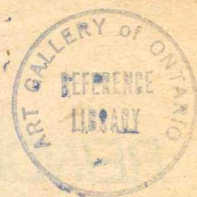


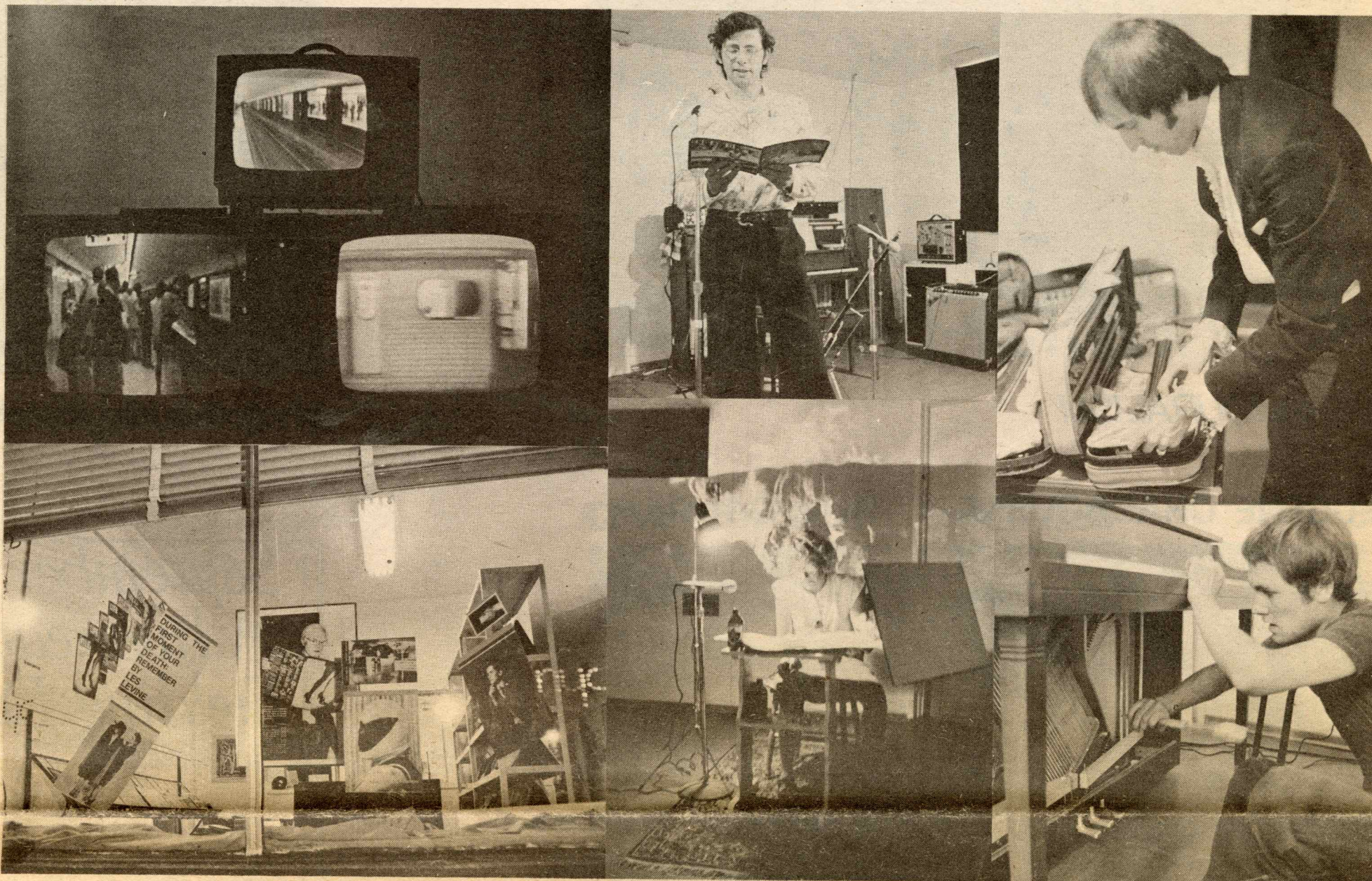
Centerfold



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

[Vol. 1, No. 1]

August 1976



Top left: SUBWAY LOOPS from Paul Wong's installation; Center: Vic D'Or's rehearsal; Right: Jerry Ozipko + violin
Bottom left: N.Y.C. FILE in Window-on-the-Whirled; Center: Victoria Walker's reading; Right: Peter Moller's concert

Centerfold

CENTERFOLD is published by
The Parachute Center for Cultural Affairs
318-10th St. N.W. Calgary, Canada T2N 1V8

Design: Robertson & Bienvenue
Photos: David Hargrave
Type: Maxwell Typing
Printing: North Hill News

All text and photo omissions are due
more to space restrictions than any
editorial policy.

