

Centerfold

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No. 9 - 10 1977

ARTON'S

A DEPARTMENT STORAGE FOR
ART

VIDEO

PERFORMANCE

ARCHIVES

EXHIBITS

CREATIVE MUSIC

NEW DANCE

FILM

READINGS

PRODUCTIONS



OPENING AUGUST 15

ARTON'S 320 TENTH ST NW
CALGARY

Please Use Address
Change After June 30, 1977

(formerly Parachute Center for Cultural Affairs)

INSIDE: New Artists Publications. Danswers. StressTabs. Reviews.



As we change over there will be a delay in publication of Centerfold, the next issue should appear in the first week of August (Vol 2., No. 1) please assist us by completing this return:

Centerfold,

- : Please send me each issue for free.
- : I have had enough, thank you.
- : Enclosed is a letter of support.

Yours,

(failure to notify us will automatically break the contact.)

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ANNOUNCING:

THE PARACHUTE CENTER FOR CULTURAL AFFAIRS WILL CLOSE
JUNE 15TH, 1977.

THE CENTER WILL RE-OPEN AUGUST 15TH AS ARTON'S.

"WE WANT YOU TO SMILE WHEN YOU SAY ARTON'S."

THE NAME CHANGE GOES HAND-IN-HAND WITH OUR CHANGE
OF LOCATION AND TO SOME EXTENT OUR CHANGE OF FUNCTION.

ARTON'S WILL HAVE MONTHLY EXHIBITS INTERSPERSED
EACH SECOND MONTH WITH A NEW ARTISTS - IN - RESONANCE
PROGRAM.

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A MUSIC PROGRAM, AN INCREASED VIDEO AND FILM PROGRAM.

OUR PROGRAMS WILL BE HOUSED IN A LARGER SPACE GIVING
PRIORITY TO PRODUCTION OF VISITING AND LOCAL ARTISTS
WORK THAT EMPLOY CERTAIN MEDIA OR DOCUMENTING
FACILITIES THAT WE MAINTAIN.

THE PUBLICATIONS ARCHIVE WILL BE RE-DESIGNED TO GIVE
FEASIBLE ACCESS, THE VIDEO ARCHIVE WILL HAVE A
PERMANENT VIEWING AREA.

MEMBERSHIP TO ARTON'S FOR THE YEAR 1977-8 WILL
REMAIN AT \$5 ALLOWING 50% REDUCTION OF EVENT ADMISSION
PRICES FOR MEMBERS.

ALL ARTIST'S FEES ARE BEING INCREASED 100%.

AS OF JUNE 30TH, 1977 OUR ADDRESS WILL BE:
ARTON'S 320 TENTH ST. N.W. CALGARY, ALBERTA, CANADA.
(403) 283-6536

(CORRECTION: FENCE BELONGS TO CHRISTO)

CCMC

Larry Dubin: born in N.Y.C., been playing since early 50's with people like Jimmy Rushing, Cootie Williams.
Casey Sokol: born in N.Y.C. Master's in piano and South Indian Music, CalArts. Performed with John Cage, Christian Wolff, Nexus and M.E.V..
Nobuo Kubota: born Vancouver. Architect and sculptor. Member of Artists Jazz Band for 15 years.
Bill Smith: no longer a member of CCMC.
Allan Mattes: born in Manitoba. Degrees in psychology and music. Studied electronic music with David Rosenbloom.
Michael Snow: Filmmaker, photographer, painter, sculptor and musician. Recent retrospective at MOMA, N.Y.. Recent double album: **Michael Snow: Music for Piano, Whistling, Microphone and Tape Recorder.**
Graham Coughtry: continuing guest with CCMC. Member of Artists Jazz Band (15 years).
Peter Anson: Born N.Y.C. degree in classical languages. Studied guitar, harpsichord, piano and brain wave telemetry applications to the arts.



photo: The Music Gallery

CCMC Volume One:

Side One: **Your First Bicycle:** 22:02

Casey Sokol, piano's; **Michael Snow,** trumpet; **Bill Smith,** soprano saxophone; **Allan Mattes,** bass; **Nobuo Kubota,** soprano, alto and baritone saxophones; **Larry Dubin,** drums; **Graham Coughtry,** trombone; **Peter Anson,** guitar.

