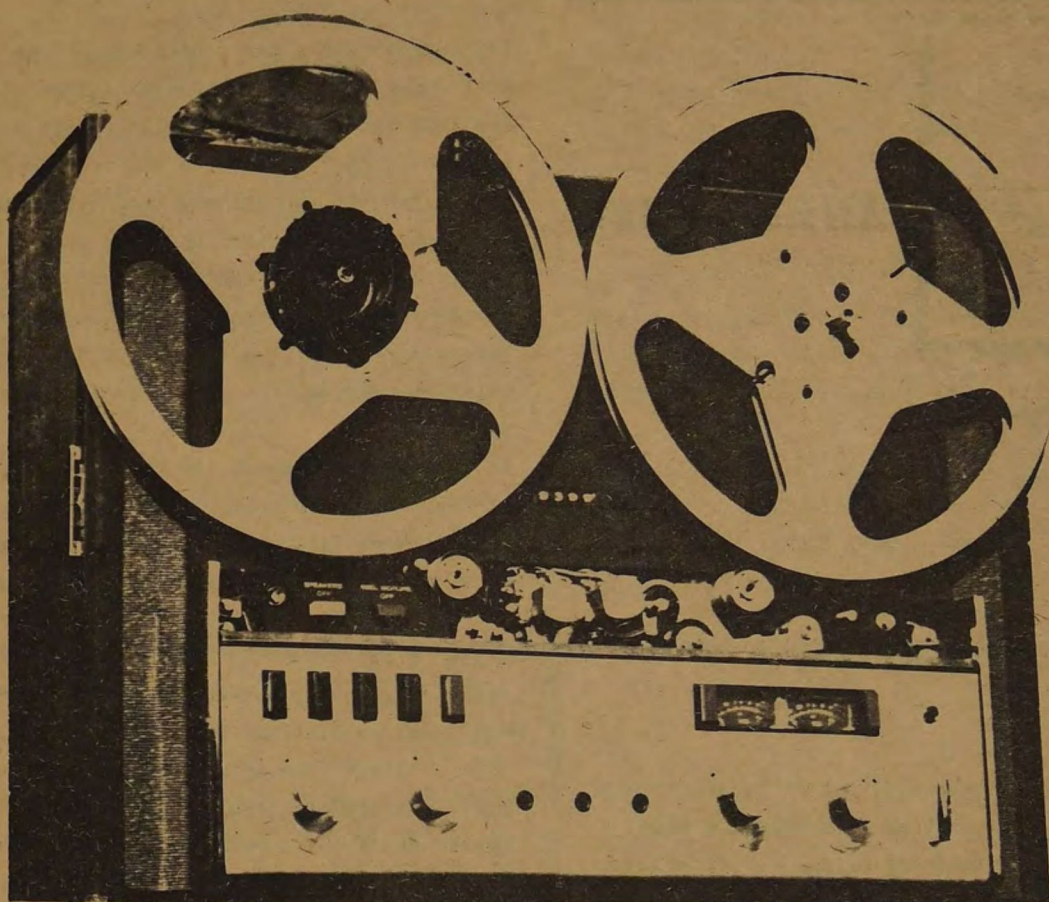


Spill

1

OCT. 1976

.50



DOCUMENT

Elizabeth Chitty

410 Queen St. W.,
Toronto, M5V 2A7,
July 17, 1976.

Dear

I would like to do something on artists and politics for the next issue of Spill. I'd like to know if you could be part of it. The issue is pretty flexible but the basic questions might be artists' politics, how an artist's work and way of life relate to a political world, etc. etc. I'd like to get people together to talk about the subject, and the transcript of the taped discussion would be the published article.

Yours,
Elizabeth Chitty

August 23 1976

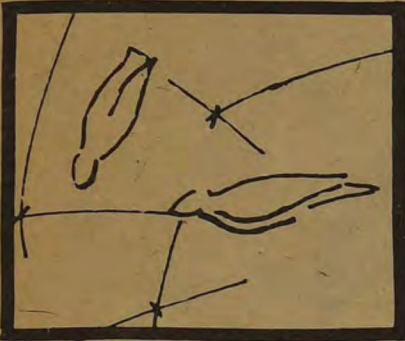
Dear Elizabeth:

Last night shook me up. In the middle of the discussion, I was scared out of my pants by all the liberal clap trap everybody was spewing, scared and a bit mortified because I felt myself doing it as much as anybody. I think at one point we were trying to decide if artists should directly or indirectly effect social change through their work and then whether art was a reflection of society and therefore not a useful political instrument.

I could be wrong. I couldn't even understand the idiom of several people there. The truth is I don't think about politics anymore. As social ethics, it used to mean things to me like DO SOMETHING FOR SOCIETY and POST INDUSTRIAL CAPITALISM STINKS. Now that I'm in my thirties, I find I only have time to do for me,

SPILL is a bi-monthly newspaper published by the 15 Dance Lab. In order that SPILL become a national paper, we encourage contributions from across Canada. The main focus is dance but we are happy to accept material dealing with the visual arts, poetry, video. Unfortunately, we are unable to pay contributors at this time. Our only source of income is through advertising and subscriptions.

The purpose for SPILL's existence is to provide an outlet for people in the arts who require an extension to their work. The views expressed in this paper are those of the contributors themselves. The editorial staff merely adds a comma here and there and reserves the right to shorten articles when a limited space situation exists.



AN EDITORIAL

Elizabeth Chitty

- AVANT-GARDE
- CONCEPTUAL
- EXPERIMENTAL
- FRINGE CHECK ONE
- NEW
- POST-MODERN

Once upon a time everybody asked, "But is it dance?" Now that that question is boring we're stuck trying to choose a word to put in front of dance. (Presumably the problem exists or has existed for visual art, music, writing, etc.)

AVANT-GARDE - pretentious, seems to be dated (although the term could be relevant to any period)

CONCEPTUAL - it ain't necessarily so

EXPERIMENTAL - completely ambiguous, (almost anything can be looked at as experimental in some way.)

FRINGE - nice but a bit trendy

NEW - boring and ambiguous

POST-MODERN - historically correct, makes the point, but terribly stuffy

Once I used "experimental", then tried "avant-garde" which I'd previously avoided. "Conceptual" I use whenever I'm sure it applies, I've always liked post-modern but it sounds funny to say it (less so to write it.) Presently I'm vacillating between "avant-garde" and "post-modern" but really, what we need is a new word. Somebody told me that that's what critics are for, to make appropriate words and labels, so I guess I'll just wait for the phone to ring.

Brian Robinson

Ho! Hum! It's that time again. Municipal election year. In Metro Toronto and the big day, the first Monday in December, will soon be upon us. The general apathy and lack-lustre of the event promises to generate its usual high level of uninterest. But hold on. Do you know that these elected municipal public servants, the watch dogs of our tax dollars, are directly responsible for deciding where the municipal Art dollars are spent (unlike the federal and provincial councils which are relatively free of direct political interference). Unfortunately, the lack of concern and general uninformed positions of the present municipal politicians has frozen the Metro Art Dollar at an embarrassing low level for our supposedly enlightened city - the oft called new "cultural" centre of North America.

The current politicians have not proceeded to implement reports and recommendations that point out the low level of support that Metro, the city and the boroughs are providing for the Arts when compared with other cities and the support now coming from the federal government and the province.

"What can I do as a concerned individual dedicated to the ever present question of trying to raise more dollars for the Arts - all the Arts," is surely the question on your mind as you contemplate the city hall circus.

Well, even if it's not the most pressing item on your agenda, there are some very easy and basic things that can be done, i.e. attending local all-candidates meetings and asking those running if they support the arts; if they do, what are they if elected, going to do about it; writing letters to your candidates, friends, relatives, audiences, asking them to support increased municipal support for the Arts; letting people know that a little time spent now in educating the next municipal councils could reap benefits in the next two years. And oh, I almost forgot - don't forget to vote for your Arts candidates (if you find any).

and I suspect my anti-consumer sentiments don't run that deep. (Canadians appear more bored than depressed.) Anyway, people don't believe a political analysis (unless they are acting on it and when I look at myself I see somebody benefiting from our economic system. Living off grants. Hey! Let's do it on subsidy.

I am a feminist. That comes out in my work, in my life, and I play with forms of media because I don't feel comfortable expressing myself in ways writers are traditionally supposed to express themselves.

I could say I hope my work will show people how to use media for their own purposes. In the Sixties, we started to discover that media can be used, not only absorbed, but we haven't gone far enough and these skills pretty well remain the domain of advertising and public relations executives.

I could say that, to be honest, I do what I do because I like to do it. I don't think artists have special insights into politics because they are artists. As citizens, they have a right to shoot their mouths off, like we did last night. But last night was phony because we've been influenced by the notion of artists as visionary. We felt we should care about politics.

A few other self-deserving and quasi-holy sentiments were in the air too:

-- a real artist is against capitalism but can live off grants because every piece of artistic work is political.

