

The Kitchen presents

**Robert Ashley &  
Yukihiko Yoshihara**

**Dust**

April 14-17, 1999



**the Kitchen**  
512 West 19th Street  
New York, NY 10011  
(212)255-5793  
[www.thekitchen.org](http://www.thekitchen.org)

# DTW

## The Work of Artists

### HIT & RUN FESTIVAL

This two-week festival includes exciting new work by contemporary artists who are pushing the envelope of existing theatrical conventions and combining theater with other disciplines to create hybrid forms of their own. The festival includes performances by Robbie McCauley, Lisa Kron, Jim Neu, Carmelita Tropicana, among others, as well as panel discussions and a developmental lab. Jan. 6-9, 13-16 at 8pm

### SEASON CONTINUES WITH:

#### Everett Dance Theatre

*Somewhere in the dream*  
Jan. 19-23 at 8pm

#### CARNIVAL:

##### Wally Cardona Quartet

*Open House 01*  
Jan. 26, 27, 30, Feb. 4, 5, 13 at 8pm  
Jan. 31, Feb. 14 at 3pm

##### Andrea B. Woods

*Rememorabilia*  
Jan. 28, 29, Feb. 6 at 8pm  
Feb. 7 at 3pm

##### Philip Hamilton

*Vocalscapes*  
Feb. 2, 3, 11, 12, 20 at 8pm  
Feb. 21 at 3pm

##### Pat Hall & Pam Patrick

*(under) Cover Girls*  
Feb. 9, 10, 18, 19, 27 at 8pm  
Feb. 28 at 3pm

##### Jeremy Nelson & Luis Lara

*Morphylactic*  
Feb. 16, 17, 25, 26, Mar. 6 at 8pm  
Mar. 7 3pm

##### Cydney Wilkes

*Premonitions of Latitude (Plot)*  
Feb. 23, 24, Mar. 4, 5, 13 at 8pm  
Mar. 14 at 3pm

##### Keely Garfield

*Minor Repairs Necessary*  
Mar. 2, 3, 11, 12, 20 at 8pm  
Mar. 21 at 3pm

##### James Cunningham &

Jane Comfort  
*Together Again*  
Mar. 9, 10, 18, 19, 27 at 8pm  
Mar. 28 at 3pm

##### Maura Nguyen Donohue

*SKINning the surFACE*  
Mar. 16, 17, 25, 26 at 8pm

##### 33 Fainting Spells (Seattle, WA)

*Marla The Storm Cloud*  
Apr. 1-3 at 8pm, Apr. 4 at 3pm

##### Doug Elkins Dance Company

*Of Don Juans and Dying Swans*  
Apr. 8-10, 15-17, 22-24 at 8pm  
Apr. 11, 18, 25 at 3pm

##### FRESH TRACKS

Apr. 13, 20, 27 at 8pm

##### Donna Uchizono

*State of Heads*  
Apr. 29-May 1 at 8pm, May 2 at 3pm

##### John Jasperse Company

*Madison as I imagine it*  
May 6-9, 11-16 at 8pm

##### Lucy Guerin

*Heavy*  
May 18-23 at 8pm

Donna Uchizono photo by Maura Nguyen Donohue

**Dance Theater Workshop**  
219 West 19th Street • New York, NY 10011  
Tkts: (212) 924-0077 • <http://www.dtw.org>

## Winter/Spring Season 1999

*And the LORD God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.*  
(Genesis 2:007)

*He hath cast me into the mire, and I am become like dust and ashes.*  
(Job 30:019)

*I want to fall in love just one more time  
look forward to tomorrow one more time  
I want to hear those words just one more time  
I love you and I need you one more time*  
(Dust lines 1651-1669)

AHWESH PEGGY, BALLARD J.G., BURROUGHS WILLIAM,  
CADMUS PAUL, COOPER DENNIS, DJ SPOOKY, FOREMAN  
RICHARD, GILBERT & GEORGE, GUENVEUR SMITH  
ROGER, JESURUN JOHN, KIER UDO, KORINE  
HARMONY, LA BRUCE BRUCE, LEBOWITZ FRAN,  
MACHADO EDUARDO, MIZRAHI ISAAC, MYLES EILEEN,  
POSEY PARKER, RAY CHARLES, SEDARIS DAVID,  
SHERMAN CINDY, SONIC YOUTH, SOTTASS ETTORE,  
TILLMANS WOLFGANG, VAN SANT GUS, WALKER KARA,  
WATERS JOHN

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## Robert Ashley's **DUST**

Sound Direction by **Robert Ashley**  
Visual Direction by **Yukihiro Yoshihara**  
Music & Libretto by **Robert Ashley**

