, Fri&Sat at 10:30. HERE, 145 6th Ave, 647-0202. \$12.

MARAT/SADE

Peter Weiss vs. Fred Newman. Thru Mar 26, Thu-Sat at 8pm, Sat & Sun at 2. Castillo Theater, 500 Greenwich St., 941-1234. \$25.

LAKE IVAN PERFORMANCE GROUP

A plotless ensemble piece created entirely through improvisation. Dir by David Finkelstein. Feb 22-Mar 8, Tues and Weds at 8pm. Runs concurrently with THE MIND KING. NADA, 167 Ludlow, 420-1466. \$10.

LeCompte on LeCompte

Elizabeth LeCompte is one of the founding members of The Wooster Group. She has been directing plays at the Wooster Group for 25 years, and was the recipient of a MacArthur Fellowship five years ago. The following are excerpts from a talk she gave to MFA students at Columbia University's Theater Division on February 15, 2000.



ON HOW I GOT INVOLVED IN DIRECTING

I was actually an art student in school: painting and photography. And at the time in the late 60's there were a lot of young companies happening and there was a lot of political involvement with theater. And I got involved with a bunch called The Performance Group, but it was because I had a friend who was in the Performance Group and the director there, Richard Schechner—who you probably have read—needed an assistant and he offered me quite a good deal of money at the time. So I actually got into theater for the money. And I assisted him for a couple of years, and he was out of town a lot at the time. He had a thriving writing and teaching career, so he traveled to Europe all the time and that meant that basically I had to keep the pieces up that we would make. Plus I was his assistant, so I did the research and stuff like that. And so I kind of took it over naturally, I learned on the job. I had to design the pieces because we didn't have a designer and I had to stage manage them because we didn't have a stage manager. And then I had to assist direct or, in essence, direct, because sometimes he went away for three or four months. So I learned on the job. And I liked it immediately. And I've done nothing else. What the heck, that was in my early twenties. I've been directing ever since.

ON HOW THE WOOSTER GROUP FORMED

That was very natural too. Richard [Schechner] came from a more conventional theater, more like you guys, you know: school and teaching and acting classes, that kind of

thing. So he was interested in more conventional narrative and a kind of performing style that I didn't have an interest in. So as I worked with him, I developed my own ideas, slowly, and began working with a couple of other people, among them Spalding Gray, on the side, making smaller pieces in between the pieces that Richard would make. And then slowly we gathered around us a bunch of people who were also interested in this other way of working which was at the time a bit more abstract, more visual. A lot of the people that worked with us were technicians or visual artists rather than theater people. And then Richard slowly wound down, he got tired I guess, and stopped working. We just took over the Garage and continued. And we took the name the Wooster Group of our incorporated organization because his was the Performance Group. So it was a very natural growth out of the space really. And I would say that it was basically a reaction against what we were working in until that time.

ON MESSAGE VS. ENTERTAINMENT

AUDIENCE MEMBER: What is your message to the audience? Or is there a message? Or is it just entertainment?

LECOMPTE: Where are you from?

AUDIENCE MEMBER: I'm from Germany.

LECOMPTE: Yeah. This is a question we get often in Europe. We don't get it often in the United States. I think it's interesting because I think that theater is a serious art form that has to have social relevance in Germany; in fact it has to be liberal or left-wing. And here, in America, I work as an artist, not as a theater person; I work from a different place. I think what I learned over the past 25 years touring a lot in Germany and in Europe and coming here, is that it's anathema to say "I just do it because I love it, and I just do it because I wanna have fun." That's horrifying, if I go to Germany, it's horrifying. "You must have some message!" And I find that when I go to schools sometimes. But I have to admit that I studied painting, and did anyone ever ask me "What is your message in this painting?" No. No. They always just

said, "You're an artist; you're expressing yourself." Well, it's very different when you get to theater. I've never been able to reconcile those things.

I'm still a painter, basically; when I go downstairs to work with the people in my company, it's like they're all the elements of my painting; they are the color, the form, the content, the structure. They're there and I'm trying to entertain deeply, now when I say entertain I mean that word has a lot of meanings and it comes from a very important root. Entertainment is not light. Entertainment is, for me, a very high art. I think that, coming from being a painter, and thinking about going into a studio and me being my first audience, and my major audience, and then taking that work to a larger audience is how I developed as an artist.

So, no, I never think about that kind of thing. I do try to always deal with things that are a direct concern to me and to the people in the company. And sometimes I go toward them. When I don't feel anything and I'm blind I look around and see what's bothering people in the company. What's entertaining them? What are they doing? I go toward that blindly. Like Ron Vawter [company member, died in 1994] just wanted to be a saint and so he headed toward SAINT ANTONY and I followed and directed him in that. That's a case where I didn't know from nothing. He was Catholic; I'm not Catholic. He wanted to be a saint; I don't want to be a saint. But I followed that and found something in the piece that deeply affected me, that was not the same thing that affected him.

ON WORK

The truth is, I have incredible visual organizational ability, so I'm always working, even when I'm saying "I don't know what we're doing."

I'm always trying to surprise myself. Because if you work in the same space, and I'm using a lot of the same props and it's my design, it's a lot of me. And I don't like that. I like to bring in as much other stuff in as possible.

It's all of us together. It's never all me. Everyone knows [by the end] what the trajectory is. I might be steering it a little more. But we're all together. Because I'm interested in people... I think the people in the company realize that, that I'm interested in them, not this object that's going to get me somewhere via them.

ON SELF AS SUBJECT

I become the subject, I think every great artist does, I think every great director does. And I think I am a great director, pardon me. I think that anyone that really wants to work as an artist, you have to take it as your own. And you can't ask any questions about who else's it is in the space, it has to be your own. And finally on the other side hopefully it will become the audience's, too. ... And I can always say that the subject is always my company, the subject is always me.

