

ROULETTE PRESENTS:

Sally Silvers & Dancers
40th Anniversary Season
Dec. 1, 2, 3, 2022

PANDORA'S NEW CAKE STAIN

Choreography & Direction: SALLY SILVERS
Sound Design & Live Music: BRUCE ANDREWS
Live Music & additional Sound Design: MICHAEL SCHUMACHER
Video & Scenic Design: URSULA SCHERRER
Lighting Design: KATHY KAUFMANN
Costume Design: SALLY SILVERS
Associate Costume Designers: ELIZABETH HOPE CLANCY & IZZY McCLELLAND
Costume Construction: IZZY McCLELLAND

Performers: BRIA BACON, BRANDON COLLWES, BENJAMIN FREEDMAN, BURR JOHNSON, KOOSIL-JA (reprising her original role), CORI KRESGE, BENEDICT NGUYEN, RAFAEL CANALS PEREZ, MYSSI ROBINSON, ANDY SANTANA, MELISSA TOOGOOD (on video), S.C. LUCIER (Stage Manager on skates), w/cameos from the original cast: SEAN CURRAN, KATE GYLLENHAAL, PHILLIP KARG, ALISON, SALZINGER, LAURA STATON, SALLY SILVERS

For her 40th Anniversary season, Silvers reimagines her first evening-length piece *Pandora's Cake Stain* from 1996. Inspired by Alban Berg's 1935 opera, *Lulu* (based on the play *Pandora's Box*), the opera spins the story of Lulu, a mysterious femme fatale downward spiraling from well-kept Viennese mistress to London street walker gutted by Jack the Ripper. It's a sordid, burlesque of a tale.

In *Pandora's New Cake Stain* and updating for a more feminist era, Silvers has fictional Lulu meet a real-life counterpart, the Italian/Mexican photographer/revolutionary, Tina Modotti.

Lulu (played by 6 women) and Tina (played by Melissa Toogood on video, and Myssi Robinson live, with a Silvers cameo) meet up in Mexico. Together they enjoy Mexican music & dance, invent synchronized abstractions as science experiments, and swim & revel in "Girlkultur" playful zaniness. The piece tracks the opera's story & interrupts it with these added adventures with Modotti to form a stream-of-consciousness fairy tale & ode to current day female power and progress. Have we come a long way, Baby?

Sally Silvers (Artistic Director/Choreographer/Cameo Performer) has been performing and choreographing since her first concert at a rented loft in Soho on Dec. 1, 1980. Celebrating her 40th anniversary in dance (2 years late), she continues to have an on-going fascination with the poetic as well as the social meanings of movement, offering a no-holds-

barred exploration of movement possibilities often tilted toward the eccentric, awkward, and unexpected. Silvers has performed in South Korea, London, Puerto Rico, France, Mexico, Berlin, Sweden, and Denmark, at the Joyce Theater, and many other national and international venues. Her work has been commissioned by the American Dance Festival, the Joyce Theater, Symphony Space, P.S. 122, Dance Theater Workshop, Creach/Koester Co., and Performance Works Northwest among others. She has taught composition, improvisation and repertory at the American Dance Festival, NYU, Playwrights Horizons, Swarthmore College, Hunter College, University of Wisconsin, in Mexico City, and in England, Sweden, Holland and Germany. She was a core member of the faculty at Bennington College Summer Choreography Project for 5 years and a guest teacher at the European Dance Development Center in Holland for a decade. Her theoretical writing, poetry, and scores have appeared in several journals including *The Drama Review* and an anthology of new writings by women published by Illinois University Press. Silvers has received support for her choreography from the National Endowment for the Arts six times, twice from Meet the Composer/Choreographer Project for collaborations with John Zorn and Bruce Andrews, twice from the NY Foundation for the Arts, The Foundation for Contemporary Performance Art, the Jerome Foundation and is a Guggenheim Foundation Awardee. Silvers is a New York Dance and Performance "Bessie" winner and her prize-winning film collaborations with Henry Hills, *Little Lieutenant & Mechanics of the Brain* have toured national and international festivals. In the summer of 1999, she choreographed 3 musicals for the Sundance Theater Festival in Utah. She is also known for several large dance community curatorial projects: TalkTalkWalkWalk (combining dance artists and poets) and Surprise Every Time (a festival of "live choreography" – making work live in front of the audience on the spot). Her work is currently being archived by the New York Public Library for the Performing Arts. From 2005-2011 she performed in the new and historical works of Yvonne Rainer. www.sallysilversdance.com

