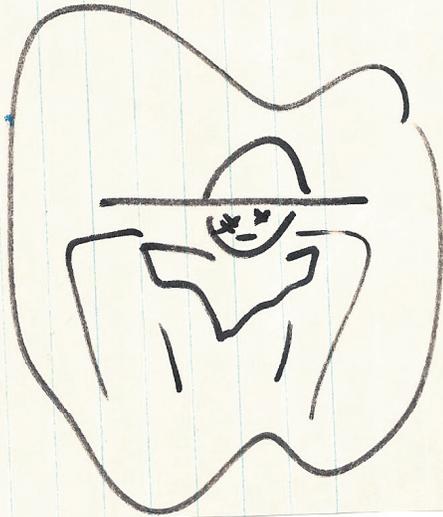


Just another
cowboy lost
in Steinland



ROOMS

Act so that there is no use in a centre. A wide action is not a wide
A preparation is given to the ones preparing. They do not want
mention silver and sweet. There was an occupation.

A whole centre and a border make hanging a way of dr
This which is not why there is a voice is the remains of ar
ing. There was no rental.

So the tune which is there has a little piece to play, an
ercise is all there is of a fast. Then tender and true that
width to hew is the time that there is question to adop

To begin the placing there is no wagon. There is no ch
It was done. And then the spreading, that was not accor
needed standing and yet the time was not so difficult as

all in place. They had no change. They were not respec
that, they did it so much in the matter and this show
tlement was not condensed. It was spread there. Any

ends of the centre. A heap was heavy. There was ne
Burnt and behind and lifting a temporary
more than a drawer.

From *Tender Buttons* (1914).

**JUST ANOTHER COWBOY
LOST
IN
STEIN
LAND**

a new piece of theatre
with "Rooms" by Gertrude Stein
from *Tender Buttons*

conceived and performed
by Sean Lewis

and in collaboration with
Christopher Domenick
Laura Mroczkowski
Justin Greville
Elisa Matula
Mathew Keuter



Background

Discarded like so much rubble and dumped into a foreign land (Steinland), the cowboy must face all that he is and all he claims to be. But the only words available to him are those of the avant-garde-darling and most famous-of-the-famous ex-pats. He comes to, sets down his guns, and when he begins to talk, he finds himself speaking a strange tongue. Dropped into Gertrude Stein's Paris salon it is the height of cubism, the dawn of *The Great War*, and Gertrude tells Alice to "go into the next room" so she and the Cowboy can speak in private.