TESTING 1 2 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z TESTING 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

There is another level that xxxxxxxx politics of art xxxxxx which is the autonomy of the state of the artist but also xxxxx! I'm talking about art as sort of xxxxxxxxxx and more recently in the so-called experimental world there are actually two branches that I've noticed; some people that prolate a statement by not making a statement and some people that have abandoned the ability what referring to is also that cultural change a statement for political change and some others in the experimental world are almost abandoning the cultural change for political change, and the two seem to be standing apart nowadays. Some people do not want to be involved in the political one and some other people think that a cultural change, so obsolete and so xxxxxxxxxx and so what I want to say is that, Peggy, to my reading is saying that artists are making a statement for cultural change and I think that the statement cannot be developed with or without an effect, and to me with an effect implies political change. In other words, if you try to change some system from the outside, to find that that may be practically impossible to do because everything is xxxxxx original and can only be changed by the changing of the meaning. Basically, I mean that everything is defined by a particular structure, say, well, the gallery structure or the council structure or what have you, and in order to modify that there has to be adopted a sort of

-- a real artist believes in the apocalypse
 -- a real artist is a valuable asset to society and is not appreciated nearly enough

Gee whiz. All I heard last night was a lot of personal opinions. And not many of them were especially interesting.

Cheers,

Jan Jan



Present for the "Artists and Politics" discussion were: Amerigo Marras, CEAC co-ordinator; Peggy Gale, presently working for Art Metropole and doing critical writing on video; Douglas Ord, writer; Susan Swan, writer; Terry McGlade, videographer; Elizabeth Chitty, choreographer; Lawrence Adams, janitor.

Sept. 10

Went to transcribe the tape and discovered that very little was intelligible because of interference from a radio station. The audio test is perfectly intelligible of course.

Sept. 28

I have developed a capacity to separate mixed sound. Here is part of the tape -- none of the speakers are identified, that being unfair under the circumstances. I love the wonders of technology.

change, the aesthetic one, or the making of the statement, I don't think is enough; it has to be trying to break that particular structure, some way to break that political structure can only change the political situation of an institution.

xxxxxxx we can say on one hand that art has nothing to do with the masses; that is not to say that art has nothing to do with politics, it is only to say that right now the avant-garde seems very specialized.

Are you saying that people involved in avant-garde art are doing to be xxx I would think if one wished to gain force, if that was the priority, that the efficient way to go about that is not to be involved in the avant-garde but with the more popular art forms.

I don't think anybody becomes an artist because they want to be rich or famous.

I think a lot of people now want to live art as a lifestyle; it's certainly subculture, with its rites and uniforms in town private buildings that nobody knows about very much.

It's political in that sense. That's really significant - not to be a summer or anything - but I think that Susan once equated xxxxxology with fascism and communism as loosely embracing the idea that art was to be at the service of life, of labouring principles of Marx. It of the



The D.A.N.C.E.
 Dance Adventure New Canadian Extrapolation

Fri. June 11 Choreographers	Sat. June 12 Choreographers
Nikki Cole London	Jean Pierre Perrault Montreal
Odette Davis Montreal	Lynda Sky Montreal
Tournesol Vancouver	David Weller Regina

Performances
 at
ST. PAUL'S CENTRE
 121 Avenue Rd.
 8:30 p.m.
 \$3.00
 869-1589

DRAGU'S **D.A.N.C.E.** DIARY

Monday June the seventh

Workshop 10:30 a.m.:

Sunny very summer. Hot. Met David Weller of the Regina Modern Dance Works at a greasy spoon close to the 410 Queen Street W. Studio. Will people come? Lots? Have people read the posters? Administrator as Jewish mother. Attendance: four people (3 passports 1 off the street)



Class: natural sounds and movement
 Three person video crew -- efficient -- and no one minds the cameras and it all goes and goes and it really happening! The week has started.

*** shopping --getting lunch ready -- how many are coming?

Margaret Dragu

T.V. Interview Luncheon:

12:30 - 2:00 p.m. -- foods on -- seven for lunch we are all ready and then we blow some fuses. eech. Is the schedule out the window? Will our T.v. audience not get the first installment of "This Week" and "This Time With" ? Enter the neighbouring photographer -- exit Lawrence Adams and the photographer in a Mercedes. We wait candle lit until the new fuses arrive -- and we are OFF .And shooting. Guest is Nancy Lima Dent. Danced in Toronto 48-76. Very ballsy and with it. And lunch is over and they're off for Grid Performance Number One.



Grid Performance 2:30 p.m.:

Peter Dudar at Broadview and Danforth

Afternoon:

technical meetings for the evening performances.

1. tape fucked up -- Peter Dudar reshoots.
2. near disasters and splendid saves. Fate?
3. knock on wood.

cont'd pg. 7

Forum Number One 8:30 p.m.:

Guests -- Jim Plaxton and Ren Thom

Topic -- The Incredible Shrinking Dollar

God -- will there be more people? Should I fucking go out and drag people off the street? Call radio stations? Scream and/or parade? Cool.Cool.Careful. Suddenly there are 17 people -- fabulous. Just the right number for everyone to talk and they did. Often in circles. Mostly off the topic. A few near fights and a few good laughs. Some things said:

1. Why bother talking about the shrinking dollar when dance hasn't peaked in what it could get.
2. other budgets (ie. sports) are astronomically high. we are asking for a fraction of their sum.
3. budget/grant bitching
4. Cuba and the artist
5. Why the state sponsors art in socialist countries. Does the Canada Council have the same goal
6. Who is out there? Who is our audience: people, the Canada Council, us, the community?
7. Sharing work space -- pooling resources.
8. Dancer as dinosaur -- non-adaptive.
9. Canada Council touring office says they've had badluck with touring dance companies -- due to:
 - a) content -- poor houses -- lack of response
 - b) bulk -- too expensive - space, floors, lights.
10. Dancers as conservatives. Dancers are silent. Dancers should deal directly with funds -- middle men and administrators mean you lost control. Dancers should speak directly to city councils and other gov't bodies . Not sink into grant mentality.
11. Why do dancers hide in rehearsal halls for so long and run for such a short time. How about opening up rehearsals and processes?
12. De-mystifying dance -- long talk on this one.
13. Why do we tour? To escape our audiences? why does it cost so much? Would pooling our resources help? (trailers, billeting, equip.)
14. A place to share. A space to share.
15. The dance community. Does Toronto speak for it? Toronto doing its old number of pretending it is Canada (magazines, T.V. , theatre -- forgetting about the rest of Canada.)
16. Time warps . Grant applications or building buildings and having to order parts or plans too far in advance. You get the funds or build a building that fulfills needs of the past.
17. Dancers becoming political.
18. Dance/archetecture -- meeting needs (theirs and their customers) for whatz happening now-- not ten years ago.

***** Forum broke up at 11:45 p.m. Still so hot outside. Everyone hung around A Space -- around the pillars and the walls and the toilets and talked more. Little groups. Eventually a migration to the Pilot Tavern for more talking and some beer.

1:00 a.m.:

I take the frozen bran muffins, the tape recorder, my big red bag, my passport stamp, my coat(why - when its so hot) my posters, and my purse: thats enough. So this was

day one! I guess the week has started. I guess its on television tomorrow. I guess its all happening.. Its gonna be fun.

Tuesday June the eighth

I am up and running. Still hot and humid. At the studio Elizabeth Chitty is test-running her parachute piece for this afternoon's grid performance. It looks incredible. This blonde woman hanging like a dead weight from these chains ad ropes (and because of the ratio of the block and tackle - at least ten to one) her assist- and Bruce Wilson must displace a lot of chain for her to be lowered. The chain is noisy and vrooms.

Workshops 10:30 a.m.:

7 people (5 passports, 2 off-the-street)

taught by David Drum - chiropractor

therapist

and star of the dance community....

WEATHER REPORT

David has been travelling thru dance companies and doing therapy; so he very easily picks up the microphone for the video recording and absorbs the mike into his hands-- or extends the hand thru the mike -- any way its part of him.. He is very pro. That means professional . People ask a lot if a dancer is a professional dancer or not. How can you answer that? (he/she)

- a) Does he earn money?
- b) Does he work form 9 till 5?
- c) Does she belong to a union?
- d) Does she make her living form dancing?

Anyways, everyone loved David.

What should I add for lunch? How about Cabbage and RaisinSalad -- Healthy things for healthy people. Dancers eat a lot. When its a party. Salads, fruits, proteins, jusices, corn bread.

T.V. Interview Luncheon:

16 people

Food helps people talk.

CFRB Radio present.

See the T.V. -- you are on it.

Hear the radio -- you are on those waves.

The whole of the dance lab is so television land I can't believe it.

Grid Performance Number Two:

at the studio on Queen sTreet

25 people present.

afternoon:

editing and logging and futzing around trying to make this half hour dance weather report for cable exactly a half hour long. Odd how repitition can make people very giggley. Repetion/fatigue/video/timewarp/ makes your eyes glaze over, your voice crack, and the giggles come out. Miriam asks -- WHAT ARE WE DOING? I MEAN EVERYTHING THIS WHOLE ...

cont'd pg. 8

15 people in attendance.

Guests: Jeanne Renaud, Jim Gerrard, Lawrence Adams.

Topic: Being Radical and Where it Gets You

This whole forum was drilled through with complete frustration. We tried talking about:

1. What new was.
2. All forms of definition: dance, art, dance-artist, radical, new, change, etc.
3. Going against the grain for its own sake.
4. Being gross.
5. Nothing much.

What I thought was in a nut shell was that that any discussion about money in it is a real success-- people (esp. dancers) can get very hot up about it. I think that the money and grant thing only covers larger issues. A whole mentality. The impotence of the artist especially dancers. Ye old diagnosed and maintained weakness. The urge to wallow in the familiar and fear change. The success quotient -- getting grants means you are 'good' or going on tour means you are 'good' You meet problems (not jst art problems) with the same old solutions because thats what has always been done.

1. the bigger is better game.
 2. the technician v.s. artist game.
 3. keep it secret and keep it mystical
 4. be a priest be a priestess -- have followers
- ana ana ana anna ana ana anna anda and the beat goes on. and the beat goes on. on and on and on.

