

Centerfold

distributed free to artists, arts centers and publications throughout the world

September 1976



Top: Eugene Chadbourne's Solo Acoustic Guitar Concert: Center: Mike Leggett and screen. Right: Fielding Dawson reads new work for himself and C.R.
Bottom: Marcella Bienvenue & Music Archive Window; Center: Bill Jamieson & John Logan. Right: Marvin Green & John Osborne begin their performance outside.

Centerfold

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CHANGES:

The Center will now be open for viewing exhibitions,
archive displays and soon video playback to the public
during the following hours:

Friday: 9-11pm
Saturday: 1- 5pm & 8-11pm
Sunday: 1- 5pm & 8-11pm
Monday: 7-11pm

Programmed events override open accessibility during these
times. Private access and working times during the remainder
of the week will be made by arrangement.

Apart from our analysis of our reactions the above
schedule reflects our analysis over a period of twelve months
of public reaction to us. Length of time and period open is
the sum total of both reactions.



L.R. Peter Moller, Eugene Chadbourne, Randy Hutton
just before P.M. (EGG PRESS) leaves for Europe

Notatallrial (Not at all real):

Firstly we must apologise: Nancy Nichol is in real life Nancy Nicol, and Eric Anderson is in real life Eric ANDERSEN, the Danish Fluxus artist and not a folk-singer. Secondly my own concerts of new works were postponed until November at the last moment (administration fought art and won). What has emerged as a Festival will take place within the first two weeks of October: General Idea, Ace Space Co., HP RADIO, Opal Nations, Oliver Lake and Leo Smith's New Dalta Ahkri have all never visited before - it is all worth catching and we are bringing it to your doorstep - isn't this the consumer ideal? Strung together the various and multiplying Canadian outposts are becoming, collectively, the new New York; yes, thought knows no boundaries.

We had welcome visits from dance-artist Margaret Dragu and also Missing Associates who gave a private viewing of video works.

ARCHIVE thanks to Klaus Groh; Gerry Dreva; and Chuck Stake for continued updates; Richard Kostelanetz for the Sixth Assembling; Heute Kunst; Kaneko Shoji for Works in Progress, 1976; Thomas Ockerse; Carol Anne Thorpe for The Story of Vixy Box; James W. Felter for Artists Stamps & Stamp Images; Cavellini for more; Michael Goldberg for The Canada Council Video Programme Future (Report).

Coming shortly: Marcella Bienvenue and Fraser Williamson have almost completed preparations for Creative Arts from Tibet (Nov 2 - Nov 20), there will be a concert of Chinese Music on Nov 5th and a concert of Arabian Music on November 6th . . . 4 from the CCMC (Dubin, Sokol, Mattes and Anson) Nov 12th; . . . concert for Piano, Tape and Electronics November 24th & 25th; a retrospective exhibition of scores and writing of Martin Bartlett opening November 23rd and tentatively on 26th and 27th showings of Michael Snow's: Rameau's Nephew (4 hr. 45 min.) and Breakfast (20 min.)

(C.R. September 24th)

Radio Cora

The Parachute Show can be heard every Thursday at 9.30 pm.

- recordings of live events from the Center
- profiles
- tastes of things to come

October 7th Music of Oliver Lake
October 4th New Dalta Ahkri -

Live at A Space, Toronto

October 21st Vic d'Or - A Parachute Recording

October 28th Fielding Dawson - A Parachute

Recording

November 3rd Steve Lacy No. 3 -

A Parachute Recording

POSTFACE:

Contributors: Leila Sujir
Clive Robertson
Eugene Chadbourne

Nancy Nicol

Sept. 7th - 18th

In the gallery, there are 13 large black and white photographs of two children, in a garden-fall leaves are the setting. The pictures are taken from an upstairs window overlooking the garden. The images are sequential, only subtle changes of the camera viewpoint occur. Two black speakers in the room, with language sounds moving back and forth, from speaker to speaker, shape one's perception of the visual images.

The viewer's eyes are drawn from still to still by a horizontal line, perhaps a telephone wire; the children have moved only slightly in their play. The photographs maintain a vertical format until the final photograph where a horizontal format is used, broadening the view from the room.

The language sounds, foreign to the English ear, remain as sound not symbol. Not understanding the meaning, one listens only to the sounds which are not conversing, but are repeating. Gradually, the perception of the sound shifts; the words repeated are now answered.

The language sounds are next distorted, are speeded up and slowed down; the voices become a chant, breaking in waves through to the viewer. Periodically, the sound is broken, divided with silences.

