ABOUT LA MAMA E.T.C.
Experimental Theater Club

Under the guidance of Ellen Stewart, founder and artistic director, La MaMa's vision of nurturing and encouraging the creative endeavors of new generations of artists remains as strong as it was when we first opened our doors 31 years ago. That is the belief that art, in order to flourish, needs the company of colleagues, the spirit of collaboration, the comfort of continuation, a public forum in which to be evaluated and fiscal support. Creative risk-taking, experimentation and challenging artistic boundaries have always been the focus of the work created and performed in our theaters. La Mama works have been honored with over fifty OBIE Awards, dozens of Drama Desk Awards, BESSIE Awards, Adelco Awards and Villager Awards. Through its 31 year history, La MaMa's "dedication to the playwright and all aspects of the theater" has remained a strong constant. Here, artists have found the supportive environment which nurtures and applauds such efforts, and audiences interested not just in an individual production, but in the development of an artist's work over time.

La MaMa, the home in America for theatrical experimentation, is an Internationally recognized vehicle for the creation of new work. We envision art as a universal language. Cultural plurism and ethnic diversity are inherent in the work created on our stages. In order to promote our global vision, La MaMa has become one of this country's premiere presenters of international events. We are proud to call artists from over seventy nations part of the La Mama family.

Still located on the lower east side where it has become a vital and stabilizing component of its neighborhood, La MaMa has grown from its early basement theater with nine tables and chairs to a multi-purpose art complex encompassing four buildings, housing two theaters; a cabaret; seven floors of free rehearsal space; non-profit office spaces, an art gallery; a performance workshop space; an educational workshop space, and an archive extensively documenting the beginnings of Off-Off-Broadway theatre. We offer an internship program at both the high school and college level which allows students to gain invaluable experience. Our educational workshops, developed in collaboration with the Career/Education Center (program of NYC's Board of Education) bring large groups of students and artists together at La MaMa in a teaching and performing situation. Our Plays-in-Progress series gives voice to the next generations of the stage. Our free workshop/rehearsal space enables groups to development new projects unhampered by financial pressures or critical scrutiny.
DESHIMA was originally produced by the Mickery Workshop in Holland. It was first performed at the Springdance Festival in Utrecht in 1990 and later that year at the Tramway Theater as part of the Glasgow City of Culture Festival.

With the support of a 1991 Multi-Arts Production grant from the Rockefeller Foundation, Ping Chong continued development on DESHIMA and reconceived the production for the proscenium stage.

The American premiere of DESHIMA is produced by La MaMa ETC and Ping Chong and Company. DESHIMA is made possible with the support of the National Endowment for the Arts, the New York State Council for the Arts, the New York City Department of Cultural Affairs, Materials for the Arts, the Netherlands Ministry for Foreign Affairs, the AT&T Foundation, the Fan Fox and Leslie R. Samuels Foundation, the Joseph Hoyt Foundation, the Margate Foundation, the Rockefeller Foundation, the Lila Wallace-Readers Digest Foundation/New York Community Trust, Con Edison, Philip Morris Companies Inc. and John Waters Design.

Ping Chong and Company received a special projects grant from the Theater Program of the National Endowment for the Arts, a commission from the New York State Council for the Arts Individual Artists Program and a McKnight Fellowship through the Playwrights Center, Minneapolis in support of DESHIMA. A stage reading of DESHIMA was presented at the Illusion Theater in November, 1992.

PING CHONG (director) is the recipient of a Guggenheim Fellowship, two McKnight Playwrighting Fellowships, five National Endowment for the Arts fellowships, a National Institute for Music Theatre Award (with Meredith Monk), an Obie Award and a 1992 Bessie Award for Sustained Achievement. His theater works, videos and visual arts installations have been presented at major theatres, festivals and museums throughout North America, Europe and Asia. Mr. Chong recently completed a video I WILL NOT BE SAD IN THIS WORLD and an installation titled UNDESIRABLE ELEMENTS for Artists Space in New York. DESHIMA is his twelfth production at La MaMa.

DEENA BURTON (performer) studied Asian Theatre under A.C. Scott at the University of Wisconsin, Indonesian dance and music at the Center for World Music in California, and continued her studies in Indonesia. In 1982 she founded the Bali-Java Dance Theatre with Balinese dancer Desak Ketut Suarni. She has collaborated with Gamelan Son of Lion, East-West Fusion Theatre and Music for Homemade Instruments, and was a member of Asian American Dance Theatre. She currently lectures and performs in the tri-state area, and is in the graduate program of Performances Studies at NYU.

