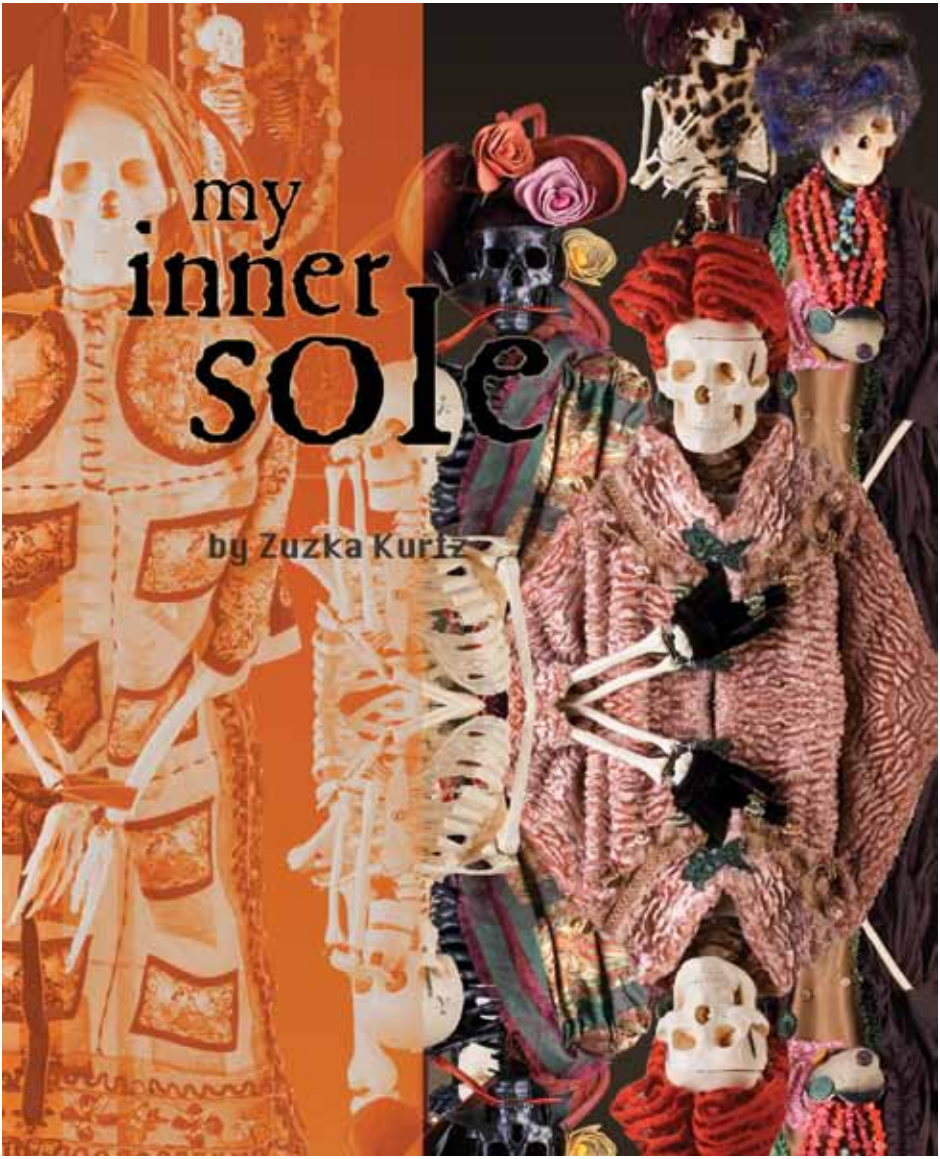
THEATRE ROW



Fabricology, Inc.

UNITED STAGES playbill

December 14, 2010; vol. 817

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Fabricology, Inc.
www.zuzkakurtz.com

presents

my inner sole

Created written and directed by Zuzka Kurtz

Musician/Composer: Mac Gollehon
Choreographer: Wendy Osserman
Installation Artist: Zuzka Kurtz
Theatrical Designer: Pepper Fajans
Costume Designer: Zuzka Kurtz
Lighting Designer: Christine Shallenberg
Sound Designer: Maxmillian Tousend
Stage Manager: Christine Shallenberg
Assistant Stage Manager: Cara Heerdt

CAST (in alphabetic order)