One's attention shifts from the picture to the sound, the dark haired girl and boy are caught in a moment of play. The sounds move one on to another picture, again a still, a play. The moving sound contrasts with the still picture. The repetition of sound gives a continuation to the stills. A haunting feeling, a cathedral piece. (L.S.)

Jamieson & Logan

Aug. 20-21

Jamieson played alto and soprano saxophone and Logan played percussion in a relationship right out of the jazz tradition, beginning somewhere around John Coltrane and Rashied Ali and reflecting a variety of different styles and approaches from there onward. The two would begin with themes written by David Holland (Four Winds), Malachi Favors (Tutankhamen), Roscoe Mitchell (Noonan) and Oliver Lake (Rocket) and would play on them at great length beginning with an initial off-the-theme burst of energy, moving into a quiet section with little instruments and then eventually coming on strong again for the climax. The excitement, energy and aggression with which they played is a real and vital expression of where they are and who they are. (E.C.)

GENERAL IDEA



Sat. Oct 2
video & reading

9:00 pm

Admission Free

ACE SPACE CO.



Mon. Oct 4
performance

9:30 pm
\$3/1.50

FALL FESTIVAL OF THE NEW

FROM TORONTO: **GENERAL IDEA** ~ EDITORS OF FILE MEGAZINE, ARCHITECTS OF THE "19"
 FROM CRESTED BUTTE, COL.: **DANA ATCHLEY'S ACE SPACE CO.** ~ SPACECO. HAS TRAVELLED
 PLUGGING-IN VIDEO, PERI
 FROM VANCOUVER: **HP RADIO SHOW** ~ HANK BULL AND PATRICK READY. INCLUDES: ADULT
 ADVICE FOR THE LOVETORN, THE WEARWORN AND THE
 FROM HAMDEN, CONN.: **NEW DALTA AHKRI** ~ LEO SMITH - BRASS INSTRUMENTS, PERCUSSION; AN
 FROM NEW YORK: **OLIVER LAKE** ~ REEDS AND FLUTE. (FORMER MEMBER OF BLACK ARTIS
 FROM MONTREAL: **OPAL L. NATIONS** ~ POET AND ARTIST. PUBLISHER OF LITERARY MAGAZIN

HP RADIO SHOW ~ Live



Sat. Oct 9
9 pm free refreshments

\$4/\$2
performance

NEW DALTA AHKRI



Sat. & Sun. Oct 16 & 17
9 pm

creat

TREVOR GORING

In the
PARADISE
of all things
ART

Version en français

OPAL L. NATIONS

forward momentum back paddle bicycle

for Dick Higgins - Project #1.

Opal Nations © 74



TREVOR GORING

Tues. Oct 12-30
an exhibition

FRI. Oct 15
reading

9:00 pm

Admission Free

ARTS OCT. 2 - 17

84 PAVILLION," AND THE "MISS GENERAL IDEA" PAGEANTS.
100,000 MILES ACROSS CANADA AND THE U.S.
PERFORMANCES, LECTURES AND WORKSHOPS.
PHILOSOPHY, ORIGINAL MUSIC, SCIENCE FICTION,
AIRBORNE.
ANTHONY DAVIS - PIANO; PAUL MADDOX - DRUMS; WES BROWN - BASS.
T'S GROUP, ST. LOUIS).
NE - "STRANGE FAECES."

August 1976 - May 1977

The Center is a small space with a large program. Its existence does not rely but is encouraged by your participation. If you are interested in New Musics, New Literature and Readings, Art Performances, Film and Video showings you can save yourself money by taking out a \$5 membership; it will also encourage us to encourage artists to come here IN THE FLESH: all membership dues are put into artists fees. We are plugged into a national and international NETWORK, the Center is a small space - we will have a limited number of memberships available.
Call 283-6536.

OLIVER LAKE



Gerd Scherm SIGNS & PERFORMANCE



\$4/\$3
live music

Sun. Oct 17
2pm

\$4/3
creative music

archive show
October



Nancy Nicol installation



Reindeer Werk installation

Eric Andersen

WORK FROM
1963

NOT SEEN/HEARD/SMELT/FELT/OR TOUCHED IN CANADA

If the scores are performed in any succession: Perform the first at the very left on the stage, move to the right for each score and finish at the very right on the stage.

Or move around in some other way from time to time. Separate the audience from the musicians by large and small screens from time to time.