BARBARA CHAN (performer) is a native of Baltimore and a graduate of Maryland Institute, College of Art where she received a BFA in Visual Arts. Since moving to New York, she has worked with many choreographers, most notably as a member of Laura Dean Dancers and Musicians and Mel Wong Dance Company. She studies ballet with Christine Wright and Flamenco with Jose Molina.

CHING GONZALEZ (performer) has been a member of Meredith Monk/The House since 1984, and was most recently assistant choreographer and performer in her opera ATLAS. Past work with Ping Chong includes: THE GAMES and THE TRAVELOGUE SERIES (both in collaboration with Ms. Monk) and I WILL NOT BE SAD IN THIS WORLD. He originated the role of Honey Love in Jeff Weiss' HOT KEYS and has performed with the original company of Laura Dean Dancers and Musicians, Jane Comfort, Yoshiko Chuma, Tan Dun, Merian Soto, Pepon Osorio, Tamar Rogoff, Jessica Hagedorn as well as on Broadway in THE KING AND I. He has been presenting his own dance-theatre works since 1983 and last October premiered WHICH WAY, MISTER, TO PEKING with composer David Friedman at Danspace.

BRIAN LIEM (performer) was born to Dutch-Indonesian parents in Los Angeles. He began his formal dance and theatre training at the University of Houston. Since graduating, he has studied and performed with the David Taylor Dance Theatre, Cleo Parker Robinson Dance Ensemble in Denver, the Joe Goode Performance Group in San Francisco, and Amy Pivovar Dances in New York. This is his first show with Ping Chong and Company and he is very happy to be a part of DESHIMA.

LARRY MALVERN (performer) has been performing with Ping Chong's Fiji Company since 1989. He appeared last season in New York in Ping Chong's NOSFERATU, AKIN with John Kelly & Co., and TIS PITY SHE'S A WHORE as directed by JoAnne Akallaitis at the Public Theatre. Larry enjoyed three years at the Milwaukee Rep where he began a tour of Tadashi Suzuki's LEAR. He is an alumni of NYU Graduate Acting Program and a Princess Grace Theatre Award recipient.

MICHAEL MATTHEWS (performer) studied Film and Theater Arts at Temple University before moving to Holland in 1984, where he now lives. Mr. Matthews has appeared as a featured performer in Robert Wilson's THE MAN IN THE RAINCOAT and THE MATTER, Ping Chong's QUARETTETO and DESHIMA and Robert Longo's SOLID ASHES, among others. His own works include: FOR PEOPLE WHO HAVE DIED, THIS SPORTING LIFE and FRANK, which was seen last year at PS 122 and the Baltimore Theater Project. Mr. Matthews is a recent recipient of two fellowships from the Amsterdam Foundation of Letters to write a performance for children and to create a dance theater work about AIDS inspired by DRACULA.
EMERALD TRINKET MONSOD (performer) has created original roles and performed in pieces directed by Anne Bogart, Laurie Carlos, Ping Chong, Richard Elovich, Ishmael Houston-Jones, John Jesurun, Meredith Monk, Theadora Skiptaeres, and Valeria Vassilewsky - at such venues as Dance Theatre Workshop, La MaMa ETC, The Kitchen, The Performing Garage, Danspace Project, and Theater for the New City. In Europe she toured with Calcck Hook Dance Theater. She has created performance pieces produced by Danspace Project, Franklin Furnace, BACA Downtown, and the Poetry Project. For inspiration she turns to her son, Byron Datu.

DAWN SAI TO (performer) recently appeared in Yara Arts' production BLIND SIGHT, BOMBAZEEEN at NADA, and in Nancy Savoca's new film HOUSEHOLD SAINTS. Other credits include National Asian American Theatre's A MIDSUMMER NIGHT'S DREAM, Yara's EXPLOSIONS at La MaMa, Ping Chong's ELEPHANT MEMORIES, Pan Asian Repertory's AND THE SOUL SHALL DANCE. She wrote and directed HIBAKUSHA about survivors of the atomic bomb. She performs buttoh performance art with Marisa.

