

# Spill

a new newspaper geared towards  
the experimental arts, focused  
on dance.

June 1976

.50

wednesday march 24th in  
a millionth uv a second

Bruce Wilson

misjudging th time it takes

hanging around downtown

waiting

finally being seated

on time

so many stops

trying to sleep  
cramped

needing a back massage

no milkshakes until algoma

arrival ahead uv time

hello does not change

th gravitational collapse goes on & on  
inwards to a common centre density becomes infinite  
frozen in spacetime where did we go  
if no one can see us?

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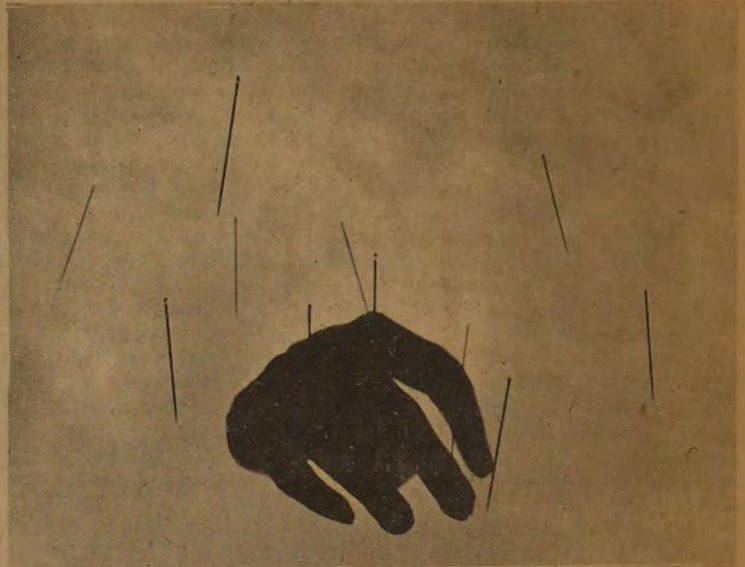
sun on this white  
page is too bright  
for eyes to write

sun on  
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sun on  
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is too bright for  
eyes-to write

sun on  
this  
white page  
is  
too bright  
for  
eyes  
to write

move into shadow



-- Carolyn Simmons

## CONJECTURES

Douglas Ord

The writer's hand moves across the surface of the page tracing in ink its little arabesques and convolutions of fantasy. For the writer there could be little more frustrating than to propel an empty pen across his paper. There must be a record of his scratchings, for from the movement of his hand alone, there is to be derived nothing.

agree ( ) disagree ( )

The dancer's hand draws a long arc through empty air. The movement of the hand, in its relation to movements of other parts of the dancer's body, is everything. When physical movement is complete, the dancer's work is complete. For the viewer there remain only faint memory traces of an action whose purpose was fulfilled in the course of its execution.

agree ( ) disagree ( )

The writer's body rests immobile and ignored while his mind's energy follows a direct course to his hand, and thence through the tip of his pen, onto the surface of his paper. Occasionally he senses an ache in his back, or a cramp in a leg that has, inexplicably, become twisted around a table leg. Then he momentarily ceases the movement of his hand, rises, stretches the offending portion of his anatomy, and settles back again onto his seat, ready to resume his interrupted exchange with the mind of a reader who, in all likelihood will pursue the same attitude of benign neglect toward his body all the time his eyes are travelling across the surface of a page.

agree ( ) disagree ( )

The dancer's body is alert and poised. All activities of his mind that do not contribute to the development of the pattern he has mapped out for his body are irrelevant and must be purged, or at least ignored for the length of time he is present before other people as a dancer.

agree ( ) disagree ( )

cont'd

The writer endeavours to reduce as much as possible the potential distracting effect of the physical context wherein his words will be read. He succeeds in the degree to which he can make his readers as oblivious to the presence of their own bodies and of their immediate surroundings as the writer was when he wrote his words.

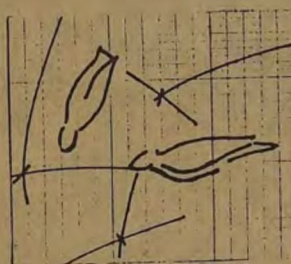
agree ( ) disagree ( )

The dancer succeeds with his audience to the extent that he can make them aware of the controlled movement of his body, and of the controlled aspect of the physical environment. In other words he too succeeds to the extent that he makes the audience oblivious to their own bodies, and to the uncontrolled or irrelevant aspects of the immediate physical environment.

agree ( ) disagree ( )