Poet, performance writer, poetics theorist, sound designer, & retired social scientist, **Bruce Andrews** was born in Chicago, earned a BA and MA from Johns Hopkins, and a PhD from Harvard. He moved to New York City in 1975, where he taught Political Science & Political Economy at Fordham in the Bronx (specializing in U.S. imperialism, global capitalism, covert activity, cultural studies & the JFK assassination) for the next 37 years. Closely associated with the post-1970s experimental literary movement, so-called Language Poetry, he coedited the poetics journal *L=A=N=G=U=A=G=E* with Charles Bernstein. He has published 30+ books including *Edge* (1973), *Film Noir* (1978), *Wobbling* (1981), *R + B* (1981), *Love Songs* (1982), *Give Em Enough Rope* (1987), *Getting Ready to Have Been Frightened* (1988), *I Don't Have any Paper so Shut up, or Social Romanticism* (1992), *Tizzy Boost* (1993), *EX WHY ZEE* (1995), *Lip Service* (2001), *Designated Heartbeat* (2006), *Swoon Noir* (2007), *You Can't Have Everything... Where Would You Put It!* (2011), *A Change Is Gonna Come* (2021), and *The L=A=N=G=U=A=G=E Letters: Selected 1970s Correspondence of Bruce Andrews, Charles Bernstein, and Ron Silliman* His essays on literary theory & poetics are collected in *Paradise & Method: Poetics & Praxis* (Northwestern University Press, 1996). Long involved in collaborative multi-media projects — including the performance group 'Barking' (started with Sally Silvers & Tom Cora), staging large cast theater spectacles in the 1980s— for decades he has been Sally Silvers & Dancers' main music/sound collaborator — composer, sound designer, & improvising live mixer. *Upstage*

— combining Silvers's photography & his pandemic-era texts collaged from signage in Asbury Park, NJ — is forthcoming from Ugly Duckling Press.

Elizabeth Hope Clancy's Broadway costume design credits include *A Christmas Story*, *Passing Strange*, Edward Albee's *The Goat*, and Arthur Miller's *The Ride Down Mt. Morgan*. Her costume designs have been seen at the leading regional theaters in this country as well as in London, Dublin, and Shanghai. Beth is currently pursuing her MA in art history at the Institute of Fine Arts, where she specializes in the dress practices of ancient West Asia. It has been a joy and an honor to design costumes for Sally Silvers and her remarkable dancers since 1997.

Kathy Kaufmann (Lighting Designer) is a New York City native, and two time Bessie recipient. She is resident designer at Danspace Project at St. Marks Church, and has taught at Sarah Lawrence and NYU. She designs regularly for Dorrance Dance, Joanna Kotze, The Bang Group, Mariana Valencia, Ephrat Asherie Dance, Vicky Shick, Mina Nishimura, and Music From The Sole. Kathy is so happy to be collaborating with Sally and this stellar company once again.

Izzy McClelland, originally from Maine, is a NYC based costume designer, textile artist, and a recent graduate of FIT's Fashion Design Program. Their recent design credits include: *Como Puedo Amarme* (The Tank), *Die Anywhere Else* (Hunter College), *Shrek the Musical Jr* (AMT Theater). You can check out more of their design work at izzymcclelland.com

The poetic quality of **Ursula Scherrer's** work reminds one of moving paintings. She transforms spaces and landscapes into serene portraits of inner landscapes in the outside world where the images, words and actions have less to do with what we see and hear than with the feeling they leave behind. Her aesthetic training began with dance, transitioned to choreography and expanded to photography, video, text, mixed media and performance art. Scherrer has lived in New York for over 30 years and has recently relocated to Basel, Switzerland. Her work has been shown in festivals, galleries and museums internationally. A big thank you to Judith Huber for her knowledge and precision in building the frames together. www.ursulascherrer.com

Michael J. Schumacher has worked with spatial sound, computers and electronics since the 1980s, creating multi-channel, generative "Room Pieces" presented in galleries, museums, concert halls, public and private spaces. XI Records has published a DVD set of five sound installations as computer applications, playable on up to eight speakers, which may be installed on a computer to create sound environments in the home. "Living Room Pieces" is another generative installation designed for home listening; in 2021 Schumacher created an edition of 10 for Raspberry Pi. "The Portable Multi-channel Sound System" is an 8 or 12 channel system that fits in a suitcase, with which he has toured Europe and the United States. He is happy to be working with Sally and Bruce on their fifth production together.

