

Spill

FEB. 1977

.50

no. 3

DANCE

confessions of a modern dance missionary; m.d.m.

Louise Garfield

as a jew i was always taught that conversion was not to be practised. if someone wanted to become a jew, that was great. they could study and become one of the club. we love you, sammy d. i always thought that that was a good and respectful theory. i was disdainful of christians who tried to talk me into their brand and i grew to HATE scientologists, hare krishnas, jehovah witnesses, lubovitchers, christian processers, etc.

as a student i realized very early in my career that i only learned the things i wanted to learn. the other stuff i would simply forget. after dropping out of school 4 times (always going back to give it another try out of guilt and expectation - "you're an intelligent girl; you should be able to get a degree.") i decided that i am indeed intelligent and i could get a degree but that when i was at school i never really wanted to be there.

there is a theory held by educators in our society which believes that exposure to many things may open something up to the student and carry him/her on to ecstasy and maybe even a lucrative career. and it sometimes happens - you come across a fabulous teacher and get turned on to something that you were previously unaware of. the efficiency of this method would make Laban puke and

seems to me to be about as effective as the rhythm method plus praying when it comes to birth control. it also occurs to me that the fragmentation and the superficiality inherent in this approach gives neither the student nor the subject a chance to develop.

as a working person i have noticed lately that i think of myself as a posing choreographer. i feel more like a professional waitress, probably because i have done it more with less anxiety about my personal value tied up in it. all of this by way of providing background to the situation.

scene - me (jewish, flunko student, pretend choreographer and dancer), teaching modern dance to 2nd year university physical education students and semi-professional athletes. i was very happy to be making money without the physical/psychic destruction involved in waitressing/secretarying. i ended up unhappy with vague longings for the upfront appeal of selling drinks in a bar.

it was unfortunate for me (and the students) that the university course i was teaching required the students to attend classes. nothing turns a group of people off more

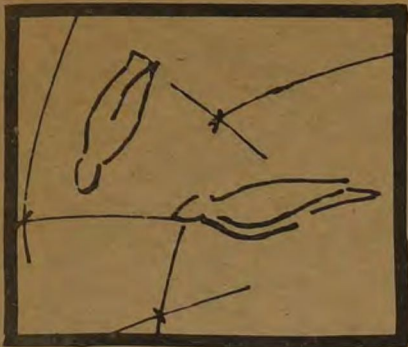
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SOMETIMES SEEN

Terry McGlade

I'm trying to re-examine my motives in using cable TV as a medium of communication and see if the returns are worth the time and money outlay. Cable and I have had a long relationship. I first worked on a community access program in 1972 which was funded by LIP. We produced a weekly, live one hour program which centered on problems and activities of inner city neighbourhoods. We would have phone-ins and have our friends call in because there really wasn't any audience out there. Some of the reasons for that was lack of knowledge on the audience's part - the cable stations didn't publish a list of programs in the TV guides and also at the time a lot of our programming skills were non-existent. There were other things like walking into the studio each week an hour ahead of air time and not being able to find any technicians around to help you set up. I would describe the relationship of the cable staff and management as barely tolerant towards any community group wishing to use the system for community development. Things came to a head when we showed a tape on Meridian evicting tenants in the South of St. Jamestown area in Toronto. A few of the corporate dir-

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Elizabeth Chitty

In the "Montreal Gazette", (January 17), I read an article headlined, "British art world gets economic chill", which discussed the effects of the ailing British economy on the arts. One sentence put in black and white a reactionary attitude which can be expected from establishment art institutions anywhere - "The council, which was given just over 35 million pounds by the government last year for the country's theatres, galleries and various cultural activities has itself come under fire for sponsoring 'fringe' artists." In other words, the art establishment, in fearing for its life and/or well-being, is out to get every penny of diminishing funds leaving "fringe" artists without!!! That attitude is the corollary of believing that traditional, establishment art, having the most popular appeal is the most important, the only "necessary" art. Oh yes, you fringies, we in our liberalism will allow you to have your kicks ONLY as long as we don't have to compete with you for funds/life. We need ALL that money to sustain us - we've got monoliths to maintain.

In Britain, that's what it's come down to. In Canada, that's what it's going to come down to. The "aren't we liberal and tolerant of you weird guys out there (we know you're really harmless, after all you don't even have a decent audience)" facade is going to slide right off as economics get worse.

Box office is the strategic ground of establishment art. The existing attitude is that a large box office justifies large grants. (After all,

SPILL is a bi-monthly newspaper published by 15 Dance Lab in Toronto. We are happy to accept contributions from across Canada. The main focus is dance, but material from other arts is welcome. Unfortunately, we are unable to pay contributors at this time.

SPILL exists 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. The editorial staff adds a comma here and there and reserves the right to shorten articles when a limited space situation exists.

SPILL STAFF: Elizabeth Chitty
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it's public money.) It's a straightforward and easily comprehensible policy. I understand it and certainly realize that there is a great responsibility in receiving public money. However, just because right here now the largest audience exists for establishment art forms doesn't mean that those arts are the only worthwhile, the most influential in a culture. It's obvious that the majority of the population find it easiest to see/listen to what is fairly familiar, what they're equipped to perceive. But that ground isn't the place where the alive art is developing and that development is what is vital to a culture. Its influence and impact may not be directly assimilated or easily perceived, but it is the dynamic, growing part of culture and because of that - the most important. The newest, most important scientific developments do not always seem relevant to the layman, but in time they filter into everyday science and their impact is undeniable. The same situation exists in the arts.

The upshot of all this is that the avant-garde deserves protection. "Deserves" is a paranoid word, but I'm using it because I'm paranoid. With reason. ("The council, ... has itself come under fire for sponsoring 'fringe' artist.") To see "fringe" artists as irrelevant is to jeopardize the entire culture.

It may not be possible (or even necessary), for the establishment art institutions and artists to perceive the overall cultural situation. They need their fanaticism just as I need mine, I'm sure. But hopefully, the government bodies who are an important part of sustaining culture do. As money gets tighter and tighter, there'll be a lot of establishment clout out there clouting for their end.

The Canadian government's anti-inflation policy is being criticized for making the poor poorer and the rich no less rich. The parallel of this in the art world could happen.

LETTERS

I was fascinated by the first issue of SPILL. It was a world apart from my experiences in Sudbury, so far that it might have been an entirely different world that the magazine was written for. A unique and a fascinating world.

There are a few criticisms, the whole article about the discussion group was unintelligible. ("Document", SPILL, Oct. 1976) There seemed to be something there but it was totally ruined by the presentation.

I would like to subscribe to SPILL as it carries news and information about people and events that I don't get to hear too much about up here. It is a fine resource and I hope that you are able to keep it up.