Side Two: **Fool Moon:** 25:15

Casey Sokol, pianos and trumpet; **Michael Snow,** trumpet; **Bill Smith,** soprano saxophone; **Allan Mattes,** bass, guitar, theremin and euphonium; **Nobuo Kubota,** alto and baritone saxophones; **Larry Dubin,** drums; **Graham Coughtry,** trombone.

CCMC Volume Two:

Side One:

Band One: **23APR76:** 15:00

Michael Snow, piano; **Bill Smith,** soprano saxophone; **Allan Mattes,** bass; **Nobuo Kubota,** baritone sax; **Larry Dubin,** drums; **Graham Coughtry,** trombone; **Peter Anson,** guitar.

Band Two: **16JUL76A:** 11:28

Casey Sokol, piano; **Allan Mattes,** bass; **Nobuo Kubota,** baritone sax; **Larry Dubin,** drums; **Graham Coughtry,** trombone; **Peter Anson,** guitar.

Side Two:

Band One: **16JUL76B:** 10:03

Casey Sokol, piano; **Bill Smith,** soprano sax; **Nobuo Kubota,** soprano sax; **Larry Dubin,** drums; **Graham Coughtry,** trombone; **Peter Anson,** guitar.

Band Two: **22JUN76:** 4:46

Casey Sokol, electric piano; **Michael Snow,** acoustic piano.

Band Three: **4JUN76:** 8:27

Casey Sokol, piano; **Michael Snow,** trumpet; **Bill Smith,** soprano sax; **Nobuo Kubota,** soprano sax; **Larry Dubin,** drums; **Graham Coughtry,** trombone.

Above are the cuts and personnel on a new double album by the CCMC (Canadian Creative Music Collective) on their own relatively new **Music Gallery Editions**. The Music Gallery is their 'home' in Toronto, the first alternate space for creative music in Canada. In reviewing this double album by a group of musicians — a free music orchestra — I am more than aware of their own articulate definitions of their work and the natural inconsistencies present in publishing a one and a half hour work from a possible 60 hours of tape, and the not-so-natural inconsistencies which question both the work itself and the form of publication that it appears on.

I have seen the CCMC 'at home' maybe three or four times with intervals in between, I have also been close to a trio and a quartet from the same collective. Firstly it is true to say that as individuals their work is only partially represented by these albums, truer for some of the eight than others, interesting because these albums do not constitute a work in themselves but merely an excerpt from a large, continuous, active work, whose beginnings and endings are marked only by the tape on which it is transcribed and labelled according to date.

If I seem to be wriggling into this task — its true — one could begin an end to this review by saying I do or don't like this music, either what is in front of me on plastic, or what was before it or what may come after it. In some ways through their own attitude the CCMC almost begs for this simplified reaction: their method of working excepts 'all', analysis of the music bit-by-bit would (for them?) destroy most of the creative motivations for producing the music. Likewise it might not seem fair to compare the individuals within the group and attempt to at least within the double album try to ascertain their roles. Acoustically of course their music could not be democratic, and I did find it interesting to note what was dominant on the cuts selected. (I didn't take into account those persons chosen for their contribution of a dominance of silence).

One discussion which deserves omission is the creative comparison between the CCMC and other similar musician structures such as the AACM. The potential listener of these albums will probably do just that. Of course this music is there to listen to, but the inaudible component should also be 'music to your ears.'

"The CCMC has no leader and uses no previously agreed upon material in its improvisations. There is no separation of creative and interpretative functions. It is a self-regulating entity whose level of complexity is a function of the response-time and integrative powers of the human nervous system. Unlike electronic music, which evolved an entirely new idiom by turning to the physical constituents of sound, the CCMC designs its acoustic space by blending highly personal communications made in highly personal languages." — The CCMC.

The surface-structure of many of the cuts is 'repetitive,' there are obviously 'rituals' of how eight persons begin playing, how the music triggers the performers to join in a sometimes accelerating pattern. Some of the compositions start with one or two instruments or one 'block' of sound as in **Fool Moon** with trombone and baritone and **23APR76** with Snow's piano quickly joined by Dubin and Mattes. On many of the cuts Dubin waits for the band to work through a number of 'modes' before he joins, then he 'seemingly' replays in quick succession the rhythm and tonal patterns that he's heard whilst simultaneously playing with what is happening. I have heard the CCMC's rhythm-section describe itself as that which I think is an anachronous description for the collective's musical aims. However Dubin, Mattes, Anson and perhaps Sokol do work closely and frequently together: more with each other than the complete band. The CCMC has, as a group, been playing since 1974(?) whereas Dubin's and Snow's relationship and Snow's, Coughtry's and Kubota's playing relationship has been some fifteen years. With eight people playing 'solo's' which change into 'duets,' 'trios' etc. minute-by-minute — all in different pitch sequences, at different speeds of repetition or elaboration, it is very clear that the whole ensemble is sensitive to, and knowledgeable of, the constituent behavioural patterns of themselves as musicians.

