

# Christopher Knowles: In a Word

## December 16, 2017–March 25, 2018

## Entrance Wall



Richard Rutkowski

**The Watch Movie**, 1989

16mm film transferred to digital

5:47 minutes

Courtesy Richard Rutkowski



**Untitled**, n.d.

Marker on canvas

Courtesy the Christopher Edward Knowles

Irrevocable Trust and Gavin Brown's enterprise

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## Title Wall

### Christopher Knowles: In a Word

Christopher Knowles (born 1959, New York; lives in Brooklyn) is regarded as a poet and painter, yet his output is broader and richer than this suggests, spanning text, sound, painting, drawing, sculpture, photography and performance. This exhibition, his most comprehensive to date, not only appraises his far ranging sensibility, but also considers what self-expression means.

The great subject for many twentieth-century artists is “becoming.” How does one become an “I,” and in the process, a conscience that reflects the fractured times? Knowles unremittingly focuses on the question of self with powerful results. This facet of Knowles’s approach, which first surfaced during his teenage years in the early 1970s when the American cross-disciplinary avant-garde was at its apex, hinges primarily on the use of language—specifically speech.

Knowles’s poetry, audio collages, and typings show how language serves not only as our passport to the subconscious, where words play their anxious, fractious, and sometimes joyful games, but also the key to communicating with the other persons who help us articulate who we are. Knowles began his career as an artist and author by “writing” his media impressions down on various twentieth-century devices, such as tape recorders and typewriters. With these basic methods he recorded and reordered the pedestrian materials around us using rhythm, pattern, and repetition.

At a young age, Knowles received a diagnosis that placed him on the autistic spectrum. He attended a program where he learned to speak

through repeating and memory, including recalling what the Beatles intoned, what songs were popular, and how his little sister, Emily, felt when she watched the TV. Recording his responses, Knowles's early work was a startling combination of words and performance—the voice looking for an “I.” Knowles measures himself, as he becomes an “I” in his sharing and documenting of the regulating routines of life.

—Hilton Als, guest curator, and Anthony Elms, Chief Curator, Institute of Contemporary Art, Philadelphia

*Christopher Knowles: In a Word* is organized by the Institute of Contemporary Art (ICA), University of Pennsylvania and is curated by ICA Chief Curator Anthony Elms and guest curator Hilton Als, writer and chief theater critic for *The New Yorker*. The presentation at CAMH is facilitated by Curator Dean Daderko.

Major support for *Christopher Knowles: In a Word* has been provided by The Andy Warhol Foundation for the Visual Arts. Additional funding has been provided by Pamela Toub Berkman & David J. Berkman, Julie & Larry Bernstein, Charles X Block, Carol T. & John G. Finley, Cheri S. & Steven M. Friedman, Gavin Brown's enterprise, Kirk Kirkpatrick, Toby Devan Lewis, and Mari & Peter Shaw.

#ChristopherKnowles

#atCAMH

## Paintings and Drawings

In 1985, Christopher Knowles had his first solo museum exhibition at the Museum Boijmans van Beuningen in Rotterdam, Netherlands. The exhibition focused on his drawings—cartoonish depictions of his travels and family (*untitled (Friends)*, 1982). Beginning in the 1990s, Knowles gained recognition for his brilliantly-hued paintings; made with oil markers, these works are painted as if each color section was a piece of a puzzle—the whole composition created quadrant-by-quadrant, rather than a sketch that is brought slowly to full form.



### **Dear George, 1979**

Ink on paper

Courtesy the Christopher Edward Knowles Irrevocable Trust and Gavin Brown's enterprise



### **SEK 22nd Birthday 1982 (Pound Cake), 1982**

Black felt tip marker on paper

Courtesy Sarah Knowles



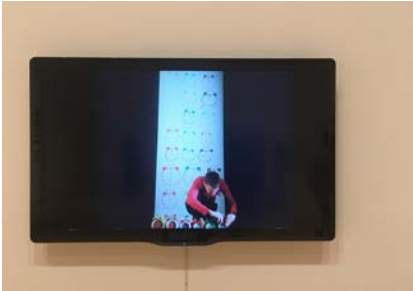
### **Above**

### **Sun (Primary Colors, Small), 1978**

Acrylic on canvas

Courtesy the Christopher Edward Knowles Irrevocable Trust and Gavin Brown's enterprise