Anyways, the forum was filled with pleasant people. The guests were quite ballsy at times. But everything else was dead. And I got into this weird thing (as moderator) that I couldn't speak shouldn't speak

that the frustration and 'failure' of the forum was MY fault. (The administrator as Jewish mother as Jewish Mother again.) Why does it have to be a success anyways? Should I have moved chairs so the body language was conducive? Served tea and lemonade? Made jokes, asked easy questions, interviewed subtly, set up the pace and

crecendoes so that THEY could have walked in and just snuggled up and let the pre-meditated unfold?

Who are they anyways? I got this weird pain in my rib cage from all the frustraion. Waited for my friend from Detroit to arrive with her suitcases. In the taxi, the pain went away as soon as I got away from A Space. I want it to rain. I want it to be cold. I think I am too jaded/cynical for another forum tomorrow.



Wednesday June the ninth

Workshop 10:30 a.m.:

Tournesol -- from Vancouver as workshop chiefs

Inner Rhythms-- energy awareness as a technique

Eight people in attendance.

T.V. Luncheon:

Guests: David Weller and Nikki Cole

Me interviewing -- finding out how long 30 seconds are on a t.v. screen. About that box. That t.v.-- somehow the air and the space and the time glows all kind of framed and blk/wht charged differently.

Talked about what a professional dancer is.

afternoon:

Bitch session and mid-assessment. Realizing that we are only half way through and there is no point getting ulcers over the 'success' of the whole thing which is impossible to measure anyways. Its not numbers or fan letters. Its an investment. Got our yah-yah s out and went back to work. Hot-- hot-- hot-- Maybe we need salt pills/it must be 33 above...

cont'd pg. 9

Grid Number Three:

Hohanna Householder at Bloor St. West-- 30 people.

Forum Number Three:

Guest: Peter Dudar, Susan Swan

Topic: Media Overload and the Artist

1. Ballet used for conceptual art.
2. Dancer as renaissance man--technician,writer, video person, thinker,printer, etc....
3. Having technology to send out information, perhaps performance is useless.
4. Artist as amateur scientist.Experiments with environment, on his/her body, with space.
5. Is this scientist schtick phoney?
6. Two and a half ballet dancers present.
7. The excellence kick -- obsession with the excellent body.
8. We could spend two days on the bumblebee.
9. Forums as artificial conversation-- People insisting that "everything is so complicated and so general that it is hard if not impossible to talk" Returned to this statement three times.
10. Susan Swan suggesting that dancers were afraid of talking or having anything to do with words.
11. Information v.s. experience (long discussion)
12. Art and audiences -- catering to or not.



Notes from Sue Swan: No matter how much modern/experimental/ballet/contemporary/contemptible/progressive/visual/old/new/creative/illustrative/ etc.. kind of dancers DISAGREE WITH EACH OTHER ** and if the stops were pulled out it would be a wild shouting match** THEY ARE ALL AFRAID OF WORDS, AFRAID OF TALKING ABOUT THEIR STUFF OR THEMSELVES, AFRAID OF PRINT, ETC... ** my opinion** A lot of artists (visual, theatre, dance) especially since the beatnik fifties go thru a rap of "The world is ten years behind me -- I'll stay in my garret and produce and be misunderstood and starve -- but in ten years and esp. after I'm dead -- I'll be appreciated. I don't think that is relevant to what is happening now. 1976 is a very bizarre era. And assuming that this 10 year thing is true for ever is a very linear thought. $y=k/x^2$.. And arguing inside the logic of the either/or frame is also completely linear and within a fifties academia. The Daniel Boone/Robinson Carusoe image of the artist alone in a frontier of desert is just part of that

Americana-conquering --farther west young man- tning that has nothing to do with our world today. We live in a crowded world. We are not cruising in Aldo's Bar in '53. If dancers are going to be political, or creators, or vaguely interested in changing what dance CAN be (rather than the endless streams of love duets, spring/summer/fall/winter epics -- how-beautiful-I-am-princesses in my leotards and bare feet and/or toe shoes) -- they must become and develop anew kind of sensibility. The earth is small. An opinion from Margaret Dragu....



Thursday June the tenth

Dear Diary,

8:30 a.m.:

Woke up in Susan Swan's doorway. I went there in the middle of the night to fight the heat. Rush to St. Paul's Theatre to meet Titus Jurconni the Yugoslavian piano tuner. Me very groggy and hot and wrinkled. He very old country and cool and coping perfectly with the heat. I extend my hand to shake his hand during our introduction and he coolly turns it over and very graciously kisses it. Am I impressed! The day will be okay. I can feel it.

Workshop 10:30 a.m.:

Nikki Cole teaching.

8 people in attendance.

(one watched -- she was an injured dancer)

T.V. Luncheon:

Everyone is bored with all my variations on a hard boiled egg. Me too, frankly. The lunch is still the place people speak most freely to one another.

Grid Performance Number Four:

Melodie Benger at Kew Beach Park

Forum Number Four:

Topic: Dance/Politics

Guests: David Weller, Terry McGlade, Jennifer Oille

1. Structure of the company and the work as being political.
2. Weller -- if people understand and agree with the leader (assuming that leaders are natural) then the group can function.
3. Egotism is not conducive to serious work.

cont'd pg. 19

Avant *Garber*

original creations
and
custom designs
for
costumes and props
used in the
performing arts

ultimate costumed media
by
jacqueline humbert

p.a box 143
maple, ontario L0J-1E0
(416) 832-2677

SATELLITE VIDEO EXCHANGE SOCIETY

Paul Wong

VIDEO EXCHANGE DIRECTORY



261 POWELL ST. VANCOUVER, B.C., CANADA V6A-1G3

tel (604) 688-4336

Established in 1973 and based in Vancouver, The Satellite Video Exchange Society grew out of the need for video tapes already produced to circulate and to reach wider audiences. It is the aim of the Society for the new breed of television literacy to obtain broader acceptance.

Since the inception of small format video, the medium has steadily increased in usage locally and internationally. It is the hope of the Society to network interested producers and to encourage the exchange of software amongst these independent centres and individuals. In attempting to reach these goals, Satellite has been engaged in numerous publishing projects, including catalogues, bibliographies and instructional manuals.

The main project has been the operation of the Video Inn library and resource centre. To date, 550 titles have been archived, all collected through exchange. The collection is diverse in subject matter, ranging from community, political, feminist issues, education to the arts. The library is open to the general public with a 5 channel viewing room with a seating capacity of 60. As a resource centre, a print reference library is also available covering all aspects of the medium, information on cable, video art, equipment, instructional manuals, catalogues and so forth. A file is kept on most video activities and groups with whom the Society is in touch. We would appreciate all deposits of information and publications, second copies will be used for a loan-out service.

The centre also provides a CV and AV 1/2" European optical transferring service which enables tapes to be exchanged over the Atlantic. This service is provided free to non-commercial producers. If permission is given to the Society to make additional copies for the Video Inn archives. Sometime in the future we are hoping to obtain the 3/4" switchable standard recorder. But for the present, we are only able to offer the 1/2" system. The Video Centre (Toronto) and the Kitchen in New York both have 3/4" recorders. DON'T KNOW the state of access to them. Rumor from Sony of Canada has it that the system will not be readily available for quite some-

time in North America due to modifications being made on the system.

At present, an exchange copyright agreement form is being drafted up which should cover all areas of copyrights that a producer may wish to place on tapes submitted to the Video Inn. If you are interested in exchanging or submitting works to us, we'll be more than happy to give you all the necessary information.

All tapes in the library are catalogued under producer, title and subject. A record is kept of all tapes viewed, loaned and exchanged. We are at present revamping the catalogue system and plans are underway to publish a catalogue of tapes which are cleared for exchange either through the Video Inn or directly through the producer.

On an irregular basis we organize special inhouse presentations from the collection and make available the facilities to local and out of town visiting artists to present shows, installations and performances. Also on an irregular basis, we organize packages of tapes for exhibitions. These are generally done by request from galleries and institutions, because we do not actively pursue commercial distribution. We do not have a set policy or fee but deal with each situation as it arises. Again, we do not act upon tapes without direct clearance from the producers who are contacted beforehand. Most are more than happy to participate and the revenue is divided evenly amongst the producers involved, after handling charges and a small percentage kickback to Satellite Video Exchange is deducted.

Satellite Video Exchange is a non-profit co-operative that is run mostly by volunteer members. The core membership is made up of community organizers, alternative educators and visual artists.

INTERNATIONAL VIDEO EXCHANGE DIRECTORY

The Satellite Video Exchange Society will soon be publishing the 5th completely revised 1977 video exchange directory. The directory is a listing of non-commercial producers, their hardware or access to hardware and their specific interests. The directory is a free listing and distributed free to those listed. The deadline for inclusion in the 1977 Issue is Dec. 15, 1976.