The viewer/reader is in any case transported away from the immediacy of his own body and physical surroundings. The dancer/writer points out the inadequacy of the viewer/reader's ability to manipulate his language or movement according to the vicissitudes of his imagination, but at the same time offers him the pleasure of being able to observe the movements and language of those who are far more expert than he. The viewer/reader is thereby offered a vicarious participation in a mode of perception of which he would otherwise be only dimly aware. Paradoxically, the viewer/reader may be the more fortunate. For having resigned himself to the status of viewer/reader, he is able, at the close of a book or a performance, to return to a relatively unmediated life of action, wherein, because real world considerations are paramount, body and mind tend to act together in an unsteady but nevertheless functional harmony. Unlike the writer who, after the dance performance, returns to his study and endeavours in the interests of his vocation to forget about the complexities of his body, and unlike the dancer, who, after finishing a book, returns to his studio, and endeavours in the interests of his vocation to forget about the questions the book has raised in his mind, but that stubbornly refuse to be translated into easily intelligible movements.

agree ( ) disagree ( )



## DANCE CRITICISM

Elizabeth Chitty

Critics exist. Because they exist artists and audiences can expect something from them. Because unhappiness often exists over the criticism published in Toronto's newspapers, it's worthwhile to take a look at criticism.

A critic is the liaison between the artist and the audience. He/she is not the artist and he is not the audience, as much as he may take the position of the audience. Although some critics may enjoy being the champion of the audience, they are undeniably different because they write. If one accepts that an artist is possibly going to do something that is not readily accessible and understandable to an audience, a gap exists between artist and audience and the critic as liaison has the potential of being very important. He can be not only powerful in the gross understanding of his position, (though this power is only as real as people's perception of it) but he could be valuable. Criticism is often accused of being a parasitic activity which depends upon the creativity of the original art form for its life. But it as writing can regenerate itself into something new and alive. The new

dance writing which happened in New York in the '60's (Jill Johnston, Deborah Jovitt, Marcia Siegel) approached dance and especially new dance in a way that had relevance to the form itself. But also, criticism can be valuable as the liaison between artist and audience. Barbara Rose and many other visual art critics of minimal art perceived the new art in a way that expanded audiences' awareness of it.

If the critic has the potential of being valuable, then it is important he have the goods for the job. Moving right along over intelligence, perception, sensitivity and sensibility, we come to his knowledge. One point of view is that a critic can be unknowledgeable, that he should see things in a pure and unsophisticated way. But if he is to be a liaison, the dance critic needs knowledge of the art form and usually its history, as well as some awareness of ideas in dance criticism. His responsibility includes being informed of movements parallel to dance in other forms. I don't understand why the scholarly standards that are expected from a critic in any other art form are so rarely looked for in a dance critic. The poverty of dance as compared to other arts when it comes to scholarly criticism is an advantage in that we don't have centuries of crusty dead words being dragged with us everywhere - but intelligent dance criticism could still do some hustling at this point. The only other alternative is no criticism at all.

Why do extremely different events under the roof of dance get the same coverage by the same person who usually approaches things in the same way? Large newspapers with underwriters should hire underwriters who lean in a direction opposite to the major writer. I wonder if Steve Reich ever got reviewed by someone whose musical knowledge and perception stopped at the nineteenth century? The big newspapers insult artists and the public when they hire an unqualified critic who is ill-equipped to expand on the public's knowledge or to add insights into their experience with dance. The public is robbed of a liaison between itself and the artist. The basic issue is that dance is not big money so it is not important to the newspaper editors and those in power.

Why do artists resign themselves to incompetent criticism - such passive tolerance of intolerable situations does not happen in analogous situations in business, industry, etc. Communication between critics and artists could be opened up. It's quite possible to boycott a critic whom you feel is incompetent - simply don't invite him. There must be other things to do too, but I don't know what they are yet. Because bad criticism exists we should think about how to deal with it.

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Since critics are people who make their livings by having opinions they tend to perpetuate the illusion that the function of art is to "make you think", i.e. generate opinions. Not wanting to appear capricious, most critics will admit that opinions are only the after-images of real aesthetic experience, and probably could develop a taste for the sound of someone's belief system realigning itself after an exquisite shock. Still, if this led you to expect from critics at large a certain hunger for self-transcendence allied with a sensitivity to the art-form as a vehicle thereof you would likely be disappointed. The tendency of many critics to become technical performance evaluators may originate in a flight from what can't be talked about because it's too real.

I'm inclined to think that the function of the critic as a dealer in mystical flashmups is purely theoretical anyway. In these times artists and critics alike take their identities from the market place, whose orderly functioning depends on the compliance of assemblers, checkers and consumers moving in the same hypnotic trance. Anyone who can read a newspaper without the profound suspicion that he is dreaming probably won't know what I'm talking about, but can you imagine a film critic an hour before press time trying to translate into journalese a scene that shocked him inexplicably into an awareness of his own body, or led him through a chartless emotional labyrinth? If you work in a bullshit factory you keep your ecstasy to yourself, right?