There are lead-voices if only through volume in their multi-layered works. (The electric piano and the electric bass as instruments seem clumsy in terms of amplitude control, they always either seem on or off.) Pianists Michael Snow and Casey Sokol weave in and out — Snow in **23APR76**, together in **22JUN76**, Sokol in **16JUL76A** on both grand and later electric piano, a very grand piano in **Fool Moon** and a duet in **Your First Bicycle**. Snow's trumpet is prominent in **4JUN76**, Al Mattes bass in **Fool Moon** — also in **23APR76**. Peter Anson in **Your First Bicycle** and **Fool Moon**. Apart from Nobuo Kubota's baritone sax which adds essential colour to most tracks and Graham Coughtry's predictable trombone entrances, the horns often act as a block — other exceptions being Kubota's and Smith's soprano duets on **16JUL76B** and perhaps **4JUN76**. This leaves Larry Dubin who, if there was a leader, would be leading the band — not in an authoritarian sense but merely as the musician who seems most consistently aware of the music and most provenly able to initiate, time and time again.

Whilst the CCMC are working in real-time, **Fool Moon** feels as if it is the only cut that seems to begin and end in a real-time sense. Many of the cuts have been lifted for what can only be to highlight one or several persons playing, which again seems to be contradictory, e.g. Dubin fades out as the piano duet begins on **22JUN76**. All this brings back the perennial question of whether the 28 min. per side disc, is too restricting for the publication of this form of Eternal Music. If 4 or 8 or 11 minute cuts are needed for the purpose of an album, why not play pieces that only last that duration? Is momentum an important factor to produce the most effective collaboration? If the collaboration is equally effective from start to finish why take out short segments?

If you live away from where the CCMC might play buy this album(s) as an introduction. If you live close I highly recommend you drop in and see them play — their one, large and continuous work is much more than just interesting, it is vital, active and a considerable contribution to Creative Music from many points of reference.

C.R.

The Dishes Regular Records R001

- a. 1. Fred Victor's Mission (2:37)
2. Police Band (3:08)
- b. 1. Walky-Talky (3:03)
2. Monopolies are made at Night (2:45)

The Dishes long single is their first vinyl publication by one of Toronto's more competent art-rock bands. A recent trash-rash of bands like the Diodes, The Poles etc. — some with little music and much mouth, and others like post-teenagers: The Dishes led by the Bobby Vee/Bryan Ferry vocals of Murray Ball. Dishes instant concert hits have included: **Picture Mommy Dead**, **I may as Well Be Marcus Welby**, **Mars Needs Cars** and "their salute to Japanese monster movies," **Ghidra**. The songs written by lead guitarist **Scott Davey** and pianist **Tony Malone** are further accompanied by **Michael LaCroix**, sax; **Steven Davey**, drums; and **Kenneth Farr**, bass. The backing vocals which deserve credit are not mentioned.



Dishes

"Born sometime between **The Price is Right** and **Secret Storm**, and raised under the watchful eye of N. American T.V. in suburban Thornhill, the Dishes are a sextet of inspired and aspiring musicians."

On record Scott Davey's guitar is reminiscent of The Big Three (a Liverpool Band: "Zipadee DoDah," "Some Other Guy") with medium pace chunk riffs, the sax is plaintiff to the point of breaking down in tears; the piano ripples and the bass and drums are where they should be in music of this reflection: modest but there.

Some of the Dishes concerts like **KITSCHENETTE** at O.C.A. have been assisted theatrically by Art Metropolier, David Buchan who doubles as art-rock promoter and connoiseur.

Hopefully this eleven and half minutes will get the Dishes an album — there is a big sink to fill and the Dishes have got the liquid.

C.R.



FILE: Spring 1977. (ISSN 0315-2456)
 FILE: Editors: General Idea; Publishers: Art Official Inc.
 241 Yonge Street, Toronto, Canada M5B 1N8: \$3.