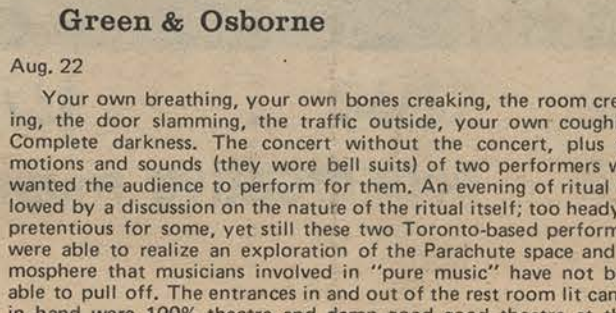
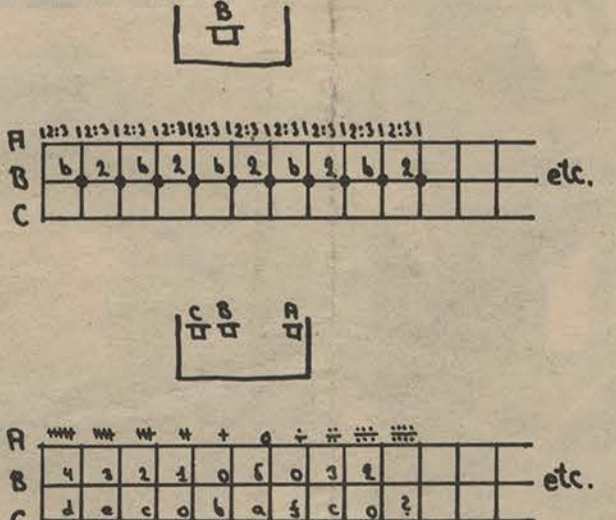
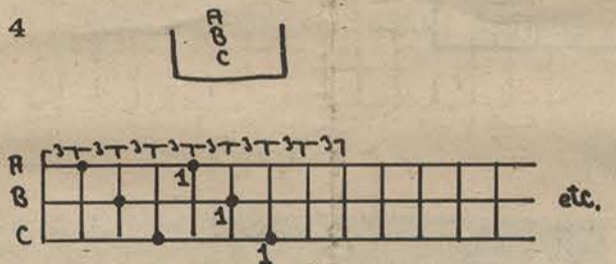
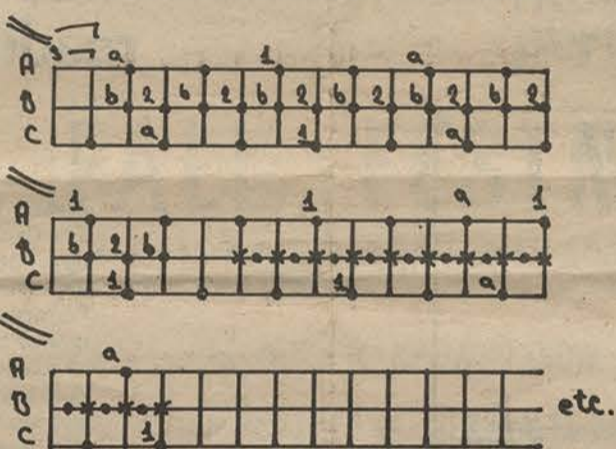
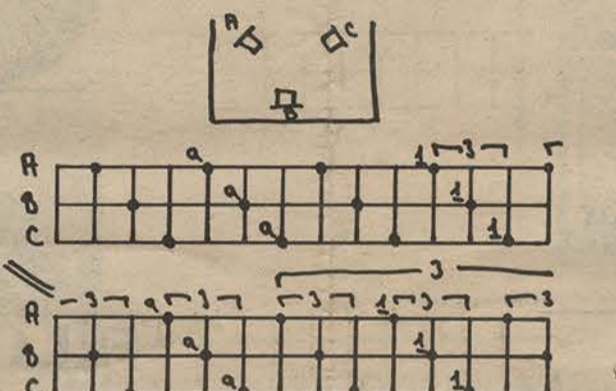