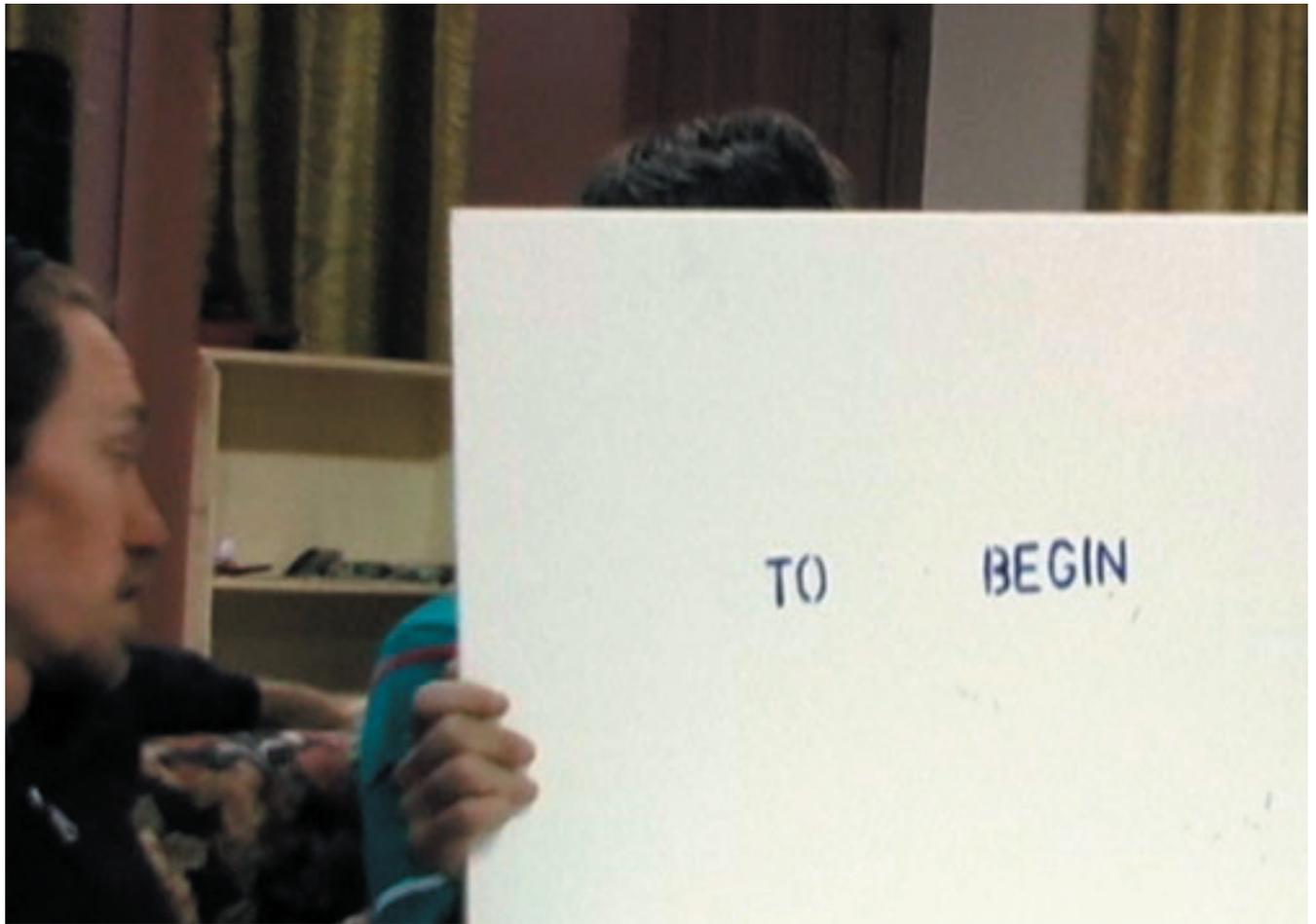
Steinland is a meeting of the American Cowboy Myth - with its iconography and color - and the sound and beauty of a Gertrude Stein landscape. If we place these two together what will happen? Curious couplings. Strange bedfellows. A bullfighting ring where matador and bull continually change positions and put on each other's clothing.