## Front, Right Gallery



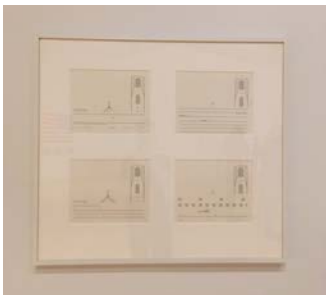
Richard Rutkowski

### **Sunshine Superman, 1987**

16mm film transferred to digital

14:49 minutes

Courtesy Richard Rutkowski



### **1986 Calendar, 1983-4**

Ink on paper

Courtesy the Christopher Edward Knowles

Irrevocable Trust and Gavin Brown's enterprise

## Front, Right Gallery

### Photographs

Christopher Knowles's newly discovered photographs are shown publicly for the first time in this exhibition. Like much of his visual work, these photographic images may appear rudimentary.

Photography is a dialogue with light and shadow, photographer and subject, and ultimately the nature of knowledge and representation. Knowles's photographs are elusive in approach, particularly when considered alongside his other work. The images on display are not snapshots picturing smiling faces, family members, or vacation scenes. Often devoid of people, these photographs show empty spaces and corners that evoke absence and isolation.



#### **Untitled**, n.d.

Color photographs

Courtesy the Christopher Knowles Papers, MSS 414, Fales Library and Special Collections, NYU



#### **Fire Island Party Invite**, 1994

Oil marker on canvas

Courtesy Edward and Barbara Knowles

## Time/Clocks

If you meet Christopher Knowles, he might ask you your birthday; in response he would be able to tell you on which day of the week you were born. Knowles organizes the world into patterns and sequences, and his work often revolves around themes related to how we measure and communicate information about time and space. Maps, clocks, and calendars emerge as recurring motifs through Knowles's artistic practice (*Map of Manhattan*, 1975; *1986 Calendar*, 1983–4; *A Red Clock for Bob Dole*, 2009). Indeed, alarm clocks like those on display in this exhibition make frequent appearances in installations and as the centerpieces of Knowles's paintings and typewriter drawings.



### **A Red Clock for Bob Dole, 2009**

Acrylic on canvas

Courtesy the Watermill Center Collection, NY



### **Untitled, 2012**

Oil marker on canvas

Courtesy the Christopher Edward Knowles

Irrevocable Trust and Gavin Brown's enterprise



### **A Blue Clock for Bob Dole, 2009**

Acrylic on canvas

Courtesy the Watermill Center Collection, NY



## Right Gallery



### **Untitled (Friends), 1982**

Ink on paper

2 parts

Courtesy the Christopher Edward Knowles

Irrevocable Trust and Gavin Brown's enterprise

## Right Gallery



### **Untitled, 2014**

Oil marker on canvas

Courtesy the Christopher Edward Knowles  
Irrevocable Trust and  
Gavin Brown's enterprise



### **The Life and Times of Joseph Stalin/ Emily Likes the TV, 1996**

Ceramic

Courtesy the Watermill Center Collection, NY

## Back, Right Gallery



**The Cow Drawing, 1985**  
Marker on paper  
Courtesy Sarah Knowles



**Radio City Music Hall at Christmas, 1993**  
Oil marker on canvas  
Courtesy Edward and Barbara Knowles



**Untitled, 1980**  
Marker on paper  
Courtesy the Christopher Edward Knowles  
Irrevocable Trust and Gavin Brown's enterprise



**Time Bomb, 2002**  
Acrylic on canvas  
Courtesy the Watermill Center Collection, NY

## Back, Right Gallery

### Familiar Objects

Pop songs and popular movies, children’s books, checking the time, watching planes fly overhead, drinking a soda, and listening to the radio—these familiar acts and objects take on a radiance when they become the focus of Christopher Knowles’s work. His practice spans a wide variety of media and evidences a deep investment in the forms of daily life, and the recording and re-ordering of the mundane. As the familiarity of objects and subjects within the works draws viewers in, their re-structuring demands a reconsideration of meaning and the hierarchies of visual culture. A series of American flags built from Legos are juxtaposed with advertising slogans drawn with markers (*Untitled*, 2012).