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Tellytype

The Catastrophe Art from Japan show is now available for further distribution within Canada, it comes with video, slides and masses of documentation, writing etc.—please write. Paulo Bruscky's archive show was graphic down to the X-Ray shot of his head... the Nova Scotia Press window display looked coast-like in its blue and green fabric... ARCHIVE thanks to Video Inn, Vancouver for their 1976 International Video Exchange Directory; CAYC, Argentina for their 4th Video Catalog; to Eternal Network Press for Mondo Artie Episode No. 1681 & The Shape of Stone was Stone Shaped; York University for Waves Vol 4. No.2; Beau Geste Press for the mammoth French Schmuck; Remont Gallery, Poland for Behavioural Art catalog; General Idea for Manipulating the Self & 1984 Miss General Idea Pavillion No.101 booklets; a number of books from Writers Co-op, Montreal; Strange Faeces Press (now in Montreal) for Endangered Faeces 18; and FRONT from La Mamelie, San Francisco.

Davi Det Hompson's archive show: "Less than ten minutes" was engaging, so much so that one person read the less than ten minutes text for nearly forty-five minutes... the N.Y.C. issue of FILE window was fun, we still have a few copies left... the readings have been good and we are looking forward to seeing Fielding Dawson, come early... thanks to Brooks Joyner we finally got the profile in a local newspaper which we hope spelled out the intentions, operation and scope of The Center to those living near us... we had good visits from Burke Taylor, Explorations, The Canada Council and Gertrude Lang, Chairman of the Canada Council's Board of Directors. We recommend you to Mike Leggett's film showing on September 19th, he is visiting from England where his films and video are much respected.

October is going to be busy with Space Circus concerts on the 1st and 3rd, Dana Atchley's Ace Space Co. Show on the 4th, LUX RADIO LIVE on the 9th, a reading from Opal Nations on the 15th and Leo Smith and his New Delta Ahri on the 22nd & 23rd.

C.R. August 19th/76

THE LAST TEXT

Some notes on Behaviouralism

John thinks, "A Behaviouralist concentrates on spreading the range of his communication, trusting that the resulting power will without conscious direction, communicate through infection rather than direct action. The 'being' will affect people rather than the 'doing'."

John says, "Behaviouralism presents no 'problem' which is the first and only 'problem.' The Here and Now cannot present problems which one must overcome. It doesn't project into the future or the past."

John says, "The more expedient someones' approach to art, the more Behavioural possibilities of their work become apparent. This expediency opens up the working situation and allows for both a greater contextual range and more immediate communication channels."

John suggests that, "If you think of 'reality' as a series of violent explosions which we view through a glass wall of conditioned response, which sometimes breaks down allowing a 'shattering' experience of reality, then the Behaviouralist is his own glass wall." John thinks he is that bit nearer the 'reality' than the person who looks through the glass in a voyeuristic manner. He thinks he, as a being, is his own response system, and simultaneously the recipient of that system. Due to his proximity to 'reality', the way his responses happen, (necessarily in a different sphere), will appear increasingly odd, due to the transient nature of behavioural reaction 'systems' within that sphere.

John thinks that, "A Behaviouralist experiences a wide range of reality, each segment being experienced briefly. The briefer each experience, the more he can 'be'." John, for example, might be attracted by a colored carpet, but this would only result in the physical experience of seeing, of straining his eyes, and he would not end up by actually looking at the carpet. He says he is interested in the object primarily as a stimulus to his behaviour, rather than as a system of formalised order.

