

**New Museum of Contemporary Art and The Pioneer Theater present:
*East Village USA Film Festival: Films from New York City's East Village in the 1980s***

SHORTS PROGRAM A: Total Run Time: 106 minutes

Wednesday, February 16, 6:30 PM

Friday, February 18, 6:30 PM

Sunday, February 20, 6:30 PM

The East Village USA film festival presents programs of shorts as well as features. These films typify the spirit of a time and place where a carefree, party lifestyle of sensation and fun was a given. Artists of all disciplines were finding jewels in the dirt, reveling within a somewhat derelict, burned out neighborhood. The production value of many of these films is low, yet they are vibrant and intense in their evocation of a particular explosive energy. This fast and ready approach came from an urgent need for instant creative gratification using whatever resources were readily available. Some films have a maniacal force, others a sublime beauty or a pop style, and often a decadent tone. Narrative, animated, experimental, or performative, these films fall within many genres.

Curated by Tessa Hughes-Freeland.

Manuel DeLanda, *Judgement Day*, 1981, 16 mm print from 8 mm, 7 min.

Cast: my apartment's roaches, plus cameo by Joe Coleman (he's the big fork crushing a roach).

The film is a documentary about life in a Roach Motel, with an apocalyptic ending.

Kembra Pfahler, *Mild Seven; The Cowboy Stories*, 1985, Super Eight, 12 min.

This was the first movie that I made in Super Eight. It was 1985 and I was 23 or 24 or 25 years old. I was doing a lot of performance art, making the best use of what was available...like myself mainly and the lame costumes I invented (bowling ball shoes specifically in this one). Bradley Eros and Aline Mare were responsible for teaching me how to use all those low-tech video toasting techniques. We'd shoot live performance footage with the intention to later re-film it off the television screen messing with the color and the use of video negative, which seemed exotic. My movie was a combination of different shoots all with the same non-linear subject matter: bowling ball shoes and the sexy cowboy interacting with me in my weird early Karen Black look. And our friend Valery sort of blessing the whole event. We were all madly in love so no matter what it just looked, I don't know, romantic. It was like 13 minutes long. . .long enough to play three rock songs. I played mostly *Fistfucker* by the Leather Nun and I thought I was so cool. It was fun to be included in Tessa's film screening. Actually maybe I'd get invited and then make the movie. . .

M. Henry Jones, *GoGo Girl*, 1981, Beta from 16mm transferred, 3:33 min.

M. Henry Jones, *Soul City*, 1979, 16 mm, 1:56 min.

"Soul City" and "Go Go Girl" are the first two short films in a trilogy that exemplified the directions of the new music that was emerging in New York, during the 1970s and 1980s. These films are experiments in figure ground relationships, cycles, color and rhythm in animation. Visually portraying the structure of the song.

"Go Go Girl" explores the time differential and figure ground relationships in animation. A striped field repeats diagonally across the screen, behind a limited series of zooming photo cut outs of a dancer in a vertically striped outfit. Zooming the foreground element makes her advance and recede dimensionally against the standing wave pattern of the background reflecting the rhythm of the new wave beat of the Nervous Rex.

"Soul City" was shot live on 35 mm B&W negative film and 1700 sequential frames were printed, as registered 8x10 stills, The photos of the Fleshtones were cut out and then re-shot against changing color backgrounds. Each band member has individual colors and their involvement in the song is compositionally reflected in the shot.

The unfinished "Brand New Cadillac" uses the style of the Zantees rockabilly music to complete the three directions of new music at the time.

Tessa Hughes-Freeland, *Baby Doll*, 1982, 16 mm black and white, sound, 3 min.

Directed & Edited by Tessa Hughes-Freeland. Camera: Joe North., Cast: Ferne & Irene.

A short documentary portrait of two topless dancers: Ferne & Irene. Shot in New York City in the early 80s, whilst they prepare for work. Ferne and Irene talk about their job, their experiences, and their patrons.