Singers:

**Sam Ashley**  
**Thomas Buckner**  
**Jacqueline Humbert**  
**Joan La Barbara**  
and **Robert Ashley**

Synthesizer: "**Blue**" **Gene Tyranny**  
Live mixing and sound processing: **Tom Hamilton**  
Electronic orchestration by **Robert Ashley,**  
**Tom Hamilton,** and "**Blue**" **Gene Tyranny**  
Sound Effects for *Friends* composed by **Tom Hamilton**

Video Manipulator: **Yasunori Kakegawa**  
Glass control: **Nobuyoshi Umeki**  
Video Projection System: **Jack Young**  
Production Stage Management: **David Moodey**  
Costumes: **Jacqueline Humbert**  
Story Consultant: **Rosemary Quinn**  
Score Specialist: **Dóra Jonsdóttir**

Produced by:  
**Performing Artservices, Inc.**, Mimi Johnson  
and  
**Kanagawa Arts Foundation**, Yasuyo Kondo

European Representation:  
**Artservice International**

*Dust's* imaginary setting is a street corner anywhere in the world, where those who live on the fringes of society gather to talk, to each other and to themselves, about life-changing events, missed opportunities, memory, loss, and regret.

A group of five "street people" recount the memories and experiences of one of their group, a man who has lost his legs in some unnamed war. As part of the experience of losing his legs, he began a conversation with God, under the influence of the morphine he was given to ease his pain.

Now he wishes that the conversation, which was interrupted when the morphine wore off, could be continued so that he could get the "secret word" that would stop all wars and suffering.

Characters, in order of appearance:

"I live in the park"  
The Man in the Green Pants  
Lucille  
The Rug  
Shirley Temple  
No Legs

Robert Ashley  
Sam Ashley  
Joan La Barbara  
Thomas Buckner  
Jacqueline Humbert  
Robert Ashley

- |     |                                 |                                |
|-----|---------------------------------|--------------------------------|
| 1.  | <i>Friends</i>                  | Robert Ashley with chorus      |
| 2.  | <i>Theosophy</i>                | Jacqueline Humbert with chorus |
| 3.  | <i>The Priest</i>               | Sam Ashley with chorus         |
| 4.  | <i>If there's anything ....</i> | Joan La Barbara with chorus    |
| 5.  | <i>The Little Gun</i>           | Thomas Buckner with chorus     |
| 6.  | <i>Friends</i>                  | Robert Ashley with chorus      |
| 7.  | <i>No Legs</i>                  | Robert Ashley with chorus      |
| 8.  | <i>Don't Get Your Hopes Up</i>  | Jacqueline Humbert with chorus |
| 9.  | <i>Just One More Time</i>       | Thomas Buckner with chorus     |
| 10. | <i>It's Easy</i>                | Joan La Barbara with chorus    |
| 11. | <i>The Angel of Loneliness</i>  | Sam Ashley with chorus         |

Acknowledgments:

*Dust* was commissioned by Kanagawa Arts Foundation and Dorothea Tanning.

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**Robert Ashley** is known for his work in new forms of opera and multi-disciplinary projects. He was born in Ann Arbor, Michigan in 1930 and was educated at the University of Michigan and the Manhattan School of Music. In the 1960s, Ashley organized Ann Arbor's legendary ONCE Festival and directed the ONCE Group. During the 1970s, he directed the Center for Contemporary Music at Mills College, toured with the Sonic Arts Union, and produced and directed *Music with Roots in the Aether*, a 14-hour television opera/documentary about the work and ideas of seven American composers. Ashley wrote and produced *Perfect Lives*, an opera for television widely considered to be the pre-cursor of "music-television." Staged versions of *Perfect Lives* and *Atalanta (Acts of God)* and the monumental opera tetralogy, *Now Eleanor's Idea*, have toured throughout Europe, Asia, and the United States. More recently, he has completed *Balseros* for Florida Grand Opera, *When Famous Last Words Fail You* for the American Composers Orchestra, *Your Money My Life Good-bye* for Bayerischer Rundfunk, and *Dust* for premiere at the Kanagawa Prefectural Concert Hall (Kanagawa Arts Foundation) in Yokohama.