John says, "People try as much as possible to rationalise events using cause and effect, after the event. With this summing up they feel that they see the problem in its 'true' perspective at last. They want to devalue the more Behavioural stand that they embraced, John says, "The Behaviouralist is involved with the plasticity of 'seeing', rather than the conceptual stimulus of 'looking'. Similarly, John is involved with 'touching' rather than 'feeling', while the event was actually in progress, feeling that although this

was the stance that plastically dealt with the situation, it was not 'true'. They want to step behind the glass wall of conditioned response again, to reinforce the myth of cause and effect. They are caught up by their own thinking. Like a Pavlovian dog they have been warned off this area of involvement once again, by their inability to touch without feeling. They back off fast, rationalising it. They are intrigued by what they 'saw', but because seeing is not considered enough they start to 'look', and it all goes wrong. They find reassurance in their myth, but no steps towards a solution. In their 1984 world of double-think (see John's postscript) they paper over the cracks of the shell they live in, instead of diving through."

John says, "Presuming that we live in a world where double-think is the norm, we can only recognise other ways of thinking if we initially latch onto their double-think aspects. But if we can do this and deliberately extend this capability, perhaps it will enable us to review conceptual cause and effect mythology."

John asks, "Which came first? Double-think or literacy? I think double-think. One has to accept double-think as contradictory essence to 'believe' in literacy." (John quotes) "Double-thought begat ideas, which begat literacy, which begat the concept." (Rex Fossae) The concept is the pinnacle of this cone of development and it is impossible for it to create another so singularly like itself, as it does not have the creative thrust left. So there it waits for another of its kind to emerge from another base, to give it a nudge into a different sphere. Contradictory bases exist, like Behaviouralism and Polish Contextualism, but they have yet to be sharpened."

John's Postscript

"I refer to Orwell's book, '1984', which suggests the idea of double-think. I believe that double-think is the essence of communication that relies on association. If life exists on a basis of contradictions, then double-think was the primary conscious product of society. To explore further our world of contradiction we must re-develop along the cone of development, allowing it to be tilted by our 'being', at a different angle."

That is what John said.

Dr. N. Krid. 20th May 1976

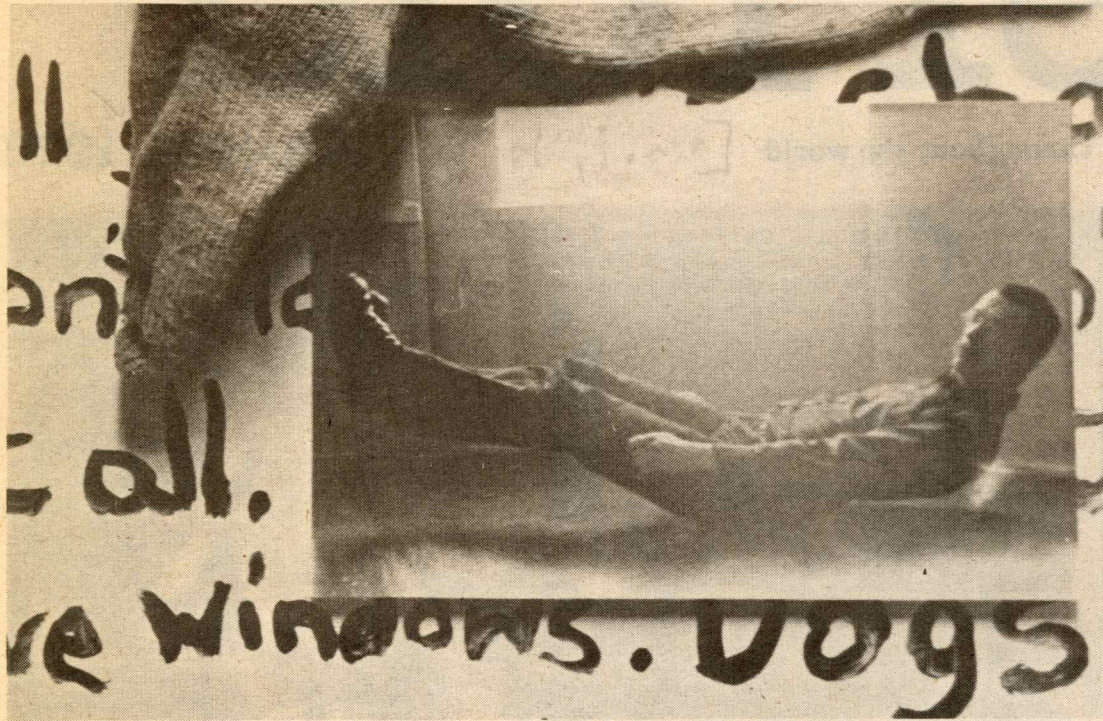
c. REINDEER WERK

Mott Yeck. Dr. N. Krid.