#### **Very Big “Lego” Flag, 2014**

Plastic

Courtesy the Christopher Edward Knowles Irrevocable Trust and Gavin Brown’s enterprise



#### **Medium “Lego” Flag (3), 2012**

Plastic

Courtesy the Christopher Edward Knowles Irrevocable Trust and Gavin Brown’s enterprise

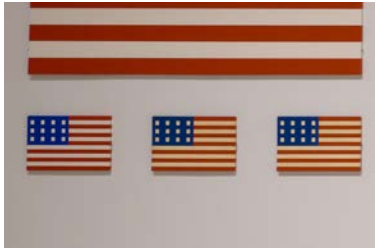


#### **Medium “Lego” Flag (1), 1985**

Plastic

Courtesy the Christopher Edward Knowles Irrevocable Trust and Gavin Brown’s enterprise

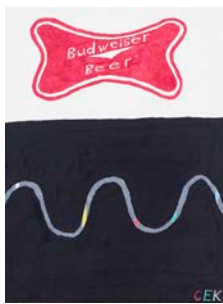
## Back, Right Gallery



### **Medium "Lego" Flag (2), 1985**

Plastic

Courtesy the Christopher Edward Knowles  
Irrevocable Trust and Gavin Brown's enterprise



### **Untitled, 2012**

Oil marker on canvas

Courtesy the Christopher Edward Knowles  
Irrevocable Trust and Gavin Brown's enterprise

## Back, Center Gallery

### Typewriter Drawings

Like many artists of his generation, Christopher Knowles is interested in the nature of representation. Unlike other artists who were using photography, he began experimenting primarily with a cassette tape recorder and a typewriter. While living at Robert Wilson's Spring Street loft in the mid-1970s, Knowles continued to make audiotape works, as well as typed poetry, which he had been doing since the acquisition of a typewriter in 1972. He also began to collaborate with Wilson on a series of performances that were based on his texts. In the 1980s, his text work received some notoriety through his book *Typings* (1979), where the geometric patterning of his repetitions and the alternating red and black, or green and red, type could be comprehended in full.



**SEK 21st Birthday 1981 (Pyramid Skylight),**  
1981

Ink on paper

Courtesy Sarah Knowles



**Space Invaders, 1980**

Ink on paper

Courtesy the Watermill Center Collection, NY

## Back, Center Gallery



### **The Bird Typing, 1980**

Ink on paper

Courtesy Sarah Knowles



### **Untitled (The President), 1983**

Ink on paper

Courtesy the Christopher Edward Knowles

Irrevocable Trust and Gavin Brown's enterprise



### **Untitled (42 Relationships), circa 1980**

Ink on paper

Courtesy the Christopher Edward Knowles

Irrevocable Trust and Gavin Brown's enterprise



### **The Pauls, 1984**

Ink on paper

Courtesy the Christopher Edward Knowles

Irrevocable Trust and Gavin Brown's enterprise



**Top 20 of Sunday July 2nd 1967, n.d.**

Ink on paper

Courtesy the Christopher Edward Knowles

Irrevocable Trust and Gavin Brown's enterprise



## Back, Center Gallery



### **Block Clock Rock, 2011**

Ink on paper

Courtesy the Christopher Edward Knowles  
Irrevocable Trust and Gavin Brown's enterprise



### **Chilly Billy, 2013**

Ink on paper

Courtesy the Christopher Edward Knowles  
Irrevocable Trust and Gavin Brown's enterprise



### **C (Squares), 2008-9**

Ink on paper

Courtesy the Watermill Center Collection, NY



### **C (Black and White), 1975**

Ink on paper

Courtesy the Watermill Center Collection, NY



### **C (Red and Black), 1975**

Ink on paper

Courtesy the Watermill Center Collection, NY

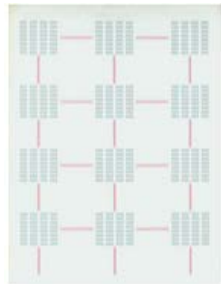
## Back, Center Gallery



### **Long Long Chain Typing**, 1981

Ink on paper

Courtesy Sarah Knowles



### **Untitled ('c' Grid)**, circa late 1970s

Ink on paper

Courtesy the Christopher Edward Knowles  
Irrevocable Trust and Gavin Brown's enterprise



### **1986 Calendar**, 1983-4

Ink on paper

Courtesy the Christopher Edward Knowles  
Irrevocable Trust and Gavin Brown's enterprise



### **1986 Calendar**, 1983-4

Ink on paper

Courtesy the Christopher Edward Knowles  
Irrevocable Trust and Gavin Brown's enterprise



