



nitelife

April 7-9, 1988

Special Museum Hours:
9pm-midnight

583 Broadway
New York, NY 10012
212-219-1222

TheNewMuseum
OF CONTEMPORARY ART

The New Museum of Contemporary Art
presents

nitelife

April 7-9, 1988
9pm-midnight

PROGRAM-----

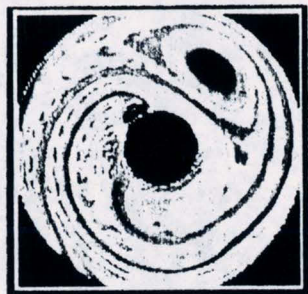
THURSDAY-----

Emcee: Doug Skinner

Jim Turner
Robbie McCauley with Ed Montgomery
Doug Skinner
with Eddie Gray, and
Carol Benner on viola

intermission ---

Ishmael Houston-Jones
with Dennis Cooper
Reno



FRIDAY-----

Emcee: Guy Yarden on electric
violin and tapes

Carmelita Tropicana
Bill Callihan
Mary Shultz with Roy Nathanson

intermission---

Lee Nashville and Felicity (Dan Cohen
and Bill Callihan)
Kimati Dinizulu and his Kotoko
Society

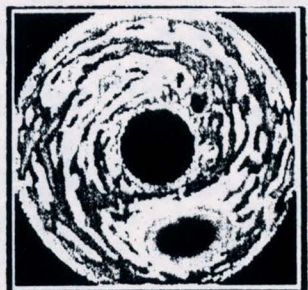
SATURDAY-----

Emcee: Nicky Paraiso
with Mark Bennett, Bill Ruyle,
and Roy Nathanson

Maxine Lapiduss
Mary Hestand & Associates

intermission---

Jeffrey Essmann
with Michael-John la Chiusa
Foreign Legion



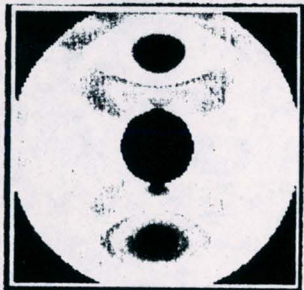
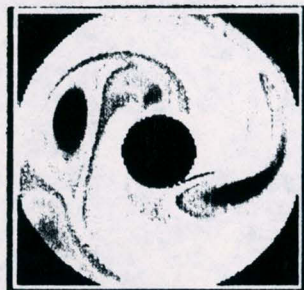
SOUND: Doug Henderson
PRODUCTION CREW: Jim Minden, Jill Newmark, and Cindy Smith
with assistance from Eric Bemisderfer, Virginia Bowen, Joe
Schneider, Ann Seymour, Kevin Sutton, Wayne Rottman, and
Neville Thompson

LIGHTS: Mark Kloth

ARTWORK-----

ENDLESS COLUMN by Christian Marclay
Jokes by Richard Prince
Photographs by Laurie Simmons

Courtesy of the artists and Barbara Gladstone Gallery and
Editions Ilene Kurtz.



This program was co-organized by William Olander, Laura Trippi,
and Russell Ferguson.

VIDEOS-----

Max Almy, LOST IN THE PICTURES, 1985
Burt Barr, ICE, 1987
Judith Barry and Richard Kerns,
DEATH VALLEY 69, 1986, Sonic Youth
John Fekner, CONCRETE PEOPLE, 1986
Gustav Hamos, LUCK SMITH, 1987
Astrid Herbach, BELIEVE IT OR NOT,
1987
David Leslie, HE'S A BIG BOY NOW,
1987
Malcolm McLaren, MADAME BUTTERFLY,
1985 (Terrance Donovan Prod.)
Paul McMahon, WEIRD INTERLUDE (work-
in-progress), 1988
Sanborn/Perillo & Co., CAUSE AND
EFFECT, 1988
Sarah Tufts, DON'T MAKE ME UP, 1986
Mark Verabioff, STICKSHAKER, 1987

All tapes are courtesy of the artist
or Electronic Arts Intermix, New York

ACKNOWLEDGEMENTS-----

Special thanks to all of the artists, Robert Beck, Melissa
Cooper, Scott Macauley, Michael Smith, Mary Anne Weims, and
nameless others. We also want to thank Teresa Bramlette,
Angelika Festa, Gayle Kurtz, Sara Palmer, and the entire New
Museum staff and volunteers for their efforts in helping to
realize this live art event.

This project has been made possible, in part, with contributions
from Art Matters, Inc. and Jay Chiat. Additional assistance
has also been provided courtesy of Almar Party Rentals, Baldwin
Piano and Organ Co., The Dia Art Foundation, Mark Fahrer
Catering, Renate and Sidney Shapiro, and Synesthetics.