12 Castell House, Deptford Church St., London SE8
19 Moorhouse Rd. London W2

REINDEER WERK

Aug. 27-Sept. 4



BEHAVIOURALISM

EUGENE CHADBOURNE

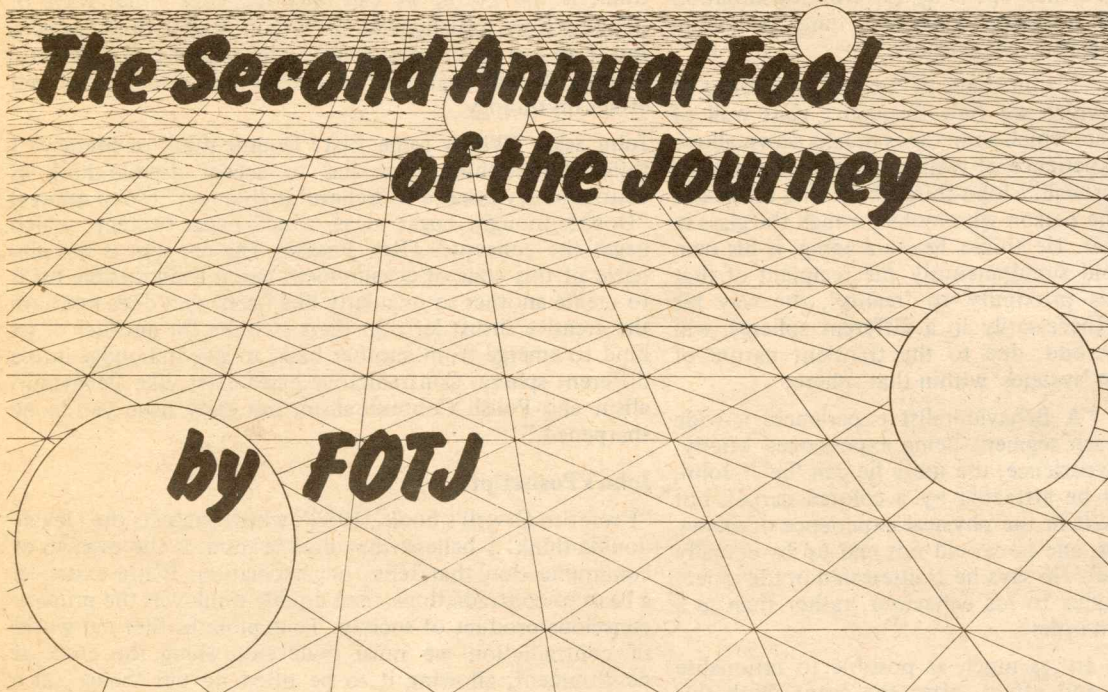
Sept. 10, 11 - 9 p.m.

A SOLO ACOUSTIC GUITAR CONCERT \$2/\$1 for members



photo: Bill Simpkins

sept. 18, 1-10 p.m.



