presents

Betsy

Choreography and Text by Neil Greenberg

The Downstairs
66 East 4th Street, NYC, 10003
Nov 12 - 20, 2022
Betsy

Choreography and Text by:
Neil Greenberg

Performed by:
Paul Hamilton, Opal Ingle,
Owen Prum & Neil Greenberg

Music by:
James Lo & Zeena Parkins

Lighting by:
Michael Stiller

Costumes by:
David Quinn

Production Stage Manager:
Tricia Toliver

Assistant Lighting Designer:
Kelly Martin

Press Representative:
Janet Stapleton

Running time 50 minutes with no intermission
The movement in *Betsy*, as in all my work for the past twenty-five years, is culled from videotaped improvisations that we’ve learned as close to “verbatim” as possible. For *Betsy* the great bulk of the movement material comes from the other dancers’ solo improvisations (for many years I recorded only my own), as well as from trio improvisations. — Neil

*Betsy* is made possible by a fellowship from the New York Foundation for the Arts and support from the Harkness Foundation for Dance, Greene Naftali, 2wice Arts Foundation, and individual contributors.

*Betsy* is also made possible through a creative residency at the Baryshnikov Arts Center, New York, NY.

*Betsy* is supported by a Foundation for Contemporary Arts Emergency Grant, a Faculty Research Fund Award from the Provost’s Office of The New School, and research funds from Eugene Lang College of Liberal Arts, The New School.

This program is being videotaped by the Dance Collection of The New York Public Library for the Performing Arts for preservation in the Jerome Robbins Archive of the Recorded Moving Image.
Neil Greenberg (Choreographer and Dancer) is perhaps best known for his Not-About-AIDS-Dance (1994), which employs projected text as a layering strategy that gestures toward the impossibility of divorcing any human product from the context in which it is made, while also framing this cultural situatedness within questions about meaning-making and meaningfulness vis-à-vis dance. Most recent projects: The Disco Project Installation (2021, 2022), a three-channel video recontextualizing the 1995 work for gallery settings; The Disco Project Remix (2022), staged for the NYC AIDS Memorial; and To the things themselves! (2018), continuing his (utopian) interest in the experience of the performance moment in and of itself. Greenberg has received a Guggenheim Fellowship and two New York Dance and Performance (Bessie) Awards, as well as repeated fellowships from the NEA and NYFA, a fellowship from the Foundation for Contemporary Arts, a National Dance Project Production grant, a Doris Duke Charitable Foundation Creative Exploration Award, and repeated support from the MAP Fund and NYSCA. Greenberg was a member of Merce Cunningham Dance Company (1979–86); dance curator at The Kitchen (1995–99); and is currently on the dance faculty at Eugene Lang College of Liberal Arts, The New School; he has also been on the faculties of Purchase College, and Sarah Lawrence College.

Paul Hamilton (Dancer) has collaborated with a wide range of choreographers, creating five original works with Reggie Wilson/Fist and Heel Performance Group; four with Keely Garfield; and Scaffold Room with Ralph Lemon, for which he received a Bessie nomination, and another nomination for his performances with Garfield and Jane Comfort. Other choreographers he has performed with include David Thomson and Melinda Ring. At the MoMA he performed in the Bruce Nauman Retrospective, and in works by David Gordon and Deborah Hay. His work as a choreographer was most recently seen in Kevin Beasley’s Sound of Morning, Performa 2021. He is currently a Movement Research Artist-in-Residence. This is Paul’s first project with Neil Greenberg. Paul would like to dedicate these performances to his late sister Icilda Grant.

Opal Ingle (Dancer) is an artist based in New York City/Lenapehoking and the woods of the western Catskills/on the homelands of the Haudenosaunee Confederacy. Some of their current creative practices involve communing with trees, growing & arranging flowers and writing queer speculative fiction. As a performer, they have collaborated with choreographers Hilary Easton, Neil Greenberg, Heather Kravas and Tere O'Connor, among others.
James Lo (Co-Composer) has created scores for choreographers David Thomson, Jodi Melnick, Justin Cabrilllos, Molly Lieber and Eleanor Smith, Vicky Shick, Oren Barnoy, Elena Demyanenko, Katie Workum, Heather Olson, Sarah Michelson, Maria Hassabi, Jennifer Monson, Levi Gonzalez, Ralph Lemon, RoseAnne Spradlin, and Lucy Guerin among others. He received New York Dance and Performance (BESSIE) Awards for John Jasperse’s furnished/unfurnished and for Donna Uchizono’s State of Heads. In addition to composition and sound design, Lo has worked as an embedded systems engineer for Robert Ashley, Elizabeth Streb, and David Behrman, and as an enterprise software consultant for many major financial services and life sciences companies.