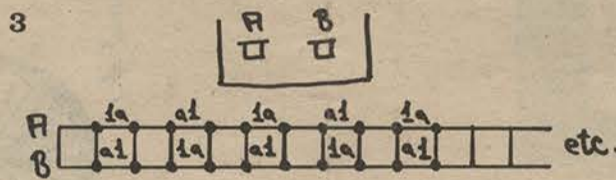
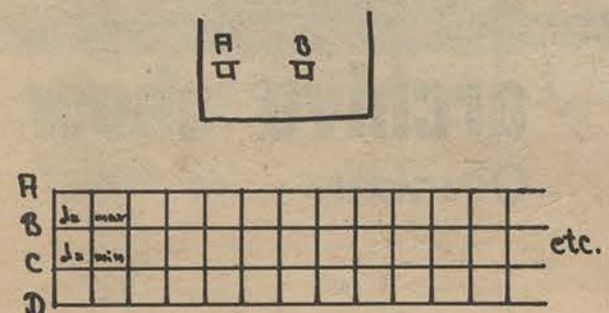
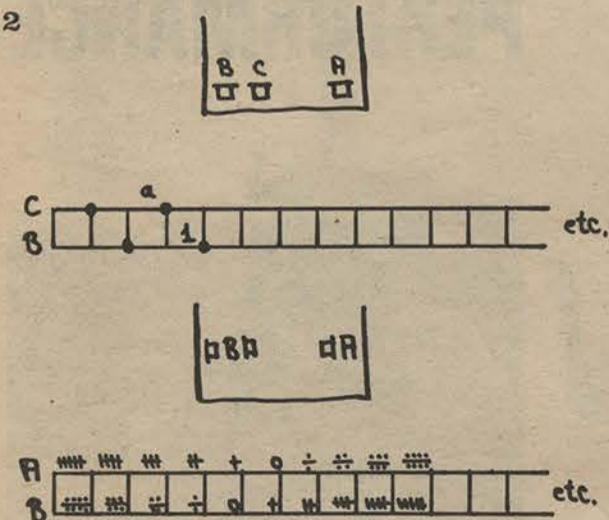
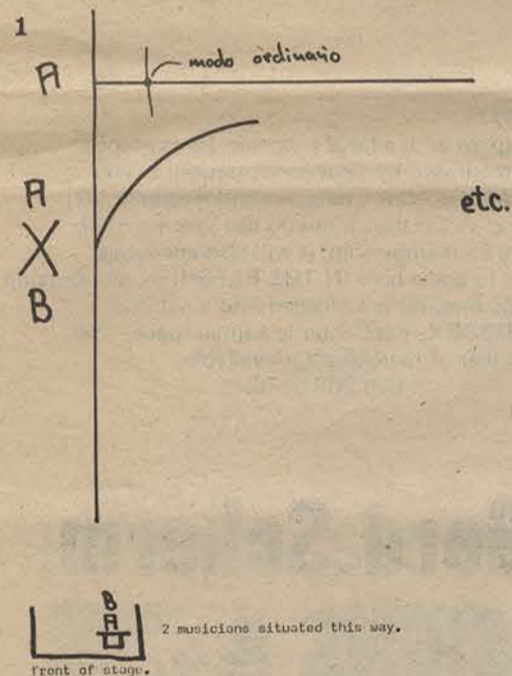
Project takes (visual and audible) from the rehearsals from time to time, -

