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The Beat Generation

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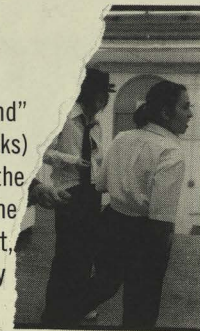
This Cabaret production marks the 10th anniversary of Cabaret at RISD. It is in a way fitting that it should be dedicated to the Beats in NY in the 1950s. The 1st Cabaret, which was the brainchild of the great Szymon Bojko and directed by the equally great James Barnhill, was dedicated to Russian Avant-Garde culture of the early century and the breakdown of its promise in Soviet life. And here in contrast we have American Avant-Garde culture immediately

after the Second World War and its questioning of the American Dream. The Beats (beatdown, beatified, beatific) prefigured the counter-culture of the 1960s.

In the 1950s the United States and the Soviet Union/Russia (the "first" and "second" worlds, the Western and Eastern power blocks) confronted each other in what is known as the COLD WAR. The West now, with the fall of the Soviet Union, claims triumph in that conflict, but in the 50s it was a standoff of mutually escalating deterrence. Everything in this Cabaret must be understood against the reality of that confrontation which kept the world on the brink of nuclear annihilation. In the face of that unsettling reality, Americans created what might be called a culture of disturbance and anxiety but one of tremendous energy and personal commitment. Nostalgia for the 1950s

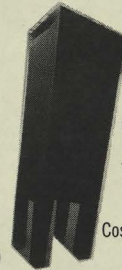
whether political (that's when America was truly America) or aesthetic (love those atomic clocks and kidney shaped tables) should be measured against that larger confrontation between Russia (our first Cabaret) and America (our 10th).

Baruch Kirschenbaum, Dean of the Division of Liberal Arts



Direction & Choreography
Paula Hunter
Concept & Literary Direction
Agnieszka Taborska
Production
Paula Hunter & Agnieszka Taborska
Musical Direction
Steven L. Jobe
Acting Advisor
James O. Barnhill
Assistant Director
Helen Lee
Lighting Designer
Joshua Waldman
Stage Manager
Nishira Fitzgerald

band
The Band will present selections by Bud Powell, Art Tatum, Thelonius Monk, John Coltrane, Miles Davis and Charlie Parker.
guitar Steven L. Jobe
bass Brendan Meilman
drums Ismael Lawall
sax Zach Pitt-Smith



Set
Nishira Fitzgerald, Kevin Walker, Tamara Carroll, Rhon Porter, Maleese Schick, Kevin Umbricht
Props
Helen Lee, Maleese Schick, Rhody Azcueta, Tamara Carroll, Matthew Curry, Nishira Fitzgerald, Jee-Eun Kim, Michelle Lee, Marisa Nealon, Rhon Porter
Costumes
Karelle Levy, Tamara Carroll, Helen Lee, Hilary Riley, Maleese Schick
Slides
Karelle Levy, Helen Lee
Films
Matthew Curry, Simon Potter, Kevin Walker
Posters
Rhon Porter, Nishira Fitzgerald
Poster, Program & Ticket Design
Antoinette le Vaillant

February 27 - March 2 1997
10th RISD Cabaret
Waterman Building, Top Floor

Beats generation

and Jack Kerouac first met and started a movement which changed the face of postwar America and influenced the 1960s as well as the subculture of the 1970s and 1980s. In 1995 the exhibition devoted to the Beat Generation at the Whitney Museum "sanctified" the movement, classifying it as an important part of American cultural heritage. The present revival of poetry-reading and café culture makes the Beat spirit tangible even outside museum walls. The commercial world also eagerly appropriates the legend: the Gap store uses old photographs of Ginsberg and Kerouac to advertise khaki pants; Kerouac's coat has been

auctioned for 10,000 dollars;

We, however, dedicate our Cabaret to all free spirits who, as the debate on art and censorship resounds with new force, look upon the Beats as "rebels with a good cause."

Agnieszka Taborska

Don't miss the two exhibitions connected to the Cabaret :

10 Years of RISD Cabarets exhibition of props, paintings and posters from 1987-1997 - Waterman Building Lobby
Beat Writers' First Editions - RISD Library



thankyou Diane Blair, for her everyday help.

