



THE KITCHEN

CENTER FOR VIDEO, MUSIC, DANCE, PERFORMANCE, FILM, AND LITERATURE

P R E S E N T S

S P E W NEW YORK

Revenge of our Fanzine Friends

Thursday, April 1, 8:30

Rock and Role Playing

Friday, April 2, 8:30

Catfight

Saturday, April 3, 8:30

SKINOLOGY

Saturday, April 3, 11:00

The Bad Weed '73

Sunday, April 4, 8:00 & 10:00

REVENGE OF OUR FANZINE FRIENDS

Curated by Glenn Belverio
Hosted by Glenda Orgasm
Spew wraparound by John M. Hobbs

Slam

Bruce LaBruce

Tight and tough, *Slam* collages hardcore gay porn (the unsafe kind) with hardcore slam dancing in a furious evocation of desire and loss.
(video, 3:10 excerpt)

Fertile LaToyah Jackson the Video Magazine

Rick Castro

Vaginal Creme Davis and Lily Braindrop (publisher of *Taste of Latex*) masquerade as the Barbie Twins in a glamorous romp through L.A.
(1993, video; 7:30 excerpt)

To Pay in the 90's

Andy Fair

A nasty parody of Manhattan Cable's *Out in the 90's*, a gay talk show that features Uncle Toms in bad toupees hellbent on assimilation and polyester.
(1992, video; 12:50 excerpt)

Girl Power (Part 1)

Sadie Benning

A preview of Sadie's upcoming feature film. Music by Bikini Kill.
(1992, Pixelvision, 15:00)

Shit and Run

Stinkmetal/Killer and Butch Productions

Stinkmetal takes a trip from ego to eternity, and finds that behind every pretty face there is a skull.
(1993, Super 8 to video; 4:00)

The Ferris of Them All

Anie Stanley

The first sexual dream of a young girl.
(1992; Super 8mm; 4:00)

The Girls in The Band

Candyland Production's satire of the famous film *The Boys in the Band*.
(1993, 16mm to video; 15:00 trailer)

Shred O' Sex

Greta Snider

A new installment from Snider's series featuring Tom Jennings of *Homocore* zine fame.
(1992, 16mm to video; 4:00)

Channel 69

Highlights from the Manhattan Cable series featuring Linda Simpson of *My Comrade/Sister!* magazine fame. Linda appears on CNN's "Sonya Live" and Floyd — lipsyncing to Dead Can Dancel — performs at the Pyramid Club.
(1992, video; 4:50)

The Brenda and Glenda Show

Sexual Orgasm Productions

Brenda and Glenda pitch "The Drag Queen Starter Kit" in an infomercial with the help of Vaginal Creme Davis, Chris Teen, and Bruce LaBruce.
(1993, video; 17:00 excerpt)

Super 8 1/2

Bruce LaBruce and Candyland Productions

A preview of the forthcoming feature film by the director of *No Skin Off My Ass*.
(1993, Super 8 and 16mm to video, trailer)

Rock and Role Playing

Curated by Glenn Belverio and Steve Gallagher

Hosted, with a special performance by, Flloyd

Spew wraparound by John M. Hobbs

Witness

Jem Cohen and Adam Cohen

Music by the Butthole Surfers
(1986/88, 6:30 excerpt)

Mrs. Hayes

Mindy Weisberger/Widget Productions

Music by Alice Donut
(2:30)

Detachable Penis

Richard Kern

Music by King Missile
(1993, 3:20)

Lisa

Mindy Weisberger/Widget Productions

Music by Alice Donut
(5:30)

A Spy

Suzie Silver

Music by The Doors
Featuring Hester Reeves
(1992, 4:10)

Happiness in Slavery

Jonathan Reiss

Music by Nine Inch Nails
Featuring Bob Flanagan
(1993, 5:00)

Shiny Happy People

George Seminara

Music by Fatima Mansions
(3:13)

Losing My Vinnies

Music by R.E.M.

