

JACALYN CARLEY

Choreographic Works 1979 – 1999

Documentation

Archives at International Theater Institute/Mime Centrum Berlin (ITI/MCB) including digitalization of first ten years of Tanzfabrik:
<http://archiv.mimecentrum.de/searches?utf8=%E2%9C%93&%5Bquery%5D=carley&commit=Suchen>

Archives at Akademie der Kuenste Berlin (AdK), including various original documents, reviews, choreographic notebooks, posters, videos, etc in the department for Darstellende Kunste (Anfragen an Fr Helene Herold / Dr Stephan Doerschel)

Works

Ch Ch Changes (1979)

was one of the first evening-length choreographies presented at TF, in 1979. A duet for Carley and Schenck, the premiere was danced by Fred Holland and Carley as Sygun had a stress fracture from rehearsals. It was based on an earlier, shorter work called the Moth and the Light. The first part was danced to a poem by Yeats. The work was based upon geographic patterns, and the movements they evoked. There was much Wigman influence, with spinning. Circles, lines, curves.

60 minutes, in the round.

Musik: Irish Folk, Philip Glass

Dancers: S. Schenck, J Carley, (Holland)

Poster: Albrecht Demitz (copy at AdK, hand made silk screen)

Performed at:

Tanzfabrik; PMTT Festival Akademie der Künste Berlin; Haus am Waldsee Berlin; Painted Bride Arts Center Philadelphia.

Documentation:

Review

Band: ITI/MCB (inaccessible format)

Tanzzeit (1980)

Using dance and words, cast members reflected on life as a dancer. Four dancers, four ladders.

70 min.,

Music: Collage

Dancers: H. Vielhauer; S. Schenck; S. Lemke; J. Carley

Performed at: TF Studio 1; various Berlin high schools.
Documentation: reviews

Jandl Poetry (1980 – 1995)

Together with the actor, Martin Schurr, Ernst Jandl's sound and graphic poems were the basis for a number of choreographies during the course of 12 years, eventually leading to an evening-length work in 1991. Origins go back to the TF 'Blue Baby' tradition, where Martin first appeared, in 1979. This first version only included a few poems, and needed to be expanded when we were invited to Steirischer Herbst festival that was honoring Jandl, and sponsored by the NDR. These danced poems, **Jandl Vertanzt**, or poems interpreted by dance, was about 30 minutes and shared the program with the **Ursonate** through 1988, or appeared independently.

Jandl Kompott (1990) 30min, performed by Jeanne Ayling and Harold Pilar v Pilchau, toured independently and as part of a program with **Multiples**. It paved the way for ...

Ernst Ernst, 1991, 70 minutes. Originally performed by Annette Klar and Martin Schurr, later by Lydia Klement and Martin Schurr. **Ernst Ernst** used Jandl's sound poems, graphic poems, humorous and concrete poetry, as well as some music in the background. Hand-held projections of Jandl's visual poems were also used. Ernst Ernst was translated into English for US performances.

Ernst Jandl wrote: "I shall never forget your dances to my poems," and we remained in contact until his death.

Poster/Graphics: Anna Stein

Performed at:

TF Studio 1; Akademie der Künste Berlin; Bauhaus Archives Berlin & Cologne; Vienna Festwochen; Steirischer Herbst; Holland Festival; Berlin-Brussels Exchange; Haus am Waldsee Berlin; Painted Bride Arts Center Philadelphia; Akademie Ruchu Warshau; Tanz und Theatre International in Hannover; BRDance Festival Munich; Mainzer Kammerspiel; Poets Festival Erlangen; LaScala Hamburg; KunstWerk Tage Greifswald; Next Decade of New Performance at University of Texas in Houston; Diverse Works Houston; Neue Foren Magdeburg; Siemens Kultur Freiräume Schorndorf; Theatr Otwartego Festival Warsaw; Literaturhaus Basel; 25 Years TF.