NEXT PERFORMANCE EVENT:

Tuesday, May 17, 7:30 pm

SURVIVAL RESEARCH LABORATORIES

Shea Stadium Parking Lot

No. 7 train from Grand Central Tickets: \$10/Advance \$12/Door
Presented by: Creative Time, The Kitchen, and The New Museum

NOTES ON THE NITELIFE PERFORMERS-----

BILL CALLIHAN is co-founder and co-director of Gusto House, a performance palace on Manhattan's Lower East Side. A native of Olive Hill, Kentucky, he received an MFA from the Dramatic Writing Program at NYU. He has performed at P.S.122, Cafe Bustelo, and The Club at La Mama where, with **DAN COHEN**, he introduced New Yorkers to Lee Nashville and Felicity.

KIMATI DINIZULU first learned drumming from his father in New York, and later continued his studies in Ghana, Africa. He composes and performs regularly with his **KOTOKO SOCIETY**, formed with the intention of exploring the musics of Africa, the Caribbean, and Brazil, as well as of presenting Sonkofa, a musical style developed by Kimati Dinizulu that employs traditional instruments and techniques toward a new sound.

JEFFREY ESSMANN has been writing and performing his own material since 1978. Most recently he was seen in a solo show at The Club at La Mama that ran through February and March. **MICHAEL-JOHN LACHIUSA**, who has performed with Mr. Essmann for seven years, is the recipient of the first Stephen Sondheim Award for his plays Break/Agnes/Eulogy for Mr. Hamm.

FOREIGN LEGION is an eight-piece jazz-inspired funk band with roots in r&b, rock, jazz, free, and world musics. The band has played, among others, Danceteria, the Limelight, The Lonestar Cafe, CBGB's, and the Ritz. Bandleader **PAUL SHAPIRO**, saxophone and vocals, has also appeared with the Microscopic Septet, Eliot Sharp, The Julian Hemphill Orchestra, and Thelonius Monk, Jr. The other band members are: **STEVEN BERNSTEIN** (trumpet, vocals), **JEFF BROWN** (drums), **WILLIAM BROWN** (guitar), **MARY BRUSCHINI** (vocals), **CECILIA ENGLEHART** (vocals), **YOSSI FINE** (bass), and **KWATEI JONES QUARTEY** (guitar, vocals).

MARY HESTAND is a performer and filmmaker whose work has been seen at The Performing Garage, The Edinburgh Fringe Festival, 8 B.C., Dixon Place, and The Poetry Project at St. Mark's. She is an Associate of the Wooster Group. For Nitelife, she is presenting an excerpt from Automythologies, an evening-length work-in-progress, with **TODD ADAMS**, **MELISSA GARDENER**, **SUSAN NORMAN**, **STEF NOVO**, **EMMA STRAHS**, **STEVE SMITH**, **ALAN TUBBS**, and **JEFF WEBSTER**, with drawings by **DAVID NELSON**.

ISHMAEL HOUSTON-JONES is a dancer/choreographer who has performed extensively in New York, across the U.S., and in Europe. He has received numerous NEA Dance Fellowships and is a 1984 recipient of a BESSIE Award for his Cowboys, Dreams, and Ladders. **DENNIS COOPER** is a poet and novelist whose second novel, Closer, will be published by Grove Press early next year. Their collaborative work Them, with composer Chris Cochrane, has received grants from Art Matters, NEA Inter/Arts, and NYSCA, and continues its history of performances.

MAXINE LAPIDUSS is a comedienne/singer/writer who has appeared at the Improv in New York and Los Angeles, at the Comic Strip, Comedy U, Catch a Rising Star, Carolines, The Bitter End, and elsewhere. A 1986 MAC (Manhattan Association of Cabarets) Award recipient, she is currently a writer on the upcoming (Fall '88) The Van Dyke Show.

ROBBIE MCCAULEY is an actress and performance artist whose most recent works include My Father and the Wars, presented at the Danspace Project at St. Mark's, Indian Blood, at The Kitchen, and, with Jessica Hagedorn and Laurie Carlos as Thought Music, Teeney Town at the Franklin Furnace. With **ED MONTGOMERY**, she has performed her Nicaragua in Perspective at La Mama, SUNY Stonybrook, Bard College, and Taller Latinoamericano.