Earl E. Warning

cont'd on p. 8.

The theatre at 15 Dance Lab. in Toronto is a small black walled room that holds forty to fifty people, performers and audience members alike on an equal basis. The red plush theatre chairs are either placed in the round or in a U-shape. The inclusive shape and intimacy of the theatre demands that a choreographer take into consideration that he/she is not dealing with a traditional stage situation.

Fifteen has the advantage or disadvantage of quickly revealing faults on the part of the choreographer and the performer. Technical faults in a dancer will of course show up which should lead choreographers to realize that this is not the place to unnecessarily exhibit the technical aspect (though why one should at any time is a rhetorical question) Technical faults in choreography are apparent also. Logically or thematically developed pieces have to be especially coherent because any extraneous movement becomes glaringly obvious in the small space. More subtly exposed are weaknesses in the believability of a performance. Lack of concentration of a performer might be masked from 100 feet but not from one.

An adaptation has to be made by choreographer and performer, for if one assumes the ready made illusion of a distanced stage a conflict arises in the relationship between performer and audience. I've often found myself feeling like an unwanted intruder in the performing space of the dancers. Confronted with an audience one foot away, performers often withdraw, denying the existence of the audience rather than projecting. The audience senses this tension as we lean back trying to distance ourselves and see the overall designs of a piece set for a larger space and much cramped at Fifteen.

Because of the difficulties of squeezing a traditionally arranged piece into the confines of the room, some of the most effective works I have seen presented there capitalized on the closeness. Rather than forcing theatrical boundaries where they don't exist, they created an atmosphere that encompassed the whole theatre and all its occupants.

Terrill Maguire presented five works at Fifteen, February 11-16. The pieces not only revealed the diversity in Terrill's choreography but were a telling example of audience performer relationships possible in the small black theatre.

Two of the works were "Solo", choreographed in 1975 by Sandra Neels for Terrill as part of a larger piece, and "Re-awakened Myth", a reworking of a 1974 choreography of Terrill's. Both were originally choreographed for larger spaces and had the uncomfortable cramped feeling of being out of place in the theatre. Another two works had natural divisions for audience and performers. "Passage" was performed in a very contained area and separated from the audience by its meditative and inward quality--another picture of Terrill. The first piece "Chrysalis" took place in a hanging environment that physically created a separate reality. However, the last piece, "Permutations Nightly" achieved the most satisfying balance between illusion and reality, performer and Terrill, enveloping us in the mood as well. It was the most spontaneous, alive and three dimensional presentation of Terrill as dancer.

For "Chrysalis" we entered the theatre to find Terrill, clad in green and suspended from the ceiling in the bottom of a deep white net hammock. Bill Whant seated himself on the floor with two small wooden blocks which he struck together at long intervals to produce a clear, echoing sound.

I had watched Terrill perform this work in a woods at a Maple Sugar concert in the summer. When seen outdoors it was like happening on the natural drama of the emergence of the Chrysalis stylized and magnified. By becoming a part of the woods environment it also assumed the timelessness of the ongoing process of nature. The creature in the hammock would continue as part of the environment and even when Terrill climbed down the image remained.

In Fifteen the piece was stark in comparison--the plot structure remained but the illusion was displaced. The movement and structure became the central fascination, because of the obvious dexterity of her performance and the refreshing natural originality that arose from the conflict between Terrill and the environment.

Quite at home in her twisting and swaying environment, Terrill began to stretch against its confines. The energy grew tense and frustrated as she forced her limbs, torso and pelvis upwards and outwards till the net stretched to its limits or one leg managed to emerge led by a straining arched foot. Her efforts increased as she rose higher in the hammock and a square of pink and gold fabric appeared from each of the front shoulders of her costume. They unfurled into long silky draperies at the urging of her struggles.

Gradually her movements were fulfilled and eased into longer stretches until her head and torso were free of the net swaying above us. She then swung over the edge and at last clinging only by her hands, her body reached down towards the floor and the light faded. By leaving the net

she broke out of her separate world but did not re-enter ours thus creating the basis for her role that evening as an illusive chameleon.

She returned, once again in green, this time an airy short crepe dress with pink tights. The music for "Solo" from "Solo for Five" was stated simply as being written by Vaslav. The role indicated ethereal femininity but was instead two dimensional superfluidity. Terrill performed a series of choreographed tasks, slowvelopes, balances and linear turns. The visual snapshots of clean lines were pieced together only by the romantic music for they lacked cohesive dance in between. It was a showpiece for all Terrill's abilities as a graceful technician but no test for her qualities as a dancer. She was trying to be a moving abstraction, an elegant statue and once again at that close range the weaknesses of the choreographic vehicle for the illusion were too obvious.

