

FOR IMMEDIATE RELEASE

Rebel Dabble Babble
Paul McCarthy and Damon McCarthy
May 11-July 7, 2012
Opening: May 11, 6-9pm

In the bank, in the beginning comes James Franco to ask us, Damon and I, to make a piece based on the rumors rumors of Nick Ray, Natalie Wood, Sal Mineo, James Dean and Dennis Hopper, and the time the time they spent in Bungalow number two at Chateau Marmont during the filming and rehearsal of *Rebel Without a Cause*. What is said is that I wish to dabble.

Damon and I construct two sets, two re-creations. The Bungalow number two at the Chateau Marmont, and the staircase in Jim's house in *Rebel Without Cause*, an enclosure and a stage. We begin to conceive of scenes/actions. We audition people for the parts, the actors for Judy/Natalie Wood, Jim's Mother/Natalie Wood's mother and Plato/Sal Mineo. It was decided that I/Paul would play the father and Nick Ray. James Franco would play Jim/James Dean. Elyse Poppers as Judy/Natalie Wood, Suzan Averitt as Jim's Mother/Natalie Wood's mother, Jay Yi as Plato/Sal Mineo.

Session One, Episode One. Two days of filming. It's an encounter of characters, an improvisation, an abstraction of existing scenes of the film *Rebel Without a Cause* beginning with the staircase antics of Jim, the Father and the Mother and art world bedtime reading with Jim and the Father in bed. Substituting rehearsals in the bungalow with life drawing lessons conducted by Jim's father as Nick Ray with James Dean, Natalie Wood and Sal Mineo as students. The nude models, the friezes, the statues for the life drawing are Natalie Wood, Jim's Father and Sal Mineo.

Session Two, Episode Two. Seven days of videotaping without Jim, James and the Mothers, Suzan. The bungalow is reminiscent of a head, a skull, a reliquary. It is to be a requiem, a box, a stage for a fantasy play. A subconscious Oedipus. A mass for the dead, a composition or song, a token of remembrance. Interchangeable archetypes, performers, characters, role-play of relationships. Father and daughter, older male film director and younger starlet. Older male, younger female. Male and female stars and future stars. The story of a love affair. The bungalow the upstairs downstairs layering of the portrayal the trail of a cartoon. A subconscious tracking, the house as a trap without a mother. The rumors, *Rebel Without a Cause*, performance art memorabilia are a structure, a coat rack, to hang the action and the work on. The characters in the piece are ultimately iconic, representing more than a singularity. Sex doubles for James Dean James Franco Natalie Wood Elyse Poppers, skilled professionals. Pornographic director hired. Nick Ray director films Nick Ray pornographer director. They do what they do best. They play a role. They provide a service. These actions are played out, reinvented, extended all in the attempt to create a house, a theatrical home of drama and trauma.

The bathtub, the film *Splendor in the Grass*, the tub scene. The flip out. Tub therapy. Bathtub therapy. Natalie Wood starlet daughter actress patient. Nick Ray director father therapist, patient. The action begins with water therapy then champagne therapy yellow shower urine and finally gravy therapy fetal fecal bath.

Hollywood film is a populous medium along with its cousin the adult entertainment world, primarily financial and profit motivated. Giving the population what it desires and what it is conditioned to want. The dream machine.

Art as a dangling participle.

--Paul McCarthy

The Box 805 Traction Avenue Los Angeles CA 90013 213.625.1747

Credits for Cast

Paul McCarthy, Elyse Poppers, James Franco, Suzan Averitt
James Deen, Jimmy Lifestyles, Heather Vahn, Jay Yi

If you have any questions please contact Mara McCarthy, Principal/Curator of The Box
mara@theboxla.com or (626) 463 8144

FOR IMMEDIATE RELEASE

Version #2

Rebel Dabble Babble
Paul McCarthy and Damon McCarthy
May 11-July 7, 2012
Opening: May 11, 6-9pm

In the baby in the beginning in the bank and the beginning terms change James Franco. Comes to the valley and pops the question do you want what do you want make a project a work based on the rumors rumors of Nick Ray, Natalie Wood, Sal Mineo, James Dean and Dennis Hopper and the time spent rehearsing for the film *Rebel Without a Cause* and frolicking downstairs and upstairs. Paul keys in on the stairs the stairs reoccurring theme the time they spend in the bungalow number two at Château Marmont. Interest reinvent into the politics of relationship hootenanny.