John Closs
Sudbury

Some people have expressed a little bit of shock at the militancy of Lily Eng's reaction to Americans coming to Canada. ("Letters to the Editor", SPILL, Dec. 1976.) I can only say - hurrah!!, since she is bringing home to a lot of people in the arts, facts which are ignored and are really part of the whole American colonization of Canada. Looking at facts in both the industrial and cultural zones, it is very hard to escape the conclusion that not only are we owned by the U.S. but in some ways we end up with an inferior form of American dream. Any American fanily that can't afford to send their kids to school in the States sends them to good old Canada. (Artists who sometimes need a safe, quiet, lucrative environment come to Canada.) And to ensure that their kids get a proper American education, schools have American teachers, American books and movies - no wonder there is a lot of feeling that there is no Canadian identity or culture.

But take warning here and now - both to Americans and to my fellow Canadians who have a colonial mentality towards all things Canadian, am going to fight for Canada first from now on. So what if it's a remilitarist position, who the hell out there doesn't take one and survives

T. McGlade
Toronto

This is an open letter to the choreographers at and passing through FIFTEEN.

Since I have been in New York, I have been working on a book that is a compilation of examples from choreographers' notebooks. I'm approaching approximately sixty choreographers and asking for samples of one to four pages of a dance or part of a dance. I'm interested primarily in notes done directly connecting the dance: scores, spatial patterns, explanations, diagrams, words, rather than philosophical writings. So far I have collected thirty examples. The range is not limited to any one kind of choreography, nor is it determined by, or concerned with, any of the existing forms of notation.

If any of you have notes, done before, during or after the making of a dance, regardless of whether you consider them legible or presentable to the public, I would be interested in seeing them.

If you want to participate you can notify me and I'll contact you when I return to Toronto or, you can mail me some sample of your work directly.

Jennifer Mascal
21 Howard St.,
New York, N.Y. 10013

Tuesday Jan. 18th

Thinking about me and other Canadians in New York or anywhere in the U.S. but especially in N.Y.... I know everyday that I am in a foreign country. Canada IS my home. Some Canadians I meet in New York spend so much time putting Canada down or trying to ignore it. They Poohpooh Canadian Nationalism, or minimize Canadian politics, or Assume Canada is not part of the world; or worse, are constantly embarrassed by Canada and Canadians.

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than being compelled to do something. It is disrespectful and seems to breed infantilism. even so - I found that approximately half the group really liked the course. but I feel that it is somewhat irrelevant. I think that compulsory anything, at any level, anywhere is for the birds. and it's not that I didn't think that those P.E. majors could use a little dancing around. (I did and do. it's astounding!) I think that these people are involved in physical activity all the time and have so little freedom/range of movement and 2) that both the men and women I encountered thought that dance for fairies/sissies/lesbian art is weirdos. It is this point of coming face to face with these kinds of prejudices that can turn the m.d.t. into a m.d.m. it is at this point that the situation requires a high powered selling job. complications arise because the product is not tangible. to receive this product the buyer has to have faith. the product involves accepting a whole system of belief. dancers believe. dance students, especially athletes who never wanted to dance in the first place, do not necessarily believe. to convert these people takes a lot of time, energy - in fact it takes a long time.

Eric Hoffer wrote a book in 1951 called The True Believer. In it he claimed that: "Though there are obvious differences between the fanatical Christian, the fanatical Mohammedan, the fanatical nationalist, the fanatical Communist, and the fanatical Nazi, it is yet true that the fanaticism which animated them may be viewed and treated as one. There is a certain uniformity in all types of fanaticism, of faith, of pursuit of power, of unity, and of self-sacrifice."

I missed the fanatical dancer/missionary. I feel the stirrings of evangelical fervor in me when I stand in front of a group of athletes (the uninitiated) who don't even know that they can't move and can't understand why learning how to move (in the way that I could teach them) would help them be better athletes. I see fanaticism on the faces of dancers all around. I hear Medicine Hat has never had a modern dance course. I'm sure we could get a grant to take it to them. They will feel so much better, be better people, more enlightened to their bodies after we're through."

this may turn out to be true in some cases but it seems to me that the approach has implications similar to the one taken by the scientist on the street corner. the scientist has no basic acknowledgement of the person's intelligence, awareness and already formed set of beliefs. It automatically sets up a situation where one person assumes s/he is better/smarter than the other. think it stinks.

a dilemma arised here. Hamlet in cut-off tights - I ponder whether it is better to let the uninitiated remain so or don the missionary role for a time so that they can make an informed choice as to whether they want to dance or not.

It struck me hard as I was reading over evaluations of the course I taught that I would never make a very good modern dance true believer/high priestess when I discovered that I identified completely with one star pupil who anonymously wrote: "We need modern dance like a bull needs tits."

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ectors of Rogers were/are involved in developing and it didn't sit well with their corporate identities to have a group in their own cable system taking shots at a fellow developer. It became a case of censorship with the result of a minor intervention on the part of the CRTC which enabled us to keep going. Anyway, the histories are much too long and basically when the funding of the various groups ran out, so did the impetus to do community cablecasting because they were/are still adamant in refusing to pay for this kind of programming. The years '74-'75 saw a hiatus of any serious use by various community groups involved in community action; of course, you still had your local religious groups and choirs, and the multilingual groups but no one really dealing with issues affecting the city.

During this period, the use of video both in artistic and community settings confined itself to small group situations which gave immediate feedback internally but was really limiting in reaching audiences. (For some in the arts, going public has never been a major priority.) But in 1976, I started using cable again, initially broadcasting a series of programmes about new forms of dance and later doing a week long festival. It was poorly attended but feedback from people we met on the streets and in restaurants showed us that we had more of an audience on cable. Recently, I did a live phone-in show which was a huge success. The lines were completely full the entire show and the next day the agency we were working with received about 50 more calls in direct response to their number being listed. Why the sudden change in cable in drawing an audience? For one thing they're broadcasting in colour with a much steadier picture. Two, they now list the programs in the Star and even if it's a one-liner it lets people know it's there. Also, with the advent of the channel converter people are more into switching around looking for something different and perhaps a little closer to their own reality.

It's a badly assumed belief on the part of broadcasters that everyone really likes the doctor, cop, lawyer, soap, game, variety show pablum. In fact, when presented with a chance to see their problems being dealt with, with consideration and time, people want to watch because it fills an immediate need. In the case of tapes dealing with art, they're curious to see what's going on.

I think cable is recognized now as a potential tool and one that can be utilized without too many roadblocks. But what about the previous problems with the cable systems? The cable companies, through pressure

from the Canadian Radio-Television Commission, was pressured to do more community programming. Each cable company therefore does this to varying degrees depending on their management. In Rogers' case, they spent 1/4 million on a studio last year and another 1/4 million on editing, mobile facilities, tape and portable equipment last year. If you consider that they are making over 14 million a year in subscriber revenue, the percentage that they spend on community programming is very little in comparison to their profit ratio.

Now, every time someone does a video programme for a cable system, he is helping maintain that station's license which means ensuring that the cable operator can keep getting richer and richer. (Rogers recently made a bid to buy out Premier Cable in Vancouver, the world's largest cable system, for 20 million). In a very direct way we are making money for them and we are not even being repaid for this service. I have no quarrel with them about making the money since they do provide a service to the public but uses of cable have remained unexplored because of lack of investment on the part of the corporations involved in cable in this country. In a lot of ways the irresponsibility on the part of the CRTC to not legislate a system of payment is one of political reality. When you have an industry doing over 500 million dollars worth of billing, that amounts to a very major political lobbying force.