**Sam Ashley** is an artist, but he is also a dedicated mystic. He has devoted his life to the invention of an experimental trance-mysticism; his music/art expresses this. *Everyone Laughed When I Sat Down at the Piano, A Fish Clinging to Water, I'd Rather Be Lucky Than Good, Kooties, and Harry the Dog That Bit You* all feature spirit possession as a vocal/performance technique, for example. He has created many witchdoctor pieces over the years, from *Seeing Things* (1980) and *How To Make Things Go Away* (1980) through to the present; several have toured the US and abroad. Much of Sam's work is musical; some is solo theater; some of it is hard to define. Sam has been singing for more than 15 years, developing an unusual Animal Magnetism vocal technique. He has had principal roles in seven contemporary operas by Robert Ashley, with whom he regularly performs and records, and in many other pieces too. Sam co-founded Very Important Now (in which he does "spirit possession stand up comedy"), the Cactus Needle Project (acclaimed as an electronic/computer music ensemble), and AA Bee Removal.

Over the past thirty years, new music baritone **Thomas Buckner** has achieved notable success as an innovative performer, as well as producer and promoter, of some of the most adventurous music of the 20th century. Through his live and recorded work with both established and emerging contemporary composers and improvisers, Buckner continues to be a pioneer in a wide range of musical contexts, mixing genres and breaking barriers in his on-going pursuit of the yet-to-be-imagined. Buckner has performed his own concerts, and in association with a wide variety of ensembles, throughout the United States, Europe, and Japan. In Berkeley, California, where he resided from 1967-83, Buckner founded 1750 Arch Records, which released over 50 record albums. He was also vocal soloist and co-director of the 23-piece Arch Ensemble, which performed and recorded the work of 20th century composers. Since 1989, he has curated the World Music Institute's Interpretations series in New York City. In 1996, he was awarded the American Music Center's Letter of Distinction, in recognition of his contributions to the field of contemporary music.

**Tom Hamilton** maintains careers simultaneously in audio design and music. He has toured with the Robert Ashley ensemble since 1990, performing sound processing and mixing in both recordings and concerts. He has mixed CDs of the Ashley operas *Improvement, eL/Aficionado, and Your Money My Life Goodbye*, as well as recordings for David Behrman, Alvin Lucier, Phill Niblock, and "Blue" Gene Tyranny. As a composer/performer of electronic music, Hamilton regularly appears in New York, often with trombonist Peter Zummo. He has been a featured artist at new music festivals in the US, Holland, and Newfoundland. His recent CDs include *Off-Hour Wait State* (O.O. Discs) and *Sebastian's Shadow* (Monroe Street).

**Jacqueline Humbert** is a recording, performance, and visual artist as well as a designer for film, television, and live performing arts. Her costumes, sets, and visual environments for performance, often in collaboration with leading television and film directors, composers, choreographers, and artists, have been seen on stages and in broadcasts throughout Europe and North America, notably, Robert Ashley's *Perfect Lives*, a television opera, and *Atalanta (Acts of God)*, in which she also performed as the Odalisque. Her original performance works, in collaboration with composer David Rosenboom, *J. Jasmine...My New Music* and *Daytime Viewing*, have been recorded and released on records and cassettes. Her graphics and design works have been used as covers for numerous records, CDs, books, and posters in the contemporary arts. She has produced creations for San Francisco based artists, DanceArt Company, Zaccho SF Dance Theater, MaFish Co., the Oberlin Dance Collective, and Alonzo King's Lines. She designed costumes for the Oakland Ballet's production of Emily Keeler's ballets, *The Awakening* and *Our Town*. Ms. Humbert developed the leading role of "Linda" in Robert Ashley's opera, *Improvement (Don Leaves Linda)*, part of a four-opera set, *Now Eleanor's Idea*. She is also a principal in the other three operas of the tetralogy, for which she is also costume and set designer.

**Yasunori Kakegawa** attended Nihon University College of Art, graduating in 1996 from the Department of Painting. He joined Tokyo's prestigious television production company, teevee graphics, Inc., where he works variously as art director, graphic designer, and editor on music videos and television commercials. Kakegawa's original video works have been exhibited at Nihon University and Setagaya Art Museum (*Black Box 92*), in Berlin, Germany (*The Missile Project*), and in clubs and performance spaces. He directed and produced the music video, *Aer Gorilla*, and a documentary video, *Art Life 21: Join Me*. Kakegawa also acts as video jockey for special concerts and other events.

**Joan La Barbara's** career as a composer/performer/sound artist explores the human voice as a multi-faceted instrument, expanding traditional boundaries in compositions for multiple voices, chamber ensemble, music theater, orchestra and interactive technology, using a unique vocabulary of experimental and extended vocal techniques-multiphonics, circular singing, ululation and glottal clicks-that have become her "signature sounds." Among her awards are the prestigious DAAD Artist-in-Residency in Berlin, 7 NEA grants and numerous commissions including Saint Louis Symphony, Meet The Composer, and European radio. She has produced 11 recordings of her own works, including her latest, *ShamanSong* (New World), served as producer and performer on internationally-acclaimed recordings of music by John Cage and Morton Feldman and has premiered landmark compositions, including Morton Subotnick's chamber opera *Jacob's Room*; the title role in Robert Ashley's opera *Now Eleanor's Idea*; Philip Glass and Robert Wilson's *Einstein on the Beach* at Festival d'Avignon; Morton Feldman's *Three Voices*; and Steve Reich's *Drumming*. *Dragons on the Wall*, La Barbara's newest collaboration with choreographer Nai-Ni Chen, will have in-progress showings May 13-15 at Thread Waxing Space. La Barbara produces a weekly radio program and teaches contemporary vocal and composition techniques at The College of Santa Fe.