Damon and I consider construct two sets two to reflections read creations re-creations two sculptures first the bungalow number two at Château and then the staircase in Jim's house and rubble was outer call *Rebel Without a Cause* the bungalow as an enclosure a type of trap the staircase set this is a stage a reoccurring dream object the reoccurring H with an extended area I begin to conceive actions fractured moments representations of the various situations around the project, ourselves the rumors of the Chateau, Hollywood and the part, and art. Damon and night Damon and myself become obsessed with auditions the idea of auditions the auditioned we audition people for the parts the actors for Judy /Natalie Wood and Jim's mother/Natalie Wood's mother and Plato/so Sal Mineo. Session is Natalie Wood glamour Hollywood glamour glamour glamour glamour the female figure the statue Nick the father's obsession. Erotic erotic political. Elyse Poppers as Judy/Natalie Wood/daughter, Suzan Averitt as Jim's Mother/Natalie Wood's mother, Jay Yi as Plato/Sal Mineo. We decided that I/Paul would play Jim's father/Judy's father/Natalie Wood's father/Nick Ray. James Franco would play Jim/James Dean.

Session One, Episode One. Two days of filming. It's an encounter of characters, an improvisation, an abstraction of existing scenes of the film *Rebel Without a Cause* beginning with the staircase antics of Jim, the Father and the Mother and art world bedtime reading with Jim and the Father in bed. Substituting rehearsals in the bungalow with life drawing lessons conducted by Jim's father as Nick Ray with James Dean, Natalie Wood and Sal Mineo as students. The nude models, the friezes, the statues for the life drawing are Natalie Wood, Jim's Father and Sal Mineo. Judy/Natalie Wood the nude descends the staircase. A transforming moment perfectly executed.

Session Two, Episode Two. Seven days of videotaping without Jim, James and the Mothers, Suzan. The bungalow is reminiscent of a head, a skull, a reliquary. It is to be a requiem, a box, a stage for a fantasy play. A subconscious Oedipus. A mass for the dead, a composition or song, a token of remembrance. Interchangeable archetypes, performers, characters, role-play of relationships. Father and daughter, older male film director and younger starlet. Older male, younger female. Male and female stars and future stars. The story of a love affair. The bungalow the upstairs downstairs layering of the portrayal the trail of a cartoon. A subconscious tracking, the house as a trap without a mother. The rumors, *Rebel Without a Cause*, performance art memorabilia are a structure, a coat rack, to hang the action and the work on. The characters in the piece are ultimately iconic, representing more than a singularity. Sex doubles for James Dean James Franco Natalie Wood Elyse Poppers, skilled professionals. Pornographic director hired. Nick Ray director films Nick Ray pornographer director. They do what they do best. They play a role. They provide a service. These actions are played out, reinvented, extended all in the attempt to create a house, a theatrical home of drama and trauma.

The bathtub, the film *Splendor in the Grass*, the tub scene. The flip out. Tub therapy. Bathtub therapy. Natalie Wood starlet daughter actress patient. Nick Ray director father therapist, patient. The action begins with water therapy then champagne therapy yellow shower urine and finally gravy therapy fetal fecal bath.

Hollywood film is a populous medium along with its cousin the adult entertainment world, primarily financial and profit motivated. Giving the population what it desires and what it is conditioned to want. The dream machine.

Art as a dangling participle.

The box at the box the installation the staircase set deconstructive disassembled the dates the H staircase set flipped re-constructed on its back the floors the first floor carpet split into two parts one in the front room one placed in the front room the other placed in the back room behind the H set the props the objects placed on the carpet the props the objects used during the videotaping placed on the carpets the 100+ hours of videotape shot during session 1 and session 2 are edited thank you 13 chapters 13 projections related viewer in a pickle the viewer isn't a pickle the reviewer the viewer is a voyeur the position of the viewer this as a voyeur the damage in the rectangle is beauty ugly as beauty beauty as ugly. The bungalow the skull is placed outside in the parking lot by itself disenfranchised removed the viewer makes the connection of object setting to projection. Projection connection viewer reviewer observation isn't typical what is projected occurred in the construction that is disassembled and in the construction that is disenfranchised.

The set changes will change location. There is more than one version of a video edit. There is more than one way the work can be shown. Continue to videotape. The work is in process.

--Paul McCarthy

Session One, Episode One

Performers:

Paul McCarthy, James Franco, Elyse Poppers, Jay Yi, Suzan Averitt.

Production Crew:

Paul McCarthy, Damon McCarthy, Naotaka Hiro, John Atterberry, Karen McCarthy, Antonio Aguirre, Taylor Beumel, Seana Carroll, Kate Costello, Sid Duenas, Ian Edward, Colin Edwards, Brandon Engstrom, Owen Granich-Young, Joe Guzman, Lukas Hencey, Sophia Holguin, IKE, Jameson Jordan, Gus Maldonado, Louisa McCarthy, Bart Oaks, Micheal Rababy, Lee Randle, Jason Santelli, Heddie Sinatra, Tin Tin, Ray Torres, Jon Tucker, Larry Wallace, Joshua White, Noemi Zepeda.