PERRY YUNG (performer) holds a Bachelor's of Fine Art in Painting and Printmaking from San Francisco State University. He has performed with numerous Bay Area dance companies including Asian Performing Arts of Sacramento, Alameda Chamber Ballet, Peters Wright Creative Dance, and nationally with performance/music group Flibulator. Perry made his New York debut in the Asian American Performance Initiative's production HAVOC IN GOLD MOUNTAIN and recently appeared in Pan Asian Repertory theatre's epic CAMBODIA AGONISTES.

BRIAN HALLAS (sound) composes music and designs sound for Ping Chong, Jeannie Hutchins and Otrabanda Company. His music can be heard in GÖDL by John Fleming and Louise Smith at Downtown Art Co. opening January 6th.

JAN HARTLEY (projection design) is a sculptor and projections designer. Other credits include Ping Chong's SKIN-A A STATE OF BEING, KIND NESS, THE ANGELS OF SWEDENBORG, NOSFERATU, and THE GAMES, by Meredith Monk and Ping Chong. Ms. Hartley has also worked with director Michael Greif as projections designer for Tony Kushner's A BRIGHT ROOM CALLED DAY at the New York Shakespeare Festival, and with Paul Zaloom on PHOOD, and THE HOUSE OF HORROR (Safety Begins Here).

THOMAS HASE (lighting designer) returns to La Mama where he designed ELEPHANT MEMORIES for Ping Chong. Based in New York, he has on-going relations with the North Carolina Shakespeare Festival, The Cologne Ensemble in West Germany, and Live Bait Theater in Chicago. His designs include: THE GOOD TIMES ARE KILLING ME and GIRLS, GIRLS, GIRLS in Chicago; OTHER PEOPLES MONEY for the Alliance Theater in Atlanta; and 4AM AMERICA at the Milwaukee Repertory Theater. He was a featured artist in Lighting Dimensions magazine in March of 1991.

CAROL ANN PELLETIER (costume designer) worked with Ping Chong on NOSFERATU and I WILL NOT BE SAD IN THIS WORLD. La MaMa credits include: MANA GOES TO THE MOON, A LIGHT FROM THE EAST, and SLEEPLESS CITY. As a member of Yara Arts Group, she toured Ukraine with Virlana Tkacz.

WATOKU UENO (set designer) is a recent NEA/TCG design fellow. At La MaMa he designed: EXPLOSIONS, A LIGHT FROM THE EAST, AN ALTAR TO HIMSELF, and THREE MOONS, directed by Virlana Tkacz, HYPOTHESIS, directed by Liz Diamond, BIG MOUTH for the Talking Band and MANA GOES TO THE MOON, choreographed by David Rousseve. He was the set designer for Joe Chaikin's acclaimed production of THE BALD SOPRANO. He has also designed sets and lights for the Ubu Repertory Theatre and is a founding member of the Yara Arts Group.

VIRLANA TKACZ (production manager) conceived and directed EXPLOSIONS and A LIGHT FROM THE EAST with the Yara Arts Group. In 1991 she travelled to Kiev to create a bilingual version of LIGHT with Yara members and local actors. She directed RETURN OF THE NATIVE with video artist Kit Fitzgerald and composer Peter Gordon which played at BAM's Next Wave Festival, in Rio de Janeiro and in Amsterdam. She has previously worked with Ping Chong on SKIN - A STATE OF BEING, BRIGHTNESS and ELEPHANT MEMORIES.

BRUCE ALLARDICE (Managing Director) has worked with Ping Chong and Company since 1988, overseeing the premieres of UNDESIRABLE ELEMENTS, ELEPHANT MEMORIES, BRIGHTNESS, SKIN - A STATE OF BEING, the revivals and tours of NOSFERATU, KIND NESS and ANGELS OF SWEDENBORG, as well as the creation of the company's various videos and visual arts installations.

Ping Chong and Co. would like to thank the following for their help with DESHIMA:

In Holland and Scotland: Josepha Dumatubun, Kristin de Groot, Arnaud Kokosky Deforchaux, Nita Liem, Jur Londo-Schulz, Rob Severien, Michael Johnson, Christel Gouweleeuw, Jan Zoet, the Mickery, Neil Wallace, Tramway Theater.

In Minneapolis: Louise Smith, John Fleming, Ric Oquita, Jim Ridge, E.E. Balcos, Sandra Augustine, David Moore, Jeff Hatcher, the Playwrights Center, Bonnie Morris and Michael Robins, the Illusion Theater.