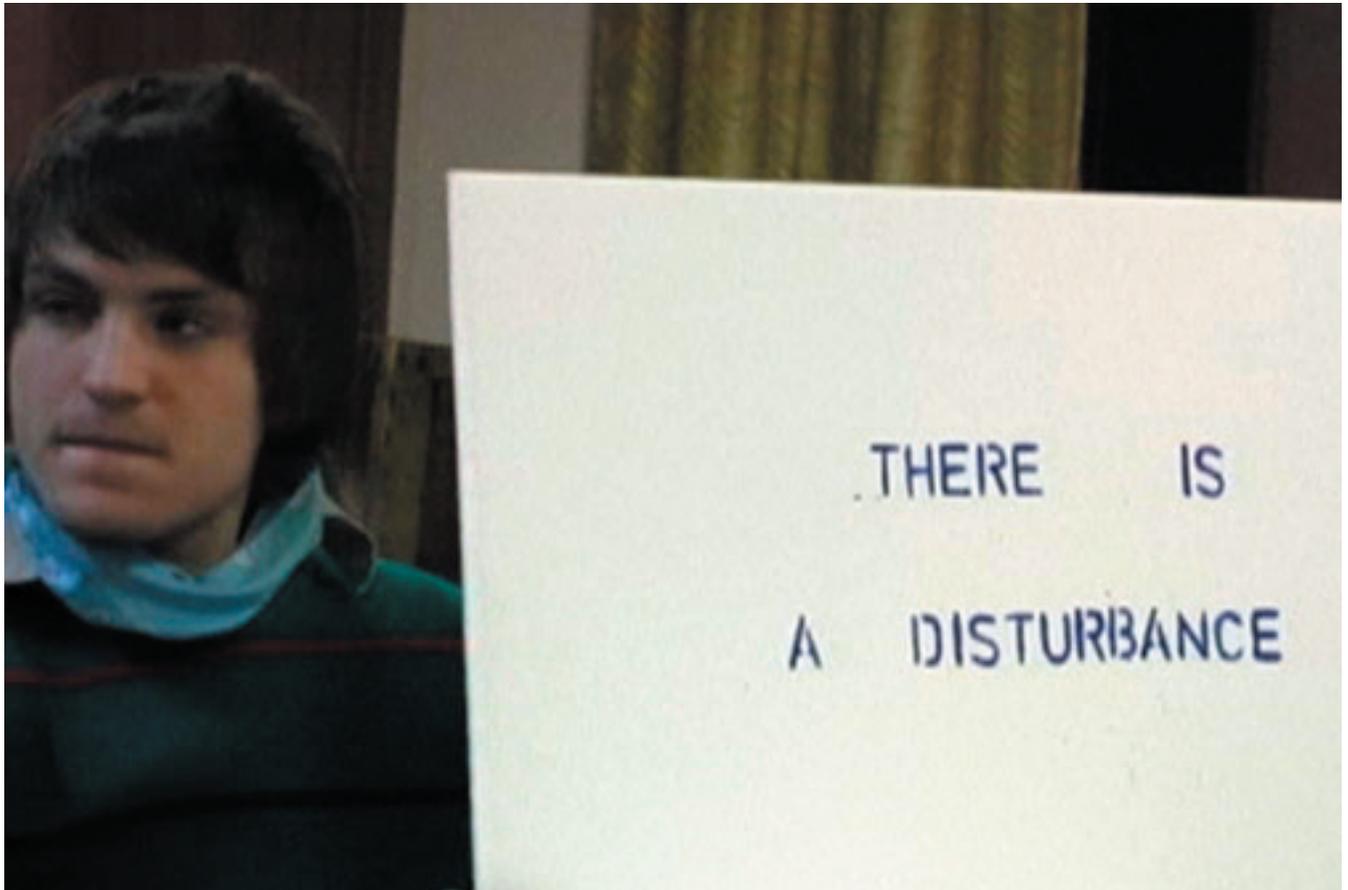


"I will tear down with my own two hands that old rotting barn. Beautiful as it is,
that barn in its romantic light, it must come down."

(a cowboy - identity unknown)