Featuring DeAundra Peek
(4:45)

God Save The Queen

Todd Graham

Music By The Sex Pistols
Featuring The Archies
(1988, 2:45)

Get Down, Get Down

Emergency Broadcast Network

(1993, 2:50)

Blue Room

Simon Maxwell and Marion Waldorf

Music by The Orb
(1992, 3:50)

Stepping On The Clouds

Featuring the Singing Peek Sisters
(3:50)

Pinion

Eric Goode and Serge Becker

Music by Nine Inch Nails
(1993, 1:10)

Nomads

Tom Kalin

Music by Brian Eno
(1993, 4:45)

Lesbians of Russia/Jimmy

Jim Spring and Jens Jurgensen

Music by Bongwater
(1988, 6:00)

Intermission

Part 2

{Outer Space}

Music by The Prodigy

(1992, 3:40)

{Liar}

Gretchen Bender

Music by Babes in Toyland
(3:00)

Birds/Close To You

Music by Ethel Meatplow

(4:15)

Bill & Ted's Homosexual Adventure

Music by Pansy Division

(3:00)

Scooter & Jinx/Moneylove

Richard Kern

Music by Sonic Youth
(1990, 1:00)

Mr. Twilight

Steve Doughton

Music by The Voluptuous Horror of Karen Black
(3:30)

No Money No Honey

John O'Shea

Music by Glen Meadmore
(4:00)

Redd Kross

Dave Markey

Music by Shonen Knife
(2:40)

Hustle With My Muscle

Tom Rubnitz

Music by John Sex and the Bodacious Ta Ta's
(1986, 3:58)

Mildred Pierce

Dave Markey

Music by Sonic Youth
(2:00)

We Will Rock You

Emergency Broadcast Network

(1993, 3:15)

Chasing The Bee

Jim Spring and Jens Jurgensen

Music by Mercury Rev
(1993, 5:40)

Bigger Ass

Mindy Weisberger/Widget Productions

Music by Alice Donut
(4:20)

Go

Music by Moby

(1992, 3:30)

New York, New York

Featuring DeAundra Peek

(3:00)

Catfight

just when you thought it was safe to be a feminist

Curated by Chris Teen and Glenn Belverio
Hosted by Chris Teen

Street Walker Fashions

featuring Uptown Suzy Brown and Vaginal Creme Davis

This excerpt from *Fertile LaToyah Jackson/The Video Magazine* is a bold look at what the best dressed girls are wearing when working the streets of L.A. (beyond the Beauty Myth).
(1993, video, 10:00)

Portrait of a Sexual Evolutionary

Veronica Vera

Veronica Vera gives an autobiographical look at her own evolutionary path towards sexual enlightenment. A sex worker who refuses to be portrayed as a victim.
(1992, video, 25:00)

— *Intermission* —

Catfight:

Just When You Thought It Was Safe To Be A Feminist

Chris Teen and Glenn Belverio

Produced by Maria Beatty

Catfights are a staple of the fetish video industry, featuring two semi-clothed or naked women wrestling, pulling hair, and slapping each other. The distinctly female fighting tactics and holds lend themselves to beautiful compositions showing off both women's strengths and weaknesses. "Catfight" is also the feminist backlash from within the feminist movement. This catfight is over certain recent trends in the women's movement (particularly date rape and sexual harassment). This video provides lessons from savvy sex workers and some good old fashioned sexist pornography which today's woman can use to communicate successfully and profitably with men. This video is dedicated to the men and women who can see the true value of the fairer sex.

—Chris Teen and Glenn Belverio



SKINOLOGY

Curated by Glenn Belverio and Chris Teen with Bruce LaBruce
Hosted by Glenn Belverio

"Gay men are guardians of the masculine impulse. To have anonymous sex in a dark alleyway is to pay homage to the dream of male freedom. The unknown stranger is a wandering pagan god. The altar, as in prehistory, is anywhere you kneel."

— Camille Paglia, *Sex, Art, and American Culture*

The 90's have brought us the so-called "queer" aesthetic: queer studies, queer activism, queer anthologies, and an in-your-face attitude. Unfortunately, much of this attitude has failed to follow through with the gains of the sexual revolution of the 70's and instead has fostered a climate of politically correct fundamentalism that seeks to dictate identity, police desire, and white-wash the realities of perverted gay sex. The "dark side" of homosexuality (sex in dangerous places, rape fantasies, sexual "compulsiveness," and the perceived violation of gay identity through bisexual experimentation) has been rendered inert in a frightening display of Orwellian newspeak that is guided by Clinton-inspired delusions of assimilation, mainstream feminism, and post-Desert Storm conservatism. The gay 90's have already witnessed a series of events that range from the disturbing (the hysterical closing of backrooms in the wake of a television sweeps-week expose) to the banal (a gay agenda that focuses on marriage, child adoption, and yuppie careerism).

AIDS activism and 80's gay empowerment which led to a state of 90's queerness may have provided us, for better or for worse, with a new sense of politics, but has failed miserably with Pornography.