EXHIBITION: 1 - 5 pm, PERFORMANCE: 8pm Admission Free

NANCY NICHOL

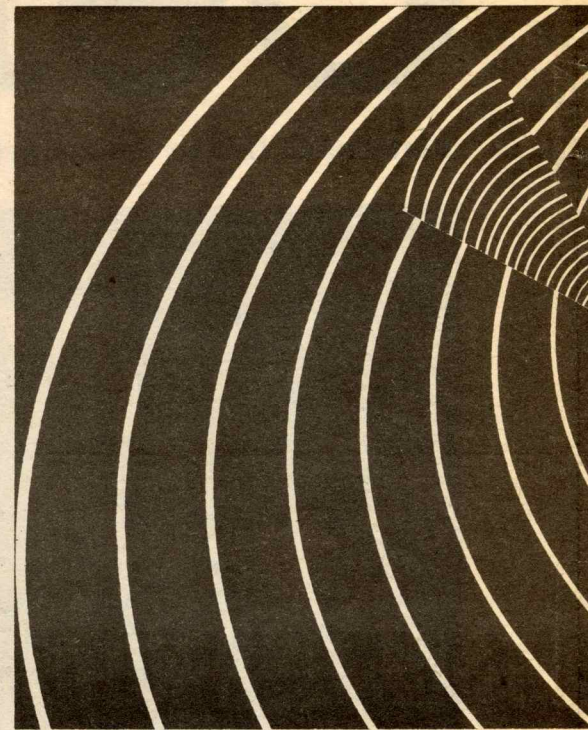


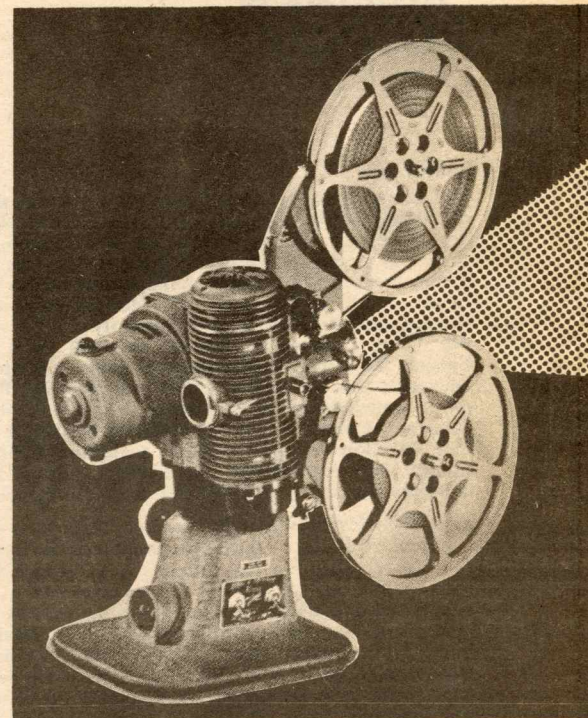
photo & audio installation

September 17
A live reading
Fielding Daw

published books:

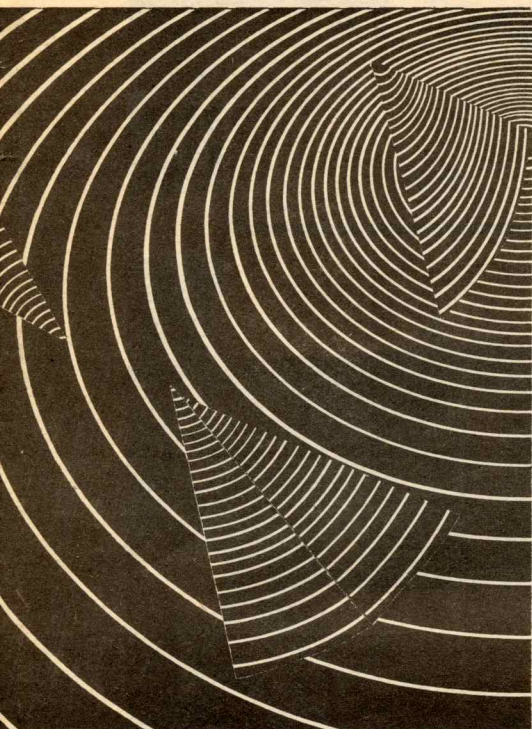
An Emotional Memoir of Franz Kline (Pantheon, 1967)	
Krazy Kat/ The Unveiling	(Black Sparrow,
Open Road	(Black Sparrow,
The Black Mountain Book	(Coton, 1970)
The Mandalay Dream	(Bobbs-Merrill, 1
The Dream/Thunder Road	(Black Sparrow,
A Great Day for a Ballgame	(Bobbs-Merrill, 1
The Sun Rises Into the Sky	(Black Sparrow,
The Man who changed overnight	(Black Sparrow,

MIKE LEGGETT



film and video showing

Sept. 7~18



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7th
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9pm

7)
1968)
1969)

1971)
1972)
1973)
1975)
1976)

Admission \$3/1.50 for members

Sept. 19 ~ 8 p.m.