Documentation:

Various reviews

Video documentation:

- + Band AdK : TF 40 / 145 '**Jandl Gedichte**'
- + Band AdK: TF 37 / 122 '**Masterband VHS 60 min., Multiples + Jandl Gedichte**', 1989 Studio 1
- + Band AdK: TF 37 hardcover '**Multiples, Jandl Gedichte, Schwitters Ursonate**' 1989/90 Studio 1 Publicity video,
- + Band AdK: TF 040 / 216 Hi-8 Metal -E '**Ernst Ernst Master !** ' complete

- + Band AdK: TF 40 / 166 (copy of Hi-8 Master), Copy of promo band,
- + ITI/MCB digitalization project

Looping Flugversuche (1981)

With Dieter Heitkamp. Based upon the novel, 'Birdy' by William Wharton, and using the frame of a rotting iron bed found in the courtyard, we developed the work. It stayed in rep for several years, and became the first signature work of the TF, making it known as a place where experimental methods – painting on stage, acrobatics, slides, contact improvisation – were integrated into performance. In particular, it was the first time that we asked Udo Hesse to become involved in the work, and he photographed several series of slides that were incorporated.

75 Min., Produced by TF

Music: Lou Reed, Phillip glass, ethnic, various.

Chor/Perf: D Heitkamp, J Carley

Slides/Poster: Udo Hesse

Performed at: TF Studio 1; Holland Festival; Die Werkstatt Düsseldorf.

Documentation:

Reviews

Video: SW, complete. JC/ ITI/MCB

Schwitters Ursonate (1982, 1988, 1994)

This was first TF work to be performed on the main stage of the AdK. After the initial run at Studio 1, we moved into the AdK for several runs in order to accommodate audience demand. Frankly, we had no idea during rehearsals that we were onto something so big, and the first costumes were bought at a local dance supply store from the sale table. Shoes were expensive for us. This piece was quickly picked up for touring and sent as a representational work of what was happening in the West Berlin off scene. In 1988, it was remounted for the 10 Years Tanzfabrik celebration at the AdK, with Klaus Lochthove and an entirely new cast, and with Kurt Schwitters' son, Ernst, in attendance. He claimed it was perfectly recited, to his surprise. In 1994, I was approached by Martin Gropius Baus to rework it for the Raoul Hausmann Exhibition, where it was performed in the Lichthof to sold-out crowds. This version was also performed at the opening of the International German Architects Center.

The Ursonate was one of the defining works of the TF in the first ten years, a catapult for TF onto a much larger stage in every sense.

1982 'Ursonate'

40 Min., Prod der TF

Speaker: Martin Schurr

Dancers: D. Heitkamp; S. Schenck; S. Lemke; A. Kennedy; H. Vielhauer

Poster: Hesse/Heitkamp

Performed at:

TF Studio 1; Akademie der Künste Berlin; Vienna Festival Weeks; Holland Festival; Haus am Waldsee Gallery Berlin; Zurich National Gallery 'Hang Zum Gesamtkunstwerk'; TAT Frankfurt; Kampnagel Hamburg.

Documentation:

Diverse reviews

+ Band JC/AdK: Original tape of dress rehearsal, Studio 1, complete and uncut.

+ Band: JC/AdK: BASF E-180, Mit Jandl, 1980, first version, TF Studio 1

+ Band AdK: TF 018.1 / 3 ' **Schwitters Ursonate Originalfassung**'

+ ITI/MCB digitalization project

1988 'Ursonate WA'

40 Min., Prod der TF

Speaker: Klaus Lochthove

Dancers: A. Kennedy, Ka Rustler, A Klar, I. Capuder, R.Knupp, B. Jahn

Poster: AnnA

Costumes: Maria Kretschman

Light: Norbert Kliesch

Performed at: Akademie der Künste; Tübinger Tanztage

Documentation:

+ Band AdK: TF26 '**Schwitters Ursonate Chor** Jacalyn Carley'