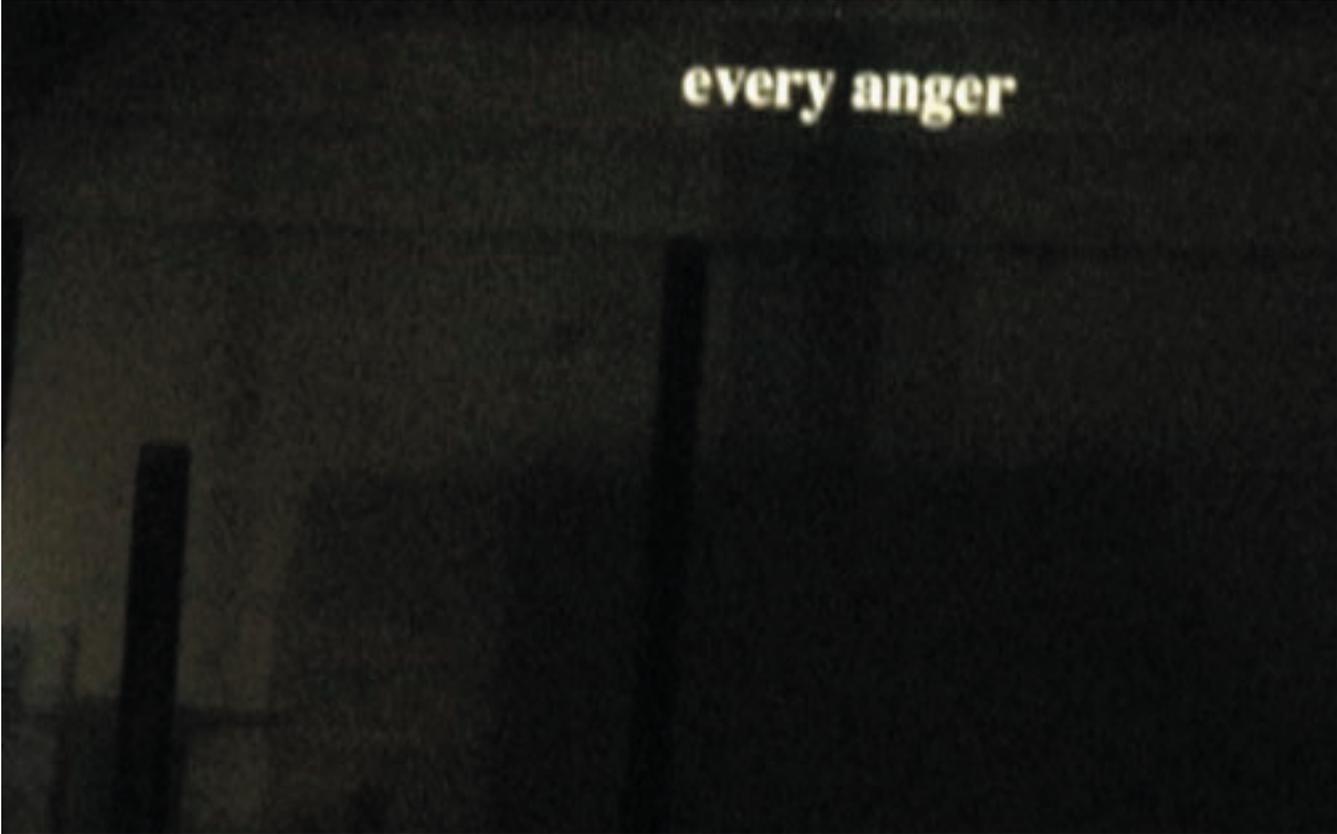






"The sight of no pussy cat is so different that a tobacco
zone is white and cream."

(Gertrude Stein Rooms 1914)





**does silence choke speech
or does it not**



"Something that is an erection is that which stands and feeds and silences a tin