Michael Wolfe, *Shimmelsteen*, 1988, 16mm, 18 min.

Cast: The Jickets (Larry Lame, Kip Delbert, Petey Phillips and Chett Grant).

The infamous Jickets defend the integrity of cinema against the bureaucratic philistine Shimmelsteen.

Uzi Parnes, *Girls Can't Help It!*, 1986, VHS from Super Eight black and white, 10 min.

Written, Directed, Shot, & Edited by Uzi Parnes. Cast: Consuelita, Jeep Reese, and Randy.

Girls Can't Help It! was made as a response to the Supreme Court's Hardwick decision banning sodomy even between consenting adults. It has been shown at International Film Festivals and at New York's Museum of Modern Art in 1989

Ela Troyano, *David Does Venus*, 1985, 16 mm, color with magnetic sound (old stock footage from Rafik), 12 min.

Shot by Ela Troyano. Cast: David Crocker.

David Crocker, the brilliant beautiful straight lighting designer at the Pyramid Club performs. David died in the 80's, a casualty of the club scene ravaged by AIDS and drugs.

Ellen Fisher, *Black Goddess*, 1984, 16 mm, color and sound, transferred to VHS, 6 min.

Conceived and performed by Ellen Fisher. Camera by Tom Palazzolo. Music by Frank Maya.

Black Goddess and its sister film *White Goddess* were used in the solo dance theater performance *Dungeons and Basements*. This piece was performed at the Walker Arts Center, Dancespace, Art Institute of Chicago, and a tour in the Netherlands. The films continue to be shown now and then. Funding for this dance/film project: NEA and the Jerome Foundation.

Film Crash Presents, Matt Harrison, *APARTMENT EIGHT*, 1987, Super 8 mm, sound and color, transferred to DVD, Restored Cut, 33 min.

Written: Matthew Harrison, Bob McGrath, and Michael Kaniecki. Produced, Photographed & Edited: Matthew Harrison. Cast: Michael Kaniecki – Martin, Bob McGrath – Todd, Michael Kaniecki - voice of Todd's Mom and Dad. Original music: Michael Kaniecki. Music recorded: Su Bachemin, Michael Kaniecki, George M Daniel Zippi and the Ridge Street Orchestra. Music produced: Mark Barnsley. First public presentation: July 1987 Film Crash at R.A.P.P Arts Center NYC. Awards: Best Comedy, 1988 Downtown Film Festival, Kenneth Anger Mystic Fire; Independent Film Award 1989, Ann Arbor 8mm Film Festival.

In Matt Harrison's 1987 Clinton Street comedy, RaveUps singer Michael Kaniecki (who also wrote the score) and theater director Bob McGrath play former roommates Todd and Martin, who in the early 1980s briefly led overlapping lives in Apt. 8. Shot in monthly installments over a one-year period, most of the scenes in *Apartment Eight* were done as single takes in the cramped tenement kitchen, as Todd and Martin re-enact some of the funnier episodes of their downwardly mobile, girlfriend-sharing past. Winner of multiple independent film awards, *Apartment Eight* is shown here in its full 33-minute version, with its infamous "glass of milk – tub of pee" scene restored. This is a rare opportunity to see the director's restored cut. Matthew@FilmCrash.com, www.FilmCrash.com.

Film screenings at the Pioneer Theater (155 East 3rd Street, NYC). Tickets are \$9; available at the Pioneer Theater on the day of screening only. www.twoboots.com/pioneer - 212 591 0434

The exhibition *East Village USA* curated by Dan Cameron is on view through March 19, 2005 at The New Museum of Contemporary Art / Chelsea, 556 West 22nd Street, New York, NY 10011 (at 11th Ave). See the museum website for more information: www.newmuseum.org
Tuesday-Saturday: noon-6:00 PM
Thursday: noon-8:00 PM
Closed Sunday and Monday