



Left: Performance artist Julie Atlas Muz. Right: DJ Spooky. (All photos: David Velasco)

"No one's wearing a bathing suit in this weather," groaned Julie Atlas Muz, the miraculously upbeat emcee of last Saturday night's benefit for Sens Production at Williamsburg's McCarren Park Pool. Gray skies and a broken L train may have foiled the kickoff swimwear competition, but the evening ahead still promised musical performances by Worange Drexler and DJ Spooky, along with sneak previews of *Agora II*, a site-specific "choreographic game for one thousand bodies" orchestrated by Sens Production director and 2004 Whitney Biennial participant Noémie Lafrance.

Prior to his set, I found Spooky conversing about plans (or lack thereof) for Burning Man and Moby's "crazy psycho groupies." Is the electronic-music scene as small as the art world? When I got him alone, he discussed his latest projects: After penning *Rhythm Science*, releasing a new album, teaching a course at the European Graduate School, and giving concerts in Central Park and the Tate Turbine Hall, he still has two nights booked at the Apollo in October and another book (*Sound Unbound*) due out early next year. Oh, and he's remixing D.W. Griffith's *Birth of a Nation*, currently scheduled to tour with a live score in 2007. Spooky is an object lesson in overachievement, a one-man culture-recycling plant. He then pulled out his Treo to demonstrate his theories on "material memory" via his summer "cell-phone diary."



Left: A preview of *Agora II*. Right: Sens Production's Noémie Lafrance.

The pool's massive, empty shell hosted plenty of carnivalesque distractions. I was daunted by the "world's largest game of Twister," and it was too chilly for the slip-n-slide (so much for global warming), but I did take advantage of the Madagascar Institute's *Ring My Bell*, a lewd *Double Dare*-like physical challenge involving a helmet, a water hose, and mannequin legs mechanically rigged to rise in response to aquatic "stimulation." I asked Institute member Violette Olympia about the group's inspiration for the game. "Oh, we were just dicking around in our studio," she deadpanned.

The previews of *Agora II*—think *Stomp* outdoors, with colorful acrobats and a gaggle of talented children dancing with chairs—were entertaining enough, and though the founding concept of a Greek marketplace feels thin, Lafrance's ambition and commitment to neighborhood revitalization is commendable. Filling a space this huge, there's not much leeway for editing, and having seen the original piece last September, the changes don't seem significant, with much of the excitement still driven by the pool's spectacular ambience.