

GERALD O'GRADY

Cordially Invites You To

THE KITCHEN

512 West 19th Street
(between 10th and 11th Avenues)
Telephone: (212) 255-5793

THURSDAY, JANUARY 30
10:00 P.M. - 1:00 A.M.

TO HONOR HIS FRIENDS

WOODY AND STEINA VASULKA

TEN YEARS OF NEW VIDEO, DANCE AND MUSIC

ALUMINUM NIGHTS

THE KITCHEN'S BIRTHDAY PARTY AND BENEFIT

BONDO'S JUNE 14-15, 8 PM-2 AM

THE KITCHEN

CENTER FOR
VIDEO, MUSIC
AND DANCE

HALEAKALA, INC
59 WOOSTER
NEW YORK,
NEW YORK
10012
(212) 925-3615



A benefit for artists' fees for the 1001 92 000000

Sunday, June 14 MUSIC & PERFORMANCE

8pm-2am

RED DECADE "Native Dance"

Jules Baptiste, guitar; Jeffrey Glenn, bass; Brian Hudson, drums; Bill Obrecht, tenor sax; Fritz Van Orden, alto sax.

GARRETT LIST: a solo

DOUGLAS DUNN & DANCERS: untitled

Susan Blankensop, Grazia Della-Terza, Douglas Dunn, Dianne Frank, John McLaughlin, Deborah Riley.

LOVE OF LIFE ORCHESTRA: Tone Poem #2

Rik Albani, trumpet; Rebecca Armstrong, vocals; Sara Cutler, harp; Peter Gordon, sax; Randy Gun, guitar and bass; Linda Hudes, keyboards; Jill Kroesen, vocals, percussion; Arthur Russell, cello; Ned Sublette, guitar; David Van Teighem, percussion; Peter Zummo, trombone.

JOHN GIORNO: "I DON'T WANT IT,
I DON'T NEED IT,
AND YOU CHEATED ME OUT OF IT"

LEROY JENKINS: New Work for Mixed Quintet

John Clarke, French horn; Marty Erlich, bass clarinet; Leroy Jenkins, violin, viola; Byard Lancaster, flute; J.D. Parran, clarinet.

LISA FOX "The Bunt"

ZEV: solo percussion

THE PHILIP GLASS ENSEMBLE: "Dance 3" from Dance, "Building" and "Train Spaceship" from Einstein on the Beach

Philip Glass, keyboards; John Gibson, sax, flute; Jack Kript, sax, flute; Kurt Munkacsi, mixer; Richard Peck, sax; Michael Riesman, sax.

DNA

Arto Lindsay, guitar, vocals; Ikue Mori, drums; Tim Wright, bass.

RAYBEATS

Danny Amis, guitar, bass; Don Christensen, drums; Jody Harris, guitar; Pat Irwin, acetone, sax, guitar.

FEELIES: Music for Tapes, Guitars & Percussion

Glenn Mercer, Bill Million and associates.

GLENN BRANCA "The Ascension"

Glenn Branca, guitar; Jeffrey Glenn, bass; Lee Renaldo, guitar; David Rosenbloom, guitar; Ned Sublette, guitar; Stephan Wischerth, drums.

plus Special Guests...

VIDEOTAPES, by and/or of:

VITO ACCONCI, ROBERT ASHLEY, MICHEL AUDER, GREGORY BATTOCK, RHYS CHATHAM, PAUL DOUGHERTY, JULIA HEYWARD, KIPPER KIDS, GEORGE LEWIS, STUART SHERMAN, TALKING HEADS, LAWRENCE WIENER, and others...

Monday, June 15 MUSIC & PERFORMANCE

8pm-2am

"Music Word Fire And I Would Do It Again (Coo-Coo): The Lessons": excerpts from ROBERT ASHLEY'S PERFECT LIVES (PRIVATE PARTS)

Performed by Peter Gordon, Jill Kroesen, and David Van Teighem. Recorded keyboard by "Blue" Gene Tyranny; with videotape designed by John Sanborn. This made-for-television opera was commissioned by The Kitchen.

To Be Announced...

BEBE MILLER DANCERS "Task/Force"

Vicki Angel, Tamar Kotoske, Hope Mauzerole, Bebe Miller, Mary Richter, Lynn Walker.

