



New Performances

January 14, 15, 16

**The Kitchen
484 Broome Street
NYC**

Summer 1979. Rock night clubs were flourishing; WPIX-FM offered a progressive new wave and old rock 'n roll radio format; and dancer Charles Moulton asked me to help organize four evenings of performances at the ground floor space at 75 Warren Street. I asked Peter Rose to help. Dancer and musicians and performers were all feeling the impact of punk and New Wave aesthetics; pure dance seemed to miss the mark entirely: that we are complex emotional beings living in an intensely troubled world. How to deal with this? Why not multi-media performance events mixing five to ten artists in different media on one program? Mix artists, mix audiences, have drinks, talk, hang-out and dance. The performances were successful, many people came and it was apparent that something was happening. In the fall Charlie asked Peter and myself to join him in using and managing a new space in the auditorium of former Public School 122, at First Avenue and 9th Street in the East Village. Peter and I decided to continue the Open Movement Project, weekly sessions in movement and voice improvisation for open participation which had originated with Open House at the Byrd Hoffman Studio and continued as Open Dancing in various Soho lofts, before moving to Warren Street. I then called my friend Zagreus Bowery, editor of Public Illumination Magazine. Enthused by the Warren Street events, we discussed the idea of continuing multi-media performances at P.S.122. We decided to call it Avant-Garde Arama, poking fun at the seriousness of most avant-garde work of the time. In the spring of 1980, Avant-Garde Arama began, featuring five artists per night and four or more nights per month of performance. Jimini Moonlight joined Zagreus and myself as a co-producer. From then till the fall of 1981, over 150 different artists (both new and established) performed at Arama. After presenting a short 15-20 minute work at Arama, many artists continued to expand their work. These performances at The Kitchen feature six artists who presented pieces at Arama and who are now presenting lengthy works, expanding the dimensions of performance art.

The performance space at P.S.122 continues to grow. It is administered by myself, Tim Miller and Charles Moulton under the name "Auditorium Projects". Activities include rehearsals, workshops, the Open Movement Project, and space rentals to performers.

(Charles Dennis, Curator)

JANUARY 14

Bob Holman

is PANIC*DJ
with music by VITO RICCI

BOB HOLMAN is the first poet to receive a CAPS Fellowship in Multi-media, with which support PANIC*DJ was created. He has published two books of poems, Tear To Open (Power mad Press, 1979) and 8 Chinese Poems (PeekaBoo Press, 1980). He has written four plays with the poet Bob Rosenthal, most recently Clear The Range, which was produced at St. Clement's, and was anthologized in Poet's Theatre (Ailanthus Press, 1981). This spring he will direct The White Snake by Ed Friedman with sets by Bob Kushner for the Eye and Ear Theater Company for whom he directed 4 Plays By Edwin Denby last spring. He has collaborated with dancer Kenneth King on versions of Currency and Wor(1)d(T)Raid and tapper Jane Goldberg on several tap-raps. ROCK'N'ROLL MYTHOLOGY, a rap from PANIC*DJ has just been released on Words on 45. He is currently the coordinator of the St. Mark's Poetry Project. PANIC*DJ will next appear at the Manhattan Theatre Club on March 15.

VITO RICCI, who wrote and performs the music in PANIC*DJ, won a 1981 NEA Composer's Award. He recently held a concert at Inroads under the auspices of Meet The Composer in which his offBeat Generation music ranged from hypnotic dance scores to avant-folk. He writes the music and engineers Words on 45, and has scored many productions for Creation Productions, Inc., including Untitled, in which he also acted. He is a member of the protowave band, The Same.

Stephanie Skura & Yvonne Meier

ENOUGHENOUGH
a new collaborative performance

YVONNE MEIER is a dancer/performer from Switzerland. She has been living in NYC since 1979 and has performed with Cesc Gelabert and Simone Forti. Her solo work has been seen in Zürich at the Rote Fabrik, at the Wow Festival in NYC and at P.S.122, where she has also been involved in participation projects and in teaching release work. On January 26, she will begin performing in Tim Miller's Survival Tactic at the DTW Tuesday Project Series.

STEPHANIE SKURA has been performing and directing dance/music/performance since 1975. She has produced and directed six major dance/performance events, performed with several other companies, including Meredith Monk's The House & Stray Cat Dance Co., created a new piano technique and piano scores for several choreographers, and lone solo performance work and dance collaborations. Her work has been seen all over NYC and in other parts of the United States. Most recently, she directed Fooling with Time at P.S.122 and Boy Meets Girl at 626. This May, she will perform in the Dance Romance series at A Clear Space, and in June she will be featured at Philadelphia's Breadfest Theatre-Dance Festival.