+ Band AdK: TF 37 hardcover '**Multiples, Jandl Gedichte, Schwitters Ursonate**'

Publicity video, version with Jeanne Ayling, Harald P.v.Pilchau

1) Multiples, reworked for Jeanne

2) Jandl, reworked for Jeanne & Harald

3) Ursonate, 1988 version in der AdK w K Lochthove

1994 'Schwitters Ursonate 1994'

40 Min., Produced by TF and Martin Gropius Bau

Speaker: Martin Schurr

Dancers: T. Ford, A. Trevisani, V.Bilbija, A.Garrido, A.Nagy

Costumes: Illi Beckmann

Performed at: Lichthof, Martin Gropius Bau, German Architect Center Berlin.

Documentation:

Complete video, JC / ITI/MCB digitalization project

Your Native Land is Your Native Land it Certainly Is (1982)

Returning to Philadelphia, I performed at Group Motion studios with the support of the Painted Bride Arts Center, bringing together Group Motion dancers and musicians in a mixed program of music, dance, words, improvisation. The quote is from Gertrude Stein.

60 Min., Prod: Painted Bride Arts Center, Philadelphia

Music: J. Litty, C.Cohen, D Martin

Dancers: B.Herrmann, T.Fox, M.Biello, J.Carley

Performed at: Group Motion Studios on South Street.

Windeier (1983)

Based upon the success of Looping, Dieter and I decided it was time for the 'couple' to have a few little birds ... the Tanzfabrik was growing and this was a chance to expand the nest. We used the entire length of Studio 1, so that the audience was backed against the walls on either side of the room. This work was remounted at TF several times, and not suitable for touring.

Chor/Direction: Heitkamp/Carley

Music: J. Surman; L. Anderson

Dancers: R.v.Falken, S.Lemke, C.Feest, F.Deutschmann, N.Mauk, M. Hachisuka, D. Heitkamp, J.Carley

Poster: Heitkamp (?)

Performed at: Studio 1

Documentation:

Reviews

Band AdK: TF 4 / 15, ' **Windeier April 84'**

...drin und gewinn, immer so hübsch (1983)

This chamber piece, intended to be seen on a small stage as if through a window, was developed with input from the three dancers, during the course of a year. I found Gertrude Stein's work, 'A Birthday Book' by the Yale University Press in a basement store in NY, and knew it was suitable for dance. During the course of rehearsals, however, we knew it had to be translated if the audience was to enjoy it at all. Ernst Jandl, himself a Gertrude Stein translator, recommended Sylvia Lichtenberg, a Berlin translator. (Eventually this translation was published by Lilith Verlag in Berlin as 'Gertrude Stein Ein Geburtstagsbuch'.) Three actresses (one for each dancer) attended rehearsals and together we created a score, which was then put on tape for performance. It was the first piece to be produced with Senat funding, hence a costume and set designer.

70 Min., Prod der TF

Text: Gertrude Stein, 'The Birthday Book', Yale University Press

Actresses: J-M Höppl, E.Zundel, I.Mamatis

Dancers: R.v.Falken, L.Grohe, A.Kennedy

Set/Costumes: Ric Schachtebec

Performed at:

Studio 1 TF; Die Werkstatt Düsseldorf; Schlachthof Bremen; Ballet Arena Kassel; Theaterhaus Stuttgart; Gertrude Stein Festival Munich; International Theatre Festival SUNY at Stonybrook NY

Documentation:

Reviews

+ Band AdK: TF 5 / 17 Kodak tape box unmarked, tape marked: "Original!!". demo

+ Band JC / ITI/MCB: 1983 Full length, entire work.

Shorter Works, Various (1983-85)

As tanzfabrik became more and more known, there was a demand for programs that represented the eclectic 'collective'. This we solved by creating solo-duo programs that could be mounted and toured with ease. Such programs also became a venue for trying out new material. Works I produced here included: **kodern**, for Antja Kennedy; **Anna (In Memorium)**, with F. Deutschmann; **Are You Lonesome**, solo; **tanzzeit**, solo.