ON THE DIVISION OF LABOR

Now we get a lot of people from schools and people who are incredibly, I don't know what the word is, but they come with an idea that they are performers and that's all they do. With our company you do everything. The performers run the video; the video people are performers; the person who does the costumes sets up on the stage. It's a very free-flowing communal artistic life, in that way. So people who stay tend to be people who are not category oriented. They're people who are interested in ideas. They're not necessarily the best actors, quote unquote, or the best technicians. They're artists, basically. They're people who are interested in something beyond technique.

But that isn't always true. Sometimes now we'll get people who are primarily actors who want to experience what it's like to act in one of those plays, because they've been doing a different kind of theater, "Oh, can I do this?" So I do occasionally use people from outside who really just are actors.

ON FRIENDS

Well Marianne [Weems] is particular, because there weren't a lot of groups when Marianne started her company, the Builder's Association, there weren't a lot of companies making work. Now we have at least three groups: Richard [Kimmell] has a group around him; the guy who works with me on design now, Jim Finley has a company; and one of my sound guys John Collins has a company, Elevator Repair Service. There are a lot of young new companies. Marianne came up in a time when it was really hard. But she comes from an art background. She gets her money from people in the art world, there's a lot more money there. So I think she survived by sidetracking, going around theater, and getting her money through art associations.

I think it's wonderful. I just saw JETLAG for the first time and I'm going to steal some of the stuff that she stole from me right back again.

That's a nice thing, to see that, that she's developing as an artist. I mean that's great. These new companies that are coming up, I don't know what to say, it's nice.

And then there's nice things with old friends, even old friends that you have great aesthetic problems with. With Richard Foreman, I mean I enjoy Richard very much, too. There's a guy, for instance, talk about subject. I mean his pieces are about himself, but he'll tell you that there about something else. They're about himself, that's his subject.

ON SEEING EVERY PERFORMANCE

AUDIENCE MEMBER: You see every performance?!

LECOMPTE: When you're an egoist and it's about you, no problem.

AUDIENCE MEMBER: But don't you ever go and see it and are horrified...

LECOMPTE: Deeply, I'm deeply ashamed sometimes. Because I think it's me, and something happens that isn't me. I have to calm myself down, go back and look again.

ON NOT DIRECTING

Once, with Richard Foreman. He came in and directed us in a piece called MISS UNIVERSAL HAPPINESS and I performed in that. Horrible, horrible, really horrible. I was bored, I was bad and I was bored.

So I kibitzed with the performers. They would all be performing and I had a smaller part because I was so bad Richard didn't know what to do with me. He had a lot of barriers, if you've ever seen his work, so if I was off I was down below the barriers. So I would spend the time like pinching people really hard when they were working, talking to them so that they'd get distracted. It was awful. It was a horrible experience and I've never done it again.

ON ASKING WHY

I don't ask many questions about why. Usually it's something, if I'm interested in it... I mean a lot of things are proposed to us that we say no to. What seems to me, what has to happen with it, is that I have to not know it very well, I have to have not seen many performances of it, and I have to not like it very much, or not be attracted to it. With the exception of the O'Neills [EMPEROR JONES and THE HAIRY APE] which I was very attracted to. But all the other pieces I've done, most of them at first I was not attracted to.

To be continued...

When Auguste & Louis
crave the fine French food
of their youth...
they visit PERE PINARD
175 Ludlow
New York City

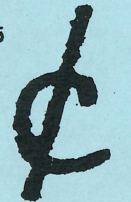
CONSPIRACIES
 Program of experimental film from Europe and US, featuring works in multiple projection format. Curated by Mark McElhatten and Bradley Eros.
 Sunday, March 19, at 7pm.
 Exit Art/The First World,
 548 Broadway, 212-966-7745. \$8.

NOIR AT CINEMA CLASSICS
 Much Noir every day. Our Pick:
 LADY IN THE LAKE (1947) dir
 by Robert Montgomery. Filmed in subjective view the eyes of Philip Marlowe.
 March 2 at 8, March 3 at 8 and 9:45.
 Cinema Classics, 332 East 11th St.
 971-1015. \$5.

ALI: FEAR EATS THE SOUL
 Fassbinder, 1974. Louis Lumiere likes it for being simple, slow, and awkward; beautiful and ugly in the same heartbeat.
 Sunday, March 5 at 7 and 9:30.
 Ocularis, 70 North 6th St., Williamsburg.
 718-388-8713. \$5.

YIDDISH FILM FESTIVAL
 PROGRAM ONE - MARCH 6.
 ROMANCE OF A JEWESS (D.W. Griffith, 1908, 10 min) A sympathetic and sentimental drama about Jewish life on the Lower East Side. YIDDLE WITH HIS FIDDLE (Joseph Green (US), Poland, 1936, 92 min, in Yiddish with new English subtitles) The most successful musical in the history of Yiddish cinema. Molly Picon, Leon Leibold (The Dybbuk, Tevye), and Max Bozyk.
 PROGRAM TWO - MARCH 13
 THE DYBBUK (Poland, 1937, 123 min., in Yiddish with new English subtitles) The classic tale of the passions, deaths, and supernatural spiritual matters that affect two families living in the shtetl in the years between the two world wars. Acclaimed for its keen insight and exquisite music and dance numbers, J. Hoberman called the film, "the most ambitious Yiddish movie of its day... a time capsule."
 TONIC, 107 Norfolk St.
 Contact Zachary Thacher, 212-610-5132
 \$7 per program.

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