



The Kitchen  
Center for Video, Music, Dance,  
Performance, Film & Literature

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For Immediate Release

**The Kitchen presents a New York Premiere by Richard Move produced by Baryshnikov Dance Foundation and *MoveOpolis!***

January 12, 2006 - The Kitchen, in association with the Baryshnikov Dance Foundation and *MoveOpolis!*, will present the New York premiere of Richard Move's *The Show (Achilles Heels)*, an inventive contemporary interpretation of the ancient Greek legend of Achilles. In this evening-length "dance-play," Move takes a wild spin on the original story's themes of war, honor, loyalty, immortality, and fate, as he brings to the stage a radical convergence of dance, text, glamour, and reality television show antics. Performances will take place at **The Kitchen** (512 West 19th Street), **April 27-29 (Thursday-Saturday)** and **May 2-6 (Tuesday-Saturday)** at **8pm**. **Admission is \$20.**

Originally commissioned for the White Oak Dance Project in 2002, *The Show* was created, directed, and choreographed by **Richard Move**, and features **Deborah Harry** (Blondie), who performs live music in the role of the Goddess Athena, and **Rasta Thomas**, of recent *Movin' Out* Broadway fame, in the lead role originally danced by Mikhail Baryshnikov. They will be joined by performers **Miguel Anaya**, **Catherine Cabeen**, **Katherine Crockett**, **Roger C. Jeffrey**, **Blakeley White-McGuire**, **Kevin Scarpin** and **Heather Waldon**. The work has an original score by **Arto Lindsay**, set design by visual artist **Nicole Eisenman**, lighting design by **Les Dickert**, and costumes by **Pilar Limosner**.

**Artist Biographies**

**Richard Move's** commissions include a sport/dance/video spectacle, *MoveOpolis!*, for the European Cultural Capital in France, *Verdi For Three* for the Paradigm Company, *Lust* for New York City Ballet Principal Helene Alexopolous, Dame Shirley Bassey's *Diamonds are Forever* at the Cannes Film Festival, and works for the American Festival in Paris and the Florence Opera, Italy. Move directed Isaac Mizrahi's *LES MIZrahi*, and choreographed the Music Theater Group's Opera *Arjuna's Dilemma*. Move is collaborating with Bernardo Montet, Director of the Centre Choréographique National de Tours, France, on an evening-length duet to premiere at the Théâtre de la Ville in Paris this December. He choreographed the soon-to-be released feature film *Strangers With Candy*, based on the Comedy Central series starring Amy Sedaris. He co-produced, co-authored, and stars in the feature film on the life of Martha Graham, *GhostLight*, which premiered at the Tribeca Film Festival, screened at international festivals, and is distributed by Palisades Pictures. Move has performed around the world as Martha Graham in *Martha @ ...*, which has received two 'Bessie' Awards, and was featured on the BBC and PBS. He played another 'Martha' in the Fusion Theater of New Mexico's *Who's Afraid of Virginia Woolf?* by Edward Albee, and played Yvonne Rainer in a documentary by Charles Atlas. He is co-founder of *Jackie60* and has performed with such legends as Merce Cunningham, and with companies including the Armitage Ballet and DANCENOISE.

**Deborah Harry** co-founded the band Blondie, which was the first group to emerge from New York's New Wave/Punk renaissance with the 1976 album *Blondie*; the first to chart a #1 single, *Heart of Glass*; and the first to top the charts with both a rap song, *Rapture*, and a reggae hit, *The Tide is High*. Blondie sold over 50 million records worldwide, including albums that featured such singles as *X Offender*, *In The Flesh*, *Denis*, *(I'm Always Touched By Your) Presence, Dear, Rip Her To Shreds*, *Picture This*, *Hanging on the Telephone*, *One Way or Another*, *Sunday Girl*, *Dreaming*, *Union City Blue*, *Atomic*, *Call Me*, and *Island of Lost Souls*. 2006 marks the 30th Anniversary of the band and its induction into the Rock and Roll Hall of Fame as one of two first-time nominees. Also a music and fashion icon, Deborah Harry has appeared everywhere from *The Muppet Show* to *Saturday Night Live* and films including *Union City*, *Videodrome*, *Hairspray* and *Heavy*. As a solo musician, she has produced four albums and has recently been a featured vocalist with the Jazz-Punk group the Jazz Passengers, as well as creating more albums with Blondie, *No Exit* and *The Curse of Blondie*.

**Rasta Thomas**, born in San Francisco, California in 1981 and raised in Riyadh, Saudi Arabia, studied dance at the Kirov Academy in Washington D.C. As a teenager, his honors included the Special Jury Prize from the 1994 Paris International Dance Competition, the Gold Medal in the Junior Men's Division of the 1996 Varna International Ballet Competition, and the Gold Medal in the Senior Men's Division of the Jackson, MS USA-IBC. In 1995, he became a member of Le Jeune Ballet de France and in 1997, became a principal dancer with the Hartford Ballet. He has danced with the Russian Imperial Ballet, National Ballet of China, Victor Ullate Ballet of Spain, Inoue Ballet of Japan, Ochi Ballet, Universal Ballet of Korea, Joffrey Ballet, Washington Ballet, Tulsa Ballet, Philadanco, Lines Contemporary Ballet, Complexions, and Lar Lubovitch Dance Company. In 2001, Thomas was the first American to become a member of the Kirov Ballet of St. Petersburg, Russia. In 2003, he joined Dance Theatre of Harlem as its youngest principal dancer. Thomas has danced diverse roles including "Albrecht" in *Giselle*, "Basilio" in *Don Quixote*, "Ali" in *Le Corsaire* and "Death" in *Debbie Allen's Soul Possessed*. He most recently starred in Twyla Tharp's Broadway hit, *Movin' Out*.