STEVE REICH MUSICIANS "Clapping Music" by Steve Reich

Gary Schell, Glen Velez.

GEORGE LEWIS TROMBONE QUARTET "Atlantic"

Ray Anderson, Dick Griffin, Craig Harris, George Lewis.

ARNIE ZANE DANCERS: excerpts from "Cotillion"

Arnie Zane, choreography; Ross Levinson, music; Jude Bartlett, Dudley Brooks, Linda Cohen, Anne Fluckiger, Peg Connor Hewitt, Victoria Marks, Jane Zalutsky, dancers; Hillel Dolgenas, piano; Ross Levinson, violin; Betsey Johnson, costumes.

LAURA DEAN MUSICIANS "Music from Night" by Laura Dean
Paul Epstein, Pat Graf, pianos.

JULIUS HEMPHILL and K. CURTIS LYLE: Song for Blind Lemon Jefferson

MEREDITH MONK "Turtle Dreams (Waltz)"
Meredith Monk, Robert Een, Andrea Goodman, Naaz Hosseini, Paul Langland, Gail Turner, dancers; Julius Eastman, Steve Lockwood, musicians; Tony Giovannetti, lighting; Yoshio Yabara, costumes.

NED SUBLETTE "Bitchin' at The Kitchen"

MARYANNE AMACHER "Critical Band"

RHYS CHATHAM "Drastic Classical Music for Electric Instruments" "Acoustic Terror" & "36 Short Stories"
Michael Brown, bass; Nina Canal, Rhys Chatham and Joe Dizney, guitar; David Linton, drums, percussion;
Craig Bromberg, Lee Renaldo and Ned Sublette, extra guitars; Michael Zwack, slides.

JIM CARROLL: selections from "The Basketball Diaries" and other readings

FAB FIVE FREDDY and FRIENDS
Lenny Ferrari, drums.

BUSH TETRAS
Laura Kennedy, bass, percussion; Pat Place, guitar, percussion; Dee Pop, drums; Cynthia Sley, vocals,
percussion.

Special Guests...

LAURIE ANDERSON "Songs from United States"
Laurie Anderson, keyboards, vocals; Richard Cohen, baritone sax; Chuck Fisher, tenor sax; Jon Gibson,
alto sax; Perry Hoberman, projection; Bill Obrecht, tenor sax; Fritz Van Orden, alto sax.

VIDEOTAPES, by and/or of:

DARA BIRNBAUM, ED BOWES, GLENN BRANCA, JOHN CAGE, JAMIE DALGLISH, KIT FITZGERALD/JOHN SANBORN, SHALOM
GOREWITZ, GARY HILL, IMAGE PROCESSING, BILL VIOLA, ROBERT WILSON and others...

VIDEO INSTALLATIONS (Both Nights):

WOODY & STEINA VASULKA NAM JUNE PAIK BRIAN ENO

ARCHIVAL SCREENINGS, including:

Music Word Fire And I Would Do It Again (Coo-Coo): The Lessons, by Robert Ashley

Airship by Robert Longo

Emily Likes the TV, by Cindy Lubar & Christopher Knowles

Spaceman, by Robert Wilson & Ralph Hilton

"The Collapse of the old Broadway Central Hotel", Home of the Mercer Arts Center, Original Home of
The Kitchen (news broadcast)

VEDO, a special video performance by DEVO and others...

NO PHOTOGRAPHS OR RECORDINGS PERMITTED

STAFF FOR THE PROJECT:

| | |
|-----------------------------------------|----------------------------------------------|
| Production Coordinator | Tim Carr |
| Production Stage Manager | Ed Bowes |
| Production Associate & Public Relations | Vicki Lynn |
| Publicity | Donna Meeks, Gregory Miller |
| Aural Design | H. Lugas |
| Visual Design | Mike Zwack |
| Video Design/Lighting | Tom Bowes |
| Associate Sound Technicians | Mike Sinclair, Bill Ferguson |
| Associate Light Technicians | Nick Lifton, Lisa Wilde |
| Stage Crew Chief | Bobby Battery |
| Disk Jockey | Iola Crew |
| TV Crew Chief | Richard Tiernan |
| TV Crew | Phil O'Reilly, Howard Grossman |
| Advanced TV Programming | Pat Ivers, Emily Armstrong |
| Artists' Relations | Emily Armstrong, Rico Espanina, Michel Auder |