File: Volume 3, No. 3 is out with a new logo. Looks like: ELLE or Paris Match, but I haven't bothered to check and after their brush with TIME/LIFE INC its now more the 'feel' than the 'real' for covers.

I know that G.I. leaked the contents of this issue and so of course CEAC and Only Paper Today printed the 'Katherina Sieverding; CEAC's Art Communication Edition 5 so-to-speak, 'covered' it, in black and white.

In terms of contextual gossip (lets use that word till it hurts) General Idea pierced New York's ear and last time time came up with the New York Issue: mostly a sheaf of new finds, some of which tiptoed into Toronto and back out.

The new File (Special People Issue) was the result of a similar excursion to Europe last year and at one time was being referred to as the European Issue. (And again the Toronto art-scene displayed the finds). Whilst many Canadian artists don't have FILE on their de-caffeinated tables — there is much respect, basically because of the research-like quality of the paper — and it is the only visual magazine of its kind. General Idea's scripts (much repeated of late) remain little understood: they have within the last twelve months been 'singing' them with the regularity of any band with a single in the charts; their new videotape: *General Idea's Pilot* is the 'album' that the singles emerged from; it is their art of repetition and penetration that is misunderstood.

Why should a review bother to state these things? For one, there is still little distinction in the aims of artists publications as if it were merely a choice of a) merely publishing the work of someone you admire, or b) using your publication as some proof of your new-found sociolobotomy, changing society with mani- or womanifestoes, or c) beating the Japanese (for production), the media networks (for power of distribution) etc.

FILE (1972-5) originally was for establishing a network, it stimulated hand-in hand with Image Bank those first handshakes between many Canadian and American artists, between Canadian and European artists, it spun a web to hold the publishers, the writers and the artists on the same plane. It published the Artists Directories and together with Image Bank shared the processing. The Social Process was real — and it worked. As those elements were weaned that function was complete: artist-run spaces multiplied, some defined a function for themselves, others had cried for so long that when the bottle was finally shoved in their mouth they found out that they were allergic to milk.

FILE moved to the *Glamour Issue* (Autumn 1975) and the publishers traded their screen-shots for line-shots, they wrote and General Idea revealed all.

FILE moved to *New York** and then to *Europe**, it wasn't Net-working it was gross 'profit', it has *Flash Art* in one ear and any 'people-photo' magazine in the other. These two issues *are going through the motions, but unlike crippled *Flash Art* whose extravagant claims are becoming less plausible by the issue, FILE/GENERAL IDEA can change from the passive publisher to the active contributor. If action is lacking, the artist-publisher can always publish themselves and "THATS THE WAY a-hah, ahuh I LIKE IT — THATS THE WAY a-hah, ahuh I LIKE IT." [C.R.]

Special People Issue includes: Geek/Chic by David Buchan, HP's Cash-and-Carry with Alfred Jarry; Tom Sherman; Diego Cortez; Manon; Walter Pfeiffer; Katherina Sieverding; Marcel Just; Alex Silber, Books by Artists; and BZZZ, BZZZ.