which is swelling."

(Gertrude Stein Rooms 1914)





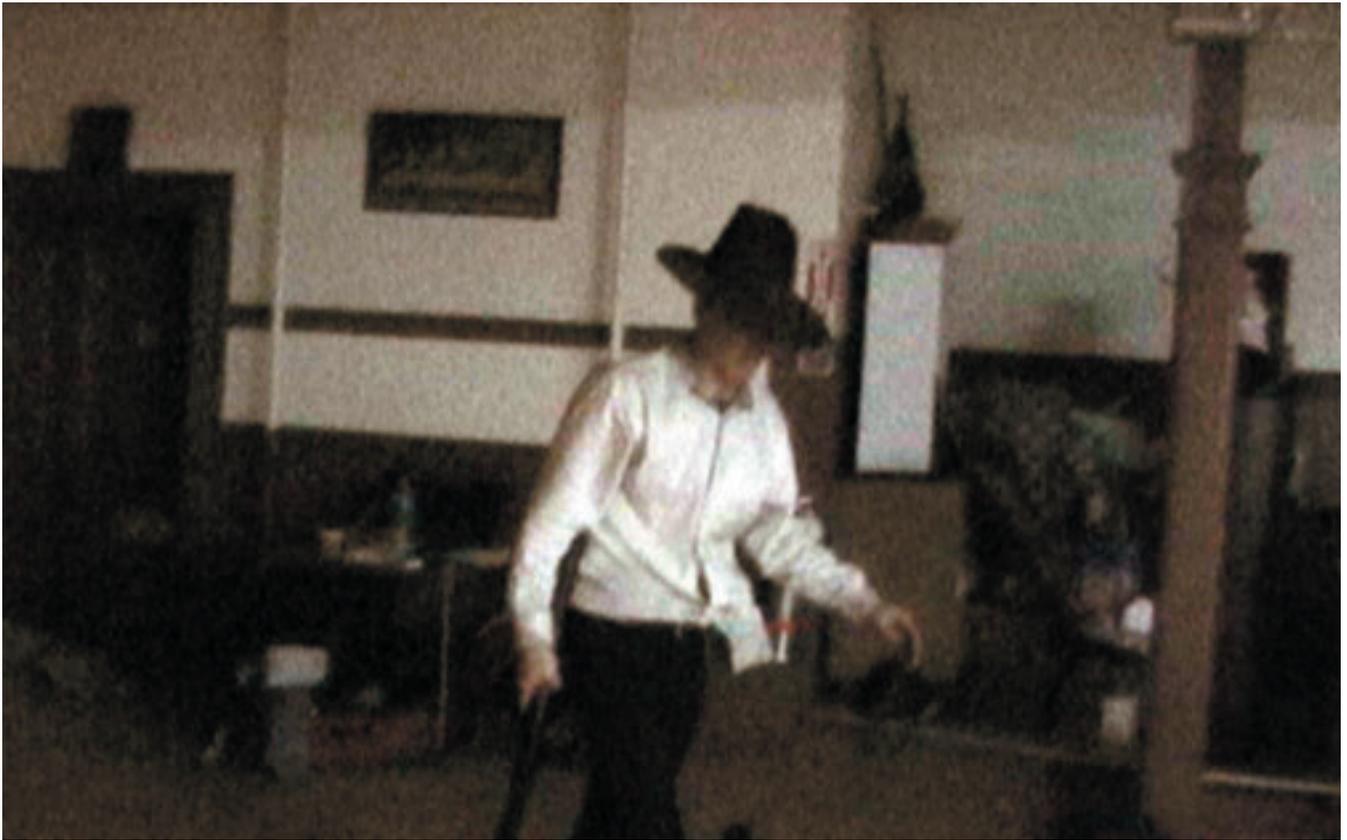
“When we get behind closed doors
When she lets her hair hang down
And she makes me glad that I’m a man
No one knows what goes on behind close doors”