ORIGINAL CAST (1996) CAMEO PERFORMERS

Phillip Karg Cosgrove is the Supervising Librarian at the Jerome Robbins Dance Division, New York Public Library for the Performing Arts. He formerly danced with Sally Silvers & Dancers, Kate Gyllenhaal/MoCo, Laura Staton Dance, Jody Oberfelder Projects, Amy Cox Company, Saeko Ichinohe Dance Company, Risa Jaroslow & Dancers, Cyndi Lee, Lynn Shapiro, Marijeanne Leiderbach, Amy Sue Rosen and Derek Bernstein, and Beth Soll & Company among others. He is excited to dance with Sally again.

Seán Curran's award-winning career in the arts spans 35 years, beginning with traditional Irish step dancing as a child in Boston. His 30 dances for Seán Curran Company are characterized by collaborations across genres, with touring throughout the U.S., Europe and Asia. A sought-after choreographer/director, notable projects include *Salome* (Opera Theatre of St. Louis, San Francisco Opera, Opera Montreal, San Diego Opera); *Harvey Milk*, *Fire Shut Up in My Bones*, *Champion*, *Shalimar the Clown*, *Ariadne on Naxos*, *Nixon in China*, (Opera Theater of St. Louis); *L'Etoile*, *Alcina*, *Turandot*, *Haroun and the Sea of Stories*, *Capriccio*, *Acis and Galetea* (NYC Opera); *As You Like It* (Shakespeare in the Park); *Romeo and Juliette* (Metropolitan Opera); *James Joyce's The Dead*, *Cymbeline*, and *The Rivals* (Broadway, Lincoln Center Theater). A graduate of NYU, Curran now serves as Arts Professor and Chair of the Tisch Department of Dance.

Kate Gyllenhaal performed regularly with Sally Silvers and Dancers in the 1980's and 90's. Other credits include works with choreographers M.J Becker, Susan Hefner, Eva Dean, Laura Staton, Andrea Kleine, and theater director Gia Forakis. As a theater choreographer Kate created work for actors at The Public Theater, Signature Theater, DIA, Ensemble Studio Theater, NYU's TSOA and VT's Phantom Theater, and for television industrials and commercials. Kate was Artistic Director of MoCo (Moving Company) where she created evening-length live and film pieces presented at Merce Cunningham Studio, P.S. 122, Dixon Place, Symphony Space, Jacob's Pillow, and PBS Channel Thirteen. Kate is currently Co-Founder of CREA, an active video gaming company that creates interactive and immersive experiences for kids using augmented reality technologies.

Alison Salzinger was born in NYC. Her own choreography and improvisation for dancers, children, animals, weightlifters, carpenters and others was presented in the '80s and '90s at PS 122, Dance Theater Workshop, Danspace, Movement Research, Roulette, and other venues. She also worked with Sally Silvers during this time. She now works at the American Museum of Natural History with some 4-legged and many 6-legged animals. It's fun to be back (briefly) in the dance world!

Laura Staton spent many happy years in the 90s dancing with Sally and her cohorts after her time at The Juilliard School. She currently works as an Occupational Therapist and Yoga Therapist at New York Presbyterian, NYU Langone, and Northwell Health as a per-diem OTR/L. Laura is the author of *Yoga Bones - A Comprehensive Guide to Managing Pain and Orthopedic Injuries Through Yoga* and the co-author of *Baby Om - Yoga for Mothers & Babies*. Laura wishes to thank Sally for the treat of revisiting *Pandora's Cake Stain* and dancing with the stars.