Anyway, I'm going to keep using the cable system. In fact, with ease of equipment and use of facilities it's really the only game in town so use it for now and find your funds elsewhere and lobby the CRTC for a change.

MISSING ASSOCIATES
Choreographed By:
ENGIDU
LONDON ART GALLERY,
ONT.; Feb. 10/77

ARTIST'S SPACE;
Feb. 26/77

& FRANKLIN FURNACE,
NEW YORK; Feb. 27/77

DICK HIGGINS at ASPACE

Bruce Wilson

4 6 3 8 A B K 2 4 A L G M O R 3 Y
X 2 4 8 9 R P S T O V A L. For the past 6 months I've been trying to write an article on the death of art as we know it. Trying to get into the head space of those seemingly nihilistic statements of Mondrian and Duchamp that refer to the matter. The more I go on, the more I realize that it is not art as we know it that is dying, it is civilization as we know it that is dying instead. The transition from a patriarchal to a matriarchal society is now happening. That is what bisexuality is all about today. That is why it is psychologically difficult to be a male today. And maybe we deserve it too. The subconscious reasons behind my 6 month endeavour I think I understand now. Why I said that the art object is becoming the artist himself. Why the frame is being replaced by the grid. Civilization is always evolving but at some periods the wheel turns faster. Like today. And today we are between two radically different cultures that contain two radically different aesthetics. Formalism is dying. Some say it has been dead since Dada. What seems to be happening is art as idea and art as culture itself. The art of a culture trying to transform itself. Loaded. I know. But caught between.

As early as 1965, Dick Higgins wrote his now famous essay which coined the term, "Intermedia." In it he notes, that "much of the best work being produced today seems to fall between media." He notes that we are now approaching a society in which separation into rigid categories, on all levels, is absolutely irrelevant and absurd and sees the use of intermedia as an irreversible historical innovation. This is what Dada was and still is all about. Bill Gaglione. It synthesizes fragmentation by inter-aesthetic explorations as a reaction against the isolation of things in existentialism and the competition of isolations in capitalism. This is what the coherent system of the Marxist dialectic is all about. Things have gotten very fragmented over the years and culture is struggling out of it, I think. Setbacks strengthen in the long run.

Poetry as poetry itself is dead. Pier Giorgio Di Cicco's line, "The wind sharpens its teeth over the lake", just doesn't make sense to me anymore. No apologies either. Poetry readings are boring formalist art events. Poets, egocentric bores themselves, driven insecure by what the many media have done to "their" precious written word, retreat deeper into the separateness of it and find themselves as isolated beings getting off on playing a nineteenth century penis-preacher role that most audiences today are really tired of. For 2,000 years they have been preaching their sermons about

the word as God. To help drown this insecurity and keep himself interested in what he is doing, the poet now places a glass of rum instead of the usual water on the podium in front of him and takes advantage of the dry throat rite whenever the addiction needs an excuse.

When I arrived at A Space on that cold and snowy night to attend the Dick Higgins reading I found myself attacked on three sides by Shelagh Young's nursery school formalist abstract expressionist paintings. I had hoped that the prestige that Abstract Expressionism gave to painting over the other arts in the late fifties had made younger painters sick to their stomachs and include other media in their works. I had hoped that the evolution from Pollock, Kline, and de Kooning to Rauschenberg and Kaprow was irreversible. But at A Space I had no way to go but back out the door I came in. It was only because of Higgins' reputation that I stayed. But poor Dick. I don't know how he did it in that environment. After about 65 others had decided to stay also, out from the audience itself, as if part of it, walked a big man with a pony tail, dressed in suit, tie, and black horn-rimmed glasses who stopped at the table in front of us.

The table supported no glass containing any kind of liquid for consumption. But there was water up there. And what was done with it? Well, another member of the audience came up and used it to completely shave off Dick's impressive head of hair. That's what was done with it. And that is a poem. It was one of his series of Danger Music compositions which he made popular in New York in the 60's, where the composer is perfectly aware of the psychological difficulties that the composition may produce to himself as well as some, if not all, of the audience. Instead of making this piece of art such that the audience was forced to watch for 30 minutes a man getting his head shaved, Dick, fully aware of the difficulties of putting the audience through such an ordeal (complete environmental awareness on his part), politely reminded them that this was a good time for intermission. The audience responded. In his essay, "Games of Art", Mr. Higgins talks about the artist whose "arrogant use of time" seems to say, "look how much richer in time I am than you, look how much more patient, how I can afford to do this endlessly." The moment a spectator becomes restless, there is a psychological difficulty. Dick is not an arrogant artist. The poem thus became the break between parts one and two of the evening. When all hair was removed, a bald Dick asked the spectators to rejoin him. There Professor Higgins stood, with his glasses removed as well, as if purposely to put himself in difficulty. The danger being in phallic suggestiveness. The poet stereotype. But Dick was stripped bare of all that. For me, I was immediately reminded of the photograph of Aleister Crowley as the Beast 666. Dear Bill Gaglione: it was Crowley in 1913 who first announced in print that the age of the father and all the kingdoms he once dominated was replaced by the age of child, innocence and freedom man-

ifested; and if I remember my art history correctly, it was not long after that that the newly crowned child screamed Dada, throughout the lands. Dick ended his reading by instructing all the lights to be turned off and then screamed very loudly in the dark for at least a couple of minutes. The terrifying primal suggestions were immediate. Then, the lights came on, Dick rejoined the audience from whence he came, sat down and breathed heavily with exhaustion. You just had to continue to sit there with him in exhaustion as well.

Dick is the true polyartist. He has done fiction, graphics and poetry, composed musical scores and mixed-means theatrical pieces, written criticism, art history, made films and was the founder of the now defunct, Something Else Press, responsible for first publishing such editions as Stein's Making of Americans, and Williams' Anthology of Concrete Poetry. Throughout his reading, his own word, "Intermedia", was the word which best described what it was that was actually happening. All his poems fell between different media (theatre, fiction, visual art and music.) The piece called, Canzona #320, is a good example. It consisted of him blowing into a glove and then wearing it as a glove on his hand and then blowing into it again. But this time, as he blew into it, the glove was not a glove at all, but a balloon which soon flew into the audience. All the way through the piece it was quite clear somehow that the piece was as much a reading as another piece, "Snowmen", was. "Snowmen" was a poem consisting of about 100 lines such that Dick began with the line, "snowmen dabbling" and then went through the "d" part of the dictionary, so it seemed, until he came to the line, "snowmen disappearing" and the stopped. Dick's sensitive awareness of the audience cannot be mentioned enough. At one point, he invited members to come up and perform one of his poems while he sat down and watched. As it turned out, the five were Steve McCaffery, the three members of Owen Sound, and Vic d'Or. The poem was a language game where each performer had a different series of cards with different phrases or sentences on each card. Each took his turn reading his top card and so on until all the cards were read. The result was an experiment in the chance sentential associations of the language. Of course, this was something that McCaffery was right at home with for his own latest books are based on devices like this game and others that Higgins was working on over 15 years ago. Chance operations or what is known in Europe as "aleatrophic methodology" was first developed by Hugo Ball and Tristan Tzara and other Dadaists at the Cabaret Voltair in Zurich as early as 1916. Also from the Cabaret came the sound poem. Higgins' sound poem, "Glasslass", also involved McCaffery for obvious reasons. McCaffery read masterfully from the complete concrete version which was printed on a page, which stands about 36" high, while Higgins joined in softly about halfway through. The result was a moving

piece of music.

