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MAGAZINE

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The Kitchen's 25th Anniversary Season

Penny Arcade, Chris Kraus, and Jack McKeever

Longing Lasts Longer

January 25, 1998



The Kitchen
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THE KITCHEN GRATEFULLY ACKNOWLEDGES THE SUPPORT OF THE FOLLOWING CONTRIBUTORS

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The Kitchen thanks Nathen Hurlin and The Joyce Theater
for their generous donation of lights.

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Funding for The Kitchen's music events provided by Mary Flagler Cary
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THANK YOU

JENS MCVOY is a sound designer and sound engineer. He is delighted to be making his NYC performance debut at The Kitchen in the company of this particular cast of characters.

MISS JOAN MARIE MOOSSY is a performer and filmmaker. She has performed with Ethyl Eichelberger, Mr. Fashion and Penny Arcade among others. Her short movies include *Miss Moosy's Mythic Quest For the Fountain of Youth*, *Miss Moosy Smells A Rat*, and *Relaxercise*.

DOM RICHARDS plays the bass. Jimmy Zhivago is his hero.

DEBRA TRAVIS is a collaborator and lighting designer with TRIBE. She is currently working on her novel.

ERIC WALLACH is Director of TRIBE, a collaborative band of artists, that has created works such as: *Suc Daddy* at The Salon, *Breasts of Tiresias* and *Didi In Exile* at The Knitting Factory, and *Didi Alone* and *Didi and the Ramble* at HERE for the American Living Room. He has assisted for such directors as Robert Wilson, Joseph Chaikin, Jack O'Brien, Scott Elliott and Phil Soltanoff on *To Whom It May Concern* which performed in last year's Belgrade International Theatre Festival. Thanks and love to Arcade.

JAMES WILLIAMSON is an illustrator, painter and set designer. He created sets for MTV both here and in Singapore as well as for Music Television in Sydney. He recently completed illustrating *Ladybug's Birthday* a childrens's book published by Scholastic Inc

STEVE ZEHENTNER has worked with Penny since 1992. He is currently working on a new video project, *The Money Machine*, and Penny's new show, *New York Values* - a return to crime, corruption & creativity. Thanks Eric and busloads of love to Penny.

JIMI ZHIVAGO plays guitar and keyboards and produces records.

Chris Kraus was the first person in NY to give me a solo gig. She asked me to perform at the Poetry Project in 1985 after listening to me rant in the hallway at St Mark's about the show she was producing there that night. Chris Kraus was also the first person in NY to write about my work and have any cognitive idea of what I was doing.

I met Eric Wallach after he directed *Suc Daddy* in the spring of 1997. I was amazed by his openness to my ideas and criticisms about theater and performance. I relaxed into the field of communication that lay between us. I strongly believe that real collaboration is a rare experience for any artist. When I use the word 'collaboration' I mean a process of elaboration not what is generally meant by collaboration which usually means two people who don't individually have enough to cut it, teaming up to create one 'viable' artist.

Steve Zehentner and I have collaborated together since 1992. We have established a field of communication between us that over time has come to accommodate and support both the most complex projects and the shortest timelines.

I met Jens McVoy a few days after he moved to the Lower Eastside. I like his combination of street smarts garnered by long years being a roadie for east coast bands and his ivy educated sound design. That's my favorite combination, like Steve Z who was educated as an architect but can actually build a wall himself and applies his education in architecture and design to theater and video.

Miss Moosy and Miss Arcade met on December 16th 1995 on the birthday of Miss Moosy's dear cousin, the late, great comedian and social commentator Bill Hicks. Brought together by obvious providence and laughing all the way, their sidekickhood culminated in Miss Moosy accompanying and performing with Ms Arcade during her 7 week engagement as comedian/philosopher in residence on thursday nights at the lesbian lap dancing emporium "Angel's" in the summer of 1997. *Doomed To Live* the real life adventures of Miss Arcade and Miss Moosy will be coming to a television or movie screen near you soon.

I've wanted to work with Debra Travis since I met her and here's my opportunity.

James Williamson contributed to my concept every step of the way with his savvy and witty overview.

Anne Mare Clifford cheerfully came in at the last moment to do computer graphics.

I believe that Jack McKeever is one of the most extraordinary musicians I have ever known. Many people can write songs, very few people can create an emotional mood that pulls the audience into the rarefied world of emotion that most people fearfully shy away from or never reach themselves. Perhaps this would be less potent with lesser band mates. I must say here that the secret mystery of this piece is the spooky, weeping, precision map making of Jimi Zhivago's guitar, the delicacy and strength of Dom Richards stand up bass and the emotional weather report of Bill Dobrow's percussion. I wanted to work with them. I am.

My little gift to the audience is 3 minutes of Miss Joanie Moosy, my partner in crime and always the hippest person in the room.

Lastly it gives me great personal happiness to perform one of John Giorno's poems, "I don't want it! I don't need it and you cheated me out of it." When I was 18 I didn't just want to be like John Giorno - I wanted to be John Giorno. Performance poetry wouldn't exist without John Giorno, first person performance text wouldn't exist without John Giorno and John Giorno is without a doubt the hippest person on the planet.

Thanks to Anney, Sheila, Sue, Wayne and Sarah at the Kitchen.