a directory listing by Richard Kostelanetz

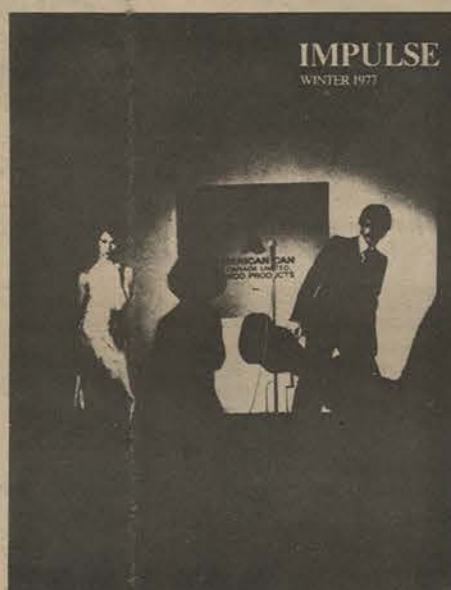
Dick Higgins — Contemporary Artists

Though Dick Higgins' work may be conventionally categorized as "writing," "theater," "music," "film" and "book publishing," it is best to regard him as not a specialized practitioner of one or another of these arts, but as a true polyartist — a master of several arts, a specialist in none. Indeed, he is as various as Moholy-Nagy or van Doesburg — to cite two exemplary precursors; and some of his works contribute to two arts at once. In less than twenty years, he has produced a wealth of materials, both large and small, permanent and ephemeral, resonant and trivial — uneven to be sure; but no two people familiar with his work agree on which are best and which worst. All this diversity notwithstanding, Higgins reveals five fundamental ways of dealing with the materials of each art he explores. These procedures are collage, representation, permutation, aleatory, and expressionism. In nearly all works, one or another procedure (or two) is dominant. Collage, briefly, is the juxtaposition of dissimilars; representation is the accurate portrayal of extrinsic reality; permutation is the systemic manipulation of limited materials; aleatory is chance; and expressionism reflects personality or personal experience.

CHART OF THE WORK OF DICK HIGGINS

	Collage	Representation	Permutation	Aleatory	Expressionism
VISUAL ART	7.7.73 (1973)	Some Poetry Intermedia (1976)	7.7.73	Graphis (1957 to present)	A Thousand Symphonies (1967)
WRITING	Foew&ombwhnw (1969)	Postface (1962)	Modular Poems (1975)	A Book about Love & War & Death (1965, 1969, 1972)	Amigo (1972)
THEATER	St. Joan at Beaurevoir (1959)	Act (1969)	The Freedom Riders (1962)	Stacked Deck (1958)	Death and the Nickel Cigar (1973)
MUSIC	In Memorium (1961)		To Everything its Season (1958) Glasspass (a text-sound piece, 1970)	Graphic scores	"Danger Music No. 17 (May, 1962)"
FILM	Men & Women & Bells (1969)	Flaming City (1962)	Hank and Mary Without Apologies (1969)	Men & Women & Bells	Flaming City
PUBLISHING	Emmett Williams' An Anthology of Concrete Poetry (1966)	Henry Cowell's New Musical Resources (1930, 1969)	Gertrude Stein's The Making of Americans (1926, 1965)	John Cage's Scenarios (1968) Merce Cunningham's Changes (1969)	Geoff Hendricks' Ring Piece (1973)

To give substance to this chart, it might help to describe a few of these pieces. 7.7.73 (1973) is a series of 899 unique prints of various visual imagery, both abstract and representational, mostly on paper (but also on other materials), with forms repeated from one print to the next; its organizing principles are collage and aleatory. *Amigo* (1972) is a book-length poetic memoir of Higgins' love for a young man. "Danger Music No. 13 (May, 1962)" reads in its entirety: "Scream! Scream! Scream! Scream! Scream! Scream!" *Postface* (1962) is a percipient and prophetic critical essay about advanced arts in the early sixties. *St. Joan at Beaurevoir* (1959) is a complicated long scenario that includes such incongruities as Dr. Johnson and St. Joan on the same stage. *Men & Women & Bells* (1959) is a film that incorporates footage made by both his father and his grandfather. I remember it as the best of his films. *Foew&ombwhnw* (1969) — pronounced "F.O.E.W." for short — is a book with four vertical columns across every two-page horizontal spread — one column continuously reprinting critical essays, a second column with poetry, a third with theatrical scenarios (including *St. Joan at Beaurevoir*), a fourth with drawings. Though the experience of reading *Foew* is that of collage, the book as a whole is, of course, a representation of a multi-faceted man.



IMPULSE: Vol 5, No. 3
 Editor: Eldon Garnet
 Cost: \$2.50 Box 901, Station Q, Toronto,
 Ont. M4T 2P1

Impulse Winter 1977 is a free-floating composite of creative writing, poetry, art criticism, social and political polemics with an interleaf of dada photography. One must admit to the apparent self-consciousness of the overall content and format of this issue, filled as it is with a fatuous self-indulgent cryptic obscurity on the one hand and deliberately inessential photographic narrative on the other. This may sound unfair considering the fact that Impulse, a seasonally published government assisted publication, has the reputation for innovating and open-mindedness. However, examination of this current issue generated several reservations on this readers part. I firmly believe that the articles or commentary, particularly Gar Smith's "Romance And Finance, Beauty And Bureaucrats" is tantamount to dogmatic rhetoric. It is also very dull to read. Vincent Tangredi's *Beautiful Blud* play is a waste of the printed page and so are the photographs which appeal in my estimation to an elitist minority. They are dull to look at as well. *Of Muscle And Men*, a photographic study is curious and probably the most interesting visual in the issue. *The Eye Scream* documentary provided little if any information for the reader and as before wasted valuable space. Certainly the most annoying free association experiment in the issue was the group of short contributions titled *A Critical Investigation*, credited to Editor Eldon Garnet. A dada tour de force, Garnet writes, "filling up the pages for something else to do, to do, to do, filling up to do (& u fool are u still here.) Who wants to hear that rubbish anyway. As one can readily see this issue of Impulse magazine is a large waste of paper, disappointing prose and only some poetry of real merit (Opal L Nations.) I would give this one a C- for lack of quality and lack of communication.