Sheepman
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Sheared

Admission \$2/\$1 for members

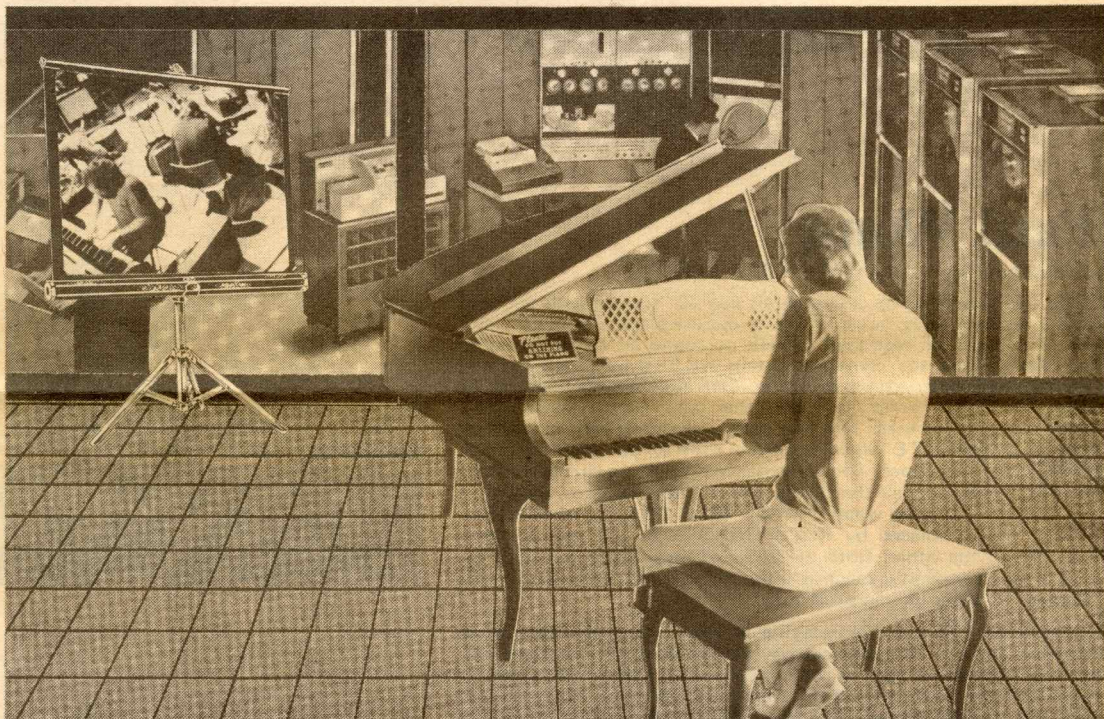
ERIC ANDERSON

SEPTEMBER 21~OCTOBER 9

Clive Robertson

Sept. 24, 25

9 p.m.



NEW WORKS for piano, tape and electronics \$2/\$1 for members

A Calgary C.A.R. meeting will take place at The Center, 318-10th St., N.W. on Monday, 6th July at 8.00pm.

membership to the
center

318-10 Street N. W.

PARACHUTE CENTER FOR CULTURAL AFFAIRS
Art Publications Archive
Performance Center . . . Artvideo Archive
318 - 10th St. N.W. (403 283-6536)
Calgary, Alta., Canada T2N 1V8

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. We don't wish to pull the plug! Call 283-6536.



Catastrophe Art from Japan

RADIO CORA 105.1

The Parachute Show can be heard every Thursday at 9.30pm
— recordings of live events from The Center.
— profiles.
— tastes of things to come.

August 26th Clive Robertson: Compositions for Tape
September 2nd Leo Smith at Parachute No. 1
September 9th Eugene Chadbourne:
Solo Acoustic Guitar Musics
September 16th Steve Lacy at Parachute No. 1
September 23rd Leo Smith at Parachute No. 2
September 30th Pieces from RADIO LUX

Paul Wong

Special Showing August 14th 1.00 & 3.00PM

There are four monitors, a triangle of two 20" topped with a 9" and a little distance away but in the same picture plane a third 20". HE, SHE, THEY, HE OF SHE, SHE OF HE no sound an analytical study, Paul Wong faces the camera and tells HE, SHE and THEY. He is joined by HE, cut, and he is joined by SHE both are playing a parlor game. The audio comes from the other tape HAND HELD BOAT which lasts 30 minutes. The first tape is rewound and replaced by AMASS COMPOSITE which is edited from a four monitor piece: AMASS plus live dance. The video dance piece has a changeable cut-out background: a wall that looks like an overhead shot, the city, a cliff looking out over water. HAND HELD BOAT is removed and AMASS to be replaced by ROCK GARDEN on one monitor with FILLER on the other. Both are tapes of rocks being moved, FILLER'S rock function is obvious — the sound is like Christian Wolff's "Stones," it clicks like no substitute.