**Nicole Eisenman** (set designer) is a painter and installation artist who lives in New York City. She shows with Leo Koenig Gallery in NYC and Shoshana Wayne Gallery in Los Angeles. She has won numerous awards including the John Simon Guggenheim Fellowship and the Joan Mitchell Foundation grant. She was represented in *The American Century: Art & Culture 1900-2000*, at the Whitney Museum of American Art, and her work has also been shown at the New Museum of Contemporary Art in New York, the Museum of Contemporary Art and the Institute of Contemporary Art in London, the Stedelijk Museum in Amsterdam, and the San Francisco Museum of Art.

**Arto Lindsay** (composer) is a multi-faceted songwriter, producer, vocalist, and guitarist who was born in the United States and raised in Brazil during the pointedly eclectic Tropicalia movement of the 1960's. From his late '70s recordings of abrasive "no wave" through his acclaimed series of solo albums beginning in the late '90s, Lindsay has bonded rhythms and melodies from diverse cultures and genres in provocative new ways. His latest album, *Invoke*, was released in the U.S. in 2002. A founding member of DNA and the Ambitious Lovers, Lindsay frequently tours Japan and Europe with his own band. As a producer, Lindsay has worked with Laurie Anderson, David Byrne, Caetano Veloso and Vinicius Cantuaria, to name a few. He recently won a Latin Grammy for his production of Marisa Monte's most recent CD. Lindsay has also long been a curator and installation artist in the field of sound art, and has collaborated with German theatre director Heiner Muller, Japanese composer Ryuichi Sakamoto, American multidisciplinary artist Vito Acconci, and British producer/conceptualist Brian Eno. Lindsay has curated for Brazil's Carlton Arts Festival, London's Barbican Centre, and the NYC nightclub Tonic.

**Les Dickert** (lighting designer) a graduate of Yale School of Drama, has designed for numerous White Oak Dance Project works including Yvonne Rainer's *After Many a Summer Dies the Swan*, Trisha Brown's *Homemade*, Mark Morris' *Pecacardillos*, Lucinda Childs' *Largo*, and Steve Paxton's *O (for Simone)* and *Earlyman Deadlines*. He recently designed *Chacony* for Lucinda Childs and a remount of Erik Hawkins' *Early Floating*. Other work in dance includes designs for David Gordon, Jonothan Lunn, Company Appels, Min Tanaka, the Jacob's Pillow Dance

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Festival, Bayerisches Staatsballet, The Australian Ballet, and the Beijing Folk Dance Company. Regional theater credits include Great Lakes Theater Festival, Triad Stage, Portland Stage, Merrimack Repertory, Spoleto Festival, Connecticut Grand Opera, and the Yale Repertory Theater.

**Pilar Limosner's** (costume designer) credits include *Martha @...* with Richard Move, *Images* for David Parsons at the Joyce Theater, Karole Armitage's *Le Stances A Sophie* at the Joyce, *I Had A Dream* for Ballet of Monte Carlo, *The Dog Is Us* for the Deutsche Opera, *Sheherazade* for the Maggio Danza di Firenze, and the *Predator's Balls* at BAM. Her other theater work includes Eric Bogosian's *Talk Radio*, Ann Magnuson's *You Could Be Home Now*, both at the Public Theater, and *At Jennie Richee* for Ridge Street Theater at the MCA in Chicago, for which she won an OBIE award. Limosner also designs for feature films. Her credits include *Ghostlight*, *The Yards*, *Down To You*, and the recently released, *The Guru*.

*The Show (Achilles Heels)* is being restaged under the auspices of the "Baryshnikov Dance Foundation (BDF) Presents", a new program of BDF to help support and tour-manage the work of important artists. "BDF Presents" continues its mission begun with White Oak Dance Project – to bring the bold, innovative, contemporary work of choreographers and other artists with a distinctive voice to stages around the world.

*The Show (Achilles Heels)* is made possible with the support of Altria Group, Inc; Creative Capital Foundation; and the Bossak/Heilbron Charitable Foundation. For more information about *The Show (Achilles Heels)*, please visit: [www.move-itproductions.com](http://www.move-itproductions.com). *The Show (Achilles Heels)* is made possible with the support of Altria Group, Inc; Creative Capital Foundation; and the Bossak/Heilbron Charitable Foundation.

Dance programs at The Kitchen are made possible with sponsorship support from Altria Group, Inc. and with generous grants from The Harkness Foundation for Dance and the Mertz Gilmore Foundation. Programs at The Kitchen are also supported by the New York State Council on the Arts, a state agency.



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## ABOUT THE KITCHEN

The Kitchen is one of New York City's oldest nonprofit performance and exhibition spaces, showing experimental work by innovative artists, both emerging and established. Programs range from dance, music, and theatrical performances to video and media arts exhibitions to literary events, film screenings, and artists' talks. Since its inception in 1971, The Kitchen has been a powerful force in shaping the cultural landscape of this country and has helped launch the careers of many artists who have gone on to worldwide prominence.

### **Box Office Information:**

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Tue-Sat, 2-6pm

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