Narrator.....Cynthia Adler*
Dancer, Puppeteer..... Pepper Fajans
Trumpet Player.....Mac Gollehon
Hinda..... Kathryn Grody*
Master of Ceremonies ..... Kenji
Dancer .....Wendy Osserman

*These actors are appearing courtesy of Actors' Equity Association;
My Inner Sole is an Equity-approved showcase

18 SKELETONS

The Lovers ..... Parents (embracing, hand tied, draped with hearts)
The Looters ..... Symbolic figures (carrying red sofa and furniture)
The Bleeding Heart .....Symbolic figures (pocking his eyes and holding is heart)
The Witness .....Symbolic figure (in pink coat and heavy brown shoes)
The Blood Line .....Symbolic figures (black skeletons with red ribbon)
The Bride..... Mother Litzi (vailed, clutching chairs and fire place)
Baby..... Litzi's little sister (sheer dress and a beret hat)
Hinda .....Litzi's sister in law (red hair in fur coat & Lucite shoes)
Judith.....Cousin (blond long hair, orange shoes)
Dasha..... Sister (big jewelry, long brown duster coat)
Oriana.....Niece (blue hair, mini skirt, sweater and big sandals)
Anatea..... Daughter (auburn hair, wine velvet dress with flowers)
Shelley..... Friend (feather hair, animal print skirt and shoes)
The Sateen Shoe ..... Zsuzsa, a friend (naked holding pink ribbons sateen shoes)
Miuccia..... Designer (black hair, feather skirt, high heel shoes)
Me ..... Zuzka (sari, flip flops hat, holding blue Tiffany box)

First world premiere: December 14, 2010
72 min.; performed without an intermission

MY INNER SOLE
18 Seamless Scenes

1. POWER OF WHISPER—introduction
Music by Mac Gollehon

2. NIGHTMARE—set up
Pepper Fajans, Kenji, Wendy Osserman
Skeletons: The Lovers, The Bleeding heart, The Looters and Dasha
Music: *Nightmare* by Artie Shaw, arranged and performed by Mac Gollehon

3. THE CYCLE OF OCCUPATION
Cynthia Adler, narrator
Music: *Kde domov muj?* (*Where is my home?*), Czech national anthem, Miroslav Hanzal, Libor Kramsek, Rudolf Rydval, Baukau Media Digital Ensemble

4. BIRTH OF A NATION—dance
Pepper Fajans, dancer
Choreographer: Pepper Fajans in collaboration with Zuzka Kurtz
Sound: Pepper Fajans

5. THE GHOST CHAIR—dance
Wendy Osserman, choreographer and dancer
Music: *Ne nehledej* (*Stop searching*, Czech) with the kind permission of artist musician Iva Bittova
Chair by Philippe Starck

6. COFFIN IN YOUR HEART
Cynthia Adler, narrator

7. TANGLE TANGO—dance
Wendy Osserman, choreographer and dancer
Music: *Il Fete* , Anibal Arias Ovaldo Montes, Bien Tanguero

8. YOU MUST BE HAPPY
Kathryn Grody as Hinda

9. FASHION AND KRYSTALLNACHT—dance
Wendy Osserman, choreographer and dancer
Music: Chaplin/Strawinski, arranged and performed by Mac Gollehon

10. WIENER MODE
Cynthia Adler, narrator

11. GANESH MANTRA
Music: traditional Indian chant, arranged and played by Mac Gollehon

12. VARANASI MON AMOUR
Cynthia Adler, narrator
Music: *Laminalism* by Kristin Norderval, with kind permission of the artist

13. VARANASI—dance
Wendy Osserman, choreographer and dancer
Music: *Frilling* (*Springtime*), Shmerke Kaczerginski (originally performed in Villna's ghetto); *Ghetto Tango*, Adrienne Cooper & Zalmen Mlotek, with the kind permission of the artist

14. THE VELVET SKULL
Cynthia Adler, narrator

15. THE DANCE OF THE VELVET SKULL—dance
Pepper Fajans, choreographer, dancer and puppeteer
Music: *Gloomy Sunday* by Rezso Seress, arranged and performed by Mac Gollehon

16. GYPSY CLOUD—solo
Mac Gollehon, trumpet
Music by Mac Gollehon

17. BABY
Cynthia Adler, narrator
Music: Mac Gollehon

18. THE BLOOD LINE—duet dance
Wendy Osserman and Pepper Fajans, choreographers and dancers
Cynthia Adler, narrator
Music: *Over the Rainbow*, Arlen-Harburg, arranged and performed by Mac Gollehon

MY INNER SOLE

My Inner Sole is an exploration of memories passed down to me by my mother, Litzi, a concentration camp survivor. It was originally conceived in the summer of 2009 as an art installation in a former slaughterhouse in California (SlaughterhouseSpace.com).