Each Ca 7 Min., Production der TF
Dokumentation.

+ Band AdK: TF032 **Solo Duo Programm (AdK) 1983**

+ Band AdK; TF 031 (o) **'Tanzfabrik im Haus am Waldsee / Solo Duo**

+ ITI/MCB digitalization project

Anna Blume ist Rot (1985)

Based on the Schwitters poem of same name, Martin and I created to do an evening-length work about this character, and designed it for a 'real' theatre with other set and projection potential.

80 Min. Production der TF

Music: Collage

Performers: M. Schurr, J. Carley, the cow

Set/Costumes: Ric Schachtebec

Performed at: Hebbel Theatre

Documentation:

Reviews

Video:

+ Band AdK: TF 18 / 43 **'Anna Blume ist Rot'** Aufführung am 13.7.85
Originalband

1h 10min (Komplet durchlauf, vieles schwer zu erkennen, bild totalle.)

+ Band AdK: TF 18 / 41 BASF 240 min. **'Anna Blume is Rot ausschnittsband Original'** 25 min. Cuts from various scenes, Good angles and close ups.

+ Band AdK: TF 18 / 40 Eastman E-30 **'Ausschnittsvideo Anna Blume ist Rot Tanzfabrik Berlin'**

Facing Time (1986)

Returning to more focused environment, smaller cast, and pure movement, the task was simply to realize movement on geometrical forms—lines, squares, circles. The movement left all theatricality behind, the three women and their physicality was topic. Recognizable are Wigman elements, as well as post-modern elements, combined in the attempt to find authentic movement. Form and realization of meaning behind patterns on the floor led to a deep sense of time and natural movement. The music was commissioned, recorded. No text was used in the development or performance. This was the first work to go to NY, with excellent reviews and much attention (with the help of Goethe Institute).

60 Min; Production der TF

Music: F. Graef

Dancers: A.Kennedy, R.v.Falken, L.Grohe

Costumes/Set: Ric Schachtebec

Performed at:

Studio 1; Oslo Berlin Festival; Sardinia, Italy; Seven Stages Atlanta USA; St Mark's Church NYC; Gulbankien Foundation Lisbon; Villa Massimo Rome; Nijmegen Holland.

Documentation:

Reviews

Video:

+ Band JC/ ITI/MCB At St Mark's Church (best version)

+ ITI/MCB digitalization project

+ Band AdK: TF 019 / 46 (or 10) Professional box, video marked 'Master Facing Time'

(Studio 1 der TF, serious background music problems)

+ Band AdK: TF 19 / 47 hard box, Lisbon tour, 2x

+ Band AdK: TF 20 Fuji 'no title' '20 min', Rehearsal tape, no music, facing time

Working as a choreographer in other productions (1984-1987):

In Search of the Woo (1984)

Returning to Philadelphia, a collaboration with visual and performance artist, Woofy Bubbles, using many inflatable objects. Produced by Painted Bride Arts with National Endowment for the Arts funding.

No documentation.

John Gay's Beggar Opera (1984),

for Renaissance Theater Berlin, under Jacques Levy and Stanley Walden.

Operette (1987)

Grombrowicz's theatre work, produced by Transform Theater Berlin, directed by Henryk Baranowski, music by Johannes Roloff.

Full House / Joker's Wild (1987)

Based on Candomblé figures, developed out of workshops and improvisation, in particular under the guidance of Kay Hoffman. Die Elefanten, a 10-man percussion and brass band from Berlin, worked with us to create the music and performed live. It was produced for the AdK stage, shared program. Shortly after premiere, I was approached by a film-maker who wanted to create a film from the work. New costumes were designed and realized at the Schaubühne, and the work was expanded to 40 minutes. Unfortunately, the filmmaker was unable to secure the promised funding.