THE KITCHEN STAFF:

| | |
|-------------------|----------------------------|
| Jamie Avins | Director's Assistant |
| Eric Bogosian | Dance Programming |
| Tom Bowes | TV Programming |
| Marc Grafe | Music Production Associate |
| Joe Hannan | Promotion & Touring |
| Jackie Kain | Curator |
| George Lewis | Music Programming |
| Gregory Miller | Video/Distribution |
| Mary MacArthur | Director |
| Phil O'Reilly | Video/Dance |
| John Parton | Dance Production |
| Renata Petroni | Publicity |
| Carlota Schoolman | Broadcast |
| Shelley Valfer | Administrative Director |
| Michael Zwack | Production Management |

Acknowledgments: Rose Dreyer, Mark Innerst, Donna Meeks, Carol Murashige and Lisa Wilde.

BOARD OF DIRECTORS:

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THE KITCHEN

CENTER FOR
VIDEO, MUSIC
AND DANCE

Steina & Woody Vasulka
1600 Old Pecos Trail
Santa Fe, New Mexico 87501

October 23, 1981

Dear Steina (& Woody),

I'm sorry that I missed you when you were doing the show at The Kitchen last sunday, but my girlfriend in Massachusetts absolutely demanded that I go up and catch the leaves turning. And boy were they worth it!

Anyway, about the show that we discussed briefly in person. Our idea is to put together five or six programs of approximately two hours each organized along thematic lines. One will be Image Processing, one Television, one Documentaries & Docu-Collage, one Video/Music, etc. I have spoken to Shalom Gorewitz about putting together an Image Processing show for us, and he has agreed.

Mary had spoken to me about your idea of doing a show of old('vintage?') video, and we think this would be a wonderful addition. These shows will be offered to schools, libraries, universities, galleries and, hopefully, to broadcast and cable markets here and abroad. There already exists a tremendous demand for work from The Kitchen and we feel these packages will not only be more appealing to possible exhibitors, but also could be extremely educational and useful to teachers in a variety of contexts. It is also my feeling that for anyone not familiar with video it is a great help to be able to see a tape in a thematic context (say, various approaches to the narrative in tv) rather than in isolation.

The idea of the packages is to assemble the tapes and then send them together with program notes written by the curator and including, when possible, comments by each artist on their work, and with a set of press clips and assorted publicity materials and stills. This will provide exhibitors with what they need to mount some kind of informed publicity effort that is consistent with the spirit of the work.

If you are going to go ahead with a show (and I'm hoping that you will), what I would like from you is a rough list of possible artists to be included and a paragraph or two describing the intent of the show and some sort of historical/aesthetic/cultural background or context to the work. If you could get this to me in the next week or two it would be very helpful and allow me to go ahead with the preliminaries of roughing out a brochure and gathering some background materials.

I know that you two have been travelling a lot lately and I realize that this is a relatively tremendous task, but I feel that it is very important to assemble this

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material for archival and historical purposes as well as for possible income.

A specific formal contract has yet to be worked out, but the approximate figures that we are working with are \$1000 for a rental of which 70% would go to the artist, 20% to The Kitchen and 10% to the curator. What do you think is a reasonable price for sale? \$2000? \$3000? We're working on that one. It is my feeling that I can really get the material shown in a great many places if it is assembled in this sort of package and, hopefully, the 10 and 20% will begin to add up to real income.

Please let me know what you think, if you have a possible title (what do you think of "Art History"? Too pretentious?), and any other questions, suggestions, demands, etc.

Sincerely,

A handwritten signature in black ink that reads "Gregory Miller". The signature is written in a cursive, somewhat stylized script.

Gregory Miller
Video/Distribution

GM:gm

P.S.: I've just spoken with Mary who tells me that she had a recent conversation with you about this whole matter. Of course if you want to control the actual tapes and dubs yourselves that is all right with us. We have that sort of arrangement with EG, Brian Eno's management, whereby we go ahead and solicit gigs, make contracts and logistical arrangements, then have EG send the actual tapes. For that agent's role we receive 10% commission (or 'finder's fee'). If you would feel more comfortable with that kind of arrangement it's fine, but the paperwork, legwork, dupework, etc. is really quite a headache and since I am setting up a mechanism to deal with it all for The Kitchen's other shows it might not be such a burden.