(Charlie Rich - 1970's American Cowboy Singer)









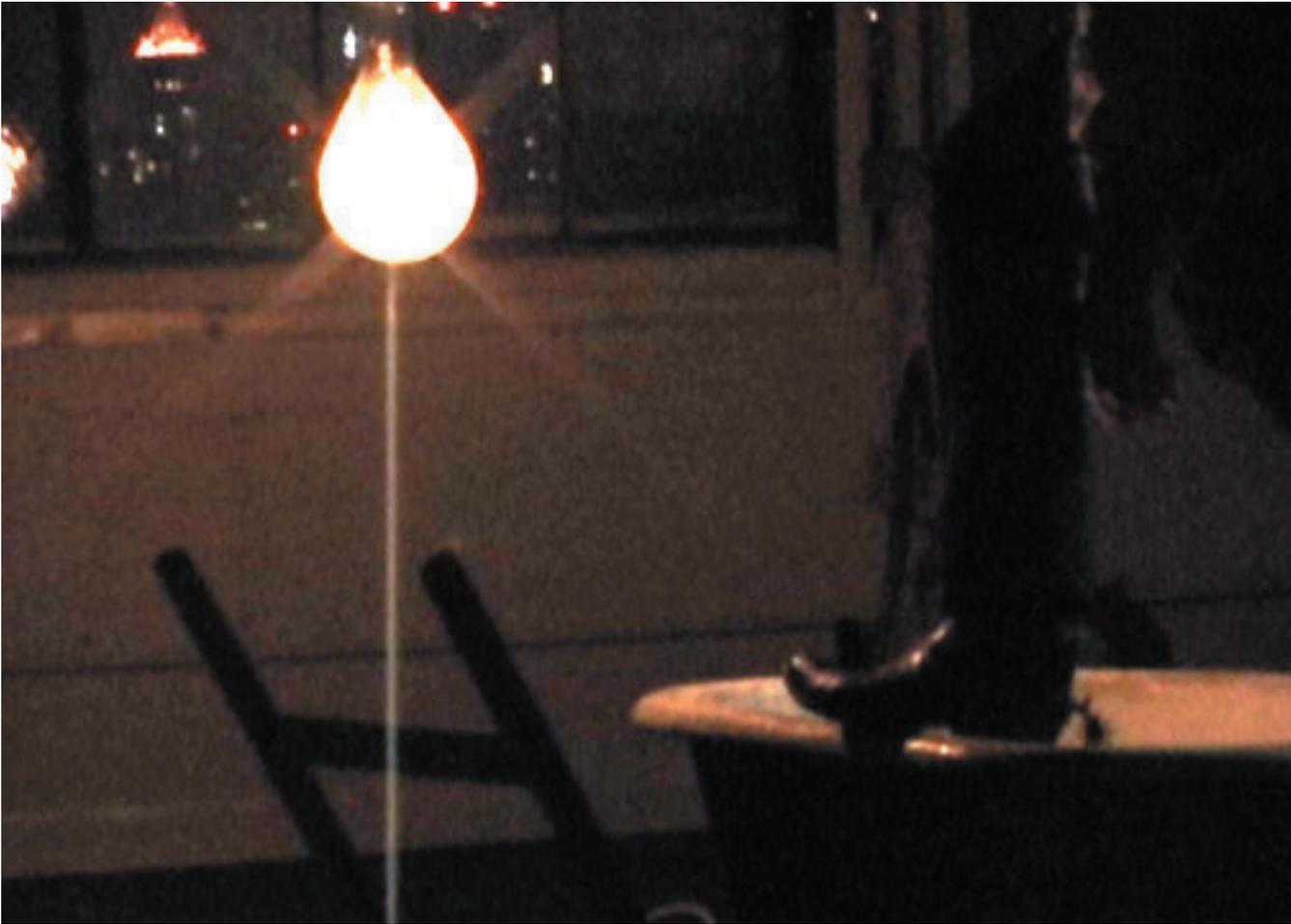


“Wasted days and wasted nights
I have left for you behind
For you don't belong to me
Your heart belongs to someone else

Why should I keep loving you
When I know that you're not true
And why should I call your name
When you're to blame
For making me blue

Don't you remember the day
That you went away and left me
I was so lonely
Prayed for you only
My love”

(Freddie Fender - 1970's American Cowboy Singer)





Sean Lewis is an actor and theatre artist living in Brooklyn, NY. He is currently in collaboration on a new piece to be shown as a work in progress in early December 2007, with NYC based performer and writer Dawn Saito of Fordham University, based on Jean-Luc Godard's Anna Karina films. In September Sean acted in the short film *Bird Eats Bird* by Romanian director Elena Sarghiuta. Also in September he played the role of The Schoolmaster in Normandy Sherwood's new play *The Mysteries of Paris* as part of the summer incubator series at Richard Foreman's Ontological Hysteria. In October 2007 he acted in *The Woman In The Mirror* written by Forrest Gillespie and directed by Dylan Latimer at the Zebulon Café in Williamsburg, Brooklyn. In May 2007 Sean created and performed *Project Whitman* with Elisa Matula at the Abrams Art Center in NYC. Previous work includes *The Orestes Project* created in collaboration with Italian actress Caterina Perazzi, directed by Enrique Pardo, and shown in downtown Los Angeles at Hanger 1018 and at the Roy Hart Institute in France. In 2004 Sean organized and co-directed a new works festival in a vacant 1930's movie house in Los Angeles combining experimental music, performance, and film. Participating artists included Janie Geiser, Lewis Khalr, and Ariel Pink. He has toured and performed with Pantheatre Paris for the cabaret *Candida, el candidate y la muerta* in Mexico City and was an invited artist at the Pietrasanta Center in Milan, Italy. Other roles include the Button Molder from Ibsen's *Peer Gynt* directed by Miranda Hardy and Dreamy from Eugene O'Neil's *Dreamy Kid* directed by Nataki Garrett. In the fall of 2006 Sean worked as an intern with The Wooster Group in NYC. In the winter of 2007 he worked with the Nature Theatre of Oklahoma during the Under The Radar Festival. Formal training includes the MFA actor's conservatory at California Institute of the Arts.

COLLABORATING ARTISTS

Christopher Domenick was born in Philadelphia, PA in 1982. He moved to Roma, Italy from Philadelphia in 2003 to study printmaking and art history, and currently resides in Brooklyn, NY since May 2006. He received a BFA in Printmaking from Tyler School of Art, Temple University in 2005. He attended The Chautauqua Institute of Visual Arts in the summer of 2005. He has participated in group shows in Philadelphia, PA, Chautauqua, NY, Fredericksburg, VA, North Dakota, Brooklyn, NY, and Roma, Italy. He recently had his first solo show at Jack the Pelican Presents in Brooklyn, NY. He is the recipient of numerous awards including the Hilda Shoenwetter Award from Moore College of Art and Design and the Vivian Rosenberg Award from Temple University, and a scholarship from the Vermont Studio Center where he will be attending a one-month residency in November 2007.

Laura Mroczkowski is currently the lighting director for the Big Dance Theatre as well as the associate production manager at the New York Theatre Workshop.