At the entrance, a long line of abandoned shoes led the way to a large cavernous space where eighteen skeletons, three-feet high each, were suspended by a red thread from the high ceiling. Some represented my family and friends, dead or alive, and others represented symbolic characters: The Witness, The Looters, The Bleeding Heart and The Blood Line. Some were meticulously dressed, others bare and holding common objects like shoes, cloth and furniture. This surreal tableau took form through the interaction of video, music and textual elements, and viewers were encouraged to walk between the skeletons. The constant flow of visitors walking through this "skeleton forest" and the movements that it generated between the dead and the living inspired me to create a dance performance around the installation.

In December 2009, touched by my childhood memory, my dear friend Wendy Osserman choreographed the first dance *The Ghost Chair* to the music of the Czech composer violinist and singer Iva Bittova, *Ne Nehledejz* (*Stop Searching*).

Wendy's ability to flawlessly express wide range emotions in a dance had a quasi-hypnotic effect on me. Her genius inspired me to explore my narrative further and her great candor guided me to what became the path of intimate collaboration. We would meet in my studio, I would recount a story and Wendy would respond in a dance against the backdrop of the skeletons. I am grateful to her for indulging me with this creative and healing process.

Once a few dances were in development, I felt the inescapable need to "animate" the skeletons as well.

In March 2010 Pepper Fajans joined us at first as a puppeteer/carpenter and later also as dancer and theatrical designer. His unique talent and grace with which he manipulated small or large skeletons while dancing inspired the creation of the dance/puppetry *Birth of a Nation* and *The velvet Skull*, as well as the seamless transitions.

In May 2010 I asked my old friend the extraordinary trumpet and trombone player/musician Mac Golehon if he would play one live score for Wendy's solo dance, *The Purple Shoe*. This collaboration grew into nine exquisite scores by Mac, some live and some recorded.

By June 2010, at urging of friends, I caved in to my greatest fear and added the "Narratives." I asked another friend, the multi-talented actor Cynthia Adler (who, looking at *My Inner Sole* book a year earlier, predicted that it will be a theatrical performance) to perform as "me," the "Narrator: the second generation survivor, the witness to the unseen." I could not believe my luck when Cynthia, as well as others, stuck by me as the numbers of the narratives grew from one to seven.

In November 2010 the wonderful actor and writer Kathryn Grody joined the cast to play the role of my uncle's indefatigable, life-loving wife "Hinda," a Holocaust survivor, the direct opposite of her sister-in-law, my mother, the inconsolable "Litzi."

Last but not the least, my friend Kenji, an actor and Taiko drum master, came to help and stayed as the "palate cleanser" between the heavy courses.

After I counted the skeletons for the first time, I decided to build *My Inner Sole* around the mystical number 18.

In the Hebrew alphabet the number 18 represents the word "Life." In a combination of sheer coincidence and some design, *My Inner Sole* became 18 characters, 18 scenes, 18 musical scores, $18 ticket price—and our closing date is Dec. 18th.

I want to believe that in creating the skeletons, an invisible force directed me to stop at 18 ("*Life*"). "Eighteen" led me to reflect on my own life and on the power of narratives on post genocidal societies.

Zuzka Kurtz

Cynthia Adler* (Narrator) is a writer–performer and socio-political satirist; her nine-character, one-woman show *Downloaded—and in denial* got rave reviews in New York and the Northeast, and was voted "Best Show of the Year" at the Big Arts Festival in Sanibel, Florida, in 2006. She is one of the top voice-over artists and narrators in America, having worked extensively for HBO, Discovery Channel and PBS. Cynthia was a contributor to *Mad* magazine, *Film International* and *Status* magazine. Her poem *My Face*, along with her voice, was chosen for a national ad campaign for Oil of Olay that ran for almost two years. She was the voice of many cartoon characters for Hanna Barbara and for the animated feature *Fantastic Planet*, and created many new voices and characters for *The Muppet Show* in London with Jim Henson and Frank Oz. She has dubbed leading roles in numerous foreign films, such as *Swept Away...* and *Seven Beauties* for Lina Wertmueller, *1900* for Bernardo Bertolucci and *Scenes from a Marriage* for Ingmar Bergman. Her on-screen film credits include *Che Cosa?* for Italian Television, *Hangin' Out with Cici* for ABC, George Romero's *Knightriders* and *Bananas Is My Business* for PBS. She has been performing at many benefits for organizations such as Events of the Heart and Social Venture Network. Cynthia was co-chair of the Environment Committee for The Creative Coalition, where she worked closely with Christopher Reeve, Robert Kennedy Jr. and the Riverkeeper to improve the quality of the water for New York City. She has served on the board of Inform and is currently on the board of Energy Vision, a new environmental and alternative fuel research organization committed to ending our addiction to oil and to achieving a sustainable energy and transportation future.