### **1986 Calendar**, 1983-4

Ink on paper

Courtesy the Christopher Edward Knowles  
Irrevocable Trust and Gavin Brown's enterprise

## On Floor

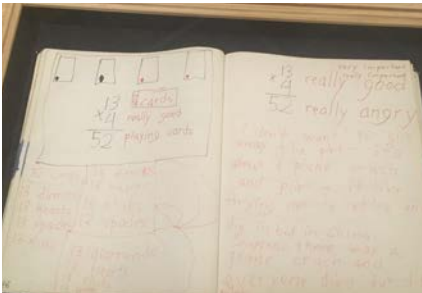


### **Untitled (Paper Sculpture), 1985**

Cut paper and wood plinth

Courtesy the Christopher Edward Knowles Irrevocable Trust and Gavin Brown's enterprise

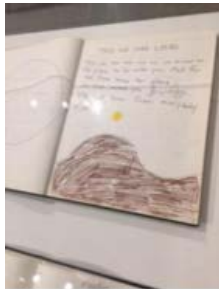
## Cases, Center Gallery



### **The Sundance Kid Sketchbook, 1974**

Ink on paper

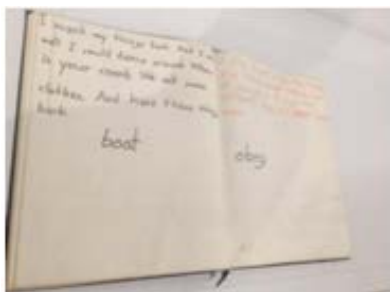
Courtesy the Christopher Knowles Papers, MSS 414, Fales Library and Special Collections, NYU



### **"13 Chapters" sketchbook, January/February, 1975**

Ink on paper

Courtesy the Christopher Knowles Papers, MSS 414, Fales Library and Special Collections, NYU

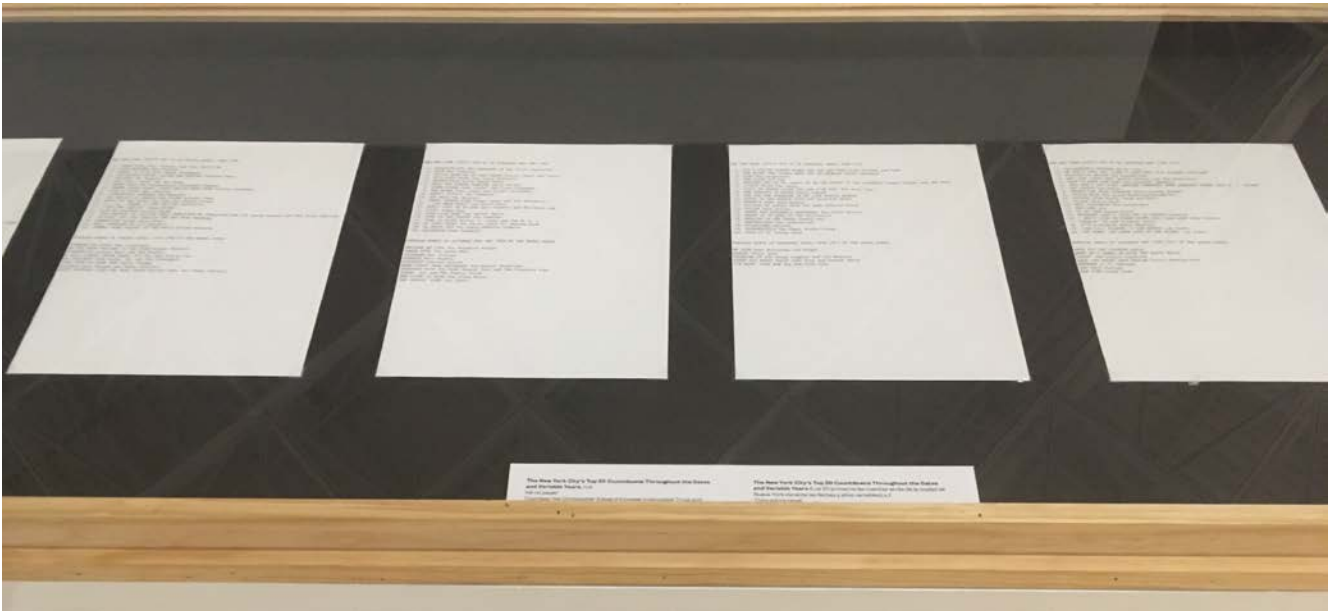


### **"Club Spade" Sketchbook May, 1974**

Ink on paper

Courtesy the Christopher Knowles Papers, MSS 414, Fales Library and Special Collections, NYU