She is currently working on an adaptation of Looking Backward by Edward Bellemey as well as "365 Days/365 Plays" written by Suzan-Lori Parks; with her Los Angeles based company Blank-The-Dog Productions. Laura has had the opportunity to work with many artists from around the world including; Dumb Type, The Builders Association, Elevator Repair Service, Creation Production, The Company of Strangers, Collage Dance Theatre, The New School of Drama, The Los Angeles Opera Company, Peter Sellers, Saint Joseph's Ballet, Delfos, Carter Tuti, and Donna Uchizono.

Elisa Matula is a graduate of the Jacques Lecoq School of Physical Theatre in Paris and has recently moved to New York after working abroad for four years. While in Europe, Elisa performed original work in the Edinburgh, Prague, and Philadelphia Fringe festivals, as well as in international theatre festivals in Paris, Alpes-en-Mancelles, and Avignon with Compagnie Lilith, which she co-founded in 2004, among others. In addition to the Lecoq School, she has trained with Roy Hart's Pantheatre of Paris, the American Conservatory Theatre of San Francisco and earned her B.A. in Theatre Studies from Swarthmore College. She is currently studying voice with Jonathan Hart Makwaia.

Justine Greville was born and raised in Washington, DC. He attended Berklee College of Music from 1990-1996 and worked as a freelance drummer in Boston and in Denver, CO. Justin moved to New York City in 2004 and has been playing drums in various bands and is currently writing music for new project.

Matthew Keuter is writer and theatre artist living in Brooklyn, NY. His works for the stage have been produced in, Alaska, Arizona, Colorado, and in New York City. He is an Associate Editor for, "Mudfish Art & Poetry," a longstanding New York journal of contemporary art and poetry.



MAKING DIRECTORIAL CONTRIBUTIONS

Richard Caliban was co-founder and Artistic Director of critically acclaimed Cucaracha Theatre for fourteen seasons, producing scores of new works, and directing many of his own plays, including Homo Sapien Shuffle at the Public Theater. Notable productions include the celebrated premiere of Mac Wellman's Crowbar at the Victory Theater (winner of two Obies and a New York Outer Critics Circle Award). He also directed Will Scheffer's Easter with Naked Angels and co-wrote the screenplay and directed the film version. His work has also been seen at La Mama, Playwrights Horizons, The Vineyard Theater, Primary Stages, the Ensemble Studio Theater, the Cherry Lane Theater, the Joyce Theater and many other venues. Caliban has worked abroad in Budapest; Tashkent, Uzbekistan; Britain and Scotland.

Brian Delate has had the privilege to work with some of the most talented and creative directors and actors in the industry -- most recently in The Brave One (directed by Neil Jordan, with Jodie Foster), in Salome on Broadway, directed by Estelle Parsons and elsewhere and in the film, Salomaybe (both with Al Pacino), as well as in My Brother (directed by Anthony Lover), Buffalo Soldiers (directed by Gregor Jordan, with Ed Harris and Joaquin Phoenix), The Truman Show (directed by Peter Weir, with Jim Carrey and Laura Linney), American Wake and Home Before Dark (both directed by Maureen Foley, the latter with Katherine Ross), Sudden Death (directed by Peter Hyams), Far From Heaven (directed by Todd Haynes), Ash Wednesday (directed by Edward Burns), and The Shawshank Redemption (directed by Frank Darabont, with Tim Robbins). Under the aegis of Liberty Studios, Delate has spent the last two years writing, directing and acting in, his first indie feature, Soldier's Heart (with James Kiberd and Cady McClain), which takes a promising look at the prolonged effects of PTSD caused by war, and the healing that's possible. Now near completion, Soldier's Heart will soon be making the rounds of the film festivals. Delate has also co-written the screenplays, Dante's Obsession -- Tunnel Rats and Dreams of Valor with Eric Pederson.

Enrique Pardo is a theatre director, performer, and writer. He founded Pantheatre in 1981 with the now legendary solo performance on the god Pan: Calling for Pan (hence Pantheatre). The dance-theatre piece was a physical and vocal tour de force, a ritualistic and wild invocation of the singing-dancing God who embodies the borderline between human and animal - Pan "with goat feet and the two horns." Enrique has performed and taught throughout the world, establishing associated companies in Spain, New Zealand, Italy, and Germany. During the last few years Enrique has directed performances linked to Pantheatre ACTS Voice Performance School in Paris, France. He has worked over the years with many notable artists and thinkers including James Hillman (honorary president of Pantheatre), Romeo Castellucci (whom Pantheatre hosted in 1991), Kristin Linklater (at Columbia University), Fran Bennett (at California Institute of the Arts), Raffaella Giordano and others. Pantheatre is hoping to set up a regular laboratory in New York: PanNYC.