SKINOLOGY is a remembrance of a 60's - 70's gay porn sensibility represented mainly by the works produced for Hand in Hand Films, a company that was run by director Jack Deveau and editor Bob Alvarez. SKINOLOGY is also an investigation of more recent sexual moments that have occurred outside of the commercial porn industry.

— Glenn Belverio, New York
March, 1993

Caress

John Lindell

featuring Warhol (and *Guncrazy*) star Joe Delassandro
(1993, video, 3:00)

Untitled

Suzie Silver and Steve Lafreniere

A montage of video clips shot by Old Reliable of *Straight to Hell* fame.
(1991, video; 4:00)

Selections of Skinhead Porn

courtesy of Bruce LaBruce and John G. Byrne

The British Gay Skinhead Movement gets it on in this bizarrely self-reflexive amateur video production.
(circa 1990, video, 35:00)

Underground

Peter deRome

Shot on a real NY subway from 7am to 4am the next day.
"When you may be arrested at any moment or risk causing a housewife to have a heart attack—that's getting it on with a vengeance."
(1974, super 8 to video; 10:43)

Mumbo Jumbo

Peter deRome

Sex acts that revolve around fags, mags, and Judy...
(1969, 16mm to video, 10:21)

Clips from Hand in Hand Films

courtesy of Bob Alvarez

Clips from *Left-handed*, *The Night Before*, *Drive*, and *Wanted: Billy the Kid* directed by Jack Deveau. Also the never-completed *Baghdad* by *Pink Narcissus* director Jim Bidgood.
(1972 - 1975, 16mm to video, 37:00)

Theater Couture presents
The Bad Weed '73

Hosted by Linda Simpson

A drag parody of Maxwell Anderson's *The Bad Seed*,
featuring
Sherry Vine, Misstress Formika, Bobby Miller,
Joseph Gross, Douglas Sanders, Michael Adolph
and Dedra Britt.

Fresh from a sold-out run at The Duplex,
The Bad Weed '73 is described as a cross between
The Bad Seed and *Reefer Madness*.

For the Kitchen

Stephen Gallagher, Media Curator
Sue Hamburger, Technical Director
Cat Domiano, Assistant Production Manager
John Maxwell Hobbs, Facilities Manager
Duncan Raymond, Production Manager

THE KITCHEN GRATEFULLY ACKNOWLEDGES
THE SUPPORT OF THE FOLLOWING CONTRIBUTORS:

National Endowment for the Arts, New York State Council on the Arts, New York City, Department of Cultural Affairs, Film Bureau at Film/Video Arts, Artforum, The Birsh Foundation, The Bohen Foundation, Bomb Magazine, The Ed Lee & Jean Campe Foundation, Inc., Robert Sterling Clark Foundation, The Cowles Charitable Trust Edwards Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Ford Foundation, Foundation for the Contemporary Performance Arts, Inc., The Howard Gilman Foundation, The Harkness Foundations for Dance, Knight Foundation, The Sydney & Frances Lewis Foundation, The John D. and Catherine T. MacArthur Foundation, Materials for the Arts, Meet the Composer, Joyce Mertz-Glimore Foundation, The Overbrook Foundation, James E. Robison Foundation, The Shubert Foundation, The Tilles Foundation, Lila Acheson Wallace Theatre Fund, American Express Companies, AT&T Foundation, Capezio/Ballet Makers Dance Foundation, Morgan Guaranty Trust Company of New York, Philip Morris Companies Inc., Republic National Bank, Wachtell, Lipton, Rosen & Katz, Wasserstein, Perella Foundation Trust, Weiss, Peck, and Greer Investments, Members of The Kitchen

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SPEW pre-show siege-rock (music) courtesy of the Federal Bureau of Investigation

PANAMA · KUWAIT · WACO

It's Got a Beat and You Can Surrender to It

By JON PARELES

THE Government is a lousy disk jockey — the kind that makes you want to lower the volume, change stations or simply get out. But to paraphrase the Talking Heads' "Life During Wartime," it ain't no party and it ain't no disco: It's the Government trying to make people come out with their hands over their ears.

In the 1989 battle to arrest Manuel Noriega in Panama and in the current standoff with the cult leader David Koresh in Waco, Tex., music has been part of the assault. During the Persian Gulf War, troops blasted heavy-metal rock across the border of Kuwait. When the Government has a captive audience, the tunes are definitely not designed to soothe the savage breast. Call it siege-rock.