Zeena Parkins (Co-Composer) Electro-acoustic composer/performer, multi-instrumentalist, improviser, and pioneer of contemporary harp performance, Zeena Parkins re-imagines both the acoustic harp and an evolution of her original electric ones, through the use of expanded playing techniques, preparations, and custom designed processing. Within a shifting constellation of improvised/composed/gesture/touch/space/sound/noise/music, Parkins is engaged in translations of sonicity within environments: architectural/emotional/topographical/social. Awards include: Guggenheim Fellowship, Doris Duke Artist Award, Berliner Kunstlerprogramm/DAAD Fellowship, Foundation for Contemporary Arts, MAP Fund grants NYFA Fellowship, Atlantic Center for the Arts Master Artist-in-Residence, Shifting Foundation Fellowship, Prix Ars Eletroncia/Honorary Mention, Herb Alpert/Ucross Prize, and three Bessies-NY Dance and Performance Award, for her groundbreaking work with dance. Zeena recently received an Honorary Doctorate in Fine Arts from Bard College. Parkins is currently the Darius Milhaud Professor of Composition at Mills College at Northeastern University in Oakland, California.

Owen Prum (Dancer) is a dancer, choreographer and co-founder of the artist-run dance and performance space PAGEANT in New York. He has performed for Elizabeth Dishman, Burr Johnson, Jordan Demetirius Lloyd, among others and holds a Dance BFA from NYU Tisch School of the Arts. He is thrilled to be working with Neil Greenberg!

David Quinn (Costume Designer) is a fashion and costume designer working in a variety of mediums from theater and dance to burlesque and red carpet gowns. Quinn has designed dance costumes in collaboration with countless NYC based choreographers and soloists
including, The Martha Graham Company, Merce Cunningham, and Stanley Love. These collaborations have been presented at The Kitchen, New York Live Arts, Judson Church, The Whitney, The Guggenheim, and many other notable venues and art spaces. Dance View Times said, "Quinn is cutting and draping and coloring the most beautiful dance costumes to be found in New York." Quinn's theater work has appeared in numerous traditional and non-traditional venues across America and internationally. One of Quinns longest collaborations is with dancer and burlesque star Dirty Martini. Quinns work has appeared in many publications including The New York Times and Art Forum and has been immortalized in several books and films. Follow on Instagram @quinndustry

**Michael Stiller (Lighting Designer)** is a designer, interactive technologist, and teacher whose career has spanned the worlds of dance, performance, architecture, and entertainment. Michael found his first métier in 1984, designing lighting and projections for New York's vibrant downtown dance and performance community and in the 1990's he embarked on a lighting design career that synthesized these multidisciplinary interests into a practice focused on architecturally based experiential environments. His public-space lighting designs are represented in the corporate, exhibit, retail, hospitality, and municipal markets and his theatrical designs have been produced in dozens of international venues from raw industrial spaces to classical opera houses, state theaters, arenas, and on Broadway. Michael is the recipient of a LIT Award and an IESNYC Lumen Award for his work on *Sensing Change*, a public space artwork in Chicago; two IES Illumination Merit Awards for his work designing the experiences at 85 Broad Street in lower Manhattan and 151 N Franklin Street, in Chicago; and a Bessie award for his lighting design of Neil Greenberg's *Not-About-AIDS-Dance*. He is currently on the faculty of FIT’s School of Graduate Studies, in the Exhibition and Experience Design program.

**Tricia Toliver (Production Stage Manager)** was the resident Lighting Designer/Technical Director for the Barnard College Dance Department from 2009-2022. She has worked for the Vail International Dance Festival since 2013 and has also stage managed for Yo-Yo Ma and the *Silk Road Project*. She has had the pleasure of working primarily in the dance world for such companies as the Trisha Brown Dance Company, Lucinda Childs, Lar Lubovitch, The Limon
Dance Company, Doug Varone and Dancers, Donald Byrd/The Group, Les Ballets Trockadero de Monte Carlo, Susan Marshall, David Dorfman Dance and Complexions. Her other credits include production management for the National Ballet of Cuba, Netherlands Dance Theatre II, City Center Theater and NJPAC as well as stage managing Cirque Dreams, Jungle Fantasy on Broadway in 2008. She has a B.A. in dance from UCLA and an M.F.A. in dance from the University of Washington and danced with Donald Byrd/The Group from 1987-1991.