David Chandler, for his technical assistance. Michael Fink, for sharing with us his memories about Beat cafés in Providence. Gail Hughes, for her everyday help. Julie Jacobs, for sending many rolls of fabric. Baruch Kirschenbaum, for sharing with us his memories of the Beat years in New York. Edward McIlvane, for lending us his precious collection of the first editions of Beat writers. Gary Metz, for sharing with us his knowledge about Beat philosophy and Japanese haiku. Donald Morton, for his technical assistance. Caterina Sama, for helping edit this program. Kevin Walker's family, for supplying us with home videos from the 1950's. Josh Wood, for organizing the exhibition in the library. Division of Liberal Arts, for sponsoring us. Division of Foundation Studies, for letting us use their studios. We express our gratitude for the support of Professor Baruch Kirschenbaum, Dean of the Division of Liberal Arts, and Professor Joanne Stryker, Dean of the Division of Foundation Studies.

life

The First Third by Neal Cassady
Kevin Walker

Fast Speaking Woman by Anne Waldman
Hilary Riley with Rhody Azcueta, Nishira Fitzgerald, Karelle Levy, Marisa Nealon & Maleese Schick

Green Valentine Blues by Allen Ginsberg
Maleese Schick

Deposition: Testimony Concerning A Sickness by William S. Burroughs
Kevin Umbricht with Tamara Carroll & Kevin Walker

society

In Golden Gate Park That Day... by Lawrence Ferlinghetti
Maleese Schick with Kevin Umbricht & Kevin Walker

Mexico City Blues: 104th Chorus by Jack Kerouac
Kevin Umbricht

Marriage by Gregory Corso
Kevin Walker with Karelle Levy

freedom

Strange by John Wieners
Kevin Umbricht with Kevin Walker

Beat Hotel: Half-Clad Apparition Kids by Harold Norse
Marisa Nealon & Kevin Walker with Kevin Umbricht

1001 Ways To Beat The Draft by Tuli Kupferberg
Rhody Azcueta, Tamara Carroll, Maleese Schick, Kevin Umbricht & Kevin Walker

america

America by Allen Ginsberg
Kevin Umbricht

Autobiography by Lawrence Ferlinghetti
Marisa Nealon with Rhody Azcueta, Tamara Carroll, Karelle Levy & Maleese Schick

The Poet's Eye Obscenely Seeing... by Lawrence Ferlinghetti
Tamara Carroll

I Am Waiting by Lawrence Ferlinghetti

Kevin Walker with Rhody Azcueta, Tamara Carroll, Karelle Levy, Marisa Nealon, Hilary Riley & Maleese Schick

the trial

Characters:
Clayton W. J. Horn, judge
Kevin Umbricht
Russell Woods, policeman
Karelle Levy
Ralph McIntosh, prosecutor
Marisa Nealon
J.W. Ehrlich, defender
Tamara Carroll

the beat generation

Howl by Allen Ginsberg
Hilary Riley with Karelle Levi

Moloch by Allen Ginsberg
Rhody Azcueta

Go by Clellon Holmes
Kevin Umbricht

earth

Coyote Man, Mr. President, & the Gunfighters by Gary Snyder
directed by Kevin Umbricht

Marisa Nealon, Hilary Riley, Maleese Schick & Kevin Umbricht with Rhody Azcueta, Tamara Carroll & Nishira Fitzgerald

the road

On The Road by Jack Kerouac
Kevin Walker

memento

Wisdom As Such by Michael McClure
Rhody Azcueta, Karelle Levy & Maleese Schick

Father Death Blues by Allen Ginsberg
Maleese Schick

Footnote To Howl by Allen Ginsberg
Rhody Azcueta

The Beat Generation by Rod McKuen/
Bob McFadden
The Ensemble

the Beat Generation & the 1990s The RISD Cabaret

has tried to respond to cultural needs of the time: in 1991, "Unknown and Awakening Europe" celebrated the liberation of Eastern Europe from Soviet dominance; in 1996, "Ubu Roi" commemorated the centenary of the premiere of the play which inspired many 20th century artists.

In 1997, "The Beat Generation" coincides with the fiftieth anniversary of the year when Allen Ginsberg, William Burroughs



THERE WILL BE NO INTERMISSION