

Arts and Leisure Guide

Edited by ANN BARRY

Of Special Interest

What's Cooking?

The Kitchen, principally a center for avant-garde video and music events in SoHo, commences its fall dance series on Thursday. Leading off is Molissa Fenley, a young choreographer who stresses symmetrical patterns and rhythmic footfalls. Her troupe will perform through next Sunday, to be followed by Mary Overlie in October, Simone Forti in November and Karole Armitage in December. This season, too, The Kitchen is sponsoring a new dance series which goes farther afield in terms of locale and programs. The Wednesday-evening series, beginning in October, will take place in the loft space of the Collective for Living Cinema, which is normally devoted to film programs, and will introduce budding choreographers. Starting off on Oct. 10 is Johanna Boyce, a choreographer who uses both trained and untrained performers to point out contrasting styles of movement. (See Dance)

That avant-garde center known simply as The Kitchen opens its fall season (Sept. 13) with Molissa Fenley, continues with "post-modern" Mary Overlie and Simone Forti, and closes with Cunningham dancer-choreographer Karole Armitage (Dec. 12-16). Feeling that dance has too few performance spaces in SoHo, The Kitchen is beginning a new Wednesday series in October at the Collective for Living Cinema for the newest avant-garde choreographers.

MOLISSA FENLEY AND DANCERS, the Kitchen, 925-3615. Fenley opens the fall series of "Dancing in the Kitchen" with a percussive, symmetrical work for six dancers accompanying themselves with maracas, sandblocks, and typewriters. The floor is miked for sound; the movement is upright and angular. Performances are Thursday to Saturday at 8:30, Sunday at 3 and 8:30. 484 Broome, (Supree)

JOHANNA BOYCE, Collective for Living Cinema, 925-3615. Boyce and a group of 20 dancers and nondancers perform seven very different works on Wednesdays in October. Lots of spirited walking, bumping, freezing in odd poses, carrying an incidental partner and dumping him/her when you're done. Much of the movement is ordinary in that it's unrefined, but it's also rich and unfussy. Patterns of moving and still bodies are strong and clear, and sometimes very funny. 52 White Street. 8:30 p.m. (Supree)

DANCE PICKS

Three young downtown choreographers who deserve watching are giving concerts that open on Thurs., Sept. 13. **Jane Comfort** explores weight, improvisation and repetition, as well as the gestural implications of sign language—using a Gertrude Stein text—in *Solos and Duets for Hands and Feet* at Kiva, 307 Canal St., 924-0077. **Molissa Fenley** opens the fall season at The Kitchen, 59 Wooster St., 925-3615. Her repetitive dances, in 4/4 time, are accompanied by music the dancers make with maracas, sandblocks and typewriters. **Diane Jacobowitz** performs works including *Rough Cuts*, a solo/video overture based on materials from other concert pieces, and *Mudsong*, a collaborative effort by Jacobowitz, musician Tom Wachunas, and Susan Greenblatt, at American Theater Laboratory, 219 W. 19 St., 924-0077.

Sally Banes

WEEKENDER GUIDE

Friday

DANCING IN THE KITCHEN

If your mood is contemporary, a new choreographic work by Mary Overlie, called "Hero," is being presented at the Kitchen Center, 484 Broome Street, tonight at 7:30

and 9:30. The hour-long piece, performed by a trio and a larger group of dancers, is described as "a narrative of an abstraction rather than a narrative of a realistic event." Tickets are \$3.50. For reservations, call 925-3615. At Marymount Manhattan Theater, 221 East 71st Street, the six-member Battery Dance Company is offering two new works with live musical accompaniment by the Apple Brass Quintet. One of the new works is choreographed to part of Bach's, "The Art of the Fugue," the other to music written by



Johanna Boyce dances Wednesdays in October

ANDY FREEBERG