Dick's reading was free of the arrogance, esoteria, chauvinism, and intellectualism common to most avant garde poetry readings. But most of all the reading was intermedia. In a global village where isolation into categories becomes increasingly difficult, it is harder to put definitions on things. Words are hard to define these days for the frame has been replaced by the grid. A reading involves more than just the nominal form of the verb, to read, which means to reproduce mentally or vocally while following words. Thanks to the efforts of structuralists like Barthes and Levi-Strauss, reality is finally being looked for again, not in individual things but in the relationships between and among them. The essence of language begins to be seen as conceptual relationships and language, in its broadest meaning, becomes any system of signs and symbols, regulated by internal laws of implication and exclusion that is translatable. Mythology becomes a language and art becomes a language and Higgins' Canzona #320 and Danger Music can become poems. Higgins warned his audience that the reading was going to be a long one. It was 3 hours long. I do not get bored by poems without frames. If I were to go on anymore on the implications of the structuralist researches I am sure I would run the risk of killing art. Danger Music.

literary circle →



COMMENTARY ON RUNNING

Elizabeth Chitty

Vehicule gallery Montreal
January 15: performing "Lap"
last performed during Dance Artists December 4 in Toronto. I am being weird. I am being weird for many reasons. A) I have an injured foot I have never performed with an injury before I am rather perturbed. Foot is fucking killing me in rehearsal so I cut piece by 2 min. During performance I am so weirded out that I feel no pain. Good. B) Any unknown environment makes me a bit weird but I like it. C) I have never performed to all strangers before (there are 60 of them). I am very glad to be performing to strangers, it's a drag to perform only to friends all the time but it is different so I am being weird. D) I did this piece 3X during Dance Artists here I am now more than a month later doing it again. I feel like a real trouper like a PERFORMER. Doing rep. It is a new feeling so I am being weird. E) A great part of the Dance Artists "Lap" experience was discovering the audience's perception of the piece. (I wrote an article pre-occupied with that for Dance in Canada Magazine to be published end of Feb.) Now I know about that so I am



doing the piece with that knowledge so it is different. It is almost as if part of the piece had been taken away from me. (?) F) The colour videotape in "Lap" has words so they are translated into French and read by Shawn it would be best for them to be read by a woman but he had rehearsed it so we go. There is one line that is a bit touchy - "woman scorned" - in English that is a cliché which adds a little irony, but definitely I do not want hoke. In French, it is "femme maladroite" and comes off definitely as hoke. Ick. That line can easily take over and I don't want that and it's a bit weird. G) I am being so weird that the only way I can cope is to click off to the audience. I am very closed. That is being weird.

Actually, the performance went okay. Touring (which is new to me) is an interesting phenomenon and I'm very much looking forward to continuing it (Calgary, Vancouver, Victoria in Feb.). Performing is an interesting phenomenon. See how they run.

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I like Peter Dudar's work because of the overall simplicity, purity and humour that is evident in it. His approach is very different than mine, in fact, he tends to be rather methodical and concise in his approach. And this I like. No other choreographer works in the same way he does - his organization of movement is most unique.

Being an ex-painter and sculptor, he is very concerned with the overall visual effect. But movement is his medium, so the juxtaposition and processes of movement he undertakes tend to emphasize certain intellectual concerns in his discipline.

Peter would rather work with a few clear ideas rather than work with too much too soon. His concern with simplicity is reflected in both his art and his environment. Peter would always take the most appropriate time for demonstrating a piece. Nothing is too long for each appropriate action demands an appropriate timing. Nothing is ever added to his performances to suck in and/or suck up to an audience. He is one of those few people who will do a work if it means offending almost everyone in the room. That is, however, not his primary concern. His concern is to be responsible as an artist: he must do his best in any artistic situation. Because of this, he maintains a definite dignity and remains faithful to the content and form of his work.

I really liked his latest performance work, Getting the Jumps. This piece requires two primary performers running in step simultaneously. This constant running element is being broken sporadically by low hurdles. Chinning bars exist at either end of the space to further interrupt the performers. Depending on their inclination, the performers knock over the hurdles or they choose not to until the next course. If one of them does knock over a hurdle, the two performers stop and repeat the segment of kicking the hurdle. A chinning bar is inserted into a doorway at one end of the space. At the other end exists a structure with a chinning bar overhead and a beat board on the floor. The performers can choose at will to spring with crossed arms onto the bar. This action forces the performer to twist around and then dismount with a piking action to continue running another lap. And then one of them deliberately knocks over a hurdle again...

The result is very humorous. The constant crisp movements force the spectators to switch their attention back and forth from performer to performer.

This work has been transferred to 16 mm film and is entitled Crash Points.