RENO began her performing career in San Francisco in the late '70s, with the Cockettes and other underground theatre groups, later touring with Lilith Women's Theatre. She has appeared at W.O.W. Cafe, the Wah Wah Hut, Limbo Lounge, and P.S.122, among others. Recently, she began doing more traditional stand up, regularly playing Comedy U, Caroline's, the Bitter End, and Catch a Rising Star. With Deb Margolin of Split Britches, she periodically performs the 2-woman show 'A Coupla Wierdos' at venues around New York.

NICKY PARAISO has been performing in the downtown area for ten years. He has appeared in and collaborated on the works of Jeff Weiss, Anne Bogart, Ping Chong, Meredith Monk, Blondell Cummings, and Jessica Hagedorn, among others, and received a BESSIE Award for performance in 1987. He frequently collaborates with Mary Shultz. From his recent show at The Club at La Mama -- 20th Century Blues -- he brings to his show at The New Museum **MARK BENNETT**, piano, and **BILL RUYLE**, percussion and drums, and is also accompanied by **ROY NATHANSON** on saxophone.

MARY SHULTZ has worked extensively in downtown theatre/dance/performance, with Meredith Monk, Ping Chong, Otrabanda Co., Creation Co., Dan Hurlin, and Jeff Weiss, among others. Recipient of a 1986 BESSIE Award, she is a member of Spectre Woman, and also collaborates with Nicky Paraiso. Most recently, she appeared in The Jazz Section at P.S.122, along with composer/saxophonist/performer **ROY NATHANSON**, co-leader of The Jazz Passengers, and a member of the Lounge Lizards since 1984.

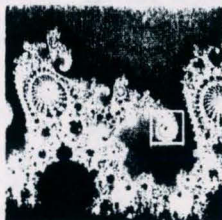
DOUG SKINNER studied musical composition at Oberlin Conservatory. He composed and performed the music for Bill Irwin's The Regard of Flight, which toured the United States and Australia and was seen in New York at Lincoln Center in 1987. His solo work has been presented at Dance Theatre Workshop, the American Place Theatre, and the Knitting Factory. **CAROL BENNER**, violist, earned degrees from Oberlin Conservatory and Juilliard where she continues her work in the D.M.A. program.

CARMELITA TROPICANA performs regularly in downtown venues such as P.S.122, W.O.W. Cafe, BACA Downtown, the Pyramid Club, and 8 B.C. In 1986, she received an INTAR Musical Theatre Grant to develop a new musical, and in 1987 toured Germany with her own solo comedy work. Her first play, Memorias de la Revolucion was presented at P.S.122, where she was recently seen in DanceNoise's Half a Brain. She will soon appear on national television in the upcoming Nely Galan show "Bravo!"

JIM TURNER has been a member of Duck's Breath Mystery Theatre for 13 years. He can be seen on MTV with astonishing irregularity as Randee of the Redwoods. He also appeared in The Right Stuff, Programmed to Kill, and The Shadow of Death.

GUY YARDEN trained in classical violin for twelve years. Currently, he works primarily within improvisation situations. He has provided music for choreographers Ishmael Houston-Jones, Yvonne Meier, and David Zambrano, and has performed with musicians Chris Cochrane, Doug Henderson, Tom Cora, and Eliot Sharp, among others.