Session Two, Episode Two

Performers:

Paul McCarthy, Elyse Poppers, Jay Yi, James Deen, Heather Vahn, Jimmy Lifestyles, Deborah Read

Production Crew:

Paul McCarthy, Damon McCarthy, Naotaka Hiro, Alexis Hudgins, Karen McCarthy, Brian Bertino, Vladimir Chernov, Ryan Correll, Steve Costanza, Kate Costello, Brandon Engstrom, Ignacio Genzon, Elaine Shengya Hu, Tara Lang, Dean Lee, Moeko Maeda, Craig McIntyre, Tamir Melamed, Lee Randle, Ryan Richards, Alex Stevens, Ray Torres, Jon Tucker, Yvonne Wang, Darrin Webb, Joshua White

If you have any questions please contact Mara McCarthy, Principal/Curator of The Box
mara@theboxla.com or (626) 463 8144

FOR IMMEDIATE RELEASE

Version #3

Rebel Dabble Babble
Paul McCarthy and Damon McCarthy
May 11-July 7, 2012
Opening: May 11, 6-9pm

Rebel bubble bubble bubble bubble babble babble bubble

In the bank in the beginning the James questions Damon and myself to make to make a work to make the piece make a piece to make a piece he suggested made the suggestion that the work they suggested based the stories the rumors of Nick pay Ray at Natalie Natalie Wood salmon and James being being in the bungalow number two of normal shuttle mama Château Marmont bungalow number two that was based on the rumors of Nick Ray Natalie Wood and James Dean based and on a hook book birthday may have dead in the bungalow bungalow number two Château Marmont what they did in the bungalow rumors of conversion in and set incest the first meeting perversion was held at the swimming pool behind the bungalow number two at the Château payment Chloe we suggest that we build the Damon and I suggest that we build the bungalow as a set set to be built at our studio games again and the set bungalow begins number two Lindsay Lohan suggestion elicited acid image 001.JPG 01 CDO 38C.EBE 7D380 the second step the second set would be a staircase set from rubble without a clause I doubt without a clause rebel without applause Paul wrote seems to makes sense Paul makes call Mary drawings or actions drawings drawings from actions Paul writes the scenes deployed Paul writes the Paul writes this great place end of end of love affair end of the together we are alone

Session 1 episode 1 and days of 2 days of videotaping in the rubble set up the staircase down the stairway the primary stage for the encounter of characters improvised improvisation obstructions and absurdities drawing session father failure drawing session failure fail who will be next will stand nude freeze true test educational reading bedtime stories part or play wordplay Paul the father and Nick his payrate and James Franco wordplay James or Jimmy or James D Jimmy's father Paul McArthur Jim's mothers Susan Averitt Pablo Jay Yi so in July of Judy Lilywood police Popper Elyse Poppers jay Jay so in July Judy Millie Woods Elyse Poppers Natalie Woods James F.B.I James James James James Franco additional auditions auditioning people forthe parts the arts of the mother Judy or as Natalie Wood and

Session 2 episode 2 episode 21 and 7 days of videotaping 21 years later 1 year later have without James F date of the valentine true love story story begins at seven days and videotaping in the bungalow is reminiscent of us had the bungalow is reminiscent of a head ahead a skull the stage for a fantasy play the bungalow is correct we have a stage for a fantasy play of interchangeable archetypes characters roles relationships father and daughter older female of us call containing tomorrow goes to your back box of this box subconscious subconscious rubble his is a box that will create memories it is to be the case correctly I'm a box the stage for a fantasy play and acting out of perversions interchangeable archetypes characters roles relationships father and daughter older male film director daddy perverted and younger females starstruck female daughter male and females future stars stars the starstruck star fuck fuck bungalow fuck fucker is an upside down layering late too late layering of theupstairs downstairs lady lady layering of the perverted trail portrayal a as a skeleton structure to hang electrocoat itself on these characters are iconic characters Hollywood film industry as a populist medium along with this his close cousin the adult entertainment world corporate entities entertaining primarily profit motivated what is free-trade represented his presentation cartoon of the subterranean trap without a mother hidden agenda Batista play use uses Hollywood Hollywood rumor stories and

personalities is this as a skeleton structure to hang electrocoat itself as a skeleton structure to hang electrocoat itself on these characters are these characters are iconic characters Hollywood film industry as populist medium along with this close close cousin the adult entertainment world corporate entities primarily motivated what is pre representation presentation is repressed representation that is not not the story of McGregor this is not the story of Nick Ray Natalie would sell many of James Dean obviously it is something else that is is to be a TV series inthe bedroom in the living room is the proof is approved version or play some type of interaction type of subconscious interaction bungalow the house was a progression of actions done in the rubble test make-believe that is marked out as make-believe hands not to be believed as it is passed as an illusion of reality a sexual construction moreover a love story this make-believe and it was one reason series of actions absurdities primarily played out in the bungalow for sexual construction moreover this make-believe and it was one reason why the artifice of them was so evident was made up of the fragments fragmentation fragmented narrative incompleteness incomplete structure of the was paired was composed of fragmented seems there was a lack of continuity fictional construction fictional construction and motivation fictional construction.

If you have any questions please contact Mara McCarthy, Principal/Curator of The Box
mara@theboxla.com or (626) 463 8144