Brooks Joyner

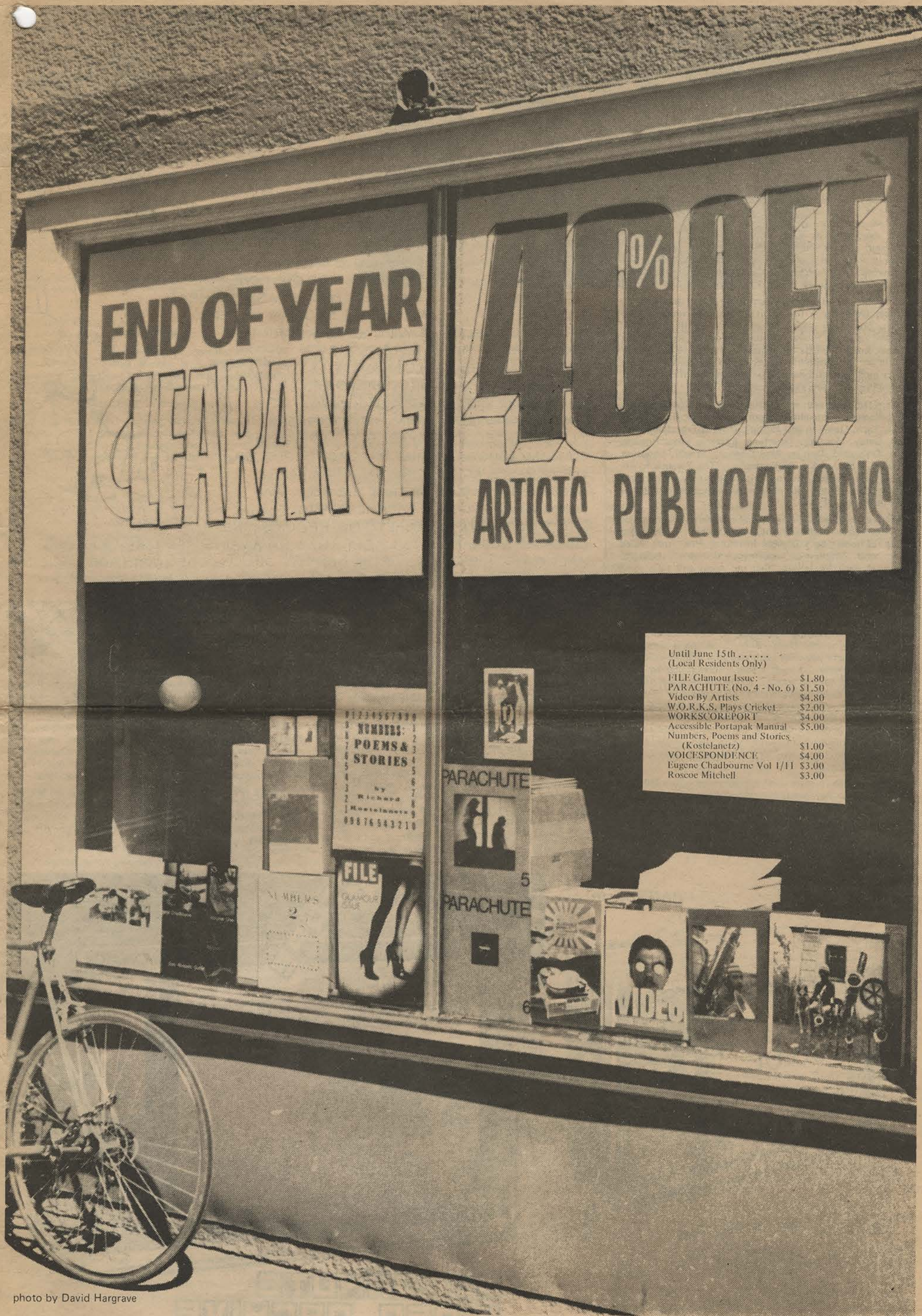


photo by David Hargrave

Until June 15th
 (Local Residents Only)
 FILE Glamour Issue: \$1.80
 PARACHUTE (No. 4 - No. 6) \$1.50
 Video By Artists \$4.80
 W.O.R.K.S. Plays Cricket \$2.00
 WORKSCOREPORT \$4.00
 Accessible Portapak Manual \$5.00
 Numbers, Poems and Stories (Kostelanetz) \$1.00
 VOICESPONDENCE \$4.00
 Eugene Chadbourne Vol 1/11 \$3.00
 Roscoe Mitchell \$3.00

Artists Publications

TROUBLE SHOOTING

The **ACCESSIBLE PORTAPAK MANUAL** - Michael Goldberg
(The Satellite Video Exchange Society, 1976)
Cost: \$5 - softcover, 140 pages, 296 illustrations.
(Paladin Portapak Ltd., 261 Powell St., Vancouver, B.C.)

As the purchasing trends of video equipment accelerates away into cassette and videodisc land coherent information about half-inch equipment becomes more valuable. Electronic technologies for artists and other 'amateur' enthusiasts imply certain problematics that neither the designers or salesmen of the hardware rush to alleviate - this applies specifically to half-inch video equipment: it is a seller's market. Compare the differences with a parallel activity: the mini-computer, and you begin to wonder why video never developed its own chain of 'Hobby Shops' with interested salesmen-technicians who were at least (if not more) interested in the capabilities of the software-hardware as yourself. SONY (for one) could have long ago sponsored Satellite Video as a test center

This book (good manuals are more than manuals) by Michael Goldberg is the result of long and rewarding research, compiling collective experience with flashes of personal insight. If the ratio of illustrations to pages suggests a comic book - please be re-assured that there is a wealth of text for those who have never used a portapak (the book covers most small-format equipment) and for those with 'x' hundred hours taping experience.

APM is well-indexed and includes sections on Playback, Head-Cleaning, Threading, Recording, Vision, Sound, Batteries, Tape, Dubbing and Editing, Optical Transfers, Feedback, Delay, Mobility, Travelling, Extreme Environments, Tips, Do's and Don'ts, Maintenance, Trouble-Shooting, Glossary, 1984 and a Bibliography. "The Paragraphs encircled contain basic information; those in grey are personal comments and hints; and plain script indicates technical or more advanced sections."