Thanks

This dance is made possible, first and foremost, by the dancers—Paul, Opal and Owen—who have given so generously of themselves, their artistry, their movement (most of the movement in Betsy comes from them), and their good humor. My thanks to them are personal as well as professional, and heartfelt, as is my gratitude to my other wonderful collaborators: James, Zeena, Michael, and David. I feel very fortunate to have had this opportunity to work with each of these inspiring artists.

Thanks to Mia Yoo, Nicky Paraiso, Mark Tambella, and the rest of the great artists and staff of La MaMa—we’re honored to be presented here.

Thanks to Paul Singh, Joe Levasseur and everyone else at the Baryshnikov Arts Center (BAC) who made our rehearsal residency there so productive. Thanks to Celine Warshaw and Cathy Weis for hosting us at your studios. Thanks to Anna Sperber, Anna Adams Stark, Cathy Weis, Paige Martin, and Danielle Goldman for your discerning feedback. Thanks also to Danielle Goldman for holding down the fort at The New School, and to my other phenomenal colleagues there.

Thanks to Catherine Raymond for rehearsal assistance and Steve Kerrigan at Sprung Floor Solutions. Thanks to Clarice Marshall and Antonio Ramos.

Thanks to John Masterson for postcard design, Frank Mullaney for photos, and Frank again - and even more - for putting up with me.
Dance by Neil Greenberg gratefully acknowledges the generosity of the following contributors, whose support and encouragement make these performances possible:

**Patrons:**
Gabriel Calparsoro, Marc Elovitz, Carol Greene, Robert Gober, Stacey Jo Marine & The Cape Dance Festival

**Sponsors:**

**Contributors:**

**Donors:**

**Friends:**

(list as of 11/6/22)
A full program with information on this production can be found on the *Betsy* page of the La MaMa website.

In addition you can scan the QR code Poster located in the theatre lobby for access to the digital program.
La MaMa's historic, landmark building at 74 East 4th Street is undergoing an urgently needed complete renovation and restoration to preserve the historic façade, create building-wide ADA accessibility, and provide much needed performance, exhibition and community space for decades to come.

La MaMa, founded by Ellen Stewart in 1961, has been on east 4th Street since 1967. La MaMa embraces every person in its community and is legendary as the place where new artists of all nations, cultures, races, and identities are given opportunities. It is the place where art begins.

