

# Centerfold

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

October 1976



Top: Kate Craig and Dana Atchley; Center: SPACECO.; Right: General Idea flash the Fetish Bottom: An earnest P, a melodic H; Center: HP Show; Right: HP window.



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Program of Assistance to Art Galleries and Museums.  
The Video Section of the Visual Arts Program.  
The Explorations Program.  
The Program of Public Readings by Canadian Writers.

**The Provincial Government of Alberta:**  
Department of Culture

**The City of Calgary**  
Calgary Regional Arts Foundation.  
Festival Calgary.

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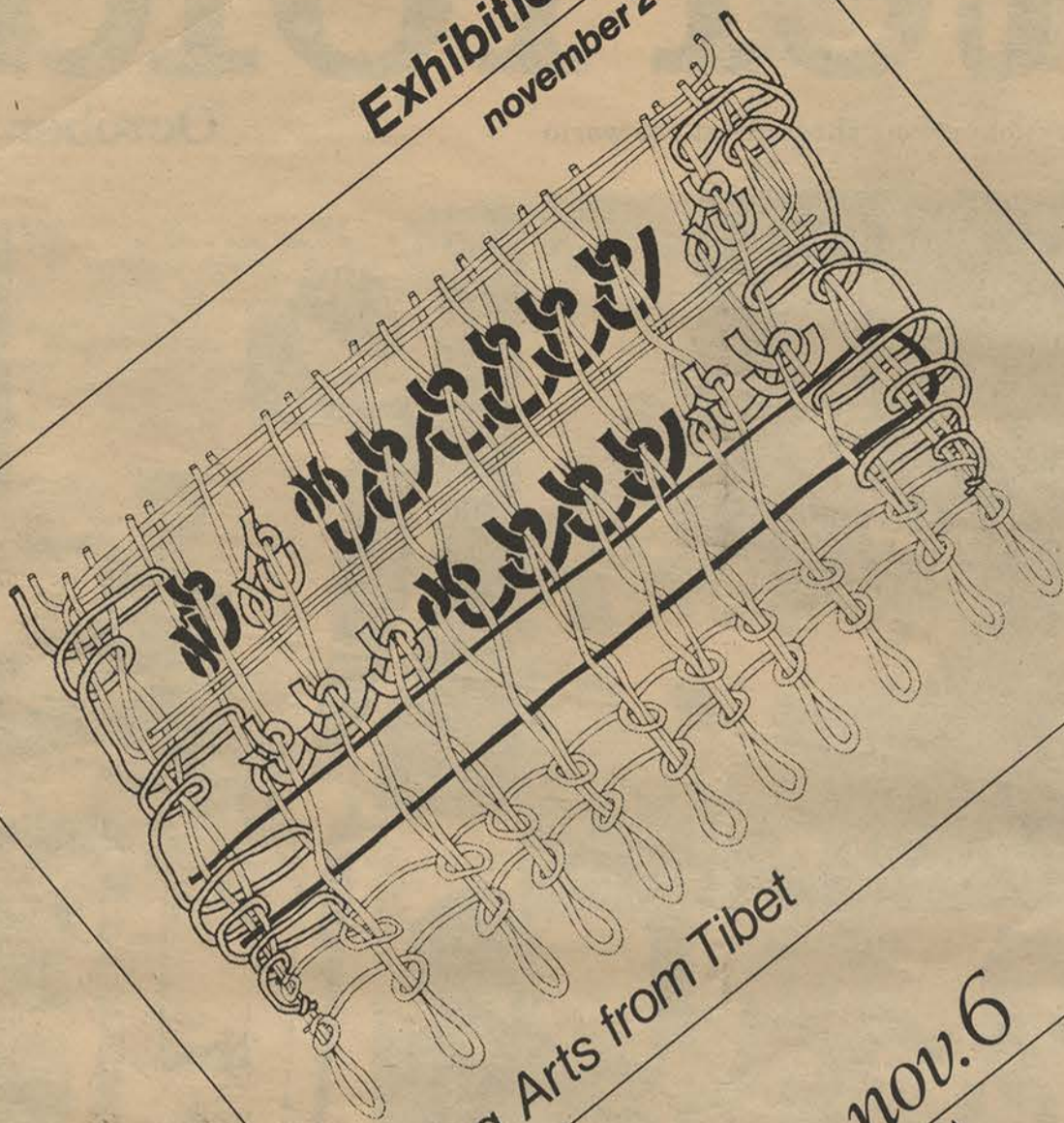
Finally it mechanically exists through its Board of Directors and interested artists and resource persons within the community.

membership to the  
**center**  
318-10 Street N. W.