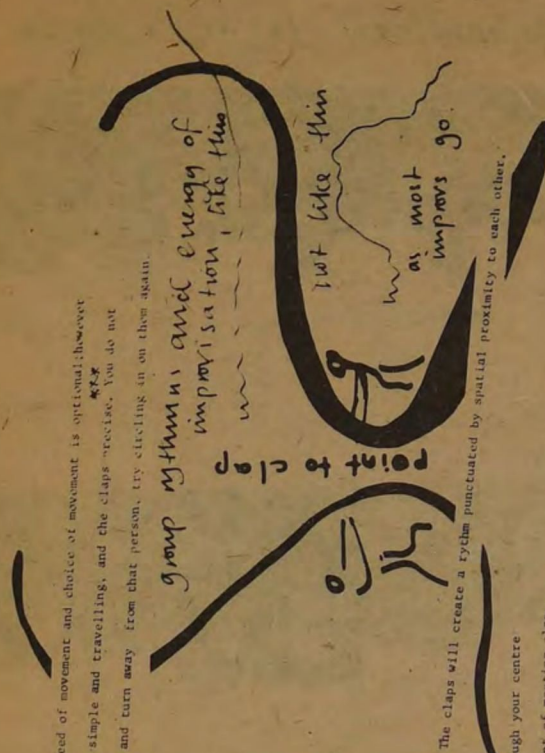
CHOREOGRAPHY, JILL NAOMI BELLOS

PERFORMERS, JOHN FAICHNEY, BARBARA VILLENEUVE, NANCY SCHIEBER, CHARLOTTE HILDEBRAND, JILL NAOMI BELLOS, CAROLYN EISEN

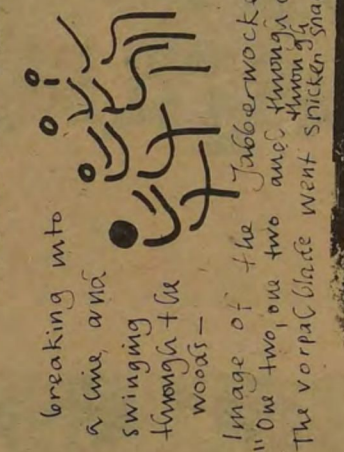
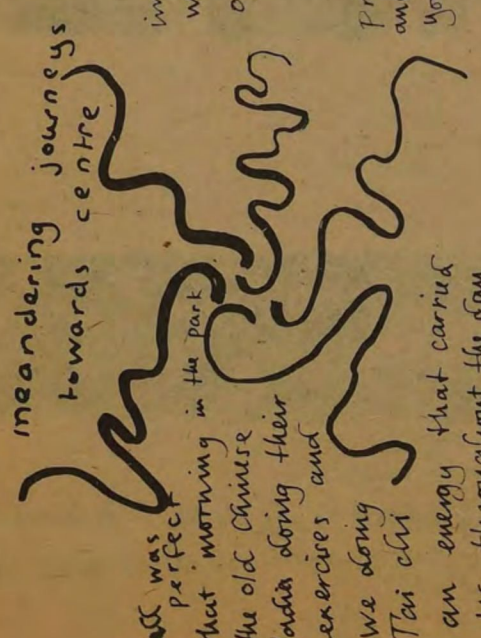
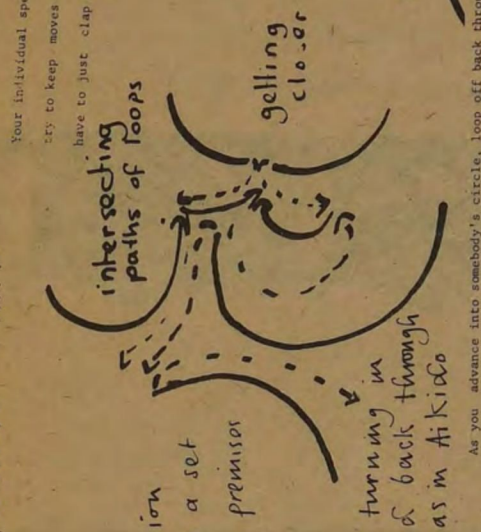
PHOTOGRAPHS, RAPHAEL BENDAHAN, LANCE SEGOUSA

LAYOUT, JILL NAOMI BELLOS

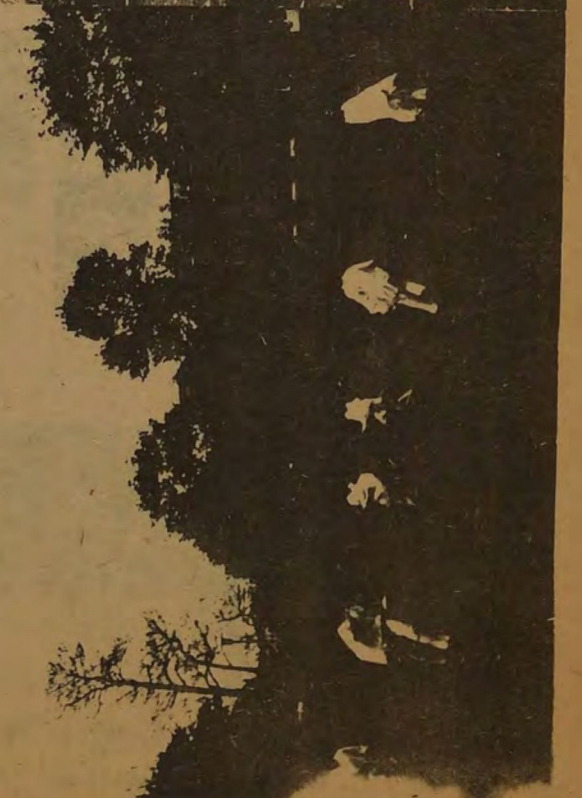
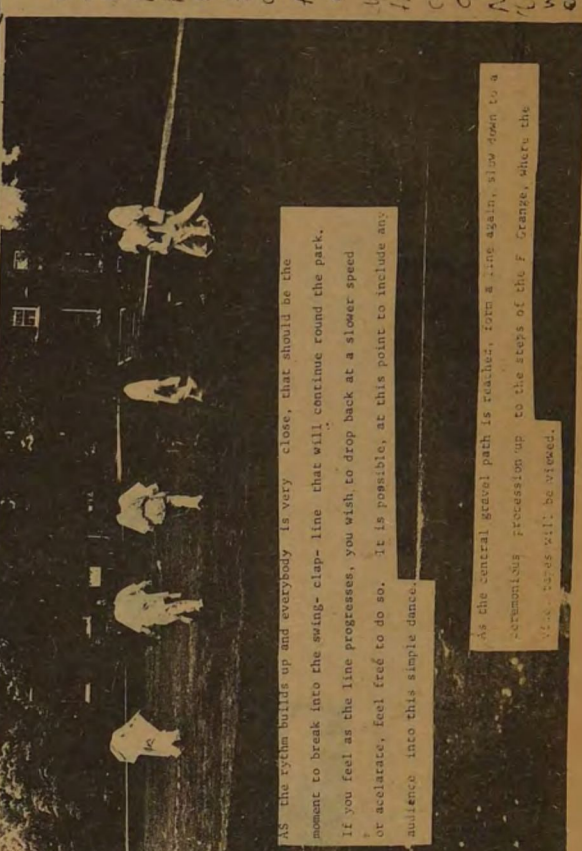
WITH HELP FROM THE ONTARIO ARTS COUNCIL



GRANGE PARK



Decision to continue that evening with the photograph series, which deferred the general audience. The people who normally use the park, then formally came in to see from performers in a medley of park activities, from which we emerged as a spider drawing its web, to a stage set only for us, instead of being an environment, which lost the integrity of the individual movement and concept and the magical quality of our journey as researchers. Maybe outside pieces, should not be planned but only performed when the rhythms of the contemporary movement are there.



As the central general path is reached, from a line again, slow down to a semi-circular procession up to the steps of the F. George, where the audience will be viewed.

A marathon of a days event, under rainy skies, - tiring but in many ways uniting us all.

The solemnity, integrity and purity of movement, in the parking lots, and

we dressed in our white costumes created a powerful beauty in otherwise desolate spaces.



Small parking lot. Work with simple large movements that can travel, but unlike large lot you are not restricted to slow motion, although it may be useful at times.

The power of the movements in the large lot is their stark simplicity in the barren space. do not lose that in the smaller areas by too much intricate details.

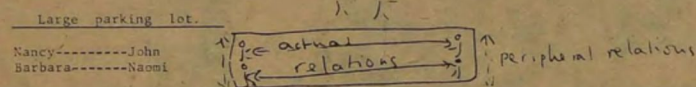
take advantage of your ability to actually see your partner's actions.

make your own paths and spatial relationships, but do not make physical contact.



Allow all the environmental factors of wind, sun, visual elements to affect, and

use your partner as a point of focus, be aware of the space between you.



However slowly you walk, try to keep continuously moving, and somehow visually aware of your partner. You may crawl or crouch so long as the feet are moving.



Charlotte will cue you for starting.

Slow motion walks towards each other.

Although both pairs do not have to arrive simultaneously, try to be peripherally aware of the other so that there is not such a disparity in arrival times.

Barbara and Naomi took 1hr to meet



When you meet your partner, make contact, travel together and alter speeds if desired.

play with the white silk as a simple extension of your movement.

REAL CITY VIEWS
Sunday May 30th 1976

John and Nancy 2 hrs

When you are tired sit

Walk together to form slow procession up John Street.



Bystanders, coming to see the CN tower, were drawn into a captive audience, at the suspense of John and Nancy's approach.

FINAL DIRECTIONS FOR REAL CITY VIEWS TIMETABLE

Grange Park	9 a.m. - 9.45	Barbara	Naomi
Parking lot #1	10 a.m.	Barbara	John
#2	10.45	Naomi	
John then proceeds to #3 by 11 a.m. where he is joined by Nancy and Charlotte. John is then free to leave.			
11.45. Nancy and Charlotte leave slowly for large lot.			