## Cases, Center Gallery

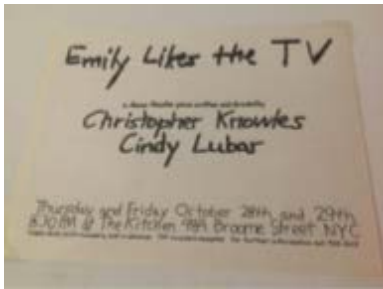


### **The New York City's Top 20 Countdowns Throughout the Dates and Variable Years, n.d.**

Ink on paper

Courtesy the Christopher Edward Knowles Irrevocable Trust  
and Gavin Brown's enterprise

## Cases, Center Gallery



### **Emily Likes the TV Flyer, 1977**

Photocopy, ink on paper

Courtesy the Christopher Knowles Papers, MSS 414, Fales Library and Special Collections, NYU



### **Art Communication Edition 9, 1977**

Offset publication

Courtesy the Christopher Knowles Papers, MSS 414, Fales Library and Special Collections, NYU



### **Interview Magazine Vol. VI No. 5, 1976**

Offset publication

Courtesy the Christopher Knowles Papers, MSS 414, Fales Library and Special Collections, NYU

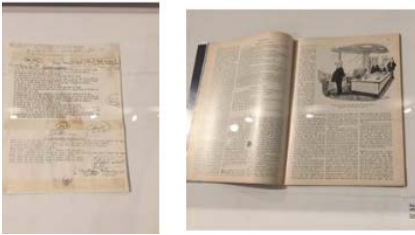


### **Buffalo Dreams, n.d.**

Photograph

Courtesy the Christopher Knowles Papers, MSS 414, Fales Library and Special Collections, NYU

## Cases, Center Gallery



### **The New Yorker, 1977**

Offset publication

2 parts

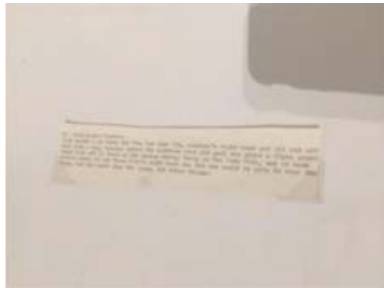
Courtesy the Christopher Knowles Papers, MSS 414, Fales Library and Special Collections, NYU



### **Typings, 1979**

Offset publication

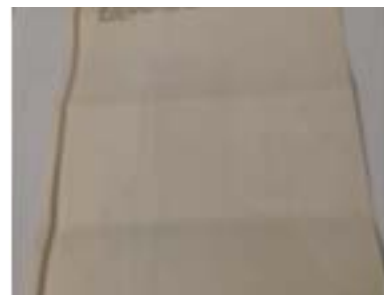
Courtesy Edward and Barbara Knowles



### **Renee Katz' Right Hand, 1979**

Ink on paper

Courtesy the Watermill Center Collection, NY



### **Solo Performance at LC Loft, 1976**

Ink on paper

Courtesy the Christopher Knowles Papers, MSS 414, Fales Library and Special Collections, NYU



### **Flyer for Christopher's First Show, February 9, 1974, 1974**

Ink on paper

Courtesy the Christopher Knowles Papers, MSS 414, Fales Library and Special Collections, NYU

## Cases, Center Gallery



### **A Really Angry Brother, n.d.**

Ink on paper

Courtesy the Christopher Knowles Papers,  
MSS 414, Fales Library and Special Collections,  
NYU

## Cases, Center Gallery



**Christopher Knowles, 18 Years Old, With  
“Einstein on the Beach”, text in background,  
1977**

Photograph

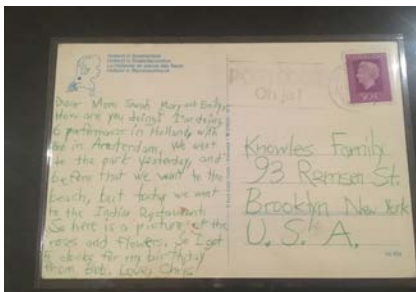
Courtesy the Christopher Knowles Papers, MSS  
414, Fales Library and Special Collections, NYU