The third piece "Re-awakened Myth" created its separate world within a closed relationship. The light came up revealing the two women--Terrill and Elaine Rudich seated in a spotlight facing each other, palms touching in front of them.

The dancing was expressive of some building conflict between them that rose unclearly to a climax and then subsided. This pattern was repeated in short sections as the overall structure. The energy varied between dramatic tension and heavy releases accompanied by a loud breath. I "read" tension in severe upright bodies, angular poses and sharp leg swings. The faces were also very dramatic--harsh and the gaze went somewhere above and beyond us. There seemed little justification however for the drama, the only actual conflict was in one quick slap that came out of nowhere and illicit no reaction. The two came together at one point--Terrill standing on one leg the other stretched backwards, Elaine draped over her in the same position, again out of nowhere to lead nowhere.

The breath motivation seemed as arbitrary and out of cadence. The breath slightly followed the initiation of the movement rather than being the initiation itself. It rang true at the end however, when the two began rolling in an ever decreasing circle with an exhalation on each turn and the momentum united breath and movement.

The relationship was only really secure in the opening and ending circle. As the link between them weakened they fought using tension and an inward focus to keep us performance barriers between us and them.

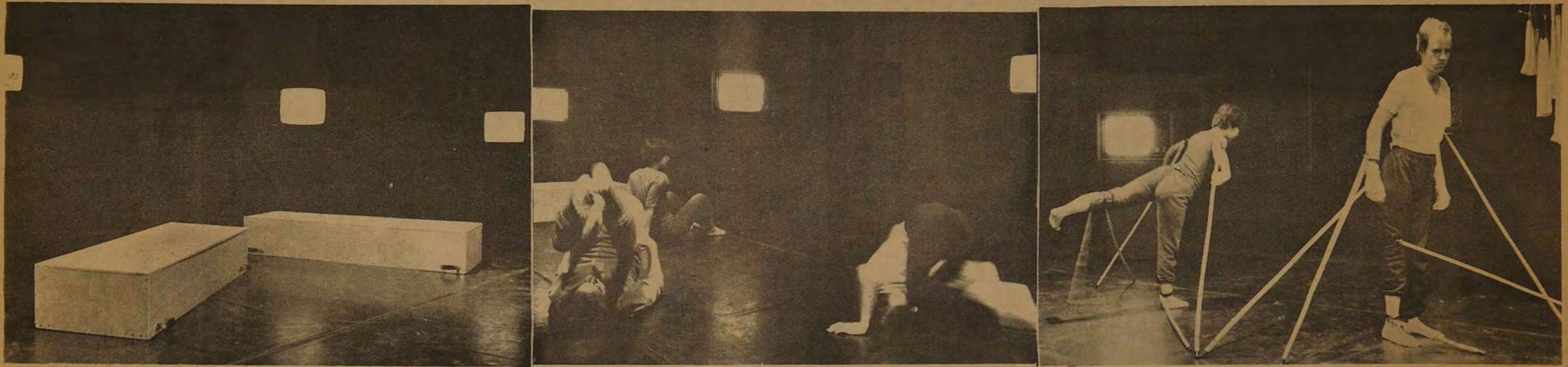
"Passage", as mentioned, was a meditative work. Bill delicately tapped a large gong and kept it vibrating softly throughout. Terrill, wearing a white smock and loose fitting blue pants, raised her arms and gently touched the air revolving and stepping backwards into a spotlight. Her gaze was inwards and her movements indefinite as she followed the edge of the circle. Gradually the focus became more direct and her head and arms reached more directly. She sank downwards till seated and became tentative, swaying slightly forward and back and then sinking outstretched to the ground and the light faded.

It was refreshing to see Terrill enter informally in leotard and pants picking up a stray piece of paper after having watched the performer waft in and out of the door to re-enter in a new role. Each successive piece had displayed Terrill in a different medium of dance--environmental, technical and dramatic. Perhaps then what made "Permutations Nightly" so exciting was that it defied definition--it was suited to the room, displayed Terrill at her best making use of all her expertise yet at ease with her own movement--less confined energy and richer variety. It was something more personal from her to her audience.

Terrill began casually twirling a cord overhead that whirred louder as it increased speed. Bill, amidst an array of percussion instruments; cymbals, kettle drums, marimbas and bells, ran a mallet around the edge of the drum creating a slurred scuzzing that didn't so much irritate as surprise. The relationship between the two was a sensitive one--Bill ever aware of Terrill's movements and mood as she tested his sounds. Their interplay had the spontaneity of improvisation as did Terrill's abandon--reckless pitches off balance that led her in new directions. Yet between dancer and musician was the understanding of a broad structure within which they sensed each other for the changes.