DANCE ARTISTS

JILL NAOMI BELLOS
 ELIZABETH CHITTY
 PETER DUDAR (MISSING
 LILY ENG ASSOCIATES)
 CHARLOTTE HILDEBRAND
 JOHANNA HOUSEHOLDER
 NANCY SCHIEBER

	FRI.	SAT.	SUN.
		10:30 PM	3:00 PM
NOV.	26	27	28
DEC.	3	4	
	10	11	

Seven choreographers are working in a season of post-modern dance entitled Dance Artists. It is not a company situation, those involved work individually. A joint season was devised, not only to enable them to pool resources, but to hopefully create a situation which might allow a greater impact to be made by their work than has been the case in the past. Post-modern dance activity exists in Toronto and perhaps Dance Artists will enable a larger audience to become aware of it.

ELIZABETH CHITTY - LAP

performance activity	video	A - sleeve
A +	A ¹	B - laps
A +	B ¹	C - whistle
B +	B ¹	D - drop
C +	C ¹	E - fins
C		F - end
	D	
D ¹ +	A ¹	
E		
FF		Index indicated derivative of original idea (performance activity or video)

Lap is structured by overlapping performance activity and video image in five different relationships. The parts are separate to a point and relate organically to a point - they are either situations which work with violent, physical activity or are situations which were arrived at by implications of the title Lap.

PETER DUDAR - CHOREOGRAPHY IN FILM, VIDEO, PERFORMANCE

BAM, BAM, BAM, two sets of footsteps sound in unison as they advance at different rates along the edge of the room. BAM! At one point the two figures are together, BAM! then at opposite ends of the room (suddenly you're aware of the room acoustics). They're now moving in opposite directions, splitting off from each other; and BAM! BAM!...BAM!, a gap in the rhythm as one of the performers goes over a hurdle. BAM! BAM!...CLANG!!, a resounding crash as a metal rod is kicked out of place.

Time passes, your perception lags. But, just a second, weren't the two performers (they're breathing much harder now) moving in opposite directions several seconds ago. That's right, without an obvious break in the rhythm (is it hypnotic?) or pattern of movement he's - but wait!, there it is, he grabs a bar over his head (in a doorway, no wonder you didn't notice) with arms crossed, immediately reversing direction and dropping into a steady run.

It's just like editing in real life. They've stopped, and a film comes on...

LILY ENG

To date most of my works are solos. In the future, I would like to incorporate several performers while utilizing the same premise of movement as described below.

Back, Back Again to In Between/Corner to Corner

all present studies of myself working gently and vigorously against and away from a surface or surfaces (a wall, a 4' x 8' plywood, the floor, etc.)

Basically, I am interested in working my body to the greatest extremes but maintaining an overall structure to work within.

CHARLOTTE HILDEBRAND - PALM TREES IN SINGAPORE?

a three and one half year old Jewish Ballerina?? Modern Dance in Louisville, Kentucky in the late 50's early 60's? It never made it through the Gateway to the South (or only in a part of town where one wasn't allowed) (the same black and white division today, read the papers!) Do you really want to hear this??

the influences to dance, the ever present need to create it; Wigman teacher in Philly, her teacher 6 years later in Toronto, the Sea, a dead turtle without a head, a teacher who never danced and never will, Dreams, a hummingbird by a gorge, workshops/study with Merce Cunningham, Hanya Holm, Meredith Monk, Barbara Dilley, do you really want to hear this?? University of Wisconsin's dying Dance Dept. - there, the belief in alcohol for the decayed and worn out institutionalized dance teacher (and some belief in it now for the young one), trying to put together lessons learned over a long period of time - in Wisconsin, in Ohio (the music of Cecil Taylor ever present), in N.Y.C., again in Kentucky, in the Mountains, and Toronto (the lessons never being realized, the process never ending...), American Dance, Canadian Dance, a political question and dilemma...Politics having to be taken up at age 27 by one who never considered herself or her views to be political - Zen Mind, Beginner's Mind - Dance is above politics, ABOVE! (Zen above Dance) Or is it?? do the political issues filter through to the WORK, what influences where? The division again, black and white; Let's say, American Dance on the one hand, Let's say Canadian Dance is on... - Do you really want to...??

HEAR THIS!!

Yours truly,

Charlotte Hildebrand

NANCY SCHIEBER

loves horseback riding, skiing and especially dancing. She was born in a small town in Ohio, was never voted most likely to succeed by her high school class, now was she voted homecoming queen - thank god! performing courtesy of Toronto Arts Productions

PILOT PROJECT, "VIDEO" RYERSON POLYTECHNICAL INSTITUTE



The Canada Council Video Office was approached by a Toronto group, Centre for Experimental Art & Communication, with a request for funding for a video studio. One of the major cable companies had just closed its "community-access" studio. It is impossible to consider such a project at this time, with funds frozen as a result of Federal fiscal restraints. However, it did seem opportune to do a pilot project in an available studio. Ryerson Polytechnical Institute was kind enough to offer access to one free of charge when technicians were not required.

Recording sessions of one to three days were offered to Kensington Arts Association (CEAC), Trinity Video, Ed Video (Guelph), Visus, A Space, Art Metropole, Mesh Media, and Video Ring. Twelve artists availed themselves of the facilities, for a total of 19 shooting days.

The aim of this project was the following: to allow creators to gain hands-on experience with colour video recording in a studio context. In the short time available, this apprenticeship could be only cursory of course and we were not expecting polished productions to result. However, those involved had, for the most part, extensive experience with small-format, black and white equipment and some, with video synthesis. So we hoped for some surprises. The Ryerson project was also an experiment in bringing artists to work within an institutional setting, and an attempt to marry creative spirit with technological constraints.

Both Ryerson and Council are looking forward to receiving comments from the participants, to determine if such a programme, possibly modified, would be worth continuing or expanding to other cities.

Michael Goldberg



cont'd pg. 18

THE MUSIC GALLERY
FALL | 1976

- SEPTEMBER 25 canadian electronic ensemble 9PM
- OCTOBER 2 array 8:30 PM
- OCTOBER 9 jon hassel & david rosenboom 9PM
- OCTOBER 16 mars broomer smith coughtry 9PM
- OCTOBER 17 maple sugar 3PM
- OCTOBER 23 jaxh sagness o:n: 9PM
- NOVEMBER 7 workshop: bertoncini & jolas 3PM
- NOVEMBER 13 rosenboom solo electronic 9PM
- NOVEMBER 14 maple sugar 3PM
- NOVEMBER 21 workshop: maxwell davies 3PM
- NOVEMBER 27 interspecies music 9PM

EVERY TUESDAY & FRIDAY CCMC 9PM

also: october 30 & november 6, 9pm,
"321" a realtime orchestra, plus:
november 20, 9pm, don macmillan

ADMISSION TO CONCERTS \$2, WORKSHOPS FREE

30 st. patrick street toronto 368-5975
northwest of queen and university

TAPING AT RYERSON (SUMMER/76), BY PETER DUDAK, WITH REFERENCE TO LILY ENG'S TAPES AS WELL

My tape was a compilation of three movement pieces, Running in O and R, Staccato Runs, and Sharp Incisions. Each employed 2 performers, each had developed from the one previous. In Running... the performers ran around the circumference of the room, sometimes in the same, and sometimes in the opposite directions. They each timed their footsteps to fall simultaneously with the other's, and advanced at different rates by employing their natural strides. In Staccato... the steady rhythm of footsteps was repeatedly disrupted by the insertion of 2 low hurdles in the running path. In Sharp... a constant rhythm was reestablished over the footsteps by the performers clapping in unison as they ran. Pacing was occasionally jarred by the loud clanging of the metal tubes used as hurdles being kicked out of place.

I already had a version of Running in O and R on 1/2 in. tape in black and white, and a 16 mm film version (both shot by Keith Lock) which I'd shown in Canada and the U.S. (Anthology Film Archives, N.Y.C.), and which would accompany me on a Missing Associates tour in Europe during October. So, on this tape it was kept short and served as an intro to the pieces which followed.

I'd also previously shot a "stereo" version (2 visual tracks, 2 sound tracks) of Staccato Runs with portapaks, and was preparing to put it on 16 mm film as well. In this instance, because the studio could only be employed as a single system, I shot the piece as a variation on the original, though performing it as before.

Sharp Incisions hadn't yet been performed or committed to tape or film, so I devoted most time to it.

Advantage: Not having to use faulty equipment. I would not have to devote most of my time to troubleshooting on borrowed equipment as per usual. This was the main advantage.

Advantage: Relatively little expense on my part.

Advantage: I could produce a slick, relatively easily distributable product.

Opportunity: Editing these pieces required precise sound continuity (rhythm being a prime constituent) between sequences. This was inaccessible in 1/2 in. video (I had done it in film), and consequently I hadn't bothered. I left sequences with distinct separations.

For me (not necessarily so much the tape viewer), working in the studio afforded the opportunity of examining various possible means of editing together succeeding sequences having some similar characteristics.

Disadvantage: I was working with technicians who, though competent, had little comprehension or tolerance for anything shot out of their norm (stories and interviews). Things were shot "my way" with reluctance.

Major fuckup: I shot my tape in early July. Due to rampant cancellations of scheduled work days by Ryerson,

I was unable to edit until the end of August. I had to do it on time "borrowed" from another artist, and so quickly that I was unable to review the tape, had to edit on the run so to speak (fortunately it had been shot in sequence), and couldn't look at the tape when completed because it was past time to "shut down".

Coping with what are usually considered TV studio advantages: Everything in the studio setup was too clean. The situation needed to be energized. Sound in my pieces consisted primarily of performers' footsteps. The cement and tile floor was not ideal, and consequently I had the sound level adjusted to the point where it became "noisy".