**Christopher Knowles and Robert Wilson  
reading at St. Mark's, 1976**

Annotated photograph

Courtesy the Christopher Knowles Papers, MSS  
414, Fales Library and Special Collections, NYU



**\$ Value of Man postcard, 1975**

Ink on paper

Courtesy the Christopher Knowles Papers, MSS  
414, Fales Library and Special Collections, NYU



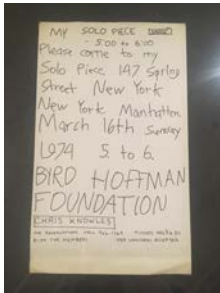
**Postcard to Cindy Lubar, n.d.**

Ink on paper

Courtesy the Christopher Knowles Papers, MSS  
414, Fales Library and Special Collections, NYU



## Cases, Center Gallery



### **My Solo Piece, March 16 1974, 1974**

Ink on paper

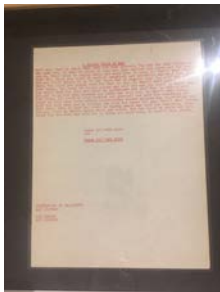
Courtesy the Watermill Center Collection, NY



### **Book II, n.d.**

Ink on paper

Courtesy the Christopher Knowles Papers, MSS 414, Fales Library and Special Collections, NYU



### **\$ Value of Man, 1975**

Ink on paper

Courtesy the Christopher Knowles Papers, MSS 414, Fales Library and Special Collections, NYU

## Behind front wall



### **Dance, 2011**

Ink on paper

Courtesy the Christopher Edward Knowles Irrevocable Trust and Gavin Brown's enterprise



### **Map of Manhattan, 1975**

Ink on paper

Courtesy the Watermill Center Collection, NY



### **Self Portrait, 1985**

Silkscreen on paper

Courtesy the Watermill Center Collection, NY



### **What I do on a Typical Day, 2011**

Ink on paper

Courtesy the Christopher Edward Knowles Irrevocable Trust and Gavin Brown's enterprise

## Center gallery, Left Wall



### **Untitled (Alert Paintings), 2004**

Oil marker on canvas

5 parts

Courtesy the Christopher Edward Knowles Irrevocable Trust and Gavin Brown's enterprise

## Sculpture and Installation

Christopher Knowles's sculptures are precise and direct in their construction: polka-dotted cones, brilliantly-hued paper cutouts, Lego structures, and collections of wind-up alarm clocks. The centerpiece of *Christopher Knowles: In a Word* is the installation work *The Sundance Kids is Beautiful with Christopher Knowles* (2013–15), originally conceived as theater in the round for a solo performance featuring the artist. The visitor is asked to imagine the artist becoming a larger-than-life character inside his own universe.



### **The Sundance Kid is Beautiful with Christopher Knowles, 2013–15**

Stage set—newspaper, adhesive tape, cassette recorders, alarm clocks, fluorescent lighting, paper, paint, marker, cardboard, folding chair, table, string, and hardware

Original staging produced in collaboration with Noah Khoshbin, Andrew Gilchrest, Lauren DiGuilio, and Scott Bolman, Paul Coleman, Stephen Crawford, Byrce Kretchmann, Eugene Tsai, John Torres

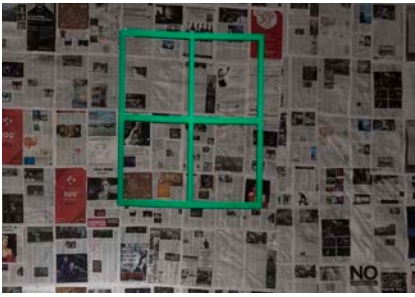
Courtesy the Watermill Center Collection, NY