Top: Oliver Lake; Center: New Dalta Ahkri (Anthony Davis hidden) Right: Opal L. Nations. Bottom right: Eric Metcalfe guests on the HP Show.

Exhibition  
November 2-20



Living Arts from Tibet

Nov. 6

A  
Concert of Lebanese  
Music

8:00 pm

for oud, dombak  
violin & tambourine  
\$2/1

MARTIN BARTLETT

Nov. 23 - Dec. 18



retrospective exhibition of scores & writings

Mr. Peanut on Ca

CCF

Nov. 12

AC Quartet



9 pm

\$2/1

MICHAEL SNOW

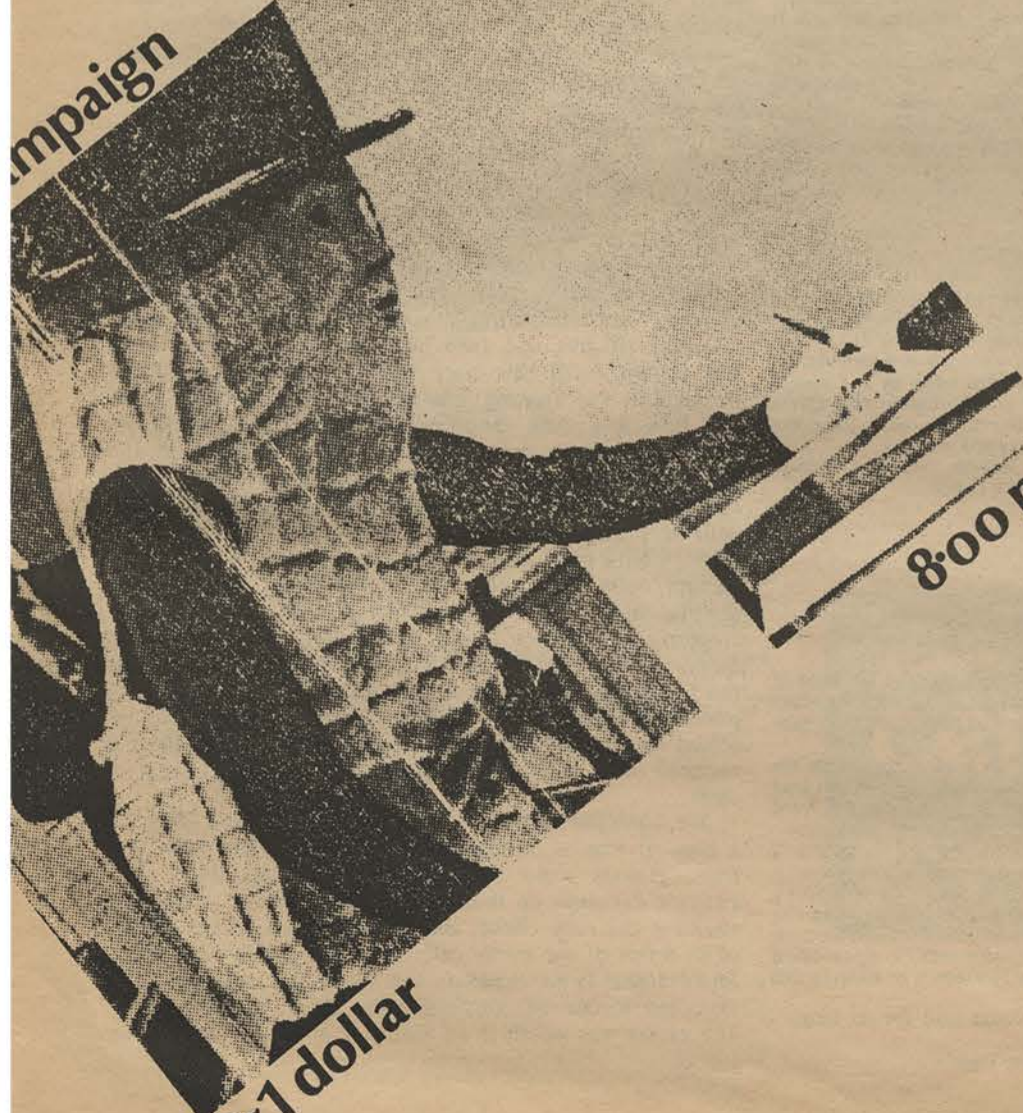
Film

# Rameau's Nephew

\$1/members free Nov 27 8pm  
(Nov 26 University Art Gallery)

Nov. 22

ampaign



8:00 pm

2-1 dollar

## NOVEMBER

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

## Horizontal Hold . . . . .

We had a great Fall Festival, thanks to all those who participated and all those who assisted especially the independent sponsors who made the New Dalta Ahkri & Oliver Lake concerts possible.