My pieces required at least an occasional reference to performer position in a room. Because we performed in front of a cyclorama background references disappeared in tighter shots. I instructed the cameraman to occasionally catch the ends of the cyclorama when he panned (panning was required in all shots).

Creating something in line with my present concerns with previously used material: to an extent I improvised the number, order and transitions between sequences (this created problems in editing 2 months after the fact). Only 1 camera was used (3 shots: medium, close-up, extreme close-up), but a "schematic" was employed in switching from one performer to the other. In previous filming and tapings I had made the switching schemes decipherable. In this tape I continually altered schemes from one sequence to the next (between edits).

I wanted to approach the condition of music in which schemes are detectable though not necessarily decipherable.

I directed the switching in Lily's 2 solo pieces (untitled). She had predetermined physical boundaries and formats, and then improvised - I switched correspondingly. Three cameras were positioned with a close-up, medium and long shot; and 1 or 2 cameramen.

There was no editing afterwards (for real time adherence). Each piece was complete when Lily stopped dancing. No more than 1 or 2 takes were required to produce a finished tape, though the technicians did question whether a tape showing strands of hair coming loose during a performance was acceptable.

"If I had to summarize the thing at Ryerson I would say it was a good experience in that... Let me put it this way, it's fine as a part time thing."

In using the Ryerson colour studio, Terry McGlade and I were attempting to do a very straightforward, non-experimental type of tape, an information tape on Rent Review. To prevent it from being oppressively boring, we had hoped to simulate a natural situation, a woman knocking on her neighbour's door to discuss the rent increase they had just received in the mall. But here we encountered stumbling block number one. Ryerson had no doors among its props. We quickly realized that rather than using Ryerson's facilities

to do our production, we would have to adapt our production to fit Ryerson's facilities -- and idiosyncracies.

Our first adaptation was to drop the door knocking scene, and instead to have our two women already seated in the living room of an apartment. For this props were available, including Santellini's pride and joy, a six-foot, plastic Mexican yuca plant. We arranged two cameras, one to give a shot of both women, and the other to give a close-up of Susan who would be providing most of the information. Carlo, Santellini's assistant, told us that our two shot was contrived and gave the feeling of the studio. He suggested that we do an over the shoulder shot instead. We tried to explain that the over the shoulder shot, which gave a magnificent view of Susan's right earlobe, did not accomplish our purposes, namely to establish that the women were sitting together in an apartment, and to allow them to display the various forms involved in the rent review. "The essence of television is the close-up." Carlo recited to us, obviously a fundamental tenet of the Gospel According to St. Santellini. In the end we told Carlo that we were doing the shot our way. "O.K.," he shrugged, implying that it was our funeral.

Apart from a few minor irritations, the rest of the taping went reasonably well. Then the battle began to get dubs out of Ryerson. Getting blood out of a stone would have been easier. Our first dub, which cost us \$24.00, was done on used tape. After much high level discussion between Michael Goldberg and Ryerson, dubs and masters were released, and our used tape replaced by a new one. Despite the happy ending, the release and control of tapes is an issue that should be worked out carefully, should we ever use Ryerson again.

In the final analysis, our experience at Ryerson was of mixed value. If nothing else, it served to give us an insight into the limited mentalities of those entombed in an "academic" studio. The main characteristic appeared to be a preoccupation with standardised methods, with almost no regard to content. Ryerson technical staff had little ability, it seemed, to grasp the concept of what you were trying to convey, even in a tape as simple as ours. Instead, therefore, of giving positive assistance, in other words saying, "I understand what you're doing, maybe it would come across better if you did X...", their advice tended to be negative, "You can't do that, it won't work." The moral seems to be that technical goodies are only as good as the imaginations of those in charge of them.

Gebby Littman
Trinity Video

studio A

It's cold in there
they live with their god
they pay him homage
at every turn
he dominates their space

enter the artist
portapak weaned
vidicon brush and paint
the monitor his canvas
but no one cares
what you do
only don't burn the camera
they don't ask why
lunch from twelve to one

cue the talent
roll the tape
color bars and tone
zoom in camera one
chroma key camera two
I can't do it alone
others are necessary
let's try it again
not enough tone
must organize
simplify
It's a co operation

I look for intimate videospace
it's not possible
in the studio
maybe if both sides try
to understand the other
and bend towards the centre
we can do something
quite good

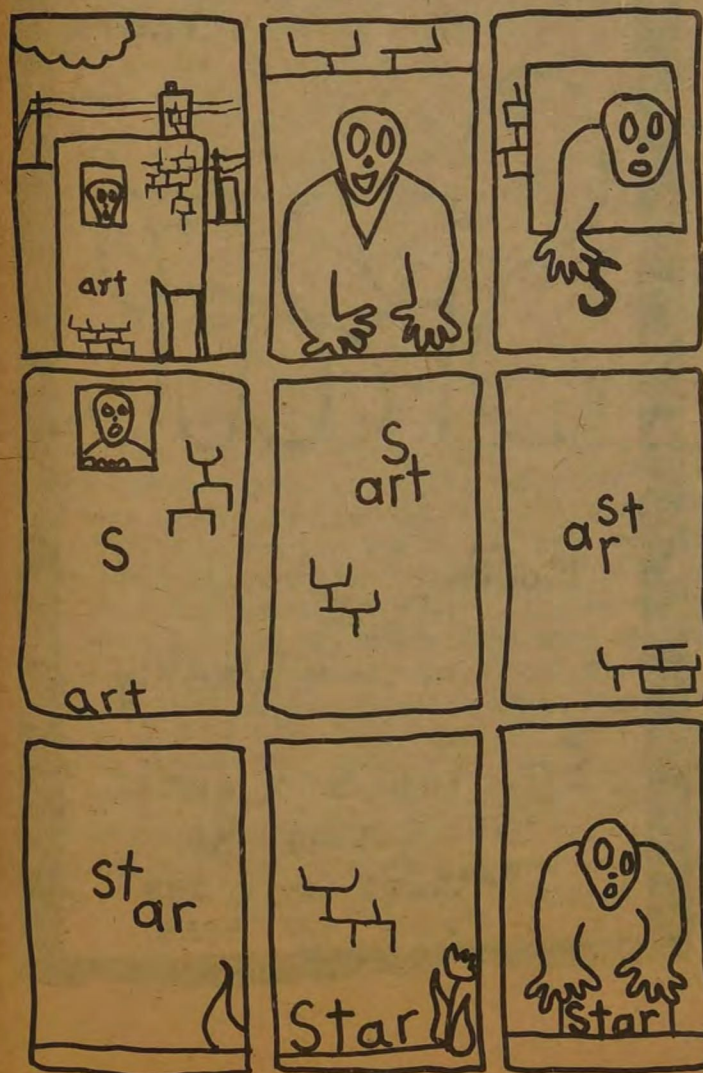
bill jackson

For some years experimental television studios have been established in New York, Boston and Los Angeles. Recently Toronto area artists were invited to utilize the studios at the Ryerson Polytechnical Institute. It is essential when producing an 'art work' that each stage of the development allows for creative input. One has to watch the eye of the 'vision', sometimes slow in rising, while the idea must be strong and substantial, allowing the vision to act upon and into the creative process. That creative process is rather like a balancing act working between the artist as perfect universal audience watching and the artist totally absorbed and contained working within the work. One must develop from 'idea' to 'vision' expressed. Rigid methods are established in television studios for efficient production, given that 'normal' television programs roll off like a stream of cars. (I can remember, while operating a small university television studio, racing and challenging myself as to how quickly I could get a production in and out of the studio with little concern for content - rather a concern for how to eliminate the insidious wait while working on boring projects.) In the creative process, the control of a work demands less efficiency; new technique, new methods, a new process are integrated facets of the originality of a work. Spending some number of days in a television studio finally producing a work 3 minutes in

cont'd pg. 22

4. How can a dancer be political if he/she spends 6 hr. a day in the studio and has no time to find out what's happening?
5. Dancers in touch with muscles not life or environment.
6. Dance as vehicle for politics.
7. Dance has specialized itself into a little narrow niche -- seems silly to just pump it up with a little political message.
8. Why master the craft if you have nothing to say -- may as well go to Vic Tanny's instead.
9. Your approach to the work -- ie. using new methods, non-linear/non-narrative/non-group/no tricks etc.. is also political.. IE. APPROACH IS POLITICS..
10. Codeify dance -- or de-codeify dance, maybe.
11. What is this compulsion with the idea that the appreciation of art makes you a better person?
12. Workers -- leisure time -- try art, keep artists in business.
13. Why does art always have to be useful?
those phrases; serving the public
serving the elite
serving -- serving -- serving ---
14. Getting outside of what you are doing..perspective.
15. Serving?
16. Russia -- Theatre programmes for the proletariat to improve their minds -- a condescending and elitist move.
17. Artists as political people are threats to the government ..See Cuba and Chile.

BRUCE WILSON



18. Perhaps the Rockefellers and that group support art to keep artists confused -- therefore impotent,
19. How can you control your work after it has been made?
20. Visual art is big business and will be around the dangers of big business.
21. Isolation in Regina is very different from isolation in Toronto -- so says someone from The Regina Modern Dance Works...