### **The Sundance Kid Cone 1–3, 2015**

Acrylic, wood, and fiberglass

Courtesy the Watermill Center Collection, NY



**Green Grass Lego Window, 2013**

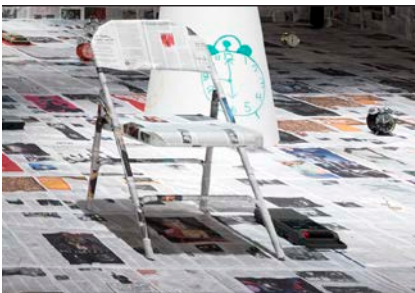
Plastic

Courtesy the Watermill Center Collection, NY



**Alarm clocks**

Collection Christopher Knowles



**Audio cassette players**

Collection Christopher Knowles

## Opposite Sculpture and Installation



### **Untitled**, 2012

Archival marker on canvas

Courtesy the Christopher Edward Knowles

Irrevocable Trust and Gavin Brown's enterprise



Robert Wilson and Philip Glass

### **Einstein on the Beach**, 1976

Video

4 hours and 30 minutes

Courtesy the Christopher Edward Knowles

Irrevocable Trust and Gavin Brown's enterprise



### **These are the Days**, circa early 1970s

Ink on paper

Courtesy the Christopher Edward Knowles

Irrevocable Trust and Gavin Brown's enterprise

## On Back Wall

### Movement/Language

Language and movement are closely intertwined for Christopher Knowles. From an early age, Knowles exhibited a fascination with the aural elements of language, understanding the world through a visual pattern. Knowles received a diagnosis that placed him on the autism spectrum, resulting in his attendance at a program that endorsed close associations between physical exercises and spoken words. The rote and rigorous repetitions of the program paved the way for the mechanical and physical way Knowles approaches language in his art practice. In his sound pieces and recorded performances, he often repeats words and phrases again and again, thereby creating rhythms that encourage the listener to detach the meaning of language from its materiality.



#### Above

#### **Sun (Secondaries, Small), 1978**

Acrylic on canvas

Courtesy the Christopher Edward Knowles Irrevocable Trust and Gavin Brown's enterprise



#### **Untitled (E and ING lists), 1974**

Ink on paper

7 parts

Courtesy the Christopher Edward Knowles Irrevocable Trust and Gavin Brown's enterprise

## On Back Wall



### **Untitled, circa early 1970s**

Ink on paper

Courtesy the Christopher Edward Knowles

Irrevocable Trust and

Gavin Brown's enterprise



## On Back Wall



### **Miss Watermill, 2011**

Ink on paper

Courtesy the Christopher Edward Knowles

Irrevocable Trust and Gavin Brown's enterprise



### **70 Angels on the Façade, 1999**

Oil marker on canvas

Courtesy the Watermill Center Collection, NY

## Cases against Back Wall



### **Section 1, Seen 1: Curious George Goes to the Hospital, 1979**

Marker on paper

Courtesy the Watermill Center Collection, NY



### **Reading Poems, Answers, Stories: Dialog/ Curious George Outline, 1979**

Marker on paper

Courtesy the Watermill Center Collection, NY



### **\$ Value of Man poster, 1975**

Offset print

Courtesy the Christopher Knowles Papers, MSS 414, Fales Library and Special Collections, NYU



### **Text by Christopher Knowles, Transcription by James Neu**

### **\$ Value of Man, 1975**

Ink on paper

Courtesy the Watermill Center Collection, NY

## Cases against Back Wall

### Video and Recorded Performance

Christopher Knowles's interest in language as a concrete form of expression expanded upon meeting Robert Wilson, the artist and theater director who became Knowles's mentor and primary collaborator. Wilson had received a copy of Knowles's tape recording, *Emily Likes the TV* (1977)—a long poem about Knowles's sister that repeats variations on the title line—from George Klauber, a friend of the Knowles family. Wilson had studied architecture under Klauber at the Pratt Institute in Brooklyn, New York. Wilson was intrigued with the tape recording and sensed that the poem was made up of highly-organized sequences. Upon transcription, this intuited hunch was confirmed. Wilson invited Knowles, who was then 13 years old, to attend his 1973 production of *The Life and Times of Joseph Stalin* (a twelve-hour-long opera with more than 120 performers) at the Brooklyn Academy of Music. At several intervals throughout the otherwise carefully-rehearsed production, the two walked onstage together and performed improvised dialogues based on Knowles's recorded text *Emily Likes the TV*. After this initial performance, Wilson and Knowles started working closely together.