PERFORMERS

Bria Bacon is a 20-something, multifaceted, queer, performing artist. Although she is predominantly trained in movement art (dance), she holds passions and gifts in writing, sound-making, and theater. Bacon is currently occupying Munsee-Lenape lands, as well as growing relationships abroad. She has worked with Donna Uchizono Company, Company Christoph Winkler, Stephen Petronio Company, Kyle Marshall Choreography, and Rachel Comey in NYFW. Between the pandemic, personal boundaries, and new directions, Bacon is in neoteric territory. Nonetheless, gratitude and joy swirl around the possibilities to live, reflect, and let free!

Brandon Collwes is a dancer/choreographer. He joined the Merce Cunningham Dance Company in January 2006 where he danced up until the close of the Company in 2011 in the finale Legacy World Tour. He is currently a dancer and rehearsal assistant of the Liz Gerring Dance Company, performs for Sally Silvers, is regularly a guest artist for Stephen Petronio Dance Company, and continues to teach and stage Cunningham pieces for the Merce Cunningham Trust. Since April 2020, he has collaborated with composer John King on "Sonic Gathering," which began as a weekly live music and dance performance event on Zoom and has since been presented in-person in NYC. He is also an abstract painter. <https://www.brandonartistcollwes.com/>

Benjamin Freedman earned his BFA from NYU Tisch School of the Arts where he currently serves as a Professor in the Dance Department. He began his career as a company member with The Mark Morris Dance Group and was featured in the PBS special *L'Allegro il Penseroso ed il Moderato* filmed at the Teatro Real in Madrid. He has danced with The Metropolitan Opera in productions of *Turandot*, *Der Fliegende Holländer*, *Samson et Dalila* and as a soloist in *Agrippina*. Other opera credits include The Santa Fe Opera, Opera Lafayette, Against the Grain Opera, and Opera Columbus. Off-Broadway, he performed in Third Rail Project's *The Grand Paradise* and Company XIV's *Nutcracker Rouge* and *Boylesque Bullfight*. He has danced as a member of Sean Curran Company, Keigwin + Company, The Bang Group, Jennifer Muller/The Works, Peridance Contemporary Dance Company, among others. He worked as Choreographer and Associate Director for West Edge's Opera's *Eliogabolo*. Most recently, he served as Choreographer and Stage Director for the feature film *She Came To Me* directed by Rebecca Miller.

Burr Johnson has danced for John Jasperse Projects, Kimberly Bartosik/daela, and Shen Wei Dance Arts. He has also worked for Marina Abramović/GIVENCHY, Walter Dundervill, Ryan McNamara, Boris Charmatz, Isabel Lewis, Peter Sellars, Christopher Williams, Bill Young, Jack Ferver, Moriah Evans, and Netta Yerushalmy. His choreographic work has been presented through Abrons Art Center, Danspace Project, New York Live Arts, The American Dance Festival, GIBNEY, Works and Process at the Guggenheim Museum, and The Future Dance Festival at the Joyce Theater. He has guest-taught at Henrico Center for the Arts, Philadelphia University of the Arts, the University of Utah, Salem College, Goucher College, Virginia Commonwealth University, UNC Greensboro, Purchase College, and The American Dance Festival. He is a 2020 New York Dance and Performance "Bessie" Award honoree for

his performance in Kimberly Bartosik's "through the mirror of their eyes". In January 2023 he will join the Trisha Brown Dance Company.

Koosil-ja (Reprising her original role) explores ways to destabilize traditional values of dance in search of New. Technology allows us with potential and problems; she puts Body and Technology in a creative process. She was a born dancer, wrote her first song at age 3, and experienced racism in Japan at 7. She came to NYC in 1981 to study with Merce Cunningham. She began making dances in 1986, presented by PS122, The Kitchen, Whitney Museum, HKW Berlin, and others. She's received grants, recently from MAP Fund and NYSCA, and fellowships from Guggenheim Foundation, Asian Cultural Council, NYFA, and NEA. Through her performance works with The Wooster Group and the study of Gilles Deleuze, Koosil-ja created a video system, "Live Processing," with which dancers create movement in real-time, excessing training, gender, age, and race. Her new projects begin in 2023. She was a vocalist of the band BOSHO and toured Europe, Japan, and America.