The Government has learned what every parent of a teen-ager knows: one person's top 10 is another's torture. Most people have a song they can't bear to hear even again, a song whose first notes are both immediately recognizable and a portent of unremitting pain for the next four minutes.

Teen-agers who used to hang out at convenience stores scatter, it turns out, when store managers crank up the so-called easy-listening of Mantovani or 101 Strings. For baby-boomers, the unbearable might be something from the nadir of 1970's soft-rock like "Love Grows (Where My Rosemary Goes)" or "Me and You and a Dog Named Boo." For opera fans, it might be the whooping rap of Rob Base and D.J. E-Z Rock's "It Takes Two." And for hip-hop fans... Verdi?

Gauging effectiveness is never a sure thing. General Noriega was apparently unmoved by the 1960's hit parade blasted at him while he was ensconced in Panama's Vatican embassy, even if the troops were clever enough to put messages like "Nowhere to Run" and "I Fought the Law" on the sound system. With Mr. Koresh in Texas, the playlist aims to be more harrowing: Nancy Sinatra's "These Boots Are Made for Walkin'," a Mitch Miller chorus singing Christmas carols, an Andy Williams album and the low, sonorous chants of Tibetan monks. Of all the songs in the world — or perhaps in Waco stores — that's what the Federal Bureau of Investigation has selected, an exercise in reverse psychology via musical taste. The cryptic assortment seems to assume that nothing could be more devastating than a combination of tacky white-bread pop and exotic ritual.

What kind of noise annoys a bunkered cult leader? It

may not matter as long as it gets a rise out of the Government's quarry. "The idea is not so much to drive them from their lair as it is to reaffirm the communication process," said Robert Loudon, a former hostage negotiator who is the associate director of the Criminal Justice Center at the John Jay College of Criminal Justice. "Music and almost any other noise can have an effect, and what you're looking for is a reaction to the noise. You're not exactly sure what it's going to do, and you want to be sure that it's not going to set them off like a firecracker. There's a calculated risk."

The F.B.I. will not discuss its tactics, although it did say it rejected the idea of endlessly repeating Billy Ray Cyrus's country-rock hit, "Achy Breaky Heart." (It's unknown whether that was because of the chance that the cult members might actually like the song or because agents couldn't face the vision of the Branch Davidians doing the Achy Breaky dance.) The Andy Williams and Mitch Miller selections may be extensions of the convenience-stores' easy-listening strategy. And the Tibetan chanting — deep, growling notes and high, whistling overtones, all produced simultaneously by each monk — could be a reminder that Mr. Koresh's religious convictions are not universally shared, or merely the F.B.I.'s idea of something so exotic it's jarring.

That, in turn, raises political and religious questions. The notion of Buddhist chants as a means of aggravation does not please Tibetans for whom the chanting is a religious ritual promoting harmony and peace. "If the motivation is to create harmony, to provide a peaceful means to conclude this whole fiasco, then that would be appropriate," said Sonam Wangdu, chairman of the United States Tibet Committee, a human-rights group. "But the use of chants to create the opposite effect, to antagonize, is very unfortunate."

Yet it shouldn't take great investigative prowess to find something that will irritate the cult beyond endurance. For brute noise, the crashing, atonal metal-on-metal of Einstürzende Neubaten, a German band whose name translates as "collapsing new buildings" and whose instrumentation includes things like oil barrels and sheet iron, could be effective. And for teeth-clenching, saccharine inanity, the Archies' "Sugar, Sugar" is just the thing. Perhaps a direct message, like Ray Charles's "Hit the Road, Jack" or Napoleon XIV's "They're Coming to Take Me Away, Ha-Haaa!" could get through.

Or the F.B.I.'s crack team of disk jockeys might think about confronting Mr. Koresh's apocalyptic Christianity with equally apocalyptic crypto-Satanism — say, "Behind the Crooked Cross" by Slayer or the more ironic but more intelligible "Sympathy for the Devil" by the Rolling Stones. R.E.M.'s "Losing My Religion" could stir theological doubts. Or, making a leap of faith, the F.B.I. might pump up the volume with repeated playings of Led Zeppelin's "Stairway to Heaven," until the cult members are either transcendence or surrender.

What kind of noise annoys a cult leader? In Waco, the F.B.I. tries Tibetan chants, Nancy Sinatra and Andy Williams. Call it siege-rock.



Bright lights and loud music: the besieged Branch Davidian compound at Waco, Tex.