The energy was no longer withheld but tossed outward. Terrill's face was open to her audience, and the room with its soft light seemed to expand. It had a heady ritualistic atmosphere with Terrill more mysterious and exotic for being more accessible to us, no longer separate but among us.

Swinging legs, torso, rebounding back from the air, light quick rhythmic stepping circling the room body turned outwards, relaxed swinging hips and arms hair tossing--she finished facing us solidly, feet apart drawing energy in again with strong horizontal arm movements. The last picture we saw was Terrill whirling the cord overhead and spinning with it faster and faster as the light faded.



WKEY WAS A LIVE PERFORMANCE WITH VIDEO CREATED BY JOHANNA HOUSEHOLDER, A DANCER, JOHN MILLER AND DOUG SPITSNAGEL, BOTH OF WHOM ARE VISUAL ARTISTS. PERFORMED AT 15 DANCE LAB, MAY 6-8, WKEY HAD EXCITING VISUAL AND CONCEPTUAL CLARITY.

THE SPACE WAS SET WITH FOUR MONITORS AND THE PERFORMANCE BEGAN WITH TWO STATIC VIDEOTAPES IN ROOMS. FOR THE REST OF THE EVENING THE TAPES USUALLY PLAYED IN CONJUNCTION WITH THE PERFORMANCE. VIDEO AND PERFORMANCE WERE BOTH INTEGRAL PARTS OF THE WHOLE EVENT; BOTH WERE CHANGING THEIR RELATIONSHIP TO EACH OTHER. ONE VISUALLY MEMORABLE TAPE OF DOUG'S FOLLOWED PEOPLE IN PLASTIC SAUNA SUITS CRAWLING ON THEIR BELLIES THROUGH FIELDS OF SNOW, LEAVING GREAT WAKES BEHIND THEM.

THE PERFORMANCE OPENED ON TWO BIG, WOODEN BOXES, INSIDE OF WHICH WERE JOHN AND JOHANNA, WHO REPRODUCED EACH OTHER'S SOUNDS - RAPPING ON THE BOX OR FLOOR AND CALLING ONE ANOTHER'S NAMES. AFTER THE BOXES WERE REMOVED, A SEQUENCE OF ROLLING BEGAN. TWO PEOPLE ROLLED WHILE THE OTHER WATCHED ON MONITOR. THE ROLLING WAS DYNAMIC AND DIRECT AND NOTHING STOPPED A ROLLER IN HIS/HER PATH. WHEN ROLLERS COLLIDED, THEY BASHED AGAINST EACH OTHER CONTINUALLY UNTIL ONE POPPED UP AND OVER.

THE PERFORMANCE ACTIVITIES WHICH WERE CONSTRUCTED CREATED INTERESTING BEHAVIOUR, SUCH AS THE BEHAVIOUR OF THE BAMBOO POLE APPENDAGES OF JOHN AND JOHANNA IN THE NEXT PART. THE POLES INFLUENCED THE MOVEMENT SEQUENCES WHICH WERE BEING REPEATED. A CHASE TOOK PLACE BETWEEN JOHANNA AND DOUG, WHO WAS BLINDFOLDED. IT UNFOLDED SIMPLY TO ITS NATURAL CLIMAX. AFTER DOUG LEFT, JOHANNA CLIMBED UP INTO TEN SLINGS OF WHITE JERSEY OF VARYING SIZES WHICH WERE GATHERED ONTO METAL RINGS

ATTACHED TO ROPES. SHE CAREFULLY SETTLED INTO POSITION, DISTRIBUTING HER BODY WEIGHT ALONG THEM, AND HUNG SUSPENDED FOR A LONG TIME. ONE OF THE VIDEOTAPES AT THIS TIME SHOWED DOUG AND JOHN EXERCISING VIGOROUSLY AND THE AUDIENCE HEARD THE



WHEEZES AND SOUNDS OF PHYSICAL CONTACT OF THE LIVE ACTIVITY REPEATING ITSELF OUTSIDE OF THE PERFORMING SPACE BEHIND THE CURTAIN.