Kate Craig (Western Front) was here for a week - resting and researching and also did some taping of the HP Show. Leo Smith led a very interesting discussion with other members of New Dalta Ahkri, Oliver Lake and Eugene Chadbourne for which we thank them and have it safely recorded on video. By next month we should be able to supply more program details of our experimental broadcast project: Calgary Contemporary Cultural Transmissions (CCCT); this month will at last see the installation of PARACHUTE CENTER VIDEO, instruction workshops will begin in late November.

We met with Joan King, Program Consultant for Alberta Advanced Education and Manpower and Carol Dital from the City's Recreation Department. We are glad to announce that Festival Calgary has passed one week of activities for General Idea for March 1977 and we hope that our music program for the first week of Festival Calgary will go the same way.

This month we look forward to our Tibetan Show, a concert of Lebonese music, Four from the CCMC (Canadian Creative Music Collective), Mr. Peanut on Campaign, the opening of Martin Bartlett's retrospective show and Michael Snow's Rameau's Nephew (in conjunction with the University of Calgary Art Gallery).

### Archive thanks to:

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# POSTFACE

contributors: Marcella Bienvenue  
Don Mabie  
Clive Robertson.

## G.I.

General Idea Saturday October 2nd  
(a Canada Council Public Readings Program event)

A.A. Bronson and Felix Partz gave an illustrated reading from their well-known text: GLAMOUR, a much worked on piece, only part of which has been so far published. (see Glamour Issue - FILE, Autumn, 1975).

Prior to the GLAMOUR text General Idea kept away from defining themselves - at least to other people, they needed time to see how many different types of glove would fit. BORDERLINE CASES was perhaps the first (published) move (see FILE, September, 1973) in that they mixed equal parts of their own philosophic findings with equal parts of Levi-Strauss, Burroughs, the Correspondence Network, to name but a few. Then came the GLAMOUR text and at last we had the overdrive, insight and articulate, original quality which not only was theirs but at last provided an articulation for the seventies that had the comparable capability of accuracy and influence that texts by Higgins, Filliou, Ben and Beuys had during the sixties.

In spite of section headings such as, Stolen Lingo or Artificiality-G.I.'s Glamour text comes out looking rosy-checked in comparison with the pallid face of Art-Language or the skin-deep rash of Sociological Art. Hopefully they will have increasing opportunity to publish more.

The reading was an enactment - the text changed into a script, the slides an L.E.D. (light emitting diode) display.

Following the reading they showed their videotape BLOCKING, next March they will return to construct an installation, tape interviews and work here for a week (as part of Festival Calgary) on their Miss General Idea 1984 Pavillion.

C.R.

## SPACECo.

Space Co.  
Monday, Oct. 4

The Great North American Real-Life Vaudeville Show

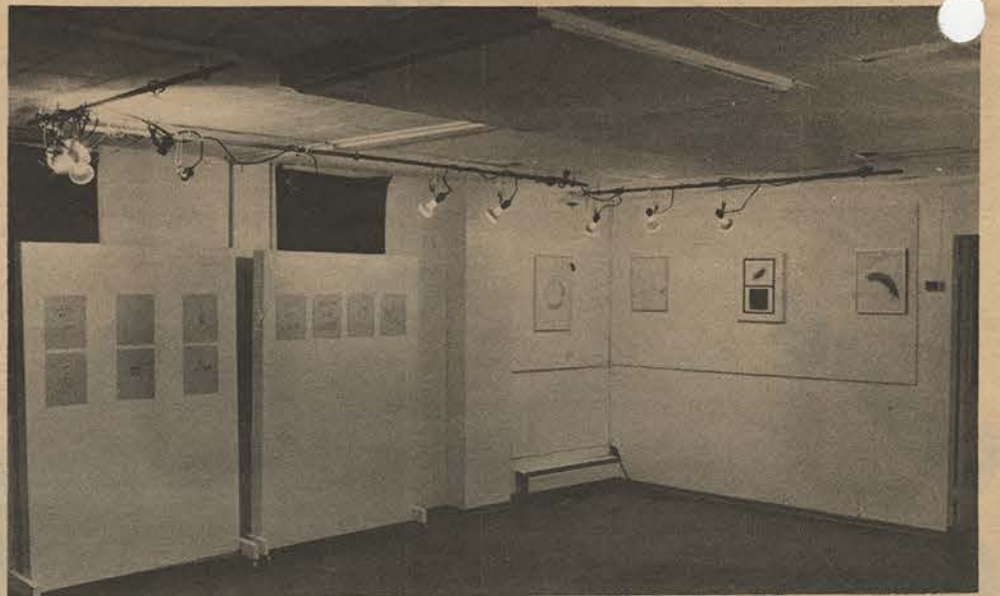
I had heard of Dana Atchley's travelling Space Co. and always the feeling left with me was one of practicality and compactibility, a little like the turtle except with Dana Atchley the house is a van, totally rebuilt to his specific needs, housing the equipment and materials of the contemporary artist.