In any case, let us know.

GM

June 6, 1980

Dear Steina & Woody -

Enclosed is tape. Thanks again for letting us use it. After the show, it sat at the kitchen for awhile, and I used it in a few classes. Written material that I know about about the show is also here.

We hope to have an expanded second Image Processing show next winter. We're thinking about a symposium, possibly at N.Y.U., a workshop by Ralph & Sherry, and some other simultaneous activities.

There are alot of rock discos in NYC opening with multi video monitors or large screens. The latest is the Ritz - an Idaphor color projector on 25 foot screen. I've been showing tapes there and working with some equipment (slow motion disc & grass valley switcher.) The other place is Hurrah's with 12 monitors hanging from ceiling. The d.j. is a young video artist and is programming alot of image processed film & video. Reminds me of the electronic excitement of the Mercer Arts Center.

I'm leaving for LA tomorrow - wish I could stop in New Mexico.... Hope you are well & happy. Looking forward to seeing you -

Shalom

The Kitchen Center for Video and Music

August 16

Dear Steina,

I do hope you and Woody can make it to this meeting. Talking to people around the state - it seems that everyone is coming - it was apparent that we don't all think alike and that the first day of discussion will be very important.

Perhaps you are right about our being over carefull about neutral ground. We've decided not to have a moderator but to moderate ourselves. As far as I'm concerned, I'm new to the business and am weak on media history. Consequently I'm looking forward to learning a lot from people like you who've been around a while. As a matter of fact I can't keep a low profile even if I wanted. Lucy replied to me that she and Bob Mayer are coming so I'm identified with the thing anyway.

As far as I'm concerned I'm anxious that Council monies go to help media art - & this means the artist

first- Places like The Kitchen are
secondary to this although of course I feel
we're an essential showcase for the work.

Anyway, I hope you come.

Love,

Mary

April 29, 1972

Steins and Woody Masulka
The Kitchen
240 Mercer Street
New York
New York

Dear Masulkas,

Please send me a dub--colorized--of the tape called Decay in the Reindance tape list. We'll be showing it at a video event at the University of Illinois in mid-May and so would like you to write a sentence or two about the tape that you send in order that we can include the description in our program notes.

Thank you,



Anda Korsts
4200 Marine Drive
Apartment 502
Chicago
Illinois
60613

IS: If possible, could you send the tape by the 10th of May? If not, we need it by the 15th at the latest. If that date is too soon too, let me know, ok?

Also, I haven't seen the tape I've ordered. If you think any other ten minute segment would be more suitable for a group of people who haven't seen much tape of any kind, send that instead.

the
Kitchen
center for video and music

July 10, 1975

Dear Woody and Steina,

Sorry to have been out of direct contact with you. I've tried calling several times and have avoided writing.

As I told Ralph the week of Thanksgiving is not ideal here.

The time period that is the best here for a show using both rooms would be Nov. 11 Tues.-Nov 22 Sat. with set up starting Nov.9.

Does that fit with your schedules??

The money that we hope to provide to ~~xxx~~ artists for such shows is up to \$700 towards expenses and \$150 for a fee. (Since there are so many of you involved I think we should try to make some adjustment.)

We have received notice of a grant ~~from~~ the NEA for partial support of this program but we hope to also get a substantial portion from the NYSCA. Since we will not know for a while about the amount from the Council I can't assure you of an exact amount right now. We are trying also to tap some other sources of money.

Do you have an idea of how much you would need to do a show?

The equipment list enclosed is what we have now. In addition we plan to have four b&w GBC's, another Trinitron, another cassette machine (60/50 cycles). But again this will depend on how much \$ we get and when and from where.

I like very much the idea of your collaborating ~~xxx~~ with Ralph and Sherry and Etc. Ltd. and hope that we can fit all the schedules together.

I'll call you again in a few days to see ~~whaa~~ you think.

Carlota

Carlota

59 wooster street / new york city, 10012 / (212) 925 3615