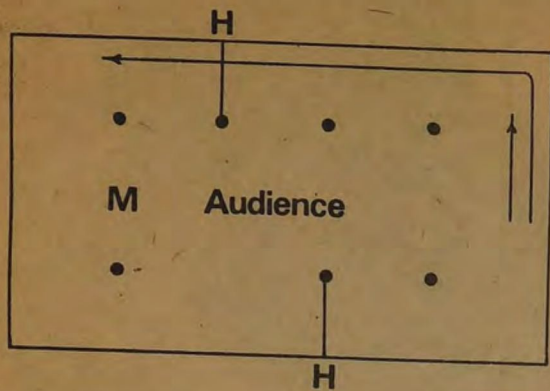
SAMMY AND CLAMMY DID THEIR ACT FOLLOWING INTERMISSION. SAMMY (DOUG) WAS A GARISH, CIGAR-BRAND-ISHING VENTRILOQUIST, WITH A DUMMY (CLAMMY/DOUG ON THE MONITOR) INVOLVED IN RAISING HIS POLITICAL CONSCIOUSNESS. "GET OUT OF MY LIFE," CLAMMY FINALLY TELLS SAMMY. "YOU CAN COME OUT NOW." A SECOND MONITOR FLICKERS ON WHO LISTENS WHILE CLAMMY GETS IT TOGETHER ABOUT THE POWERFUL MEDIUM. "OKAY, NOW READY? DROP YOUR JAW...ROLL YOUR EYES..." THE RELATIONSHIPS OF THE PERFORMER TO IMAGE AND IMAGE TO IMAGE ANIMATED THE VIDEO IN A STARTLING WAY. (TERRY MCGLADE WAS RESPONSIBLE FOR THE TECHNICAL PART OF SAMMY AND CLAMMY.)

THE PERFORMANCE ENDED OUTSIDE ON GEORGE ST. WHICH WAS LIT BY RED FLARES WHILE THE BLINDFOLDED PERFORMERS TRIED TO FIND ONE ANOTHER. THE FLARES AND THE LIT STREET WERE SO FASCINATING THAT ALL I SAW OF THE PERFORMERS WERE FAINT, VAGUE BUT INTREPIDLY MOVING BODIES.

WKEY SUITED FIFTEEN; I FELT IT HAD BEEN CREATED WITH A SENSITIVITY TO THE SPACE IT WAS BEING PERFORMED IN. IT WAS VISUALLY BEAUTIFUL. MOST DANCE PERFORMANCES WHICH MIGHT BE CONSIDERED BEAUTIFUL ARE SUPERFICIALLY SO AND DEPEND UPON MANIPULATION OF ESTABLISHED RESPONSE PATTERNS FOR THEIR VISUAL STIMULUS, WHICH IS WHAT TRADITIONAL DANCE IS USUALLY ABOUT. THE IMAGE-BEAUTY OF WKEY WAS CLEAN AND OWED ITS IMPACT ONLY TO ITSELF.



Staccato Runs, Apr - May/76; choreographed by Peter Dudar for Missing Associates



## Staccato Runs

A Space, Toronto  
Apr 3/76

5 performers  
Henry  
John  
Lily  
Linda (designated N)  
Peter  
1 video monitor

My initial concern in this piece was to alter the auditory aspects of *Running in O and R simultaneously*, (refer to *Basic running sets and retrogrades*, pgs 81-83, and *R in O & R s.*, pgs 92-94).

Two hurdles were placed across the running path along the perimeter of the room. The height of each was adjusted to 16 in. to accommodate the smallest performer - the intention here being to place the hurdles at such a height as to noticeably alter the rhythm of the performers' footsteps without debilitating them for an extended running period.

The audience were situated in the centre of the space, a video monitor before them.

I wanted the running sound process in this piece to be continuous, and to continue for about 15 - 20 minutes duration. The walking sequences used in *R in O & R s.* would have been awkwardly executed with the hurdles present. Performers, accordingly, were instructed to run until fairly exhausted, and to keep in mind that they would be required to complete 3 or 4 runs in the course of the piece with brief rests in between.

As in *R in O & R s.*, the runners attempted to time their footsteps so as to have them fall together. As each ran around the room the hurdles would disrupt his pace at regular intervals. Since each used his own stride and consequently advanced at a somewhat different rate than his co-runner, the gaps created by the hurdles in the percussive patterns of 2 performers running simultaneously would occur at changing intervals as visually they phased in a continual manner. (The "gaps" in this piece, which divide the perimeter area into 2 sets of "runs", are somewhat analogous to the claps in *Prime and retrograde walks*, pgs 70 - 72.)

Attempts to co-ordinate footsteps were repeatedly terminated by the performer himself or his partner coming to another hurdle in their continual advance. On the other hand, if both cleared their obstacles simultaneously they could continue in accord without going through a period of pace adjustment.

### Part 1 (recorded and live)

On the monitor is a pre-recorded tape in which the camera continually pans with L as she runs counter-clockwise around the room (shot from the centre of the space with a portapak and battery to avoid entangling cables). As no hurdles are present, her pace is continuous.