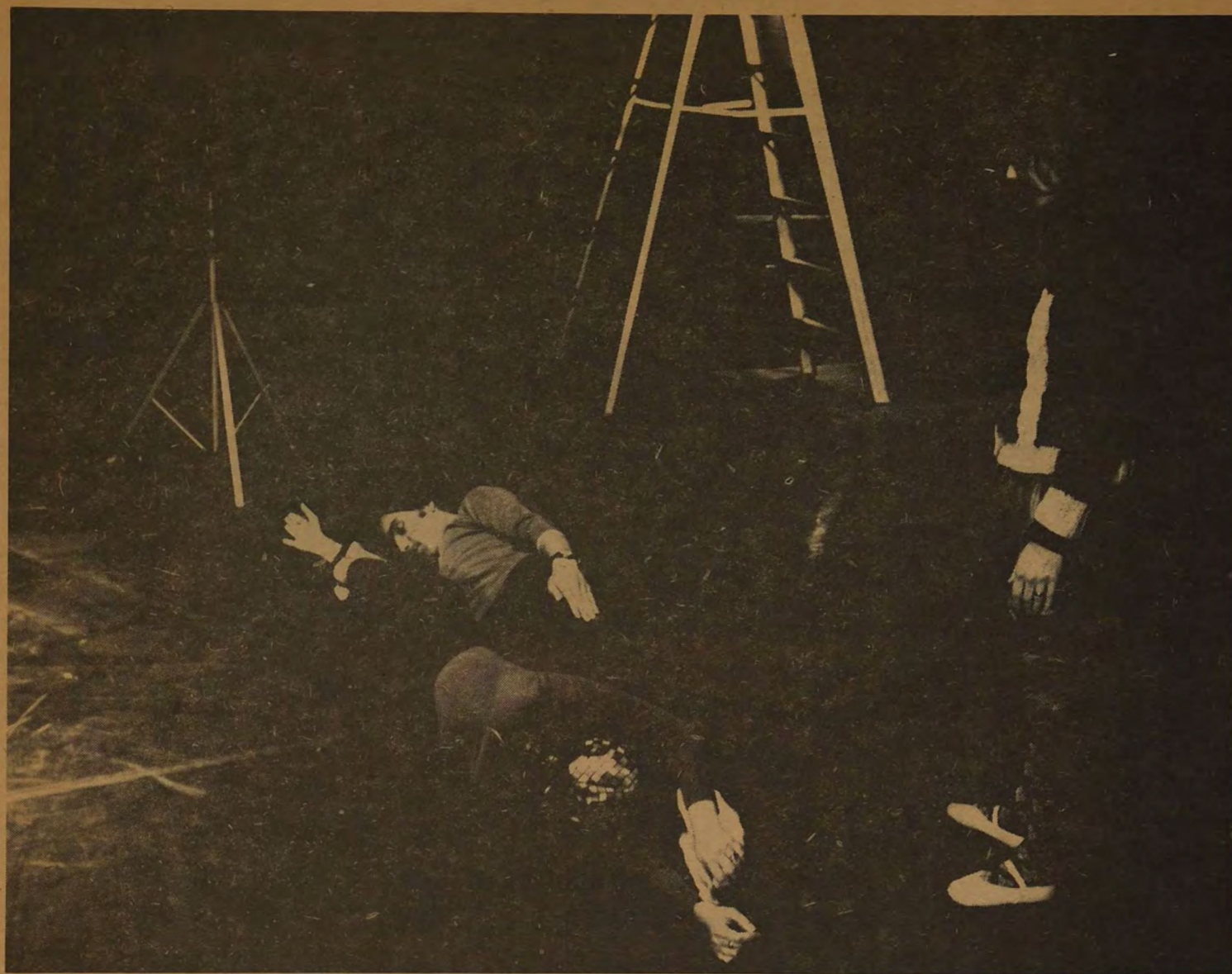
At present, Peter is one of two or three Independent Choreographers existing in Canada. That term was coined by him.

MALE



PETER DUDAR

Lily Eng



'STRAWBERRIES'

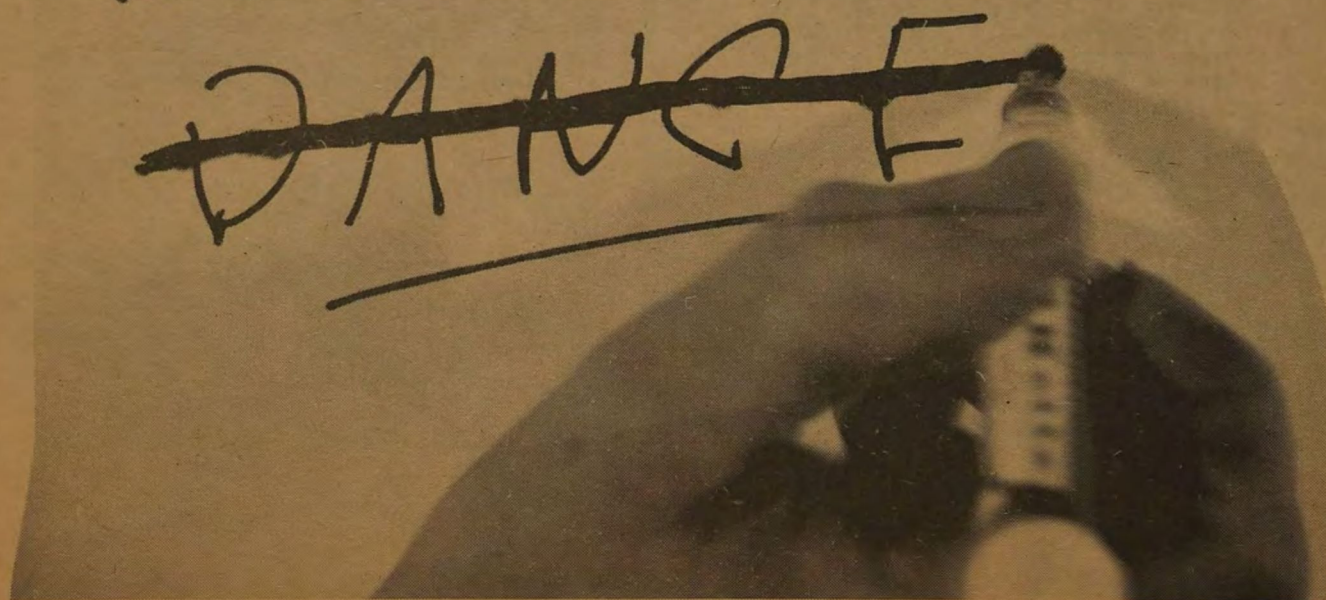
A RETROSPECTIVE OF DANCES
BY MIRIAM ADAMS

hour length video production

ASPAC 85 ST. NICHOLAS ST.

MARCH 12 9:00pm & 11:00pm

DANGER
~~DANCE~~





PRESS RELEASE

"Awareness Through Movement"
workshops in Toronto.

Awareness through Movement is an approach to the education of the body and a study in self-image developed by Moshe Feldenkrais.

Dr. Feldenkrais, an Israeli, began to develop this method over 30 years ago in response to his own desire to avoid crippling surgery. Based on increasing awareness of form in function through gentle, non-intentional "movement process lessons", this method has been acclaimed throughout the world by dancers, actors, musicians and others whose use of the physical self is a means of communication. Among others interested are physicians, psychologists, and people with painful or restricted movement.

One of the reasons for its appeal to both creative and clinically oriented people is that it is primarily an awareness practice. The lessons promote greater ease and freedom of movement and help to re-establish long lost contact with our inborn central nervous system feedback mechanisms.

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c/o MARTHA LOVELL 967-5141

next workshop: March 30-April 1
VISUS - 155a George St. 869-1589

We've been producing, showing, teaching, doing video with dancers since 1974. We offer our tapes in a library setting to dancers, reviewers, historians and people interested in dance for viewing at 15 Dance Lab or at showings. We also provide workshops to dancers primarily in the use of video - with the aim that they will start to use this medium for expression (as opposed to live performance).

But it's difficult to get people interested in another medium that is fairly technologically complex. We therefore also assist people in using our facilities to tape pieces they wish to record. But we exercise the right to limit the kinds of productions in terms of time and energy. Also certain pieces just aren't possible to tape given the number of people, size of space, limits of the equipment.

I wish to extend an invitation to all dancers and others to come and see the tapes we have in our library and to take a workshop in the uses of video.

Yours,
Terry McGlade

Lily Eng and I are co-directors of Missing Associates. We choreograph, and usually perform in our works as well. Others work with us as performers, cameramen, technicians, etc. I've seen virtually every professional performance she has done.