Friday June the eleventh
Workshop 10:30 a.m.
Where is Jean-Pierre Perreault? Is he still wandering around Toronto looking for a place to stay? But there he is in his football shorts raring to go and so is everyone else.
14 people in the class today.
To the store -- everyone is really sick of hard-boiled eggs -- potatoe salad with a hardboiled egg, egg salad, plain in the shell, egg salad with onions, enough already -- my babies -- administrator as Jewish mother.
T.V. Luncheon:
Yes they loved the lunch. But I am sick of Jewish mamma -- clucking and cooing (in my modern version of admin-cuin-momma) Yicccch... Me interviewing Jean-Pierre and Lynda Sky from Montreal. funny how everyone takes interviews so seriously. Me too. As an interviewer I am terribly serious. Strange. And like a truth serum the process is completely a tonic for the participants.
Grid Performance Number Five:
Keith Urban at Toronto Waterworks with a free tour after to the St. Paul's Theatre:
The usual St. Paul's problem -- wiring.
Blowing fuses left and right -- technicians eating their finger nails -- hair strewn on the floor.
I go out and buy them cookies and oranges. (a scotch would have been quicker.) More news: The Youth Benefit in the next theatre have a rock band and a P.A. system: they had promised to wait until 10:00 to start but took a sudden turn to re-negg the deal. Raging Fury. I negotiate. Brian Robinson negotiates. (Is it really "all negotiable"?)
Get ready. get ready.. Little details etc. HYPER.
show time is 8:30 p.m. If there is not enough people I'll be infinitely more disappointed than the performers. Do casts/crews/choreographers believe what administrators SAY they are feeling? OYVEH! What's amazing is that
cont'd pg. 20

everyone worked together to get all the tech and stuff done sans a heavy-duty-leader-madame-ss-directeur commanding. They just did it commonsense-like... Without demanding the impossible.

A few drinks in the back room.

Nikki Cole wants to play Margaret Dragu as Jewish momma and Make M.D. do Nikki Cole; and improvise all the tech pert detts. We are a bit into the orange juice and alcoool. Coffee please. Go to Plato's RESTaurant for coffee.. Their son has just died. A wake at the restaur rant next to the theatre. The wak, the youth group with the rock group, the wiring, the maybe no audience..Help. Show time 8:30 p.m.:

It really feels like a house. Feels like a house. Feels like a hundred -- but only 75 tickets purchased. Brian negotiating. I suffer thru every murmur of the audience. every laugh, every breath, CRAZY, noisy babies.

They LIKED it...

Performers: Odette Davis (montreal)
Nikki Cole (London, Eng.)
Tournesol (Vancouver)

Out for a very slow beer -- and a long walk down Yonge Street. Its summer and very craisy. Funny how one beer these days gets me off. Funny how drinking makes you spill all your little secrets or horrible things -- coveted things. Funny-- Toronto in the summer and drinking. Only one more night to go.

Only one more night to go. and one more day to go.

Getting vaguely efficient at the whole thing.

Maybe we should pack up the hard-boiled eggs/eh/ the huge cast/the posters/the crew and tour across Canada. Yukon -- Labrador. Esterhazy...

Saturday June the twelfth the last day

Is this ever the last day.

The last stomach ache.

The last class -- the last luncheon date

Workshop:

Lynda Sky teaching
five people -- and husbandandbaby...

Lunch:

Potluck -- everyone brought something -- everyone helped

Last Lunch. Which was great -- because (at last)

I was out of hard-boiled eggs.

Afternoon:

The big budget Add-Up -- Look at the books, bring out the calculator; look at these ticket sales, add up receipts.. How many tickets to sell tonight to break even.

Off to St. Paul's Theatre -- there is not much to be done-- re: front of house, so we sweep and re-sweep what we swept. Pick up old programmes off the floor.

Low-key. More calm than last night.

Showtime 8:30 p.m.:

Regina Modern Dance Works

Lynda Sky (Montreal)

Jean-Pierre Perreault (Montreal)

About 70 people in the house.



Show Striking:

Ten people striking.

About 6 people in the audience finding the striking very entertaining.. Good bye floor -- good bye lights, good bye Tournesol -- back to Vancouver and Thank-you... Off to the cast party -- as we leave in two white vans it is the end of the Jay for the family at Plato's -- the clan all dressed in black mourning clothes --

Cast party is a big party -- wine, dancers, people, beer, music.. And it is over. FINI

Rehearsal
Performance
Meeting

SPACE

Hourly
Daily
Weekly

ST. PAUL'S CENTRE
121 AVENUE RD.
TORONTO M5A 2A3
PHONE 922-4954

DEAR MR. LUSSIER

Mr. Charles Lussier is the new Director of the Canada Council. He had been in office (this office is appointed by the Prime Minister himself) for seven months prior to his attendance at the National Dance Conference in August.

Dear Mr. Lussier,

Sept. 19/76

I stated during your meeting with the members of the dance community at the National Dance Conference in Halifax, that the Canada Council should not fund schools. I feel that the Council must justify their support by answering publicly the following questions, with some regard to the Royal Winnipeg School and Les Grands Ballets School, but in particular to the National Ballet School, which last year received \$600,000 of Council's support.

- How many students have attended the N.B.S?
- How many pay and what number are subsidized?
- How many graduate each year?
- What number enter the National Ballet?
- How long does each graduate remain in the N.B.C.?
- What number join other Canadian companies?
- How many become teachers?
- and the two most burning questions --
- How many leave at the end of their term unprepared for any other role within the society?
- How many become choreographers?

How can the Council justify such heavy subsidizing in the training of PERFORMERS without realizing how very few choreographers - dance artists - creators of dance - exist in Canada.

If we wish to talk of 'producing' stars, then one of international status has been produced in 17 years. I speak of Karen Kain who, because of HER innate talents could have trained anywhere and would still have been as fine a dancer as she is. But we cannot talk of producing a creator because a creator cannot be produced.

In a country such as this, there should be a number of choices. If a youngster wishes to learn a technique of dance, then of course the opportunity should exist. But is it truly an 'opportunity' when a child at a vulnerable age is placed in the hands of a master and is having his future determined by the experts? Does a healthy, progressive and creative environment exist within an institution obliged to employ a school psychaitrist, requiring students to weigh-in every week and crying that it needs \$600,000 of public money in order that it be able to PRODUCE the best possible PRODUCT?

This whole question of possibly funding the other two professional ballet schools to a greater degree and in the near future funding several modern schools in the same light is absurd. In five years how much money will have been spent to keep these institutions alive? Where are the creative artists in all this?

We seem to perpetuate the myth that we need big companies and therefore that every big company must have a big school. It continues to expand. No one questions this expansion. It is often said, "How wonderful that dance in Canada is so established and widespread." There are 85 dance companies in southern California. Are we in Canada striving for 85 dance companies in Saskatchewan too? Why don't we take a look at the 'art' that these organizations are producing?

I feel that the Council's ear has been burned. I believe that they have been convinced that Canada truly needs what is now in the process of being solidly established as DANCE in this country. Is there a parallel to this in other art forms such as writing, film, music and the visual arts?

There are private dance schools in this country which provide fine training within environments conducive to creation. Paula Ross has been working in Vancouver for many years. She has a school and a company. Many of the dancers who have been with Paula are now independent artists in the dance field. York University provides an atmosphere which leads toward new perceptions and adventure in dance. So many of York graduates have become dance artists with varied interests and skills. These two examples are indicative of what can and should happen within dance in Canada.

I have to parallel the following to the growth of dance in this country because I see the same blind attitudes directing the development of this art form. ----- In a book about overpopulation, the author discusses man's short-sightedness in preparation for our future needs. He states that there are far too many people in the world, that there are no fish left in so many of our lakes, that pesticides are rapidly destroying us and that it will be possible to house and feed only a small percentage of the world population which will have doubled in thirty years. Most of us are now aware of these facts. Why did we not think ahead? We are supposed to be intelligent beings. Now, we HAVE to think about dance ecology and we must discover how to use our financial, environmental and human resources in the best possible way.

This is 1976. All of us should be learning survival techniques. Gas is very expensive. People with university degrees cannot find jobs. It is too late for most people to consider buying a home. Do we not have to rethink our priorities and act in the most sympathetic and sensible manner?

Art must exist within the society. It has existed throughout the centuries. But because we live in Canada in the 70's we have to deal with new problems in the arts. Those problems are being dictated by money. I often question the very existence of arts councils. Most of us rely on them so heavily that we become confused as to our motives for working in the arts. Huge organizations feed the parasites of the arts, as you yourself said. Where would the agents, administrators, managers, etc., etc. be without these organizations? And --- WHERE ARE THE ARTISTS?

But we have come this far in Canada. It is too late to turn back. We have created the monsters and now we are obliged to feed them.

Or are we?

I have many questions, few answers and one suggestion which follows. Could we please consider the artists themselves before we consider the institutions and organizations which are, at this point in time dictating the direction of Canadian dance. Can we think first about the INDIVIDUALS who can possibly make the greatest contribution to the art of dance in the future.

Our resources must be divided more equitably so that the individual student, potential artist and artist can choose the most suitable environment in which he or she can best live, learn and create.

Sincerely,
Miriam Adams
Miriam Adams

length, which to any 'normal studio' would be an expensive disaster let alone the public who tend to calculate duration into the value of a work. Interestingly, most individuals when attempting to purchase or rent video art works, wish to pay by the minute; a most incredible insult to the value of an expressed idea, whether or not the necessity of the nature of the idea demands the work to be of 3 minutes or 30 minutes in length.

The general tendency to adopt the 'Mussolini standard' of creative production (rigid, stupid and brutal, but swift) was somewhat present at Ryerson.