A total slide event was the meat of the performance at Parachute, the evening of October 4th. The slides were projected onto a large screen, usually four at a time and contained information of what artists across North America are and were doing and documentation of Dana Atchley's journeys throughout the country. Dana began the show by saying that he was interested in unusual people, environments and events. There were numerous shots of Dana in his van and panoramic landscape made even more panoramic by continuous images the width of two slides. I liked the fade-out systems on the projectors, almost miming film. While the slides were projected Dana provided the audience with a commentary inserting an American calypso music (it's more like narrative news than C&W), sung by Dana whilst he accompanied himself on a six-string guitar. Recorded music and dialogue on tape parallel the live voice and music confusing the spectator as to what was live and what was recorded. At one point a slide of Dana was projected on his own face giving him a sardonic look and adding to the theatrical quality of the event. The slides worked well illustrating many hours spent on the road, a truckers delight, as one gets the feeling that Dana Atchley enjoys the Citizen's Band sensibility. The slides representing various people, specifically artists and art groups, might confuse at times in that more information would have helped to clarify the activity in reality. Still, the visual material was interesting and was made so by the design and placement of the slides. The professional handling and well thought out technical approaches ensured a fast moving, tight package for the entertainment of the audience. I also admired the creative approach to survival.

M.B.

INFORMATION/DIFFUSION

ARTEXTE



Installation of Trevor Goring Exhibition

## Radio Cora

The Parachute Show can be heard every Thursday at 9.30 pm

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

- October 28th . . . . Fielding Dawson - A Parachute Recording
- November 3rd . . . . Steve Lacy No. 3 - A Parachute Recording
- November 10th . . . CCMC Quartet at 15 Dance Laboratorium, Toronto.
- November 17th . . . Opal Nations - A Parachute Recording
- November 24th . . . Martin Bartlett - A Profile

## New Dalta Ahkri

New Dalta Ahkri Saturday October 16th

Saturday evening Parachute's performance space was given over to the New Dalta Ahkri improvised music group from the United States. Consisting of Leo Smith, brass instruments and percussion; Anthony Davis, piano; Paul Maddox, drums; Wes Brown, bass; and Oliver Lake, reeds and flute, the group brings together some of the most talented and respected practitioners of this new music form.

They began the evening with a relatively more traditional, almost funky at times, melodic piece. This work was split into a number of sections, each separated by a repeated theme that brought the musicians back to a common ground. Within the sections each player explored further afield moving progressively further out with each section always returning to base camp with the recurring theme. Subsequent pieces expanded on the explorations touched upon in the first work growing constantly more abstract building and releasing tensions with staccato bursts of energy. By intermission the packed house had become a highly appreciative audience waiting in anticipation for the explorations of the second half of the concert.

Leo Smith began part two with a solo investigating the possibilities of his large percussion instrument, a contraption consisting of a dozen or so gongs and cymbals; a profusion of lengths of pipes and wooden blocks in a xylophone-like arrangement, augmented with bells and other odds and ends for striking upon. Smith presented a short, lively, painstakingly sensitive piece of exceptional verve with subtle variations on a simple theme showing the extreme resourcefulness of the musician and of the instrument.

The other musicians joined Smith at the conclusion of his solo and were soon deeply engaged in a powerful, extended piece that completed the second set. This piece quickly reached a tremendous high level of energy. Each musician displaying the consummate understanding and dexterity of his instrument as the five interacted with squawks, shrieks, clangs, rips and searing slashes of sound that constantly tested the bounds of music while continuing to be music. The piano, bass and drums then briefly worked together shifting the mood to a quieter melodic interplay of give and take between the three musicians. Wes Brown used his bass with particular intelligence throughout the evening, but during this piece he plucked and bowed a wide range of intonations from exquisite bowed moans to a thumping beat driving the group on. It's a mystery how these men move through the extensive range of emotion, from aggressive bursts of anger to thoughtful delicate passages, while maintaining a coherent whole. I listened with particular intensity to this last piece trying to discover how these shifts are accomplished for they were shifting time after time, reaching intense aggression, but stopping just before things blew apart, then moving to quiet, silent spaces. These silences were then torn apart as the musicians pushed on again surpassing the energy level previously achieved. A final explosion of sound was resolved by Smith's repetitive banging of twin cymbals that restored order and brought the piece, and the evening, to a close.