Pepper Fajans (dancer, puppeteer, theatrical designer) has worked in West Coast Vaudeville for the past decade. He attended Sarah Lawrence College, studying dance and sculpture, and has made works for stage in New York since 2007. He is a member of the production staff of the Merce Cunningham Dance Company and works independently as a creative carpenter. Pepper is currently making work that brings together dance and sculpture in a form of puppetry. *My Inner Sole* is an exciting development of visual art and choreography which Pepper has enjoyed creating corroboratively. He looks forward to future projects with the artists.

Mac Gollehon (musician, composer) is a musician that defies categorization. Mac@newbrasscollective.com. His distinctive musical personality drew the attention of many prominent record producers early on in his career, such as Nile Rodgers, Arthur Baker, Patrick Adams, Wycleef Jean and Arif Mardin. These producers combined Mac's outstanding abilities with great powerhouse acts with groundbreaking results. While he was in the studio recording with rock and pop legends David Bowie, Duran Duran, Mick Jagger, Al Jarreau, Blondie and Hector Lavoe, as well as TV and movie soundtrack work, Mac continued to take gigs and tours which stretched his musical conception. The sonic landscapes of his work were so diverse that he developed his own style as a genre bender. One player's sound Mac was particularly drawn to was that of the late Lester Bowie, whose group Brass Fantasy he joined for nine years. Bowie inspired, encour-

ACTORS EQUITY ASSOCIATION 1913

Actors' Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers, and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit www.actorsequity.org.

aged and participated in Mac's becoming a leader. His unique mix of jazz, blues and funk was very well received in clubs, as were as his recordings. Mac can evoke tradition and still create a sound all his own partly due to his vast experience working with so many different types of musicians. In his live and recorded work he takes advantage of what he has done with other artists, playing trumpet, trombone and euphonium all on a single composition. That way he can provide more versatility of sound to the audience. Mac still continues today to play on commercial, network promotions and tours, playing concert dates and clubs with a who's who list of world-famous top acts. Mac has been putting more and more emphasis on working his own bands and making appearances as a guest soloist. Mac, a Berklee School of music graduate, is also an educator, author and clinician. He his is presently an endorsing artist for Phaeton Trumpets. Mac gets great pleasure sharing his musical knowledge with students and is working with Phaeton Co. to present his clinics nation wide.