30/40 Minutes, Prod. der TF

Music: Die Elefanten

Dancers: R. Galvan, N.Caccivicio, Ka Rustler, A. Kennedy, U. Wenzel

Performed at: Akademie der Künste

Documentation:

- + Band: AdK: TF 17 / 54 '**Full House**' (Originalband) 1987
- + Band AdK: TF 17 / 55/56. '**Full House** / 2. Second Version

RUT2, RUT3, RUT 4 (1988)

Three different works based on 'Sex Life of the Animals', each work ca 25 minutes, never performed on one program. No performance videos exist.

Rut2: Produced by TF

Music: M. Rodach (commission)

Dancers: R. Galvan, N.Caccividio, J.Carley, C. Cole

Actor: D. Bender

Performed: E88 Berlin Kulturstadt Europa

Rut3: Produced by TF

Music: C.Cohen , others

Dancers: Ka Rustker, A Kennedy, C. Cole, R.Knupp

Performed at: Studio 1 der TF

Rut4: Produced by Group Motion Philadelphia

Music: Mahalia Jackson, others

Dancer: Carley

Performed at: Drake Theater Philadelphia

Multiples (1989)

12 minutes of movement material were created in silence, as a solo, essentially without a purpose. I met Raymond Federman at this time, and he suggested putting his poetry to my silent work. The concept was expanded: the same 12 minutes were subjected to three different 'treatments', ie., different sound, costume, lighting, with the question if the audience would see the movement the same. Udo's slides provided a fourth version, and were shown between variations. Ray also performed his poetry on several of the programs in the TF, which began a partnership. He traveled with the program on tour. This was eventually reworked for Jeanne Ayling, and although still titled Multiples, looked quite different.

30 Min, produced by TF

Text: Raymond Federman

Music: Alexis Kiriasis

Slides: Udo Hesse

Performed at:

Studio 1 TF; Tanztheatertage Tübingen; Atlanta Salutes Berlin Festival; Cunningham Studio NYC; Academie Ruchu Warshau; Mainzer Kammerspiele

Documentation:

Reviews

Video:

- + Band AdK: TF 37 / 122 '**Masterband VHS 60 min., Multiples + Jandl Gedichte**'

1989 Studio 1 : Multiples, w Ray Federmann, Carley

+ Band AdK: TF 37 hardcover '**Multiples, Jandl Gedichte, Schwitters Ursonate**'

1989/90 Studio 1

Publicity video, version with Jeanne Ayling, Harald P.v.Pilchau

Foothills (1989)

This 20 minute work, commissioned by Several Dancers Core of Atlanta with Goethe's help was created for SDC company and later mounted on Berlin dancers. The idea was to have fun. The work was performed as part of the TF TanzAkut program, a mixed program with various works by TF students and choreographers, at Hallesches Ufer. It remained in Several Dancers Core rep for over 10 years.

20 Min, Prod. by Several Dancers Core; TF.

Music: Fast Forward

Dancers (Berlin): K. Koegel, J.Ayling, Ka Rustler, A.Klar, S.Scheidl

Performed at: Theater Manufaktur (now Hau 2)

Documentation:

Video:

+ Band AdK; TF 017 / 195 '**Tanzakut**' '24.11.90 Lutz Gregor Aufnahme'

Projekt X (1992)

After much prodding from Ray Federman, I took on the task of realizing his key work, '**The Voice in the Closet**', an experimental shorter piece about his surviving the Nazi's by hiding in a closet in a stairwell in Paris. His family was lost. Lindenpark in Potsdam was interested and found substantial funding for the realization.

Bob Rutman and his Steel Cellos were commissioned to not only make the score but to also be part of the production, allowing Bob to play the older Federman to Martin Schurr's younger. It turned out that Bob had also escaped the Nazi's, leaving Berlin with his mother, and the Bob and Ray shared the same birthday.

Projekt X marked the first collaboration with the Komische Oper / TF as I was able to cast 3 dancers from the ensemble to dance in the work, and they rehearsed during their KO work time.