Special thanks to Edgar Oliver, Kenny Davis, James Ferguson, and everyone who contributed to this work and to everyone at the Lotus Club Cafe turning the near disaster of a "cafe" on Clinton Street into a jewel of a clearing ground and meeting place.

and to C.R.

PENNY ARCADE aka Susana Ventura debuted at 17 with John Vaccaro's explosive Playhouse of The Ridiculous. She has created solo work since 1985, group work since 1989. She will premier two new works in 1998. *New York Values* and *Bad Reputation* her all girl (with a few fags who can't believe they're not in the show!) revenge show on rape, sexual abuse and the failure of feminism: How women betray women. Her sex and censorship show "Bitch!Dyke!Faghag!Whore!" is one the reasons every bar and nightclub, and so many shows, have erotic dancers. B!D!F!W! began at PS122 and went on to play the Village Gate for over one year and was witnessed by over 10,000 people. It toured all over the world for three years as both a commercial and art festival hit. Penny Arcade created The Jack Smith Archive with J Hoberman in 1989 and nearly 10 years after Smith's death, the genius of Downtown's retrospective is in full swing at PS1 The Contemporary Museum in Long Island City. "If the art world and the entertainment world was a meritocracy, like the sports world where the best becomes the most famous, you would all know who Jack Smith was and you'd all be wondering who Andy Warhol was". Thru March 1st. Run don't walk.

The website at www.pennyarcade.com has upcoming events and more.

ANNE MARIE CLIFFORD is a graphic designer from Boston. She has lived in NYC for 2 1/2 years

BILL DOBROW plays drums and lives in NYC.

CHRIS KRAUS is the writer-director-producer of eight underground films including *How to Shoot a Crime* and the feature film *Gravity & Grace*. In 1992, she founded the Semiotext(e) Native Agents fiction series, a collection of first person fiction by mostly women, which she continues to edit. Conceived as an American analog to the French theory that Semiotext(e) is best known for, Native Agents Features titles by Lynne Tillman, Eilene Myles, Kathy Acker, and Ann Rower, all proponents of a witty and polemic and very public "I". Her latest publication is *I Love Dick*.

JACK MCKEEVER has been working on music since his childhood. He has been performing regularly in New York with his band since 1994. In 1995 Jack released *ten saints of optimism*. In 1996, the band was expanded to its current quartet, and had continued to develop a sound characteristic of the unique talents of each member. The band plans to record a lot of its new work in 1998. Jack and his band are currently in residency at a small Lower East Side club called The Living Room on the corner of Stanton Street and Allen Street, Monday nights at ten o'clock.

"Chris Kraus sent me her manuscript I Love Dick in October of 1997. I was eager to read it because I had spent nearly a year writing letters I never mailed to a man I believed had loved the 'true' me. Eventually the letters turned into a game of solitaire, eventually the game turned into a novel. I explained this to Chris. Chris told me she had used elements of my performance style of full disclosure. Critics frequently call my work 'confessional', but I have never agreed with this because I don't tell everything as one would in confession. I tell only that which anchors me to the world, that which makes me the same as others not that which makes me different.

I planned to read I Love Dick in order to prepare myself to interview Chris. However, the day before I began to read the book I had an experience that was so emotionally painful that caused me to escape completely into Chris's story. I had let someone in very close to me and he had done what most men have done when they get close to me and discover that I am strong but not tough, strong but not hard : they usually try to 'break the toy', to destroy what they perceive as my overly abundant self confidence. People frequently confuse my intelligence and perception for self confidence. For two days I clung to the fragments of Chris's story the way sailors cling to shards of wood and I cried a sea of tears for me and for Chris and all the smart, insecure girls who are never protected from themselves or anyone else. Girls who don't seduce men into protecting them because they can't - because they have the unfortunate combination in their personality of being extremely insecure and extremely independent. Girls who make men nervous. Girls who make men say "You think too much!" Girls who make men say "You're so intense", The girls who make themselves 'patient' and 'helpful' so someone will love them. The ones who make themselves interesting so someone will love them. Girls who accept attention because they believe that being loved is out of their reach.

After some weeks Chris called from LA and I told her how much I related to the book. She asked me if I would do an evening at the Kitchen with her and I said yes.

I began to imagine Chris's text floating on Jack McKeever's music which is filled with longing , obsession and the quest for transcendent love. "

-Penny Arcade

Upcoming Kitchen Events

Davida Singer
Khupe and Beyond January 27 @ 8:00

Hybrid #13
Extemporanium January 30 @ 8:00

Art City:
Making it in
Manhattan January 31 @ 8:00

Tone January 31 @ 9:30



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The Kitchen Staff dedicates this show to
Thomas LeChat, former Head of Security.

Longing Lasts Longer

Penny Arcade
Chris Kraus
Jack McKeever

drums and tonight's

musical direction

Bill Dobrow

bass

Dom Richards

guitar

Jimi Zhivago

groovy moment

Miss Joan Marie Moossy

concept, design,
direction and title

Penny Arcade

Based on a collaboration between Penny Arcade,
Eric Wallach and Steve Zehentner

sound design

Jens McVoy

lighting design

Debra Travis

poster design

Penny Arcade

art direction

James Williamson

graphics

Anne Mare Clifford

poster photos

Chris Kraus and Jack McKeever

by Penny Arcade

Penny Arcade by James Williamson

John Giorno's poem "I don't want it,
I don't need it and you cheated me out of it"
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