There are many endearing personal comments covering uses that have been tried and not worked which is always as useful as including common triumphs. For those video critics who complain of impermanence it is interesting to find that Page 51 tells us that our tapes will take some 200,000 times more nuclear radiation than we can.

Michael Goldberg's preferences do not interfere with his tasks - he warns the beginner in the Preface that the manual should be used in conjunction with workshops. Because Goldberg prefers editing 'in the camera' with his own work, he further warns that the section on editing is short, the methedrine metabolism of both video (and film) editors is hinted at. However, though I would have preferred more space devoted to the subject - the dubbing and editing section (H) is more than adequate. As an example of what's missing there could have been a chart to indicate how much loss of sync. track occurs when you blow a few insert-edits on the same address (place on the tape?) The instability nature of the playback equipment under use is covered, but, probably to avoid negativity, is not dealt with in proportion to its occurrence.

The term 'relatively low cost' is euphemistically applied to small format video and in compiling a portapak manual it was obviously difficult to know where to stop. The maintenance is quite rightly a preventative maintenance section: there has to be a great deal of trust involved with real

THE CAPSTAN CONTINUES TO PULL THE TAPE FORWARD, UNTIL IT FILLS THE INSIDE OF THE LID. EVENTUALLY A PIECE OF THE LOOSE TAPE GETS CAUGHT BY THE 'PINCH-ROLLER', AND THE TAPE IS WOUND ROUND AND ROUND THE CAPSTAN, UNTIL IT GETS STUCK AND THE PORTAPAK GOES DEAD.) 1) REMOVE THE PLASTIC COVER. PUSH THE LARGE, RUBBER ROLLER ON THE LEFT OUT OF THE WAY (AS ILLUSTRATED), AND HOLD IT THERE. THIS WON'T DAMAGE IT; IT'S SPRING ACTIVATED. GENTLY REMOVE THE TAPE FROM AROUND THE 'PINCH-ROLLER' AND THE 'CAPSTAN', USING A COTTON GLOVE OR A CLEAN HAND.