The condition is inevitable upon the first contact with traditional television studios, though an ongoing program of creative artist production would provide a harmony of crew and creativity without enormous unnecessary restriction (i.e. those restrictions designed for production line efficiency). As an example, I prefer to direct my work from the floor rather than the control room. Such a process demands a reorganization of the location to where information should be directed, developing effective control at such a position demands a new logic to method, hard for the hardened. The Ryerson staff did develop a flexibility, we did find a few methods and processes. The staff on our final day, when at my height of a deep exhaustion for the energy and effort required, caught me up and insisted on a number of occasions to reshoot sections because of their own concern and involvement with the value of the aesthetic of the sequence. My own exhaustion was allowing creative imperfections, the crew demanded more of me, the crew worked voluntary overtime, the crew in the final instance, through meticulous effort, supported and advanced my work.

I appreciate and thank Michael Goldberg of the Canada Council and the Ryerson staff for the opportunity.

Noel Harding

366-4685

**MASSAGE
THERAPY**

Martin Myers
Ray Lichtman
R.M.J.

134 Percy St. Appointments:

Jill Bellos will be conducting a workshop in movement performance, primarily aimed at visual artists wanting to explore this area (or dancers wishing to explore visual and more happening type performance.) She will draw from happening performance structures, Fluxus pieces and Ann Halprin type structures to give some historical background. The course will be for 10 wk. on a weekend afternoon and the fee is \$25. There will be opportunity to try individuals' own performance ideas & a strong stress on improvisation. Contact Jill through Spill, 155A George St.

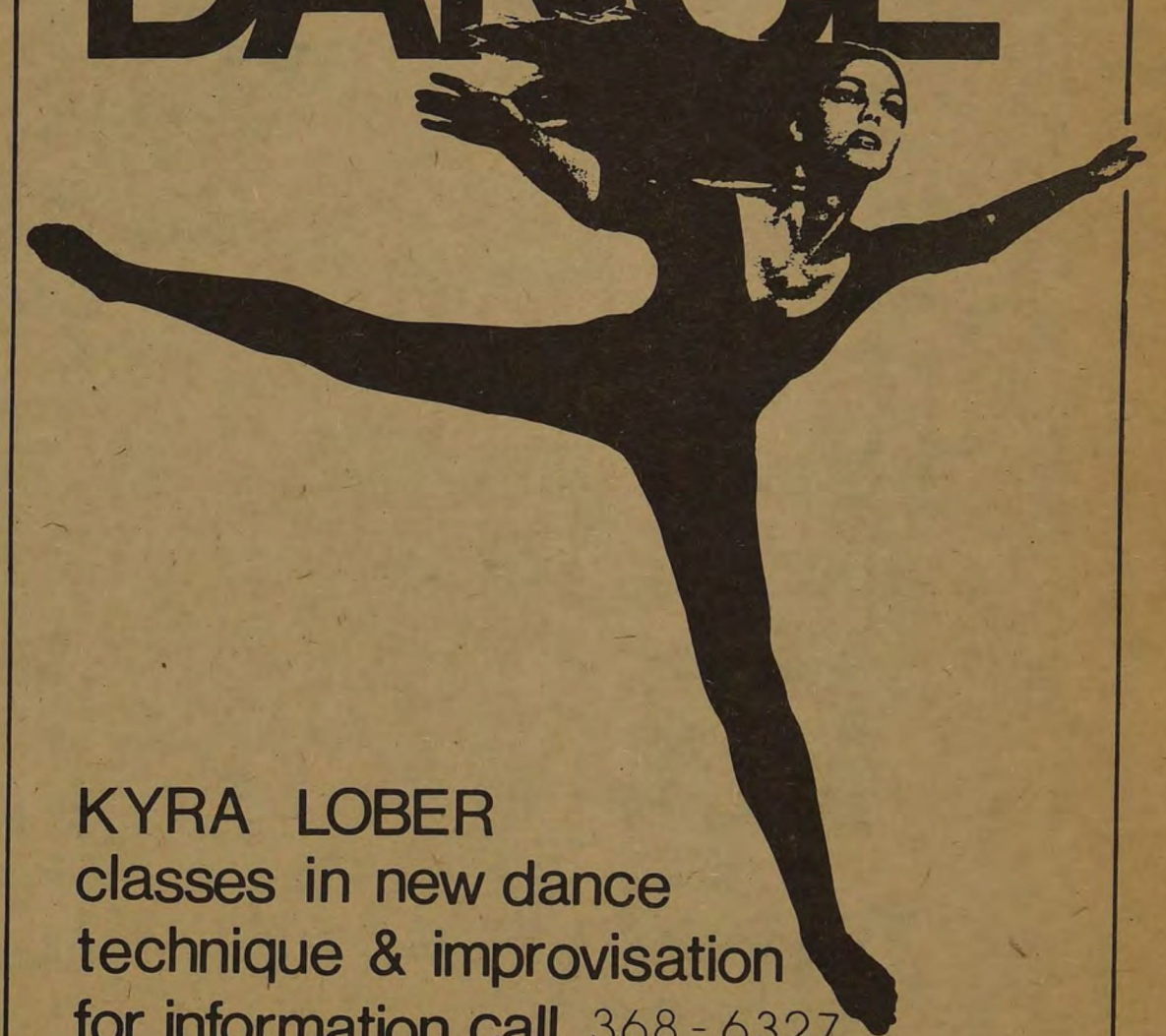
If you need advertising information:
call - 869-1589 or write - 15 Dance
Lab. - 155a George St. Toronto M5A 2M8

Those who purchase a \$5.00 one year subscription are subscriber-supporters. A \$5.00 supportion - SUP - PORT - SHUN buys a one year subscription and helps to support SPILL. Thanks.

DROP

'Drop' by Elizabeth Chitty
perf'd during D.A.N.C.E., June '76.

DANCE



KYRA LOBER
classes in new dance
technique & improvisation
for information call 368-6327
6 church street
toronto

Miriam Adams

A New Dictionary of
MUSIC

To flow upon a vision blurred
By sounds unsung but often heard
A flavored dog bone wrapped in blue
The coloured dreams seemed white-absurd

0

Investigate the spot-filled space
And tranquilize the neuter race
For upside down it does reveal
The consequential secret seal



The toilet burped and overflowed
Page 43 reversed the mode
Begin the end and end the start
Remembered flight released the code

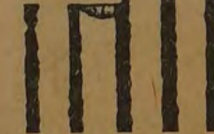
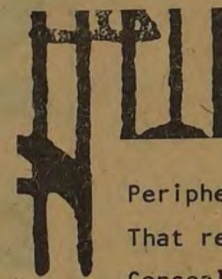


A trash of smell their minds endure
The fingered pear unholy pure
Persist to know the answer known
Pulsating through the closest cure

The noodles squiggled in the pot
The boiling water's boiled too hot
Pick daisies till they all turn black
Suspend them dripping on a rack



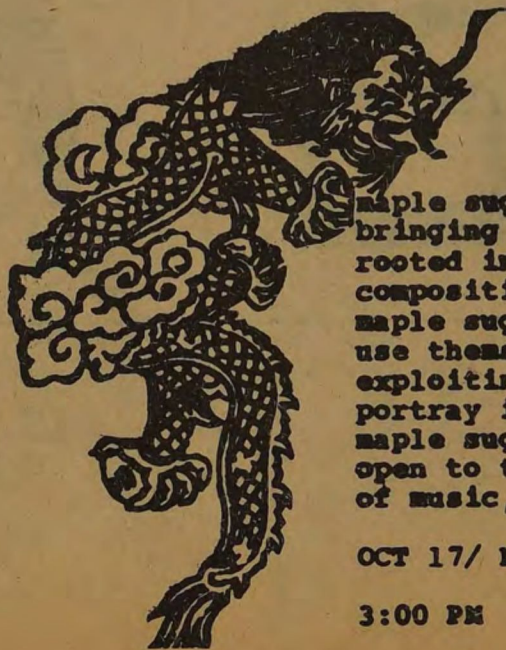
When sliding through a pool of tin
A tender process will begin
To laugh and cleanse from inside out
While inbetweens face outside in



Peripheries of untouched fluff
That reach toward the outer stuff
Concealed's the man who hides his bluff
And pushes false when time's enough.

THE CHOREOGRAPHIC AWARDS PROGRAMME

The Ont. Arts Council introduced a new and adventuresome programme called the Choreographic Awards. The programme is to assist choreographers living and working in Ont. and is available only to individuals, not to groups and companies. The programme is product oriented and projects must have visibility. Up to \$3000.00 is available for planned projects. The money is to be used for space rental, performers fees, in the offsetting of expenses and includes a fee for the choreographer. Applicants must provide an outline of their project along with a budget and working schedule. To support applications choreographers are urged to submit video tapes. There are 4 meetings a year and so far 19 individuals have received assistance since the programme was established mid 1975. The most recent awards went to: Jane Foster, Pamela Grundy, Judy Jarvis, Gina Lori, Marie Marchowsky, Nancy Sheiber. The O.A.C.'s decision is based on the recommendation of a jury. The last jury was made up of Grant Strate, Earl Kraul, David Earl and Michael Crabb.



MAPLE SUGAR



Maple sugar is a performance series dedicated to bringing all forms of artistic experience together, rooted in avant-garde creative processes, real-time composition, construction, improvisation. Maple sugar is an encompassing forum for artists to use themselves, their disciplines, time and space, exploiting personal and group transformations to portray images and convey ideas. Maple sugar is most of all a lively experiment open to the public to view the creative processes of music, art, dance, film, video, whatever, at work.

OCT 17/ NOV 14/ JAN 16/ FEB 20/ MAR 20

3:00 PM MUSIC GALLERY 30 ST PATRICK ST