SUBWAY LOOPS has been playing all week, three monitors, three different shots of the same subway station or is it? The tapes roll and here comes the train in sync.; a long shot, a shot from a camera almost off the platform and an across-the-tracks shot. Its a real-time piece but its been edited until most of the clues are gone — but its a loop and the vtr's go out of sync. so the eleven minute piece repeated five times is never the same twice. The showing ends with EARTHWORKS :N HARMONY a documentary tape of Paul's sixteen monitor Burnaby Art Gallery commission. The sound is strange its either all or nothing, but the assemblage is pure collage, and such good components. I like the quantity of video.

C.R.

Vic d'Or

Dear Yves:

I want to make it very clear that you missed a damn marvelous reading. Marvelous in the sense of music. He is a musician. First. As far as I can tell. He uses VOICE the way Dollar Brand plays piano. The way it is to play.

He plays. & he is very serious. He is very playful & most sobre. He is distant yet soft in his way the way he moves around the stage. He does not act. Like a poet he sings in his arms & legs. His movement is always going towards something. His eyes are listening.

At first he read some poems on a chair. He sat there with a most quiet voice. I had heard he was stoned & fell off a chair once. At a reading. He was not stoned at this reading but he was drinking beer & sitting quietly reading some poems from SPEECH SUCKS, AMERICA and another book. That was at the beginning & people were attentive but did not laugh. Later there was much laughter.

It went fast the first half then he said we'll take a break & come back to the collaboration pieces with Clive Robertson & Eugene Chadbourne. There was a piano, & an entire rug of random musical instruments on the floor. No one did anything with them at first. But after the break & a beer, all the instruments found hands & spoke. Bells, a flute, a saxophone, blocks of wood I think even.

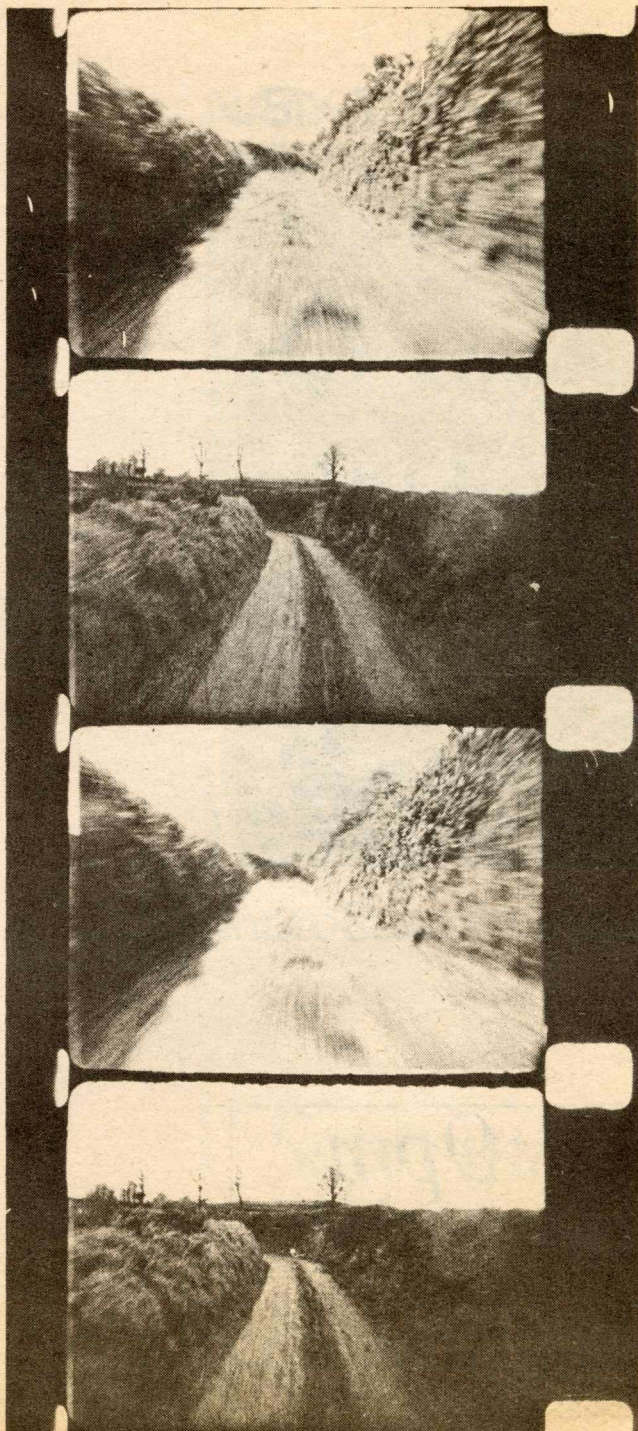
He read: SOME PLAYS: ON WORDS (for G.I.) 21 scenes from some unidentifiable play. Paintings each one was a painting. One went, "Two men come on stage together They stand beside one another Facing everything." Another was: "Ghost walks on People in the audience are frightened to death." & some very funny language. Yes. That from SPEECH SUCKS.

