



DANIEL CORRAL AND ALEXANDER GEDEON:
CONCERTO FOR HAVING FUN WITH ELVIS
ON STAGE AND COUNT IN!

NOVEMBER 14, 2020

8:30pm

presented by
REDCAT
Roy and Edna Disney/CalArts Theater
California Institute of the Arts
CALARTS

We gratefully acknowledge that we operate on the traditional lands of the Tongva, Tataviam, and Chumash peoples—including the Gabrieleño, Fernandeño, and Ventureño; members of the Takic and Chumashan language families; and other Indigenous peoples who made their homes in and around the area we now call Los Angeles.

DANIEL CORRAL AND ALEXANDER GEDEON

COUNT IN!

Video and Music by Daniel Corral

I first came across X-Ray Spex in a Sam Goody dollar CD bin in the 5th Avenue Mall in Anchorage, AK. It was a compilation called "Obsessed With You - The Early Years," and every song started with Poly Styrene's commanding voice counting in the band. When Styrene passed away in 2011, I used the sound of her counting to make a realization of Philip Glass' *1+1*. In 2018, I started conceiving a live performance of this Styrene/Glass pairing, which eventually became the video *Count In*. While this version is still indebted to the voice of Poly Styrene, it veers away from Glass and toward fellow musical minimalists Steve Reich and La Monte Young. Styrene's counting is tuned in the microtonal scale devised by Young for *The Well-Tuned Piano*, and the iterations of Styrene's voice phase in a similar way to Reich's early tape pieces.

—Daniel Corral

CONCERTO FOR HAVING FUN WITH ELVIS ON STAGE

Music by Daniel Corral

Pantomime by Alexander Gedeon
with The Now Hear Ensemble

Piano/Guitar: Daniel Corral

Double Bass: Federico Llach

Clarinet: Brian Walsh

Stage Director: Alexander Gedeon

Video Director: Allen Cordell

Director of Photography: Kylie Hazzard

Costume Design: X. Hill

Set Designer: Yuki Izumihara

Lighting Designer: Matthew Johns

Makeup Artist: Elisa Abend-Goldfarb

Special thanks to Bill Ballou, Michael Darling, Johnny Garofalo, Janie Geiser, Conroy Gedeon, Jean Grinols, DaEun Jung, Tim Lacatena, Lauren Pratt, Mark Simon, Miranda Wright

The way I understand it, Elvis's manager, the notorious Colonel Parker, put together this album of 'El' bantering to audiences from random shows in order to skirt paying royalties to RCA. There's no actual music in the 38 minutes of play-time. It was critically panned upon release — one reviewer christened it "the worst album in rock n' roll history." This was 1973, so you could not listen to an album before you bought it. You rolled the dice and dealt with the consequences. If somebody decided to take random clips of your most favoritest pop icon and carelessly string them together into one long unholy terror of an LP — that was gonna be your shit sandwich to eat. How much would you sit through before you admitted it was garbage? Would you sit through more because you paid for it?

Making theater out of this thing boils down to representation. A White guy is representing Black music. He's 'the Thing' between You and the Music. Music always needs to have the Thing between It and You. Sometimes we fall in love with the It. Sometimes we even turn the It into a God.

I imagined watching a puppet version of Elvis while listening to this record. As we dreamed up this vision we all immediately agreed: we didn't need it to look like Elvis Aaron Presley at all. In some strange way, the new It felt more accurate.

—Alexander Gedeon

REDCAT PRODUCTION STAFF

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Deputy Executive Director & Curator: Edgar Miramontes**

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Associate Technical Director, Lighting Director/Resident Lighting Design: Matthew Johns

Production Stage Coordinator: Cate Cundiff

Audio Engineer: Anthony Storniolo

Lighting Design: Johnny Garofalo & Matthew Johns

Lighting Programmer: Matthew Johns

Head Electrician: Shannon Barondeau

Rigger: Donato Karingal

Facilities Management, COVID-19 Compliance Officer: Jacques Boudreau

Production Coordinator: Hyesung li

Administrative Coordinator: Rolando Rodriguez



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The preceding performance was created in compliance with Los Angeles County Public Health Guidelines. Any performer appearing without a mask was filmed using appropriate physical distancing, in alignment with those guidelines.