Sets, slides and costumes were done by Cecile Bochier, a Dutch designer who had done several years apprenticeship with Bob Wilson.

This work, following the explicitness in Ray's text, was contentious for many TF members and members of the dance community. It had a strong content, used acting and strong visuals, and was quite dark. During the ten-day run at the Hallesches Ufer (now HAU 2), however, more and more school classes began to come.

On our tour to Buffalo to perform at the gala opening of the performing arts center at SUNY, the work was met with acclaim. There it was done entirely in English.

75 Min., Produced by: TF ; Lindenpark Potsdam ; Komische Oper Berlin

Music: Bob Rutman's Steel Cello Ensemble

Text: 'The Voice in the Closet' Raymond Federman

Set/Slides/Costumes: Cecile Bochier

Actor/Dancer: Martin Schurr

Dancers:

Komische Oper: K. Panter, I.Bosel, H.Bellah

TF: I.Reulecke, T.Ford, S.Lemke, A.Klar

Performed at: Lindenpark Potsdam, Theater am Halleschen Ufer, Center for Fine Arts SUNY Buffalo NY.

Documentation:

Reviews

Video:

+ Band JC/ AdK: Full length, from SUNY, NTSC, English. Best Version

+ Band AdK: TF 044 / 190 'Projekt X / Master SVHS / 'Achtung Nur auf Mono Spur' Kopieren'. No sound while replaying at AdK archive. First long version, then short version

+ Band AdK: TF 45 / 191 1) Zusammenschnitt, w scene titles. 15 min. 2) full work (bad quality tape), no scene titles, edited.

Waiting for the Miracle (dance/video 1994)

Working with Merrit Falcan from Mime Centrum Berlin, this video was made in the (very cold) attic of TF using the Looping bed. Bob Rutman plays the hovering devil, Katherine Panther the longing, trapped virgin. It was produced as part of a three-part program called **Three Works**, of which no documentation exists.

7 min., produced by TF and Mime Centrum Berlin

Costumes: Bridge Markland

Music: Leonard Cohen

Actor: Bob Rutman

Dancer: Kathrine Panther

Camera: Merit Falcan

Shown at:

Theater am Halleschen Ufer; the 7. Gran Prix Video Danse Stockholm; Festival Video-Danse Barcelona; Museum of Art in Madrid.

Documentation:

Band ITI/MCB, JC

Ich Übertanze Euch (1995)

Commissioned by Berliner Festspiele for the "Moscow/Berlin – Berlin/Moscow" festival, in cooperation with the Komische Oper, this work was based on Andrej Bely's 'Second Symphony, the dramatic' text from 1901, which was newly translated by Gabriele Leupold especially for the performance. Set in the Klosterruine, outdoors, (12th cloister ruins) near Alexander Platz, dancers appeared and disappeared as the audience roamed, as Bely's text was read by Hans Zischler who was integrated into the performance.

30 Min., Produced by: Berliner Festspiele; Komische Oper, Klosterruine e.V

Actor: Hans Zischler

Dancers:

TF: T.Ford, V.Bilbija

KO: M.Wilde, M.Ihnow, D.Perdersini, M.Krisin

Performed at: Klosterruinne Berlin

Documentation:

Video, JC Private

Space for Cage (1995)

In what would be my last work for TF, my decades long fascination with/admiration for John Cage was rekindled. I located Darryl Rosenberg in Boston, a renowned player of early Cage works for prepared piano. Piecing together these with Cage texts and works like 5'30, this purely abstract dance evening was danced by some of the finest dancers I ever worked with. We played 12x at TF to a sold-out audience in Studio 1, having cut the space on the diagonal.

75 Min., Prod: TF

Music, Text: John Cage, various

Musician, Reader: Darryl Rosenberg

Poster: AnnA

Costumes: Ili Horstmann

Dancers: I.Reuleke, T.Ford, L.Klement, B.Schönbrunn

Performed at: Studio 1; Guggenheim Berlin

Documentation:

Reviews

Video:

+ Band JC/ ITI/MCB: Full length.