After about a minute, P (live) begins to run about the room counter-clockwise as well. He attempts to coordinate his footsteps with hers by listening to the tape but is repeatedly interrupted by the need to clear the obstacles in his path. (The reason for P beginning well after the tape has started is that L is able to run for a somewhat longer length of time without the need to jump hurdles drawing her energy.)

The sound created by L, though recorded from throughout the room, emanates from one source - the speaker on the monitor. P generates sound on all sides of the audience.

Watching the performer on TV is a stationary process; tracking a live performer visually requires movement on the part of the audience member. Otherwise, a performer can be tracked auditorily for a portion of his circuit.

### Part 2 (all live)

The above portion of tape ends. After waiting until P has passed and cleared one of the hurdles H enters. (Performers 'enter and exit' at the south end of the performance area. They do not come into the piece until one runner has clearly exited, and the other has passed by and cleared one hurdle.) P exits shortly, to be replaced by N etc., each dropping out when fatigued. Two performers run at a time, sound moves around the audience from 2 sources. All runners, in this portion, move in the same direction.

### Part 3 (recorded and live again)

When H is running a second time, P delays his entrance while another portion of tape is played. The camera now pans with L as she runs counter-clockwise with hurdles. H drops out shortly and P enters running clockwise. Again, stationary sound and visual sources are paired with moving sound and visuals.

### Part 4 (live again)

The tape ends, L enters counter-clockwise. Obviously, in parts 1 and 3 the performers never physically meet - and the 2 sound sources always remain distinctly separate. The performers in part 4 are always running in opposite directions. They meet at least twice as frequently as in part 2, and sound relationships in the 2 parts are distinctly altered. The piece ends with all really exhausted!

CEAC, Toronto  
May 15/76

Quoted from a Choreography Award application to the Ontario Arts Council, May 1/76:

"On the audio level, the rhythms of performers' footsteps in *Running in O and R* remains fairly constant while visually, the spatial relationships between performers shift continually. From this I am developing a new piece tentatively titled, *A Fair Amount of Dropout*, in which low hurdles are used to break the rhythm of the runners, causing a type of shifting phase."

The piece (alluded to above in my March application) has since been performed and documented (pgs 95 - 98), under the title *Staccato Runs*. (It will also be committed to film - under alternate funding.)

In performance, I stress the progressive, developing nature of my work through use of various media. For example, in the April Missing Associates performance at A Space, a showing of the filmed piece, *Running in O and R*, preceded the live performance of *Staccato Runs*, the piece which developed from *Running...*

Allied to this is a particularly stressed recent concern for the re-examination of specific actions in ways not possible in standard performer/audience situations, through use of the camera. I am developing a version of *Staccato Runs* which employs only 2 performers. The performers first move as described in Part 2, page 98, of my documentation. When the 2 have stopped a videotape is played. The sequence is now shown again as recorded by a camera from the centre of the room. It pans with one performer, switches to another when a pass is made, and so on. This section on tape also serves as a rest interval for the performers.

They next perform a sequence in which they move in opposite directions - and another sequence follows.

I am also preparing a version of *Staccato Runs* to be taped with 2 cameras from the centre of the room, and to be played back on 2 monitors. One camera pans with one performer continually, the second pans with the other. As the performers begin their phase progressions each camera picks up the performer not being followed intermittently, and occasionally picks up the other cameraman, etc. Panning rates are dependent on the rate of movement of each performer. Pans first run in the same direction on the monitors, then in opposite directions (first toward centre, then away from centre) etc., etc., etc.

The 2 resulting soundtracks of the same event will have the runner being followed dominant. They will be played back somewhat out of phase with one louder than the other. This approach relates to the sound events in the piece itself, but descriptions of this become ridiculously complex at this point."

### May 15 performance:

performers: Henry  
Linda

*Staccato Runs* immediately followed the screening of the *Running in O and R* film. The version presented was the second described above employing 2 cameras recording simultaneously.

Part 1 was performed live. The 2 tapes (pre-recorded) were then immediately played.

Two cues were used in the recordings: **CAMERAS ON**, and **ACTION** (performers' cue). If **CO** preceded **A**, the **A** cue was heard on the recording. If **A** preceded **CO**, no cues were heard, and the shots opened with performers already moving.

### Part 1 (with recording details):

**CAMERAS ON, ACTION.** H ran once around the space, L then joining him as he approached their mutual starting position. When one performer stopped, due to exhaustion, the other did likewise. **CUT.** **ACTION, CAMERAS ON.** Cameras came on when the performers reached the approximate positions at which they had stopped. They repeated the previous procedure. **CUT.**

The above shooting procedure was also used in the 2 following sections. **CO, A, CUT. A, CO, CUT.**

### Part 2:

H, as in part 1, completed one circuit of the space. L, meanwhile turned in the opposite direction, and began running when H reached starting position.