In 1974 Knowles moved into Wilson's New York Spring Street loft, which also served as the meeting place for Wilson's artistic collective, the Byrd Hoffman School of Byrds, that formed the ensemble for his theatrical projects. The activities of the school primarily consisted of movement workshops led by Wilson that emphasized the individual's awareness of the body in space. While Wilson was intrigued by Knowles's sentence structures, juxtaposition of words, and poetic vision, Knowles was inspired by the collaborative workshops of Wilson and his Byrd Hoffman School of Byrds to test further the limits of language and movement. Many of the Byrd Hoffman theatrical productions from

## Cases against Back Wall

1974 until the dissolution of the ensemble were developed through workshops that Knowles participated in and at times led. Until 1987 Wilson and Knowles worked intensely together on a series of theatrical experiments, resulting in many works for the stage.



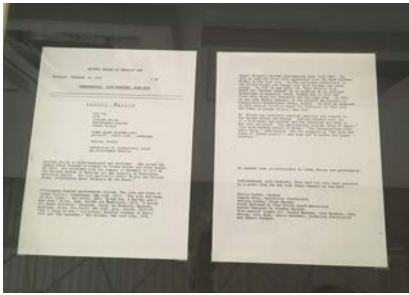
**Robert Wilson reading poems by  
Christopher Knowles from *Hommage a  
Michael Galasso—mise en scene: Andy de  
Groat sur une idee de Laura Galasso***

26 November 2011

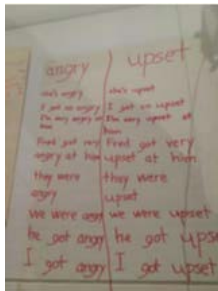
Video excerpt, 13:55 minutes

Courtesy the Christopher Edward Knowles  
Irrevocable Trust and Gavin Brown's enterprise

## Cases against Back Wall



Richard Landry  
**Dialog**, 1976/Printed 2015  
Inkjet prints  
5 parts  
Courtesy Richard Landry



**Angry/Upset**, 1974  
Marker on paper  
Courtesy the Watermill Center Collection, NY



Byrd Hoffman School of Byrds  
**The Life and Times of Joseph Stalin**, 1973  
Vinyl LP  
Courtesy Mark Johnson

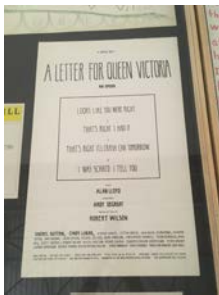
## Cases against Back Wall



### **A Letter for Queen Victoria. In how many ways could we well. Characters and structure, 1974**

Marker on paper

Courtesy the Watermill Center Collection, NY



### **A Letter for Queen Victoria poster, n.d.**

Offset print

Courtesy the Christopher Knowles Papers, MSS 414, Fales Library and Special Collections, NYU



### **Playbill for A Letter for Queen Victoria, 1975**

Offset publication

Courtesy the Christopher Knowles Papers, MSS 414, Fales Library and Special Collections, NYU

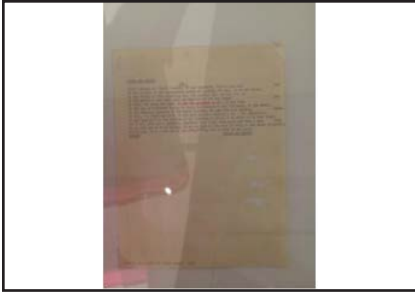


### **A Letter for Queen Victoria, 1974**

Photograph

Courtesy the Christopher Knowles Papers, MSS 414, Fales Library and Special Collections, NYU

## Cases against Back Wall



### **A Play of a Letter for Queen Victoria, 1975**

Ink on paper

Courtesy the Christopher Knowles Papers, MSS 414, Fales Library and Special Collections, NYU

## Left Back wall



### **Parzival, 1990**

Oil marker on canvas

Courtesy the Watermill Center Collection, NY



### **Parzival #12, 1989**

Oil marker on canvas

Courtesy the Christopher Edward Knowles Irrevocable Trust and Gavin Brown's enterprise



### **Untitled (Parsifal), 1987**

Ink on paper

Courtesy the Christopher Edward Knowles Irrevocable Trust and Gavin Brown's enterprise

## Sound

In 1970, when Christopher was 11, his parents gave him a channel master cassette tape recorder, and he began to create audio works in the solitude of his bedroom. He layered recordings of his voice speaking original texts in repetition to create highly-structured compositions. What at first might sound arbitrary is in fact extremely structured and precise, and it constitutes a pattern, thereby establishing a world of its own.

## In Installation

**Audio collages: Scheherazade, Linda Bell, Numbers, Can We Still Be Friends George Ashley, and Drunk Driving**

Approximately 35 minutes