We, both the musicians and audience, had been taken on a musical trip of intelligent exuberance. This music and these players make the trip work because they make extreme demands on themselves to be constantly creative, avoiding the easy cliché, the cute tricks and superficiality of so much of the music offered to the public these days. Equal demands are made on the audience for they are also expected to concentrate, make the effort to come along. The effort was worth it on Saturday evening; exhilaration for all.

D.M.

## HP

HP Radio Show Saturday October 9th  
(for fuller coverage see October issue, ONLY PAPER TODAY)

Hank Bull and Patrick Ready rolled into town via Toronto, Montreal and Winnipeg having tasted for themselves the "wear-worn" and "airborne" that they often refer to.

Within our cabaret format - tables, candles both somewhat outshone by the glaring lights of a video production, the P in H&P very quickly rehearsed the audience for some participatory music necessary for one section of his narrative. Dipping into the science-fiction of radio, the seafaring desert-island tales of radio - the theater of radio plays comes alive. When Hollywood finally gets the worm there are plenty of capable artists Ready and Bulling. The only way to take the media to task is to take their task and H&P together with Radio Lux, do it!

I personally preferred the show they did here in comparison to a tape I heard of the first show of the tour at A Space; basically because the radio format has to be worked on to evoke its illusion and H&P are perhaps the only two artists around who have devoted so much of their time to the experience: the removal of guests "ahhs" and "umms" makes quite a difference.

Hank Bull, long-time supporter of other casts is good to see in his own project, his musical directions an essential part whilst Patrick Ready's voice makes their joint-scripts transmit without the need of a transmitter.

Eric Metcalfe provided a guest segment with his Gun slides and Vicky Walker made a phone-in request.

C.R.

## Oliver Lake

Oliver Lake Sunday October 17th

The move towards solo concerts from the area of Creative Music has of late proved exciting and Oliver Lake's matinee concert was no exception.

The first half was solo musics - the second: solo musics with and for texts. Oliver Lake, within the freedom of solo performance is conscious of theater. He changed clothing for each set, and as Leo Smith said to Lake at intermission: "One moment you're a farmer, the next you're a doctor (of music)." The first set Lake played in bib and braces, the second a three-piece suit with shirt and tie.

Oliver Lake enters with percussion, shuffle-dancing - the bells set the receptors for rhythm, the gong adjusts the mental bias for sustained tones; a similar but different approach to Leo Smith's use of percussion which is used to set-up harmonic and textural waves on which to float.

Lake's alto playing gives the re-assured feeling that you are hearing the Real Thing, the hereditary sensibility is unmistakable. Using African Tension Drum and cowbell other pattern-modes are set-up for the flute, bells in right hand allows the meter to echo for awhile.

The second half opened with a reading of MUSIC HAS THE POWER, and like the other texts was read with ease and articulation - the texts-islands that were washed and worn away by the music: WE DIDN'T READ IT, WE DID IT. And then Metaphor Alto (Meta for Alto?), the pedagogical efficiency - the music, the writing, the dance, the example and the history all wrapped into one.

Towards the end a chant: hey-ah, hey-ah, hey-ah - a drum rhythm and a poem for the North American Indian.

C.R.

## Opal Nations

Opal Nations Friday October 15th  
(a Canada Council Public Readings Program Event)

Opal Nations does not write or read for those who are feint of heart and yet just as you adjust to the content, a nineteenth century voice and literary style pours over you, only to be replaced (seconds later) by the ballet dancer with a scapel.

Opening the Jarry jar, Mr. Nations can read fiction with the diction and authority that once made David Frost rich; he can read well-known ad. lines, similes and metaphors that have the word Foreskin inserted, singing a few lines incorporating well-known satirists voices as he reads. The delivery of his changed fairy-tales or his altered children's texts as well as his most disquieting fiction is the same: he never falters. The research and hybrid literary forms are impeccable - and the voice-over (and under) is something else extra. He read one text that Gertrude Steined a Gertrude Stein text: abstracted further until the rapid, staccatoed words (in alphabetical sequence) could have stabled The Four Horsemen or billeted Bill Bisset.

He said before he started that he could read for six hours - unfortunately he didn't.

If only books were all on audio cassette (sigh!)

C.R.