

THE KITCHEN

VIDEO

MUSIC

DANCE

PERFORMANCE

FILM

512 West 19th St. (Btwn 10th & 11th Aves) New York, NY 10011

Reservations: 255-5793

S & D

May 13 - 15 (Friday - Sunday)
May 18 - 22 (Wednesday - Sunday)
8:30 PM/ \$8

*how long extension -
just S&D or all
pieces?
Must we state
a reason?*

Strange and Delinquent
Samson and Delilah
Sacred and Deafening

The Kitchen presents the premiere of S & D - a three part performance by Charles Atlas, John Kelly, David Linton, and Diane Martel. These performances are the live component of a piece destined to be adapted for television. While each artist composes a section of the piece, Mr. Atlas will oversee and design elements for the full production.

Slippery and Demented
Sturm und Drums
Song and Dance

Sudden and Dark
Sex and Death
Sticky and Different

Part One, based on the work of John Kelly, features film and performance directed by Charles Atlas. Atlas, master of kinesthetic camera movement and chronicler of dance greats Merce Cunningham and Michael Clark, turns his attention here to elements of music-theater. Atlas and Kelly present a subversive mix of Hollywood and opera, artifice and "irreality," sentiment and sincerity, ham and cheese.

Search and Destroy
Sarcasm and Drama
Schlock and Despair

Studs and Drag Queens
Surprise and Diarrhea
Secret and Divine

Part Two features a new dance/performance work by choreographer, composer and director, Diane Martel. In Martel's work, overblown images of sex goddesses and jack asses interlock in fields of exaggerated obscenity. Hitting and maintaining a peak level, their common significance deflates as the broader implications thrust forward.

Stiff and Demonic
Screams and Dreams
Seduce and Devour

In Part Three composer David Linton and two additional drummers vault through an expanded percussive trio. With a large assemblage of instruments wired through a computer, their separate layers of loud and aggressive drumming trigger a even fuller orchestral range of sounds.

Simpleminded and Dirty
Slots and Disks
Secondhand and Disneyland

P R E S S R E L E A S E

Charles Atlas is best known for his ground breaking media/dance works, particularly for his films and videotapes with Merce Cunningham, Karole Armitage and, most recently, Michael Clark. With commissions from PBS stations in the States, Channel 4 in Great Britain, and the Ministry of Culture in France, he is respected on both sides of the Atlantic, hailed as "the world's leading experimenter in dance-video" (Mike Steele, Minneapolis Star Tribune) and "one of America's freshest filmmakers" (The Face, England). Atlas also works as a scenographer, having designed sets, costumes and lighting for numerous contemporary dance presentations, including large scale works for the Scottish Ballet and the Paris Opera Ballet. He is the current recipient of a Guggenheim Foundation Fellowship.

John Kelly is a high interpreter of legendary figures, ranging from Egon Schiele to the Mona Lisa. With his pure, untrained falsetto voice and a movement style akin to silent movies, he develops his pieces like musical suites, often in collaboration with the visual artist Huck Snyder. In 1986 he received a Bessie for his extended body of work, and in 1987 an American Choreographer Award and an Obie for "Pass the Blutwurst, Bitte." His latest project "Find My Way Home" will be presented in April at Dance Theater Workshop and he is currently collaborating with Martha Clarke on a project that will premiere at the Public Theatre in June. "Kelly is the only performer I know who can convey tragedy, slapstick and an abstract lightness through a single gesture." (Dennis Cooper, New York Native)

David Linton, whose formal training is in film and video - techniques which still inform his music making - has been an active and vital force in New York's new music, no-wave, rock-industrial scene. A powerhouse drummer, he has performed with Rhys Chatham, Glenn Branca, Lee Renaldo, Jeffery Lohn and Elliott Sharp, among others. His own work consists primarily of solo assaults on an electronically expanded drum kit, "a naked, thunderous, relentless orgy of volume and percussion" (The New Yorker); "witty, ballsy, hard-hitting" (High Performance); "a tough minded musical thinker" (Village Voice). He has composed music for choreographers Karole Armitage and Stephen Petronio, winning Bessies in two successive years for his compositions. An album of his work, "Orchesography," has been released on Neutral Records.

Diane Martel, a choreographer and composer, has been making original dance/music/performance pieces since 1983. Incorporating Las Vegas, Russ Meyer, Grade-B horror movie, and Antonin Artaud, her work exists in as many worlds - from The Saint, to P. S. 122 to the most recent Howard Brookner film, "Bloodhounds of Broadway," for which she was assistant director and choreographer. She has also composed audio scores for other choreographers and performers, including Tere O'Connor and Huck Snyder. Writing in The Village Voice, Michael Feingold describes a recent audio score - though the description could equally stand for her performance work - "brilliant minimalist reduction... remorsefully overamplified to nerve-chilling effect."