Bruce Lee in action - she has his intensity, without editing, without closeups, without sound amplification. She's a superb athlete: and moves with elegance, flair, and incredible speed. Her performance photographs are inevitably blurred.

Furthering the comparison: the narratives juxtaposed to action sequences in your standard martial arts film are generally contrived and inept. Besides filler, they provide justification for violence (beating the shit out of an opponent). Lily generates a combative feel, but the opponent seems to be subsumed within herself. She runs a gamut of emotions in the course of a piece, matching each with appropriate actions, without an encumbering narrative. You sense that her self-generated emotional outlay is the recall of intense real experience which shape her personality in movement.

"It is common experience that no technique of action can become effective until repeated practice has drummed it into the unconscious areas of the mind."

Yukio Mishima, Sun and Steel

In a photograph taken of her performing at the Palazzo del Diamanti in Ferrara last October, Lily is doing the splits vertically, tightly crammed into a corner. Her comment, "Did I do that? I wonder how I got out of it?"

Spontaneity combined with virtuosity energize her work. She composes as she performs. She repeatedly throws herself into physical predicaments, and extricates herself with finesse. Her technique is innate and irreproducible. (I know other performers resent her for this)

I recently saw Lily deliberately come crashing to the floor on both knees (with padding and control). A dancer with screwed up knees is put out to pasture. Four long-time professional dancers seated to one side of me, in unison, jerked, with a quick intake of breath.

By no means do all her actions imply self-destruction or aggression (though an acquaintance recently asked that she stop wearing her red Ramones t-shirt while performing, it was getting too "scary"). Though often nasty, she's sometimes coy, and extremely delicate.

Occasionally she does little things, while thrashing her limbs, which defy perceptibility. Sometimes you think you can detect a counting pattern on her hands: 1 finger, 2 fingers, 4 etc. You're sort of convinced. Rhythmic patterns emerge and dissipate in her footsteps, in the banging of her elbows (like the knees, padded), and in the tapping or scraping of her fingertips on wall and floor surfaces. She's taken to ki i-ing

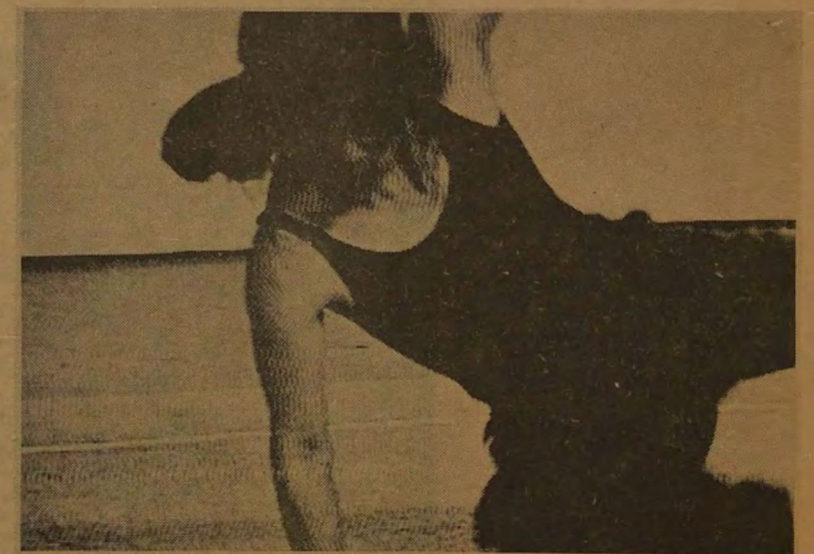
(a shout from the abdomen, usually accompanying a punch) during performances lately.

Now - performers are inevitably concerned with an audience's perception of their work. (Some are strictly concerned with getting the largest audience possible, by whatever means necessary.) It seems that Lily has evolved a means of expressing original concepts through a virtuosity comprehensible to almost any individual, regardless of his lack of historical perspective (typical Canadian). Though the degree to which the work is comprehended is open to question, it definitely connects. It can survive outside an art milieu where non-accomplishment oriented performance (whose coherence is contextual) falters.

What is most important about Lily is that in doing the above, her work has maintained its integrity. She's never sucked up to anyone.