**David Moodey** has toured the world with Molissa Fenley, Meredith Monk, Maurine Fleming, Ruby Shang, and Sin Cha Hong. His light design for Molissa Fenley's *State of Darkness* received a Bessie Award. He designs frequently for Annie-B Parsons and Paul Lazar, most recently *A Simple Heart* currently running at Classic Stage Company. David also works full time at the Metropolitan Opera helping to build special effects and automated scenery. He is a member of both the Designers Union, Local 829, and the Broadway Stagehands Union, Local 1. He is a graduate of New York University's MFA program, 1983, and a member of the United Scenic Artists' Union as a lighting designer.

**"Blue" Gene Tyranny** was born in San Antonio, Texas, in 1945. As a composer and pianist, he has toured in solo and group concerts throughout the USA, Europe, Canada, Mexico, Brazil, and Japan. He has composed electronic, instrumental and vocal works, many film and video soundtracks, and scores for dance (Trisha Brown, Stefa Zaverucha, Tim Buckley) and theater (Otrabanda Company). He has performed with many other artists and on many recordings (Robert Ashley, Peter Gordon, Laurie Anderson, John Cage, Iggy Pop, Carla Bley, Bill Dixon, and others), and writes the "Avant-Garde" section of the *All-Music Guide* (Miller-Freeman, 1993-99). His recent pieces include *The Driver's Son* (Empathy) (1989-99), an audio-storyboard for voices, orchestra, and electronics, *His Tone of Voice at 37* (1999) for voice and chamber orchestra, *Nocturne With And Without Memory* recorded by pianist Lois Svard (Lovely Music), *The De-Certified Highway of Dreams*, recorded by Double Edge (CRI), *Free Delivery*, a collection of live concerts (Lovely Music), *Country Boy Country Dog*, a 25-year project for orchestra, electronics, and environmental sounds (Lovely Music), and *Somewhere in Arizona 1970* for baritone and electronics ("Imaginary Landscapes", Elektra/Nonesuch). He received a Bessie for Composition, a NYFA Composer Fellowship, and a 1998 NYSCA grant. His music is the subject of chapters in Cole Gagne's *Sonic Transports* (de Falco, 1990), *Soundpieces 2* (Scarecrow Press, 1993), William Duckworth's *Talking Music* (Schirmer Press, 1995), and Kyle Gann's *American Music in the Twentieth Century* (Schirmer, 1997).

**Nobuyoshi Umeki** graduated from Miyakojima Technical High School in Osaka, was a member of "Tokyo Kid Brothers," and worked for Shochiku, Inc. He was appointed Chief Technical Engineer at Sankei Kaikan Hall in 1979. In 1981 he founded his own company, Umeki Office, to provide services to medical conventions. In 1983 he founded Umeki Lighting Laboratory (AT Show Productions), which has produced special lighting effects for a wide variety of events, including Toshima Amusement Park, The Japan Green Exposition, the Berlin Philharmonic's Japanese Tour (1997) and, in 1998, the "Auto China" car show in Beijing.

**Yukihiro Yoshihara** studied art at the Tokyo University of Fine Arts & Music (1989-87) and at Pratt Institute (1982-84). His work ranges widely from painting and sculpture to multi-media installations and video. Recent solo exhibitions of his work have taken place at the Hiroshima City Museum of Contemporary Art, the Gaya Gallery, Fukuoka, and at the Ginza Pocket Park, Tokyo. He collaborated with Nam June Paik on a satellite television broadcast; designed space for an exhibition of the work of David Lynch at the Tokyo Museum of Contemporary Art; made the opening title sequence for the television program *Music Factory* (Japan Satellite Broadcasting); designed the video projection/visual presentation for Robert Ashley's opera, *Improvement*, for the Interlink Festival 1994 (American Embassy, Japan). Yoshihara's paintings, sculptures, and installations can be seen in the collections of Chemical Bank, New York, the Ginza Quint Building, Tokyo, the Yokohama Grand Inter-Continental Hotel, Yokohama, and the Hyatt Regency Hotel, Osaka.