Kathryn Grody* (Hinda) fled Los Angeles, arrived in New York City and found herself employed on Broadway in *Scapino*. Off Broadway followed, with appearances at Joseph Papp's Public Theater, including *Fishing* by Michael Weller, directed by Peter Gill; *Museum* by Tina Howe, directed by Max Stafford-Clark; *Nasty Rumors and Final Remarks* by Susan Miller, directed by A.J. Antoon; and *Lulu Bett* directed by Jack Hofsiss at the Berkshire Theatre Festival. Kathryn received Obie Awards for her performances in *Top Girls* by Caryl Churchill, directed by Max Stafford-Clark; and *The Marriage of Bette and Boo* by Christopher Durang, directed by Jerry Zaks; as well as a Drama Desk nomination for her performance in her three-character, one-woman play *A Mom's Life*, all at the Public Theater. Other performances include *Dusa, Fish, Stas and Vi* at the Manhattan Theatre Club; *The Split* at Ensemble Studio Theatre; *'Cause Maggie's Afraid of the Dark*, *The 49 Years* by Liz Swados, with Estelle Parsons at the Actors Studio Raw Space; *Waxing West* by Savianna Stanescu at The Lark; and Victoria Roberts' cartoon come to life directed by Linda Mancini at Dixon Place. Film appearances include *Limbo*, written and directed by John Sayles, and *Men with Guns*, also by Mr. Sayles; *My Body Guard*, directed by Tony Bill; *Lemon Sisters* with Diane Keaton and Carol Kane; *Another Woman* by Woody Allen; and *Reds* by Warren Beatty. Kathryn's television appearances include *The Sunset Gang* with Uta Hagen, *Execution of Private Slovik* with Martin Sheen and many after-school specials. And, of course, *Law & Order: Criminal Intent* in NYC. Kathryn performed with A.C.T. in San Francisco, Actors Theatre of Louisville and at the Mark Taper Forum in Los Angeles. Her essays have appeared in *The Mountain Record*, *Harpers Bazar* and *Oprah* magazine, and her narrative version of the original *Mom's Life* was published by Avon. She appeared in the world premiere of two new Wendy Wasserstein plays directed by Michael Barakeeva at Theatre J in Washington D.C.; originated the role of Maggie in *The Penetration Play* by Winter Miller, directed by Josh Hect at The Mint; performed the classic role of Nell in Beckett's *Endgame* with Alvin Epstein, directed by Charlotte Moore, at the Irish Repetory Theatre; braved the Barrow Street Theatre with Tim Crouch in *An Oak Tree*; and was proud to participate in the Caryl Churchill reading at NYTW of *Seven Jewish Children*. This past summer she appeared in Theresa Rebeck's *The Novelist* at the Dorset Theatre Festival with Michael Christopher. She has been working with Bob Balaban on *Falling Apart...Together*, the sequel to *A Mom's Life*, which was commissioned by the Reston Community Theatre. She is an advisory board member of The Team, an active supporter of Our Time Theatre and a member of the Usual Suspects of NYTW.

Kenji (Master of Ceremonies), the-one named actor, was born and raised in Japan, then moved to the U.S. in 1981. After spending three years in Oregon he moved to New York to study at Columbia University. Since graduation though, he has been pursuing acting as a career. His movie/TV credits include *On Deadly Ground*, *Puccini for Beginners* and *Law & Order*. His theater credits include *Women of Asia* and

Welcome Home, Kelly. He also plays the taiko, the Japanese drums, and has performed in and out of the U.S. He feels very honored and delighted to be a part of such a personal yet in a way universal, unique and beautiful project.

Zuzka Kurtz (artist, writer and director) was born in Prague in the middle of the last century in the former Czechoslovakia. Following the Soviet occupation in the 60s, emigrated with family to Israel. During the 70s, lived in Italy and attended the Academia di Belle Arti in Rome. Early 80s, moved to NYC and founded ZUZKA collection. The 80s and 90s, travelled extensively to India, Vietnam, Burma, Ghana, Thailand and Europe in search of textiles, and worked directly with hand weavers and embroiderers who realized her intricate designs. Over twenty-two years, ZUZKA for FABRICOLOGY Inc. was established as a luxury brand in women's wear and home furnishing stores distinguished by vibrant colors and exquisite textures. At the same time, Zuzka was designing costumes for dance and opera using innovative fibers, experimenting with sculptural forms and using textiles as her primary medium. Credits include 2006 costume design for *She lost her voice that how we knew*, an original opera by Valeria Vasilievski, music by Francis White with Soprano Kristin Norderval, performed in the Rubin Museum of Art in NYC and various European cities. 2008, created optical fiber fabric costumes for *Poem of Ecstasy*, music by Scriabin, choreography by Wendy Osserman, produced by Lumiatra and performed at the Baryshnikov Art Center in NYC. 2009, Zuzka's first art installation *My Inner Sole*, curated by artist Pat Lenz, in the Slaughterhouse Space Gallery in Healdsburg, California. *My Inner Sole*, a sculpture and video installation with music by Kristin Norderval and videos by Liz Magic Laser (*Threading*) and Steve Kimelman (*Shoes on the Danube*). Wrote and published *My Inner Sole*, an artist book, designed by Oriana Reich, photographs by Michael Hnatov; styled costumes for *More is more or less* for Wendy Osserman Dance Company with musician/composer Iva Bittova, performed at the Joyce SoHo NYC. Designed costumes for *Our Lady of Detritus*, a dance and music performance by Jill Sigman and Kristin Norderval, performed in Solar One and in various public locations throughout NYC. Currently Zuzka is working on *Seven Ways to Skin a Cat—an Operetta*. She lives in New York City with her husband Steven Kimelman and a red cat.

