

# CABARETBEAT

Pat Wadsley

## Judy Nylon The Kitchen 484 Broome St.

When the haute punk set and the conceptual art crew collide, they make a sell-out crowd — consider Judy Nylon's performance at The Kitchen. Saturday afternoon, in a departure from her usual avant musical ventures, Nylon performed a piece intended



Donna Ferrario

to establish a relationship between terrorism and motherhood, an irresistible concept if ever there was one. The performance tableau opened with Nylon dressed in big red rubbery ruffled apron atop minimal gray chic, patiently explaining to her two innocent charges, 11-year-old Nadia and 7-year-old Tahitia, just exactly how to load, unload and operate a gun. The kids caught on in a matter of minutes. This action took place on a small counter behind which was a backdrop consisting of a repetition of Xeroxes. The Xeroxes I first took to be human organs, I later found out were the slumped-together bodies of Ajdo Moro's slain bodyguards. The constant background "music" was staticky CB communications coming in live through an 18-foot antenna in the next room. Nylon chose Vets Day for her performance because that's when CBers really like to crow about the wars in which they've been and the action they've seen.

As the piece progressed, Mama began to paint the backdrop and instructed her children to do the same. First with red. I thought I was able to grasp the symbolism of that one; and then with yellow and purple. At this point I became confused. Did they have jaundice? Was it Easter? I was relieved when Nylon later explained it all to me.

"When I was a kid, we could go off to war, but we weren't allowed to vote. Today, because of that new law, kids who aren't allowed in discos are tried for murder the same as adults. So there's a definite acceleration to these days. And I've always been into balance. I decided to take terrorism, which is something Americans don't really know, and balance it with motherhood, a subject which always gets the reaction of Ahhhh. I related the two in a natural nursery setting. The colors I used because I wanted a carnival effect, and it just shows how much Americans really absorb."

Nylon's interest in terrorism is not new. A German release which she made with Brian Eno in 1977 deals with the kidnaping of Schuyler, the Dutch industrialist who was murdered by terrorists, and includes heavy communication between Schuyler and the police played to the tune of ominous German disco. Of it, Nylon says, "I don't think it will be released here."

Why has Nylon switched from music to art? "Well, you know these people who are into disco are just fooling themselves. I'm exactly the opposite of Blondie — and record people aren't exactly breaking down my door."