Stanzas in Meditation: The Equinox and Eclipse Project (1996)

This was the first work for my new company, JC&Co Moving Wor(l)ds, with funding from the Berlin Ministry of Arts. At sunrise and sunset on the autumnal equinox, we performed the 30-minute work that resembled Ich Übertanze Euch in atmosphere, with live music composed by Bardo Henning. It was performed a third time at Zeiss Planetarium for a full lunar eclipse. The surprise was what a large audience we had at sunrise, a cold dark Sunday morning, at 6 a.m. at the Gendarmen Markt, for the sunrise performance. Gertrude Stein's poetry was set to music especially commissioned for the work. The new company was designed to work solely site-specifically.

30 Min., Produced by: JC&Co; Podewil Arts Center; Klosterruinne e.V.

Texts: Gertrude Stein, The Yale University Press Collection

Costumes: Yoshi'o Yabara

Music:

B.Henning (composition, accordion); R. Goosch (mezzosoprano); E.Böhm-Chrisl (Bassoon)

Dancers: I. Reuleke, L.Klement, T.Ford, V.Bilbija, B.Schönbrunn

Performed at:

Klosterruinne Berlin Mitte (sunset); Gendarmenmarkt (sunrise); Zeiss Groß-Planetarium Berlin (total eclipse, same week).

Documentation:
+Band ITI/MCB: JC

TanzText (1997)

Coordinating with Dr Thomas Wohlfahrt and Margrit Manz at the **LiteraturWerkstatt** in Pankow, three choreographers were paired with three authors, each commissioned to complete a 20-30 minute work to be presented at the Werkstatt in Pankow. Site-specific.

90 Min, Produced by:

JC&Co, LiteraturWerkstatt Pankow, with funding and support from Stiftung KULTURfonds, Preußische Seehandlung Literatur BÜRO Desden, Berliner Veranstaltungen GmbH, Tanzbühne Dresden, Kunsthalle Dresden, and Tanztheater der Stadt Bremen.

Choreographers: Urs Dietrich, Johannes Bönig, J. Carley

Authors: Lev Rubinstein, Jan Faktor, Ulrich Schlotmann

Documentation:

Video: JC, LiteraturWerkstatt?

Thomas' Lost Night (1997)

Commissioned by Several Dancers Core in Atlanta, in collaboration with Goethe Institute, a work for 5 dancers using B Hennings score from **Stanzas in Meditation**. Remained in SDC rep for over ten years, various casts.

30 Min., Produced by Several Dancers Core

Documentation: Several Dancers Core, Atlanta, USA.

Gut Verbunden (1998)

To the theme: telephone, dance, big bands and sex ... an experimental project by JC&Co and Bardo Henning's Experimenti Berlin Big Band.

90 Min., Produced by JC&co, Pfefferberg Arts Center with funding from Berlin Senate.

Music: Bardo Henning and Big Band

Costumes: Beate Uhse catalogue collection

Light/Set: Götz Dihlmann

Dancers: L. Klement, L. Farr, B.Schönbrunn, Shiu-Chin Yu, A.Rezq-Bernal, M.Anders, I. Reuleke.

Performed at:

Pfefferberg TanzTagen 1998, Siemens Villa 'Liebe, Lust & Leidenschaft in den 90er'; 20 Years TF gala in der AdK.

Documentation: ? Pfefferberg?; Bardo Henning?

Von der Sprache zum Tanz / von Tanz zur Sprache (1999)

Working with 350 students and young dancers from Sabine Roth's Ballet Schule in Ullsteinhaus, I was artistic director for the entire program and one of the choreographers.

2.5 hours, Produced by Sabine Roth/Ballet Studio im Ullstein Haus
Performed at: Fontane Haus Berlin; Rotes Rathaus Berlin; various community events.

1999: JC&Co officially ended, completion of debut novel for eichborn berlin.