In New York: Erica Bilder, Phil Lee/ Full House Sound, Jeff Bush, Marlow Saady, Anna Seckinger, Peter Zeisler, Lindy Zesch, TCG, Carlos Solana, Suzanne Westfall, Tomie Hahn, Mikki Wesson, Sally Nemeth, Molly Davies, Margot Hoyt, Nancy Hoyt,
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DESHIMA STAFF:
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Assistant Lighting Designer
Assistant to Set Designer
Costume Assistants
Master Electrician
Wigs and Hair Stylist
Sound Operator
Slide Operator
Electricians
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Ping Chong will hold auditions for actors who move for upcoming touring engagements. For more information contact: PING CHONG AND CO. 47 Great Jones Street, NY, NY 10012 (212) 529-1557, (212) 529-1703 (fax).

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LA MAMA E.T.C.WISHES TO EXPRESS THANKS AND APPRECIATION TO:

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National Endowment for the Arts, New York State Council on the Arts, the New York City Department of Cultural Affairs, The Manhattan Borough President's Office, Material for the Arts

PRIVATE FUNDS

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In memory of: George Ashley, Julie Bovasso, Harvard Vladimir

Our ticket subsidy program enables students, senior citizens, the physically and mentally challenged and those undergoing rehabilitation to attend La Mama performances free of cost. The La Mama GALLERIA gives exhibition space to a wide variety of visual artists. Our Poets and Writers series offers weekly exposure for new authors, and emerging performances present works in concert at informal evenings.

La Mama was one of the first of the "non-mainline" theaters to support full-time resident companies. Our Alumni includes: The La Mama Troupe directed by Tom O'Horgan; Mabou Mines; The E.T.C. Company directed by Wilford Leach; The Great Jones Repertory directed by Andre Serban and Elizabeth Swados; The Open Theatre directed by Joe Chaiken; Theatre of the Eye directed by Tom Eyen; The Play-House of the Ridiculous, directed by John Vaccaro; The American Indian Theatre Ensemble directed by Hanay Geulgamah; The Pan Asian Repertory directed by Tisa Chang; La Mama Plexus directed by Joel Zwick; Ping Chong and Company; The Jarboro Troupe directed by Hugh Gittens; Creation Company directed by Matthew McGuire; Ubu Rep directed by Francois Kourisaki; Laughing Stone directed by Sin Chia Hong and The Trocadero Gloxinia Ballet directed by Larry Ree, The Yara Arts Group, Otrabanda, The Talking Band, and Shaliko Company. These companies have served as American ambassadors of experimental culture in all corners of the world. The process continues as La Mama opens its doors to a growing roster of "new resident companies." In order to better serve these companies we are creating low cost office spaces as well as "shared" fundraising, marketing, and press facilities.

La Mama E.T.C. long a laboratory for artists, dancers, writers, musicians, actors and directors to gather, investigate, create, and has come to signify the value of innovative risk taking, we are confident our 1992/93 season upholds this tradition. Our 31st season will include over 50 fully staged world and American premieres by new playwrights, directors, designers, and performers; over 100 one night performances will be presented in our spaces on off evenings workshops and previewing plays, poetry, performance and music. We will present a full season of commissioned cabaret performances in our club as well as weekly one night stands giving much needed voice to the emerging and stress free opportunity for the emerged. We continue to present weekly play readings and music concerts in our galleria space and our monthly sneak previews will allow authors to take their work one step further.

We are proud that La Mama remains the home in this country for emerging theater art. Our passion for global exchange has enriched and improved the quality of life in New York, the country, and the world. With your support we can move into our 4th decade with the ability to continue as one of New York's and the world's important and unique cultural centers.
We are happy to report that our 30th Anniversary season just past was an extremely successful one. It was successful from both the standpoint of critical acclaim and artistic expression and diversity. We were able to mount a full, artistically rich season in spite of devastating government cutbacks. La MaMa did this by stretching our resources to new lengths. For La MaMa to survive and continue as the home for emerging theater art in this country, we depend on the enormous generosity and commitment of loyal supporters of the arts such as yourselves. We hope that you will join us in a partnership that will lead us into our fourth decade of artistic achievement.

I would like information on becoming a member of the family of La MaMa E.T.C.

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