through slide-, film-, overheadprojectors, episcopes, video, loudspeakers etc. onto the screens, musicians, stage etc. in the dimensions 1:1, 2:1, 1:8 etc. in the proportions 1:1, 1:2, 0:1 etc.

In any succession from time to time, as transpositions of altered iterations and substitutions. No number of the audience should be permitted to stay more than 10 minutes. The performance should last at least 4 hours.

JUNE 1963

A group of musicians on stage performing scores such as:



Green & Osborne

Aug. 22

Your own breathing, your own bones creaking, the room creaking, the door slamming, the traffic outside, your own coughing. Complete darkness. The concert without the concert, plus the motions and sounds (they wore bell suits) of two performers who wanted the audience to perform for them. An evening of ritual followed by a discussion on the nature of the ritual itself; too heady or pretentious for some, yet still these two Toronto-based performers were able to realize an exploration of the Parachute space and atmosphere that musicians involved in "pure music" have not been able to pull off. The entrances in and out of the rest room lit candle in hand were 100% theatre and damn good good theatre at that. (E.C.)

Reindeer Werk

August 27th - Sept 4th

The English group Reindeer Werk work is well suited for a North American audience - it both shocks and entertains. One very focused aspect of BEHAVIOURALISM (see text in last Centerfold) used by Reindeer Werk is to do something with the state of "whirling, mental, thoughtless change" as visible within the communication of presence displayed by schizophrenics, tramps and runks. Their show consisted of photodocuments of performances, color xerox drawings, three 'sample' books, fifty-two card mounted pieces and perhaps, most important, a video tape of five performance pieces. Dr. N. Krid and M. Yeckup have proposed a useful thesis, the enactment of which is both crystal clear and thick as mud. The mud really revolves around the eight objects on display which as vehicles are too reminiscent of FLUXUS, correspondence art and other collage forms to assist their doctrinal requests. The video and, I suspect, their live performances really focus on the different behavioural systems which have been instinctively developed to overcome their inspiration's (Runks, Schizophrenics, etc.) limitations. "You begin to appreciate how specifically tramps have alternated their behaviour. They have failed to influence society in terms of "doing" anything to such an extent, that they have taken to a "way" of influencing people just by "being." But to survive they have to be noticed as being there, so unconsciously perhaps, their behaviour becomes more extreme and unpredictable."

Strangely enough this force has been long recognized and, though somewhat diluted from Reindeer Werk's efforts, has been well commercialized through satire. Perhaps the strength and growing popularity of Reindeer Werk is that their live performance is too real to laugh, but not too real to be able to look at straight-on without feeling like a voyeur. Their drawings and photo works like the DORIS piece are cryptic but somehow look "books of the play" and as such are complimentary but not essential to the text and the performance or, in our case, the text and the tape. (C.R.)

Fielding Dawson

Fielding Dawson read from "The Man Who Changed Overnight" (Black Sparrow Press, 1976) with articulation and emphasis of only the best story-tellers. Tales of "cops, demonstrations, 50's New York" are blocked with precision. Dawson has been praised for his "spectacular sense of how people talk" (Robert Kelly) and his use of the famous must be seen as throwaway lines; he is not just an Edward Albee telling us what we already know - the ground-floor laundry is just a front, behind it you will find no cuteness but razor-like, constructive perception. Read the second DREAM in THE DREAM/Thunder Road (Black Sparrow Press, 1972), especially the parallel footnote on Jackson and you will find clues to the simultaneous self-conversations which overtake mere facile description, as if description itself was relegated to stasis. Dawson also read A New Essay, On the Dangers of Writers Teaching (Shortstop Press - Spring 1976) which if you teach does not go down easily - in fact one of the problems of bringing about interface within a community that requires interface but not comparison is that it doesn't go down easily. I admire "Fee" Dawson not through his excesses of Kline, Pollock, N.Y. hit-scene and Black Mountain experiences (or bottles of near-frozen Polish vodka), but because of a rare American Actuality - his stubborn refusal of intellectual laziness, his need to act (take action). He gave an open but private reading of a recent collaboration with David Young: "The Trumpet and the Tong" which was completed in Vancouver this summer, plus a short untitled collaboration which was written and recorded here. There is an increasing amount of production collaboration evident within Canada - a widespread artist-in-residence program would certainly both spread and secure the obvious advantages to be gained. (C.R.)

Mike Leggett

Mike Leggett, one of a group of English filmmakers (London Filmmakers Co-op.) visiting N. America is so far the first to make it across Canada. His Structural film: Sheepman and the Sheared is an "attempt to de-mystify the medium." "Structural" has appeared before: in the American Charles Biedermann and what became the Structurists, in English Constructionism and in fact was a widespread development in Europe and N. America, though at that time not applied to film. There is a doctrinal similarity and also a similarity of the allowance of the process and the product to have its own "free-play." Leggett's film - interests also have something in common with Michael Snow. Sheepman and the Sheared is a two hour film "in parts," Snow's Rameau's Nephew is a four and three quarter hours film, in parts.

Focusing: "Sheepman . . ." allows the audience to go through, and learn the process of the filmmaker - it gives direct clues as to the articulation of the process in each section (it didn't quite work in the section: Blue Plus Green Plus Red); each segment is long enough to make the deduction and then follow/enjoy the allowance-to-be, the deviations, chance occurrences and modifications - all of which are surprises in the best sense and not vague mistakes that our interpretative sense usually covers up as in the mental programming of a Bergman. "Sheepman . . ." is not simplistic but accessible as a spectator-participatory film. It defines a realisable use for the medium and certainly stays away from the trap of attempting to beat Hollywood at its own game by over-irony, over-grossness which certainly has been beaten to death. However ISMS always re-appear from the midst of confusion (to clear the air?) So I hope that the appearance of Structural Film Anthology (BFI, 1976) will not herald an overloaded doctrine and that Leggett's activities remain open and that the Independent Filmmakers Association continues to consist of INDEPENDENT filmmakers. (C.R.)