Cori Kresge is a NYC-based performer, poet, licensed massage therapist, and teaching artist. Her monastic upbringing has impacted her writing and performing, which often explores themes of mysticism, skepticism, and fanaticism. She has written two chapbooks: *isn't devotion* (No, Dear/Small Anchor first chapbook prize, 2019) and *Combustion Suite*, (forthcoming with Bored Wolves in 2023). As a dance artist, Kresge frequently collaborates and performs with numerous artists on works for stage and film. She is a featured performer in the CUNNINGHAM 3D documentary by Alla Kovgan. Her choreographic work has been presented by Beach Sessions Rockaway, Movement Research, Goethe in the Skyways, Center for Performance Research, Elevation 1049-Switzerland, and Dance Roulette. She regularly teaches for the Merce Cunningham Trust and is a guest teacher at NYU Tisch, SUNY Purchase, and School for Poetic Computation, among others. In 2020 she founded Play With Matches Workshop, pairing international artists of different disciplines together for co-mentoring and support. Cori met Sally in 2013 and always enjoys being part of Sally's wonderful work!

benedict nguyễn is a dancer, writer, and creative producer based on unceded Lenapehoking and Wappinger lands (South Bronx, New York). Her criticism has appeared in *Into*, *Los Angeles Review of Books*, *BOMB Magazine*, *Vanity Fair*, and *AAWW's The Margins*, among other outlets. Recent projects include their curatorial platform "soft bodies in hard places," the newsletter "[first quarter moon slush](#)," [#bennyboosbookclub](#), and The Nerve Studio, which they co-founded with Stephanie George in 2021. She published the zine *nasty notes* in 2022. When not online [@xbennyboo](#), she's working on a few novels. [benedict-nguyen.com](#)

Rafael V. Cañals Pérez (he/they) Rafael is a dance artist currently exploring narrative within interdisciplinary dance/improvisation. Born and raised in Puerto Rico, they have explored a wide array of genres and practices. Rafael has learned from Puerto Rican professionals like Petra Bravo and *Hincapié*, Jesus Miranda, Denisse Eliza, among others.

They worked with renowned Puerto Rican contemporary dance company Coda21, collaborating with international professionals Gina Patterson, Maša Kolar, Milan Tomášik and Fernando Troya. In 2018 they moved to NYC to pursue an MFA in choreography from NYU Tisch School of the Arts. Presently, Rafael works for the NYC based company Boca Tuya. He maintains collaboration with various Puerto Rican artists, and works independently with Jennifer Monson, Luis Lara Malvacías, Ori Flomin, Christopher Unpezverde Núñez, Sally Silvers, Arthur Avilés amongst others. They have recently choreographed for Boundless Theater, Repertorio Español, Compañía Contemporanea and SADC at Tisch Dance. They were a resident artist at New Dance Alliance and continue to cultivate their creative practice in making, teaching and researching interdisciplinary dance.

Myssi Robinson is a Bessie award winning performer and maker from Richmond, VA. She has interpreted many dances. Her own art practice involves creative archiving and mixed-media marking beside experiments in listening and spatial design. Intuition and empathy play with maximalist instinct to give life to the art that she makes. It whispers: *may we heal*. Gratitude to Carolyn Johnson and Darrin Robinson for her life and abilities to create freely within it.

Andy Santana is a Dominican-American, New York based movement artist, barre and yoga instructor. He is currently involved with Swiss Basel-based duo, Chris Leuenberger and Chris Leuenberger. Andy obtained his BFA from Rutgers University, completing his degree at the Jerusalem Academy of Music and Dance at Hebrew University

Melissa Toogood (on video) is a *Bessie* Award winning performer based in Sydney and New York. She began working with Sally in 2013. She is currently both Dancer and Rehearsal Director for Pam Tanowitz Dance. She was a member of the Merce Cunningham Dance Company, and is an official Stager for the Merce Cunningham Trust. Melissa has performed with Kyle Abraham, Kimberly Bartosik, Rashaun Mitchell, the Stephen Petronio Company, Bang Group: Tap Lab, Christopher Williams, Bill Young, and many others. Her own work has been commissioned by the Boston Ballet and New York Theater Ballet. She earned a BFA in Dance from New World School of the Arts, Miami FL.