Wendy Osserman (dancer, choreographer) received a B.A. in theater from Smith College and an M.A. from New York University. Growing up in NYC, Wendy was exposed to many different dance forms; she was fortunate to study modern dance

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with Martha Graham, José Limón, Betty Jones, Valerie Bettis, Muriel Manings, Daniel Nagrin and Helen Tamiris, and choreography with Louis Horst, Anna Sokolow, Bessie Schönberg, Robert Ellis Dunn and Martha Myers. Wendy started her own company (www.wendyossermandance.org) after performing as a soloist with Valerie Bettis, Alice Condodina, Kei Takei, Frances Alenikoff, the Hellenic Chorodrama and in summer festivals she created on the island of Paros, Greece. Her choreography has been commissioned by many US colleges and dance companies. Wendy has choreographed nine evening-length pieces and numerous programs of separate works. She received the Lawrence S. Epstein Choreography Award in 1991 and the 2004 Gallatin Arts Festival Award. The Wendy Osserman Dance Company has performed in NYC for the past three decades at venues such as Dance Theatre Workshop, St. Mark's Church, Judson Church, Joe's Pub, La MaMa, Symphony Space, the Beacon Theater, Theater for the New City and Joyce Soho. It has toured nationally and internationally, performing and teaching in colleges, schools, parks and festivals. Site-specific work has been commissioned by Friends of Hudson River Park and the Chelsea Art Museum, among others. Osserman choreographs for the Annual John Lennon Tribute produced by Theatre Within. She first collaborated with Zuzka Kurtz on a commissioned piece performed by WODC at Baryshnikov Arts Center in 2008, and has loved contributing to MIS!

Christine Shallenberg (lighting designer) is a resident of Brooklyn and a lighting designer for the New York dance and contemporary performance community. She has had the pleasure of working as a technical director at Danspace Project, as well as lighting director for the Hell's Kitchen Dance tour with Mikhail Barishnikov. As a production manager, she has worked with Nora Chipaumire, Donna Uchizono, Trajal Harrell, DD Dorvillier and Steve Paxton. Recent lighting design credits include works by Steve Paxton, Andrew Schneider, David Neumann and Nicholas Leichter. She is currently the lighting director for the Merce Cunningham Dance Company, for whom she designed the revival of *Second Hand*, the premiere of *Nearly 902* and many events seen around the world.

THEATRE ROW

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my inner sole

Written by Zuzka Kurtz
Foreward by Mary Lanier
Design by Oriana Reich
Photographs by Michael Hnatov

First edition book, forty pages, ISBN
978-0-615-29026-3
2009

The book chronicles the cast of eighteen skeletal characters that participate in the sculptural installation and performance.

books available for $36 in the theatre
or online at www.zuzkakurtz.com

Thank You

Thank you to my dear and generous friends who donated so much of their precious time: Wendy Osserman, Cynthia Adler, Mac Gollehon and Kathryn Grody—and put up with my inexperience and taught me so much.

Thank you all from the bottom of my heart.

To all the rest wonderful cast of *My Inner Sole* for your hard work and dedication:

To Pepper Fajans, Christine Shallenberg, Kenji, Maximilian Tausend and Cara Herrdt.

Thanks to all the friends that encouraged me to dare and extended a helping hand: Bobbi Van, Pat Lenz, Mary Lanier, Kristin Norderval, Sita Williams and Roxy Spencer, Katya Krausova, Yuri Dojc, Chris Piazza, Michael Hnatov, Eva Haller, Oriana Reich, Shelley Rubin, Carol Tambor, Renee Landegger, Judith Page, Holly Sears, Roberta Burrows, Wendy Snyder and all the generous women who donated their shoes. Thank you, thank you, thank you!

Particular thank you to my husband Steven Kimelman for his unyielding love and generosity, and mostly for his patience and understanding. Thank you, my love!

And last but not the least, thank you to my 90-year-old mother Elizabeth Roth Cohen, who followed the production of *My Inner Sole* from its inception via internet from Israel, and my father Ladislav Roth, who followed it from Heaven.

Thank you for all you told me and told me not.

Backers

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To help us to bring *My Inner Sole* to a wider audience, please make a donations through our fiscal sponsor NYFA at www.nyfa.com; any contribution will be appreciated.

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