

# THE KITCHEN

VIDEO

MUSIC

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

Reservations: 255-5793

## Review/**Performance Art**

# Dancenoise Provides A Guided Tour of Hell

By JENNIFER DUNNING

The performance art duo called Dancenoise began life doing dances of only a minute or so in informal downtown bars. But "the Dancenoise girls," as they are called by even the most liberated of fans, have made an art of that unlikely material. Trashy props and costumes, bursts of song and rock style, athletic dancing and bits of mostly trenchant political commentary are sewn together in the best performance art fashion for a series of abrupt, explosive numbers delivered with a cheerfully raunchy exuberance that recalls the later style of Madonna.

This time out, the two are horned and tailed red devils, in "When Women Had Tails," presented at the Kitchen on Saturday night. Getting off to a groggy start on a "morning after," they take a tour of a hell inhabited by a dazzling dominatrix with a troubled past and her winsome male slave, a dog who preaches and other bizarre types. As the evening gallops on, the "girls" themselves — Lucy Sexton, a gung-ho punkette, and the slyly scruffy Anne Iobst — play pregnant women, nurses and wrestlers and lov-

ers dressed in leather and fishnet. Highlights include a cigarette-puffing quartet and a seduction sextet.

There is a knowingly slapdash quality to the enterprise that makes it irresistibly funny. "Listen, my roommate is coming home in about 10 minutes," Ms. Sexton suddenly announces during a brief lull in one orgy. But there are moments of surprising tenderness, like the deft little ending of the piece.

Ms. Sexton and Ms. Iobst know what they are after, and they go after it with great integrity. And their choice of collaborators was inspired: James Vance, who designed the colorful, hectically shifting set; Liz Prince and Robin Birchfield Simmonds, the costume designers; Michael Stiller, who designed the lighting, and the composer David Linton, who provided music to keep it all going strong between popular songs that ranged from "Winchester Cathedral" to "What Kind of Fool Am I?" It would be hard, too, to imagine the piece without Dancenoise's zany fellow performers, who were Richard Winberg, Gina Varla Vetro, Kyle de Camp and Ken Bullock. Lori E. Seid and Theresa Haney, the scurrying stage managers, brought a touch of extra class to the evening.

# The New York Times

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