S.C. Lucier (they/her) (performer and stage manager) currently serves as Sr Associate of Public Programs & Partnerships at the forthcoming American LGBTQ+ Museum, opening its first physical location in 2026. They are also a recent graduate of CUNY's Graduate Center, where they studied museum and theater history, exhibition, and digital humanities. "Luci" has had an eclectic career in live events, exhibits and performance: toured on the production team with Martha Graham Dance Company, site managed Louis Vuitton "Volez, Voguez, Voyagez" exhibition (New York City), site managed at Van Wyck & Van Wyck, designed at Joyce Theater for Richard Move's "The Show (Achilles' Heels)" with Debbie Harry, procured properties at Lincoln Center's Clark Studio Theater, and stage managed Cape Dance Festival in Provincetown, among others. Currently, they are archiving the 40-year career of choreographer Sally Silvers.

Co-writer of queer musical theater (*Xena: Warrior Musical*, *Atalanta: The Long Shot* etc) at Lucier&Rose. In her free time, Lucier captains one of New York City's roller derby teams, The Bronx Gridlock (2018 NYC champions & 2019 undefeated NYC champions) and has also played on the world-championship roller derby team, Gotham All Stars, for five years.

THANKS AND ACKNOWLEDGEMENTS

Roulette: Jim, Matt, Ian, Amanda, Sam, Rob and others behind the scene, for going the extra mile to make this anniversary performance sparkle. A special appreciation to Jim Staley for the producing support over the last decade and beyond. I first performed at Roulette and with Jim as a musician, 40 years ago.

The design team: Kathy, Beth, Izzy, Bruce, Michael, Ursula — always amazed by what you do. A special thanks & more, and never enough to Bruce because, you know (heart emoji here).

The 'legacy' performers: Laura, Sean, Kate, Phil, Alison, it has been the highest pleasure to reconnect with you like it was just yesterday. I have missed you. A shout out to Koosil-ja who in reprising her original role is a true inspiration. Due to differing circumstances not all of the original cast were able to participate but I thank each of you for your contribution to the development and performance of the original piece: Eduardo Alegría, Alejandra Martorell, Mark Robison, David Neumann. Thanks also to Alejandra for alerting me to Rafael Cañals, to Seán for recommending Benjamin Freedman, to Pat Catterson for Andy Santana.

To the cast that I have worked with in recent years: Brandon, Cori, Benedict, Melissa, "Luci" (my tech savior and archivist, roller derby & all around talent), I can't thank you enough for being there with your spirit and physicality and the deepened understanding you now bring to the work.

To the cast newbies: Bria, Benjamin, Burr, Rafael, Myssi, & Andy: thank you for going on this adventure with me & for your trust & talent.

To ALL the cast: I hardly have to do anything as long as you just stand there! Respect.

Thank you to Neil Greenberg who curated me at The Kitchen where we performed the original version of *Pandora's Cake Stain* in 1996. To Jennifer Tipton who did the lights. And to Meet the Composer/Choreographer Project for funding Bruce's original music.

More thanks to Daisy Pommer, Linda Murray, & the NY Public Library for the Performing Arts for your continued support & interest.

Alla Kovgan: who is directing the livestream recording & editing the robot cameras. Thank you for your friendship and engaging with my work. I look forward to finding our future project(s) together!

Thanks to Jean Foos who dropped everything (almost) to design my publicity card.

Thanks to Gia Kourlas for the interview & attention & for writing with wisdom, insight, creativity, and enthusiasm about dance.

I thank The Labor Institute (where I was the Chief Financial Officer for 37 years) and to The Citizen's Inquiry on Parole and Criminal Justice for giving me my first job in NYC. To work in the progressive, non-profit world has been an honor and I couldn't have created my dances or kept my spirits up without your support. Keeping the politics real.

And I thank you, the audience, especially those who have been with me through the decades.

This may be my swan song to decades of large group works. It has been worth every minute. Smaller projects are in the queue & I'm looking forward to some slow cooking choreography.

Here's to the future. I hope we can dance it together.

Happy Holidays