

# THE KITCHEN

CENTER FOR  
VIDEO, MUSIC,  
DANCE AND  
PERFORMANCE

Bill T. Jones' presentation of four dances at The Kitchen, September 30-October 3, reaffirmed his skill as a choreographer and his attraction as a dancer after the less successful *Social Intercourse* earlier this year. *Social Intercourse*, at least in its original 1981 version, was an unfocused sprawl of a theater piece from which no clear voice (and Jones can scream very loudly) emerged. In this more recent series of solos and duets, proclamation is quietly but more forcefully made. In *Long Distance*, Jones, whose control over the articulation of his limbs is nothing short of astonishing, carefully lopes up and down a single lane of light while Keith Haring paints his now too-familiar outline figures in black paint on a white backdrop. Jones, who is black, wears a corresponding white stripe down the center of his face. Julie West accompanies Jones along a similar light lane in *Shared Distance*, until some thrilling but risky part-

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## WASHINGTON MARKET REVIEW

By GARY PARKS

relationship between two strong people. Jones plays his role twice, outlasting first Arsenault, then Besserer. Only *Response*



Bill T. Jones

Arnie Zane

nering moves them into wider territory. *The Double*, which Jones developed and performs with Rob Besserer and Brian Arsenault, is a beautiful and dangerous double duet. It's a metaphor, for a brave

ability, a brief star turn, proved disappointing. While commenting on Henry James, Jones pumps his pectorals, then tells a poor joke employing an accent no white would dare use. ■

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