BUT the last piece was the best. The very best. It was a chant. A ritual. with a tape loop which was the inner voice. He read as the tape loop repeated: FORGET, FORGET, I'VE GOT TO FORGET, I CAN'T FORGET, I MUST FORGET . . . And then he read all the things he must forget but can't abt the woman. The woman. The woman. He just left. It was dark in the room & he was dark. And the poem/chant was abt the Dark, the other voice that feeds us & eats us. He is a DARK poet. He takes things in.

Yours — Victori-Awe



Diary Diary Diary



from FILM LANE Mike Leggett

Jerry Ozipko

In his book Creative Music 1, Leo Smith drew the distinction between the traditions of "classical" or composed music and "creative" or improvised music.

Edmonton violinist Jerry Ozipko opened Parachute's 1976-77 music series with a solo concert consisting of music from the European-American "classical" tradition. But his approach to performance was loose and funky (despite the fact that he wore a tuxedo . . . Roosevelt Sykes wears them, too, sometimes) resulting in interpretations that allowed more of himself to slip in than the ordinary recital of this music might.

Ozipko became interested in contemporary classical music while on a fellowship to the Yale University Summer School of Music in 1969. At that time, he heard Penderecki's Threnody to the Victims of Hiroshima performed by the Boston Symphony Orchestra at the Tanglewood Festival.

"The sounds which I heard made a marked impression on me. They titillated the intellect and at the same time excited the emotions. I vacillated between ignorance about not knowing anything about that kind of music and fascination over the incredible variety of sonic effects which could be generated by an orchestra," Ozipko has written.

Since that time he has literally hurled himself into this music as a performer. He is the leader of the Synapse New Music Chamber Players of Edmonton — hopefully this ensemble will be performing at Parachute this year — and is constantly acquiring, learning and performing new pieces for violin as well as conceptual pieces by composers such as John Cage and Christian Wolff which can be adapted to his instrument.

The rate at which Ozipko seems to digest and reproduce interpretations of new compositions that come his way, and the relatively brief amount of time he has been involved as a performer of this music, can result in superficiatities, sameness (one way of playing that crops up in works of a vastly different sound aesthetic) and technical inaccuracies in treatment/performance.

Indeed, one could say that in the case of the Cage pieces he performed the scores served as mere springboards (loosely followed) for self-initiated activity. Some Cagean scholars might find this far removed from "letting the sounds be themselves," but in another sense, Ozipko's desire to put this much of his own personality into the performances relates to the tradition of composition/interpretation in improvised music; like Roscoe Mitchell performing Albert Ayler's Ghosts on solo saxophone, we are hearing above all an emotional response. This is very valid, although it may take awhile for musicians trained in the academic concept of interpretation to accept it.

Ozipko's clear, precise tone soared over the loud tapes used in works by Stockhausen, Cage, Otto Luening and others; his use of percussion instruments and "prepared violin" techniques demands further investigation; his dialogue with his audience is relaxed and hopefully helped the uninitiated along with the music.

E.C.