LILY IN ACTION

Peter Dudar



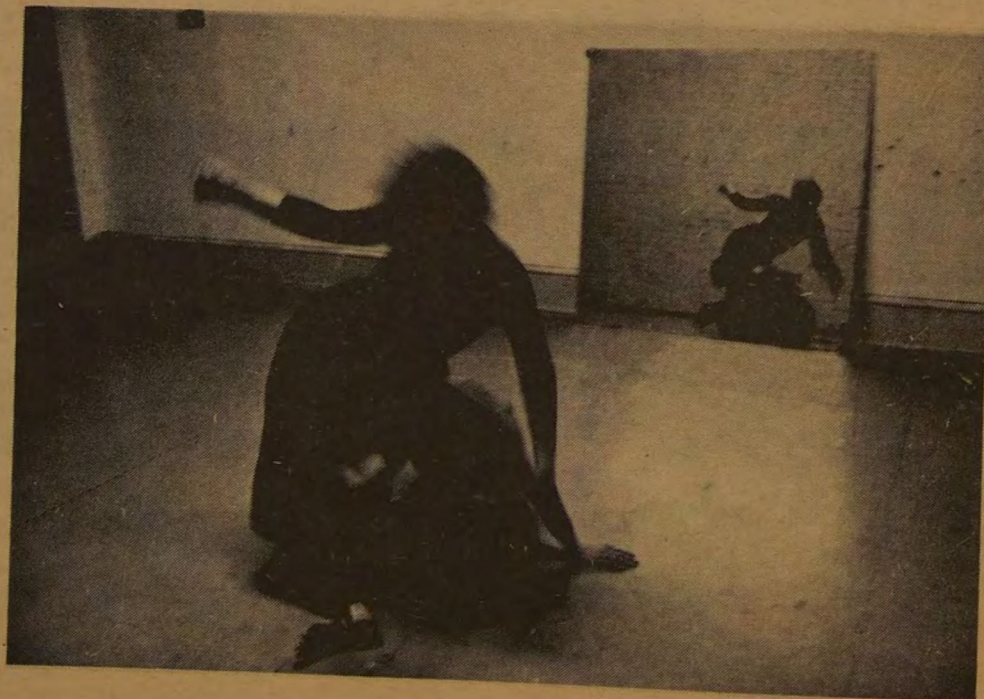
EMPIRICAL DANCING



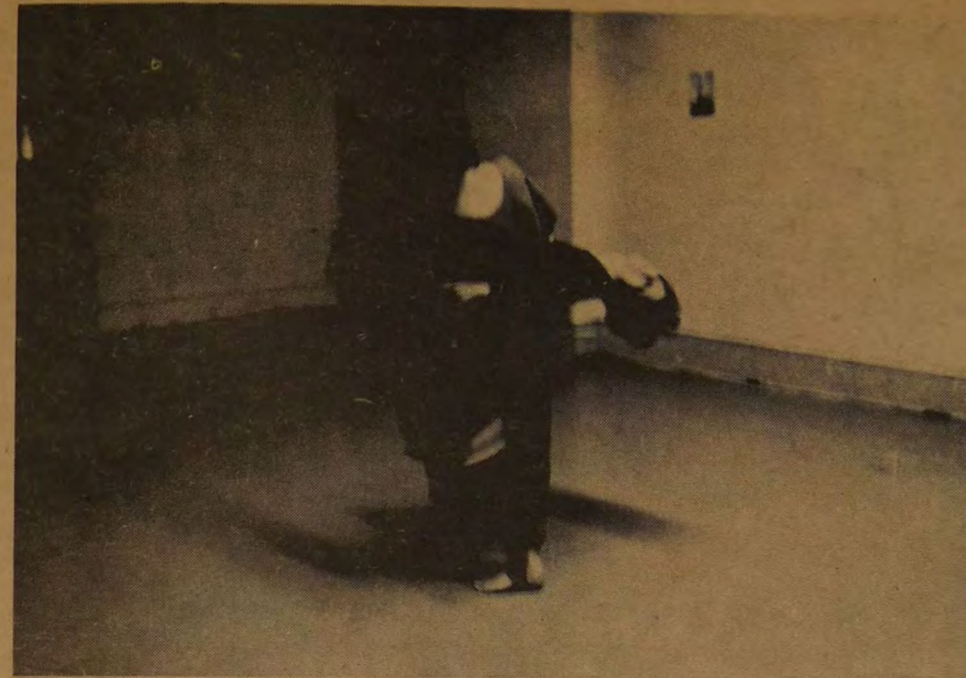
These ideas are suggested by the fact



that the hexagram can be understood as picturing



a type of tower characteristic of ancient China.



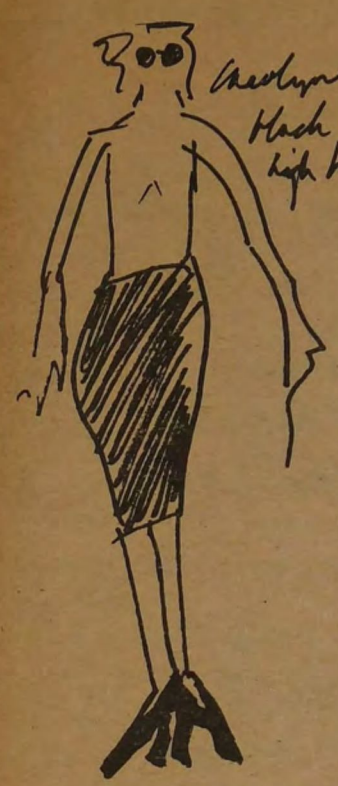
Martha Lovell and Johanna Householder are working. We are dancing working. We are talking. We are talking about our bodies.



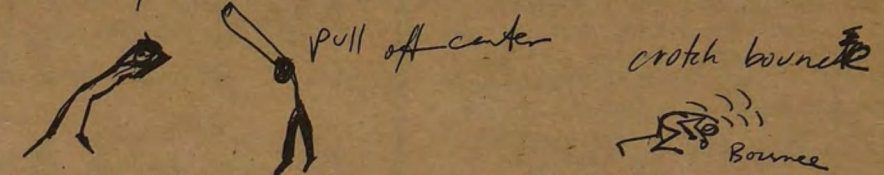
Our bodies are talking. Our talking is sometimes doing. Our doing is dancing. Sometimes our doing is not yet talking.



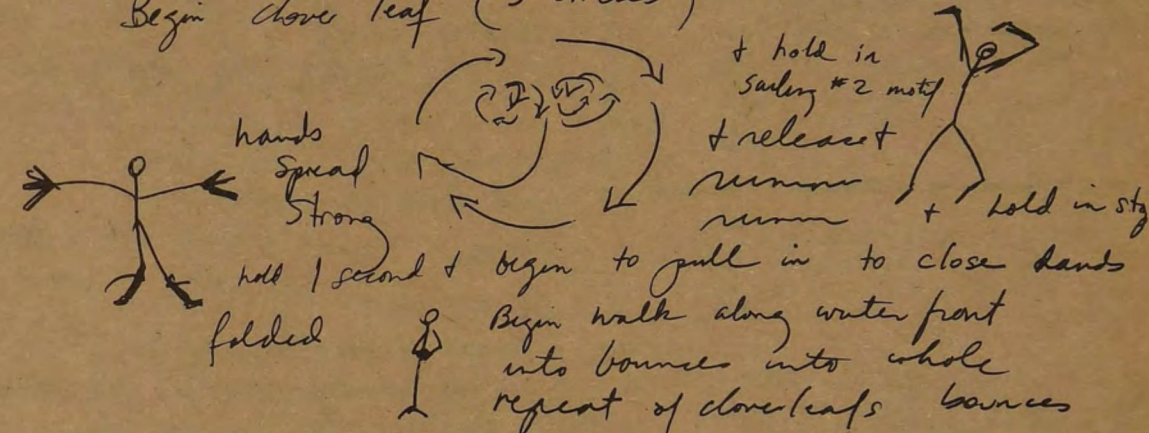
Attention shows us a source. Attention sometimes shows us nothing shows us we are struggling. Our emotions are struggling. Our emotions are motion.



head
black shirt + high heels
Analyze upper stage
Begin lead ticks each side → focus in sailing vessel.
head ticks
body sways (around in figure 8 motion)
body head, body head
Search



repeat 2nd time faster
end up pull off center repeated again again faster
until bounce dies down,
melt to floor roll, splat Hold
pull together do lead ticks legs get up off floor
Begin clove leaf (3 circles)



Begin bounces, circling, walks,
pass, walk really play w/ small circling larger
circling into walks at different paces.
make way back to me, pick me up I
follow, we pick up group one at a time + follow
down to work in pickers part...

DANCE FESTIVALS

Jill Bellos

About the time of Toronto Dance Festival and Dance Artists, I had this great dream. In it, I was performing with three others, in a totally improvised performance on high swings. One of the performers was Susan Cohen of Dance in Canada. It was the best performance we had ever done. Afterwards, Miriam and Lawrence Adams came out and handed us a cheque for \$200.

I think the dream was wishful thinking, but it was prompted by events that I wished had happened. It is rather distant now, to comment on the works of either the Dance Festival or Dance Artists, except that the contents were pretty predictable - the former belonging to a world around 1920-30's and the latter 1960-70's. But would you believe it, we live in 1977.

I will not go into the merits of individual works, because the most impressive thing for me was a bubble or surge of energy and excitement, which is to be merited as it is so rare on the Toronto scene. The idea of a festival was wonderful, but I wonder if anybody outside the circle of dancers experienced it as such.