### Part 3:

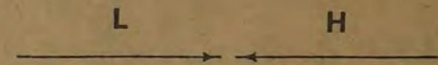
On cue, each performer reversed direction and began running.

A camera positioned at the centre of a space and panning with a performer running on the perimeter of the space consistently moves in one direction and accordingly portrays the performer onscreen as consistently moving either to the left or to the right. In the 2 screen viewing setup, the 2 performers running counterclockwise in part 1 are interpreted as consistently moving to the left.



The performers' positions on the 2 screens are static, though in this case, H proceeds at a faster rate than L, as evidenced by the passage of background room details, and by the fact that he is seen to repeatedly pass L on both screens.

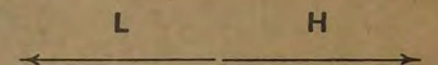
In part 2, 1 performer reverses direction so that both run in opposite directions. L is now interpreted as moving toward the right; both L and H are interpreted onscreen as moving toward each other or toward centre.



In terms of the taping procedure and their relationship on 2 screens, L and H are always approaching each other, though when observed live or on each individual screen (at points), they are always seen as alternatively approaching and separating (the same holds true for the movement of the cameras).

Performer L, when seen on screen H is always interpreted as running in the same direction as on L; likewise for H.

In part 3, when both performers reverse directions, L is interpreted consistently onscreen moving to the left, H to the right; in a 2 screen comparison, away from each other or away from centre.



Again L is shown consistently moving in the same direction on both screens; H likewise.

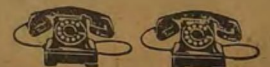
Because the cameraman for H pans with the performer who completes more laps of the space than L in the course of the piece, and both cameramen are stationary in terms of position, the cameraman for L appears more often onscreen than the cameraman for H.

Onscreen, the performing space loses its integrity as a solid enclosing structure as it constantly appears to whip around the performers who constitute the stable onscreen elements.

The 2 VTR decks used in the May performance ran at somewhat different rates, the L channel deck somewhat faster than the H channel deck. The H channel deck was started first so that it initially ran slightly ahead of the other. As the 2 tapes continued to run, they gradually came into sync; and by the end of the piece, the L tape was running several seconds ahead of the H. The easiest way for observers to verify sync-time differences was to note points on each video channel when both performers appeared (that is, when they passed each other), while noting the relative positions of each in the space. Other references were verbal cues, and cuts.

L was dominant on her soundtrack, H on his. As in the previous version of *Staccato Runs*, 2 hurdles had been placed in the runners' course. With the tapes running off-sync, simultaneities such as L and H jumping a hurdle at the same time, one on each screen, were real in terms of the 2 screen time relationship, but false in terms of performance real time. A performance real time version of this type of correspondence would exist when the 2 performers jumped a hurdle simultaneously on one screen (in which case this sort of correspondence would appear twice, having been recorded by 2 cameras).

On each channel, the director was heard to yell CUT at a point when the 2 performers met on 1 screen.



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D.A.N.C.E. AND THE HALIFAX DANCE IN CANADA CONFERENCE.

THANKS TO: A SPACE GALLERY - TORONTO  
THE CONTRIBUTORS



MEMOS

ANYONE INTERESTED IN PARTICIPATING IN WORKSHOPS IN  
CONTACT IMPROVISATION. . . A NETWORK OF PRACTITIONERS  
IS BEING FORMED; IT IS INCREASINGLY LIKELY THAT WORK-  
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CRITIC \*\* FUNCTION OF

(in fact and unfortunately sometimes) -- is created by  
the choreographers and the audience.)

-- dance whif plus "p.r. man" plus a thorn in your side  
-- to be read immediately after the event  
-- but listened to only after lots of time has passed  
since the event

Margaret Dragu...

A critic is a fiercely passionate observer who has the  
ability-to translate what he sees into words. His  
function, geographical and professional considerations  
aside, is to say, "Can't you see how wonderful that  
was?" OR "Christ - that was awful," and this is why...  
Everything he says is suspect but stimulating.

Lawrence O'Toole

ANOTHER DANCE

ANOTHER SEND-UP

Wracked from unwithering incompetence

isolated puffs of rhetoric

in eloquent hyperboles

float heavily

in unendinggggg shapes

and inarticulately

compose florid sentences

of

nonsense

Lift

it from its covering

peeeeeeeel awayyyyyy its FACADE

stripit of its skin

and leave

vulnerable

All excuses

The  
Sculpture  
of  
Air

exists always

i n v i s i b l e

to all

except to the Artist  
who thought it

Miriam Adams



PLACE YOUR  
ADD  
HERE