To learn more about the renovation, or to make a donation please visit www.lamama.org/remakeaworld
<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richie Adomako</td>
<td>Digital Marketing/Website</td>
</tr>
<tr>
<td>Armando Arias</td>
<td>Building Superintendent</td>
</tr>
<tr>
<td>Masanori Asahara</td>
<td>Technician</td>
</tr>
<tr>
<td>Braulio Basilio</td>
<td>Front of House</td>
</tr>
<tr>
<td>William Electric Black</td>
<td>Poetry Electric Curator</td>
</tr>
<tr>
<td>Niels Blum</td>
<td>Crew</td>
</tr>
<tr>
<td>Murielle Borst-Tarrant</td>
<td>The Andrew W. Mellon Foundation Playwright in Residence</td>
</tr>
<tr>
<td>Marc Bovino</td>
<td>Graphic Design</td>
</tr>
<tr>
<td>Zac Branciforte</td>
<td>Crew</td>
</tr>
<tr>
<td>Rocco Candela-Michelus</td>
<td>Crew</td>
</tr>
<tr>
<td>Theo Cote</td>
<td>Photographer/Videographer</td>
</tr>
<tr>
<td>James Dewhurst</td>
<td>Technician</td>
</tr>
<tr>
<td>David Diamond</td>
<td>La MaMa Umbria Coordinator</td>
</tr>
<tr>
<td>Gilberto Diaz-Flores</td>
<td>Front of House</td>
</tr>
<tr>
<td>C. Finley</td>
<td>La Galleria</td>
</tr>
<tr>
<td>Nathan Fosbinder</td>
<td>Box Office Supervisor</td>
</tr>
<tr>
<td>Kaori Fujiyabu</td>
<td>Deputy Director of Development</td>
</tr>
<tr>
<td>Mary Fulham</td>
<td>Managing Director</td>
</tr>
<tr>
<td>Michal Gamily</td>
<td>Coffeehouse Chronicles Curator</td>
</tr>
<tr>
<td>Sophie Glidden-Lyon</td>
<td>Archive Digital and Special Projects Manager</td>
</tr>
<tr>
<td>Kylie Goetz</td>
<td>Archive Metadata/Digitization</td>
</tr>
<tr>
<td>Adrienne Gomez</td>
<td>Box Office Supervisor</td>
</tr>
<tr>
<td>Arthur Gorlorwulu</td>
<td>Front of House</td>
</tr>
<tr>
<td>Denise Greber</td>
<td>Director of Artistic Operations</td>
</tr>
<tr>
<td>Goldstein Hall PLLC</td>
<td>Attorneys</td>
</tr>
<tr>
<td>Yael Haskal</td>
<td>Producing Associate</td>
</tr>
<tr>
<td>Jerelyn Huber</td>
<td>La Galleria</td>
</tr>
<tr>
<td>Allison Hsu</td>
<td>Digital Marketing Manager</td>
</tr>
<tr>
<td>Begum “Begsy” Inal</td>
<td>Artistic Associate</td>
</tr>
<tr>
<td>Joyce M. Isabelle, CFRE</td>
<td>Development Director</td>
</tr>
<tr>
<td>John Issendorf</td>
<td>Director of Audience Development</td>
</tr>
<tr>
<td>Thomas Linehan</td>
<td>IT Support</td>
</tr>
<tr>
<td>Andrés López-Aicea</td>
<td>Front of House Staff</td>
</tr>
<tr>
<td>Kenneth Martin</td>
<td>Operations Consultant</td>
</tr>
<tr>
<td>Matt Nasser</td>
<td>Experiments Reading Series Coordinator</td>
</tr>
<tr>
<td>Izzy Olgaard</td>
<td>Lighting Supervisor</td>
</tr>
<tr>
<td>Nicky Paraiso</td>
<td>Programming Director-The Club</td>
</tr>
<tr>
<td>Beverly Petty</td>
<td>Producing Director</td>
</tr>
<tr>
<td>Diana Pou</td>
<td>Front of House</td>
</tr>
<tr>
<td>Pearse Redmond</td>
<td>Technician</td>
</tr>
<tr>
<td>Federico Restrepo</td>
<td>Puppet Series Producing Director</td>
</tr>
<tr>
<td>Jack Reynolds</td>
<td>Assistant Technical Director</td>
</tr>
<tr>
<td>Johanna Ring</td>
<td>Grant Writer</td>
</tr>
<tr>
<td>Ozzie Rodriguez</td>
<td>Director Of Archive</td>
</tr>
<tr>
<td>Will Rossiter</td>
<td>Technician</td>
</tr>
<tr>
<td>Sam Rudy Media</td>
<td>Press Representative</td>
</tr>
<tr>
<td>Devina Sabnis</td>
<td>Front of House</td>
</tr>
<tr>
<td>Kiku Sakai</td>
<td>Accounts Manager</td>
</tr>
<tr>
<td>Jane Catherine Shaw</td>
<td>Front of House Staff</td>
</tr>
<tr>
<td>Melissa Slattery</td>
<td>Capital Accounts Manager</td>
</tr>
<tr>
<td>Studio Jg Lecat/Jeannoty Lecat</td>
<td>Theatre Consultant</td>
</tr>
<tr>
<td>Shigeko Suga</td>
<td>Archive Associate</td>
</tr>
<tr>
<td>Mark Tambella</td>
<td>Technical Director</td>
</tr>
<tr>
<td>Ursula Tinoco</td>
<td>Front of House Supervisor</td>
</tr>
<tr>
<td>Danny Ursetti</td>
<td>Front of House</td>
</tr>
<tr>
<td>Martin Valdez</td>
<td>Building Superintendent Asst.</td>
</tr>
<tr>
<td>Madai Valdez</td>
<td>Porter</td>
</tr>
<tr>
<td>Miciah Wallace</td>
<td>Front of House</td>
</tr>
<tr>
<td>Taylor Wood</td>
<td>Development</td>
</tr>
<tr>
<td>Mia Yoo</td>
<td>Artistic Director</td>
</tr>
<tr>
<td>Sasa Yung</td>
<td>Front of House</td>
</tr>
</tbody>
</table>
We thank our supporters who are indispensable to La MaMa as we continue to expand and strengthen our artistic community. You help make space for artists to create and share new stories, present diverse perspectives, and keep us all connected in our 61st Season!