NOTES

The script for *Just Another Cowboy Lost in Steinland* is "Rooms" from *Tender Buttons* written in 1914 by Gertrude Stein. This text is performed uncut and in order.

A score was constructed from the poem breaking it into prologue, body, and epilogue. The score was then broken into dialogue between performers and projected text.

Technical elements are exposed at all times. The designer/operators occupy the playing space functioning as witnesses, players, and operators.

Running time is approximately one hour and fifteen minutes.

The piece was shown as a work in progress at Triskelion Arts in Williamsburg, Brooklyn for three separate nights in March of 2007. Richard Caliban participated in this workshop giving directorial assistance.

In April of 2007, on two separate nights, it was shown in the basement of the Greenpoint Brooklyn Evangelical Lutheran Church as part of the PanTheatre Paris *Academy of Boredom* workshops in NYC. Brian Delate and Enrique Pardo participated in the Greenpoint workshop giving directorial assistance.

Special thanks to Dorota Karnicka, Eve Bohlin, and Mark Gowers.

182 Time Out New York April 12-18, 2007

Just Another Cowboy Lost in Steinland St. John's Lutheran Church
155 Milton St between Franklin St and
Manhattan Ave, Greenpoint, Brooklyn
(718-612-1979). Subway: G to Greenpoint
Ave. \$7. Tue, Sat 8pm. Through Tue 17.
Sean Lewis barges into Gertrude Stein's
Rooms, a typically bewildering foray into
the locked-door mystery of language.

Just another
cowboy lost
in Steinland

Just Another Cowboy Lost In Steinland

A work in progress showing of a new piece of theatre
from
Rooms by Gertrude Stein from *Tender Buttons*

Conceived and Performed by Sean Lewis
in collaboration
with
Chris Domenick,
Laura Mroczkowski,
Justin Greville,
Ron Scott, and
Micah Angelus-

Monday March 5th
Friday March 9th
Saturday March 10th
8pm \$7donation

@ Triskelion Arts www.triskelionarts.org
118 N. 11 St. (3rd Floor) * Brooklyn, NY 11222
(718) 599-3577
3 blocks from Bedford Stop on L Train
(N 11th St. between Wythe and Berry)

*reservations and info email
seanwardlewis@yahoo.com

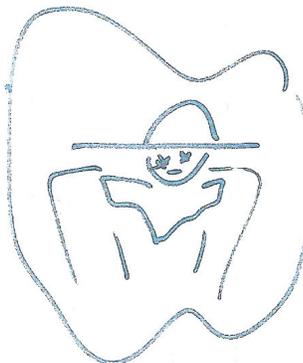


Just Another Cowboy Lost In Steinland
A work in progress showing (#2) of a new piece of theatre
Rooms by Gertrude Stein from *Tender Buttons*

Just another
cowboy lost
in Steinland

158 Time Out New York March 8-14, 2007

Just Another Cowboy Lost in Steinland Triskelion Arts, 118 North
11th St between Berry St and Wythe Ave,
third floor, Williamsburg, Brooklyn (718-
599-3577). Subway: L to Bedford Ave, G
to Nassau Ave. \$7. Fri, Sat 8pm. Through
Sat 10. Sean Lewis barges into Gertrude
Stein's Rooms, a typically bewildering,
mysterious investigation into the locked-
door mystery of language.



Conceived and Performed by Sean Lewis in collaboration with
Laura Mroczkowski of New York Theatre Work Shop
Chris Domenick and Justin Greville.

Saturday April 14th and Tuesday April 17th
8pm \$7donation

The Basement of St. John's Lutheran Church in Greenpoint, Brooklyn.
<http://www.nyc-architecture.com/GHT/exp070.htm>
155 Milton Street Greenpoint, Brooklyn 11222
Nassau and Greenpoint stop on the G Train
10 Minute walk from the Bedford Stop on the L Train

*reservations and info email
seanwardlewis@yahoo.com

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