There were several problems. Dance as an art form is not very popular here; practically everybody in the audience was a friend of performer(s) or a convert. I am not saying we should play the tricks and games in our performances that some companies do to make what they consider their work accessible to the general public. But there is a common language of dance, that almost everybody can relate to, but rarely was it seen during this time (with the exception of Margaret Dragu maybe). The trouble was it was not a Festival - a real Dance Festival, where we all danced would be great. Just think, we could all dance tog-

ether and see how much we had in common, although our intellectual concepts may be miles apart.
If I had the chance to dance the tango with Peter Randazzo, he would be quite justified in saying I have no technique. (I have no idea how to dance the tango but it may be fun.) Think of all the combinations there could be. Here are some suggestions.
John Faichney and Judy Jarvis - to dance the Irish jig.
Margaret Dragu and Danny Grossman - to dance a minuet.
Elizabeth Chitty and Lawrence O'Toole - a pas de deux en pointe
Lawrence Adams and Tricia Beatty - the highland fling
Lily Eng and David Earle - contact improvisation
Dancemakers and Dance Artists - sufi dancing
TDT a morris dance
And as for some other entertainment from more daring participants, the

cont'd from p. 2

God, there is nothing more nauseating than androids in Klingdon's Court. Beam me aboard Captain Kirk! Why does Canada have this bizarre relationship with the United States. ??? I guess Mercantile policies create mimicry or resentment. The familiar Kentucky Fried Culture seems humanoid. I mean they are speaking English and T.V. translates Colonel Saunders and his court to the masses and us foreigners. So I walk the street recognizing the T.V. sets - but I know. Yes I know that this is a foreign policy. Let me tell you the CIA Story...The Cornbread (agent from the other side) meets B.D. and me and the CIA, the missing wallet, the returned book, the hotel, the travellers checks, the paranoia, the psychic and her sidekick (ME). It is such a cute story. I'll tell you when I get back Feb. 3rd or so. I called a theatre today and got "please leave a message at the sound of the bleeb" so I sang Oh Canada. I may start punching some of the turncoat Canadians as they have this habit of lecturing about "chauvinism" and "opportunities" and "being realistic" "growing up"!!!!!!..... Growing Up Finger Licking - Boot Licking Good...

Margaret Dragu
New York

SPILL is a good one even though it's a little nasty. Enclosed please find a \$5 donation and a poem by me to include in next SPILL if you see fit.

Maria Formolo
Regina

cont'd from p. 11

fearless Johanna Householder will walk the tightrope, as Elizabeth and Lily swing on the flying trapeze, with ringmaster McGlade.

Joking aside, our survival is in serious jeopardy. Instead of squabbling amongst ourselves over the bounty from the grant-giving gods on high, it is time we campaigned for the support of live art, (as opposed to the dead art of museum pieces that the National Ballet represents). If people want to see ballet O.K., but not at the tremendous expense of those creating in 1977. Within the "modern" context, something has to be done to fight the stranglehold that TDT has over this scene; thus securing their own grants, and prejudicing the public against other radically different kinds of work, to invalidate them as non-existent. They have no more competence to judge the frame of context of the work of dance artists than we have theirs. Instead of going to war over merits of work, there should be an admittance on the part of those who hold the purse strings that they do not have anybody capable of judging this new kind of work. Unfortunately revolutions were never won peacefully.

absolution

*this morning in the mirror
forests wanted to fall
chain saws screaming were all i could hear*

*boons laughing down the hall
old movie stars falling like leaves
twisting turns a dancer's reprieve
as she dances while her lover leaves.*

*this morning in the mirror
the image grows clearer
a face turns ugly
fits snugly into the corner of the screen
pulls the edges of a madness scene
warm as a comforter
old fashion guilt
Desire is guilt
over the head of the dying quon.*

*dawn broke in the mirror
rose turns to scream
Desire is logic selling ice-cream
the coffee is done
no room in the script
for the weary face in the madness scene
fading in a slow dissolve*

absolved.

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RADIO DANCE

THIS is the First in a Series of Dances about Dance.

The following interview has been choreographed specifically to exemplify the most instinctive of perceptible attitudes about ART, DANCE, and most importantly about DANCE as its OWN Art.

Any by-product of the process remains merely an extension of the process rather than an alternative to the product.

Solutions to the tired problems of, "Why is Art?" and "Who makes the Art Ist?" will remain, of course unsolved and problematic.

While focusing on the relevance of external but inherent dogmatic affects on directions of experimentation and of the paths which could possibly lead to further proof of the experiment's importance to the future effects on Dance as its own Art, materials gathered herein will point poignantly but less directly to this approach.

urp.

Do you think dance has moved and is moving from its original roots of sensuality and of ritual to other forms which include processes of environmental expansions and political references of physiological and geographical exploitations of the human body and its place in the World Of art?

um oof ich uch

Where do you think a technique which has been thoroughly assimilated can be useful to the artist as a means of communication and exchange inside an already established and accepted form of traditionalized skill, as opposed to the non-use of non-technique?

rusp.

In separating various styles into categorized extensions of distinctive form, where is the fine line which divides the results of the initial concept and the working

Miriam Adams

consequence of the final product?

poop.

In order to distinguish between formalized motion inside a movement base and the overt exhibits of pretense, where does an artist take his dance-art from the realm of peripheral idealism to the more factual display of Assumption?

blump.

Other than the realization of obscure manifestations within the known sources which contribute to varied styles, how do you feel about the transferring of materials to universal theatre?

eep.

Does any Art which materializes itself through such flexible applications have some connection with parallel perceptions within other contexts?

molp.

Given that Dance has evolved as a rhythmic spatial and moveable factor with a valued degree of known conditions, how can we qualify attempts to disseminate forms which rarely recognize presumptive attitudes of implication?

doob.

Though the Artist may have distinct visions of a Dance-Language, what are the parameters indicative of accessibility to integral contexts of reference?

plap.

How does the artist justify neglect which indicates a stereotyped intent reflective of an alienated experience?

risp.

Following the established course of potential recognition within qualitative criteria, what implications are present in an atmosphere denoting manipulative attitudes of classic conceptualizations?

rulp.

Given time to analyse any hypotheses, what rationalizations are necessary to present an inclusive dialogue relevant to one's own experiential integrity?

crump.

In summing up, let's presuppose that you have choreographed responses opposed to combinations of exercises, rhythms and concepts inherent in pieces of choreography and in Art in general, and assume that the questions relate to future use of routine related to everyone's everyday survival mechanisms which are all somewhat similar. How then do we qualify, justify and explain to those less versed in such techniques, the transferring of choreography into language?


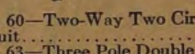

blast.

Thank You.

yip.

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- No. 740—Double Circuit... 95¢
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- No. 760—Two Way Two Circuit... \$1.20



She must be sitting down when
the music starts. He will enter, clear
the board from a chair clearly a loose
end in her pushpin surroundings. Her
wipes-through-butter affectations. She
will examine everything with a surgical
obsession. Their conversation takes the
usual chute. He wants her to be happy. She
is. He wants her to be happier. She sends
him a fragrant manifesto. He notices that
she's used the word I twenty-seven times.
He recounts the story of where it
all went wrong, the 1958 vacation. She has
heard this story twenty-seven times. She
must make some incisions into this
fact. This man is responsible for her history.
She wishes he could live to see it. She wishes
they had all lived to see it.

Shelagh Young





John Oughton

Grotesque 7

Futura Light

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