JANUARY 15

Liz Pasquale

WE ARE ALL JUNKIES

Media concepts: Les Levine

Original soundtrack: Michael Galasso and Tomek Lamprecht

Lighting: Carol Mullins

Stage manager: Del

Asst. stage manager: Susan Rawlins

Sound technician, co-writer, co-director: David Wagner

Turd: Tom Eisele

Costumes: Ildiko Viczian (silver), Rachel Resnick (black), Alexandra Godfrey
(red & black)

This performance is made possible with assistance from the Creative Artists Public Service Program (CAPS) as a Community Service.

LIZ PASQUALE has choreographed both solo and group dances, including Black Horse and The Small Get By. She has written, directed and performed solo in Bird, Fauve, Cat, Passing Through, and The Second Sword, performing these works in Europe as well as in the United States. She has co-directed collaborative, multi-media performances, as in Echo Ranch with Jim Neu, Michael Galasso and Andy Gurian, which was nominated by the Soho News for "Best Concept in Performance". She has received fellowships from the New York State Council on the Arts and from CAPS in support of her work.

Jim Neu, John Nesci & SK Dunn

BASIC BEHAVIOR

Text: Jim Neu

Music: Paul Galasso

Musicians: Paul Galasso, cello

Harry Mann, saxophone

John Nesci, guitar

Directed by the performers: Jim Neu, John Nesci, SK Dunn

Slide projections: Bill Wert

Film: John Nesci

Co-choreographer: Pamela Harling

The full version of Basic Behavior will be presented in a three-week run at Westbeth Theatre Center, beginning March 15.

JIM NEU, JOHN NESCI and SK DUNN have collaborated on performance pieces since 1976. These have included Looks Like Heartache (San Francisco, 1981), Riding The Right Horse (San Francisco, 1978), and Neu and Nesci's Him Or Me (New York, 1979 and Chicago, 1981). PAUL GALASSO has previously worked with Jim Neu on Echo Ranch (San Francisco, 1977 and New York, 1978), as well as the series of short performances this year leading to Basic Behavior. Galasso's musical play, The Guilty Philosopher, has most recently been performed this year at Inroads.

JANUARY 16

Christian Marclay

DISC COMPOSITION: a musical performance for prepared turntables, recycled records and an ensemble of "human record players".

The Ensemble:

Vicki Angel	Roger Mummert
Karole Armitage	Yves Musard
Yoshiko Chuma	Thom O'Brien
Susan Deihim	Alexandra Palmer
Pierre Deloche	Lee Renaldo
Shawn Dulaney	Mary Richter
Geordie Gillespie	Jeanette Riedel
Robert Harrison	Jennifer Smith
Tamar Kotoske	Martha Swetzoff
David Linton	Sokhi Wagner
Peggie Lowenberg	Linn Walker
Sophie D. Lux	Peter Zabielskis
	Peter Zajonc

Special thanks to the Ensemble, Mon Ton Son, Charles Dennis, P.S.122, Fred de Vos, Sokhi Wagner.

CHRISTIAN MARCLAY mastered his virtuosity in phonography while playing with the defunct duo The Bachelors, even. During the last year he has performed in Boston, San Francisco, and throughout New York City, notably at P.S.122, A's, Tier 3, The Whitney Downtown, and at Franklin Furnace. He has performed live accompaniment to Bruce Conner's home movie collection (1980) as well as to choreographies of Yoshiko Chuma (Champing at the Bit, 1980) and Mary Richter (Jump Cut, 1981). Presently he is playing his records with the new band Mon Ton Son.

Charles Dennis

NEW YORK, 1985

Conceived and directed by Charles Dennis

Performed by Bob Brand, Lissie Willoughby, Charles Dennis and Andrew Reichsman

Film by Andrew Reichsman

Slides by Rod Broadway

Soundtrack and narration: Otis Telson

Office noises courtesy of Workmen Publishing.

special thanks to the following, whose contributions have enabled this piece to be fully realized: Jennifer Smith, Irène Weber, Roger Mummert, Peter Margonelli, Mary Brand, Andrew Reichsman, Pat Lund and Lightning La Lode.

New York, 1985 will be performed at P.S. 122 March 12, 13, 14.

(cont. next page)

CHARLES DENNIS is a dancer and performance artist as well as co-director of the performance space at P.S.122 with Tim Miller and Charles Moulton. His work has been seen at Danspace, P.S.122 and The Kitchen in New York Ci For many years he was a member of Robert Wilson's theatre company, the Byrd Hoffman School of Byrds. For the last two years he has also worked for Hospital Audiences, Inc., teaching movement and theatre workshops in psychiatric homes in Far Rockaway, Queens.

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P.S.122 relies on the public's support to make its projects possible. Please send your tax deductible contributions to:

Auditorium Projects
P.S.122
150 First Avenue
N.Y., N.Y. 10009

Auditorium Projects is registered as a charitable organization in New York state.

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