61st Season Sponsors:
The Andrew W. Mellon Foundation and The Howard Gilman Foundation

YOUR SUPPORT MAKES ART HAPPEN

We thank our supporters who are indispensable to La MaMa as we continue to expand and strengthen our artistic community. You help make space for artists to create and share new stories, present diverse perspectives, and keep us all connected in our 61st Season!

61st Season Sponsors:
The Andrew W. Mellon Foundation and The Howard Gilman Foundation

Your support makes art happen.
$1,000-4,499 (continued)
Christina A. Back
Claudia Doring Baez
Winsome Brown and
Claude Arpels
Beyer Blinder Belle Architects &
Planners LLP
The William C. Bullitt Foundation/
Christy Pennoyer
CEC Arts Link
Peggy Chane
Jacqueline Chu
The Durst Organization
Renee and Jeffrey Epstein
First Peoples Fund
Fiordellisi Williams Family Foundation
Elise Frick and John A. Garraty
Laurie Goldberger and Leslie Kogod
Yorke Construction Corporation/
Robert Goldberg
The John Golden Fund
Matthew Hall/Goldstein Hall PLLC
The Harkness Foundation for Dance
H.B. Henson Fund/The Puppet
Slam Network
The Jane Henson Foundation
Buck Henry and Irene Ramp
Charitable Trust
Gerald Herman
Jacqueline Judd and John Papanek
Lawryn LaCroix
The Lambs Foundation
Sarah Lederman
Lucille Lortel Foundation
Gregg McCarty and Timothy Wang
Mary McMahon
The Ima Miller Foundation
Mary Mullin and Frederick Lough
Leslie Morioka
Wendy O’Neill
Margaret H. Parker
Estelle Parsons
Michael Pressel/RPO Inc.
Susan and James Quimby
James E. Reynolds
Joan A. Rose
Wynn Salisch
Arleen Sorkin
Karin and John Strasswimmer
Deborah Tolman and Luis Ubiñas

Board Of Directors

Frank Carucci
*President*

Joan Rose
*Vice President*

Donald A. Capoccia
*Treasurer*

Richard Pinner
*Secretary*

Byung Koo Ahn
Eugene Chai
Jane Friedman
Mary Fulham
Timothy W. Fulham
Matthew Hall
Steven B. Malkenson
Wynn J. Salisch
Luis A. Ubiñas
Scott Wittman
Mia Yoo
Joel Zwick
To receive information regarding upcoming events at La MaMa or to make a donation, please go to lamama.org
La MaMa, 66 East 4th St., New York, NY 10003

If You Like It, Share It
We want to hear from YOU!

SEARCH FACEBOOK.COM:
LA MAMA EXPERIMENTAL THEATRE CLUB

FOLLOW US ON TWITTER @LAMAMAETC
FOLLOW US ON INSTAGRAM @LAMAMAETC
FOR TICKETS
VISIT lamama.org OR CALL 212-352-3101

NOW PLAYING

Remake a World Gala
Nov 10, 2022
Ellen Stewart Theatre

Betsy
Nov 12 - 20, 2022
Ellen Stewart Theatre

Once Upon El Barrio
Nov 18 - 20, 2022
Ellen Stewart Theatre

Coffeehouse Chronicles #167:
55th Anniversary of Rod Rodgers Dance Company
Nov 19, 2022
Ellen Stewart Theatre

Underneath the Skin
Dec 1 - 18, 2022
Ellen Stewart Theatre

COMING SOON

Jump Start: A Presentation of Puppet Works in Progress
Dec 1 - 4, 2022
The Downstairs

The Weak and The Strong
Dec 8 - 18, 2022
The Downstairs

Coffeehouse Chronicles #168:
Bread and Puppet Theatre
Dec 10, 2022
Ellen Stewart Theatre

The Indigo Room
Jan 6 - 22, 2022
Ellen Stewart Theatre

King Gilgamesh &
the Man of the Wild
Jan 12 - 22, 2022
The Downstairs