ON VIEW



-----A Note on The NITELIFE Series

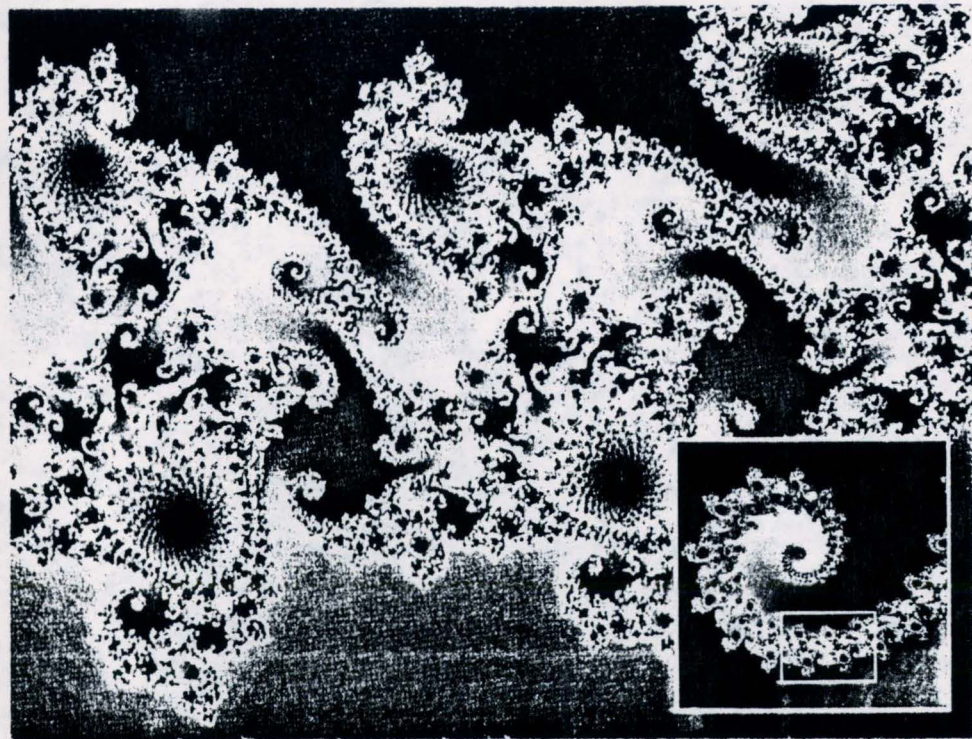
Even eighteen months ago, no one would have believed it. There were too many, and another opened, it seemed, almost every week. They had names like "Civilian Warfare," "B Side," "Fun," and "Cash." These were the now-defunct galleries of New York's East Village, a major component of that phenomenon most often described as a bohemian Renaissance taking place in the "slums" of the Lower East Side. The galleries were often linked to clubs--Limbo, 8 B.C., Pyramid--which provided like venues for performers, which were not available in the so-called main-stream. The clubs, and what was happening in them, were often the focus of the media, some of which were exclusively committed to the East Village scene (the original East Village Eye and New York Talk). And then, like a clock out of order, it just stopped.

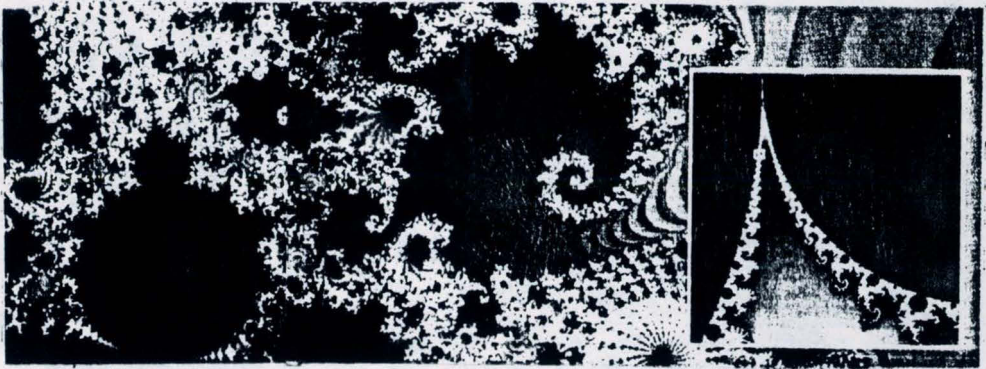
I am not writing an obituary of the East Village because, of course, it's not really dead, it has just gone elsewhere--to Soho and points uptown. I possess no nostalgia for the scene, never having been a devoted participant and never naive (or willful) enough to believe in a new bohemia without recognizing its complicity with the gentrification of a neighborhood which was originally and predominantly working class. Rather, I refer to the death of the East Village merely as a metaphorical reference point for the Museum's project, ironically called "Nitelife." For we too are implicated in the rise and fall of various cultural phenomena in subtle and complex ways.

On the one hand, by presenting "Nitelife," a project devoted to new and experimental "live art," the Museum is fulfilling its role quite neatly as an institution. That is, it is appropriating and validating as officially "avant-garde" activity which was previously and primarily subcultural (there were certainly authentic subcultural forms developed within and marketed by the East Village phenomenon). It introduces this activity with much fanfare into the mainstream and makes it palatable, no matter what happens, to its largely middle class audience.

On the other hand, long before the East Village became the site of a Montmartre-style la boheme, art spaces, like The New Museum, were the only available locales for the kind of "live art" which became the staple of clubs and discos. Few of these, with the exception of P.S. 122, are willing any longer to present new work which has not already been validated in another arena. Without the downtown clubs as venues (the Pyramid is one of the few left), the opportunities are slim, to say the least. One of the reasons that current art activity is so focused on the traditional commodity forms of painting and sculpture is that few artists are willing to pursue a career devoted to ephemeral art in an era clearly unsympathetic and nonsupportive. Thus, in classic fashion, an organization such as The New Museum can still function as a genuine "alternative" by presenting, with its tongue self-consciously in its cheek, a temporary home for a project like "Nitelife."

William Olander
Curator





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Program illustrations from James Gleick, Chaos: Making a New Science (New York: Viking, 1987).