2) IF YOU ARE LUCKY, THERE WILL BE ONLY ONE FOLD IN THE TAPE, WHERE IT ORIGINALLY GOT PINCHED AND 'SUCKED' IN. MORE THAN LIKELY, A WHOLE SECTION OF TAPE WILL BE 'CRINKLED'. IT WILL MAKE A HORRID SOUND WHEN IT MOVES ACROSS THE 'HEADS', AND THERE WILL BE MANY 'DROPOUTS' IN THE PICTURE. THIS IS VERY BAD FOR THE 'VIDEO HEADS', CLOGGING AND WEARING THEM DOWN. THE 'VIDEOFREEX', IN THEIR EXCELLENT 'SPAGHETTI CITY VIDEO MANUAL', SUGGEST THAT YOU SMOOTH OUT THE CREASES ACROSS THE BACK OF A LARGE SPOON. 3) IT COULD BE THAT THE DECK WAS RUNNING AT A POORLY BALANCED ANGLE. LAY IT FLAT. 4) IF 'SPAGHETTINI' RECURS, THE LID OF THE PORTAPAK IS LIKELY RUBBING AGAINST THE 'TAKE-UP REEL', HALTING IT. THE HINGES OF THE SONY AV-3400 LOOSEN WITH AGE, AND THE LID DEVELOPS A TENDENCY TO SLIP A BIT, ESPECIALLY WHILE THE DECK IS BEING CARRIED AROUND. IF YOUR DECK DOES NOT HAVE A SMALL, METAL PROTRUSION IN THE UPPER RIGHT-HAND CORNER (AS ILLUSTRATED HERE), THEN INSTALL ONE. IT SERVES TO PREVENT THE LID FROM SLIPPING OVER AND TOUCHING THE REEL. 5) WHILE THE TAPE

repairs, it always reminds me of primitives constructing a ceremony for found-objects that mysteriously appear. As your equipment breaks down (a slow but real-time process) an oscilloscope at least allows you to visibly see what your brain knows is happening, a test-tape (some \$200) is useful, but having seen 'technicians' destroy "1" equipment I am never very encouraged by the process. The practical approach is to consider 'dropouts' and 'generation-noise' as part of the medium and move on to the next subject - which is what this manual is forced to do.

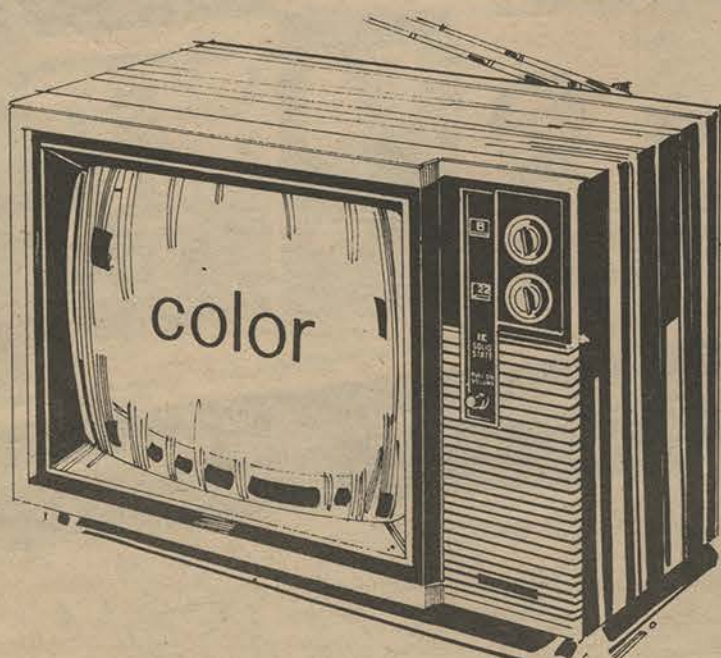
Good illustrations by Eric Metcalfe, Barbara Shapiro, Paul Wong and the author are a vast improvement over most manufacturer's small, often contradictory, and always incomplete diagrams. The text is hand-drawn (about 11 pt.) and can be read from a distance of two and a half feet.

Hopefully APM will sell out quickly and encourage Michael Goldberg and Satellite Video Exchange Society to publish more. Together with Video by Artists (Art Metropole), video publishing in Canada could not have got off to a better start.

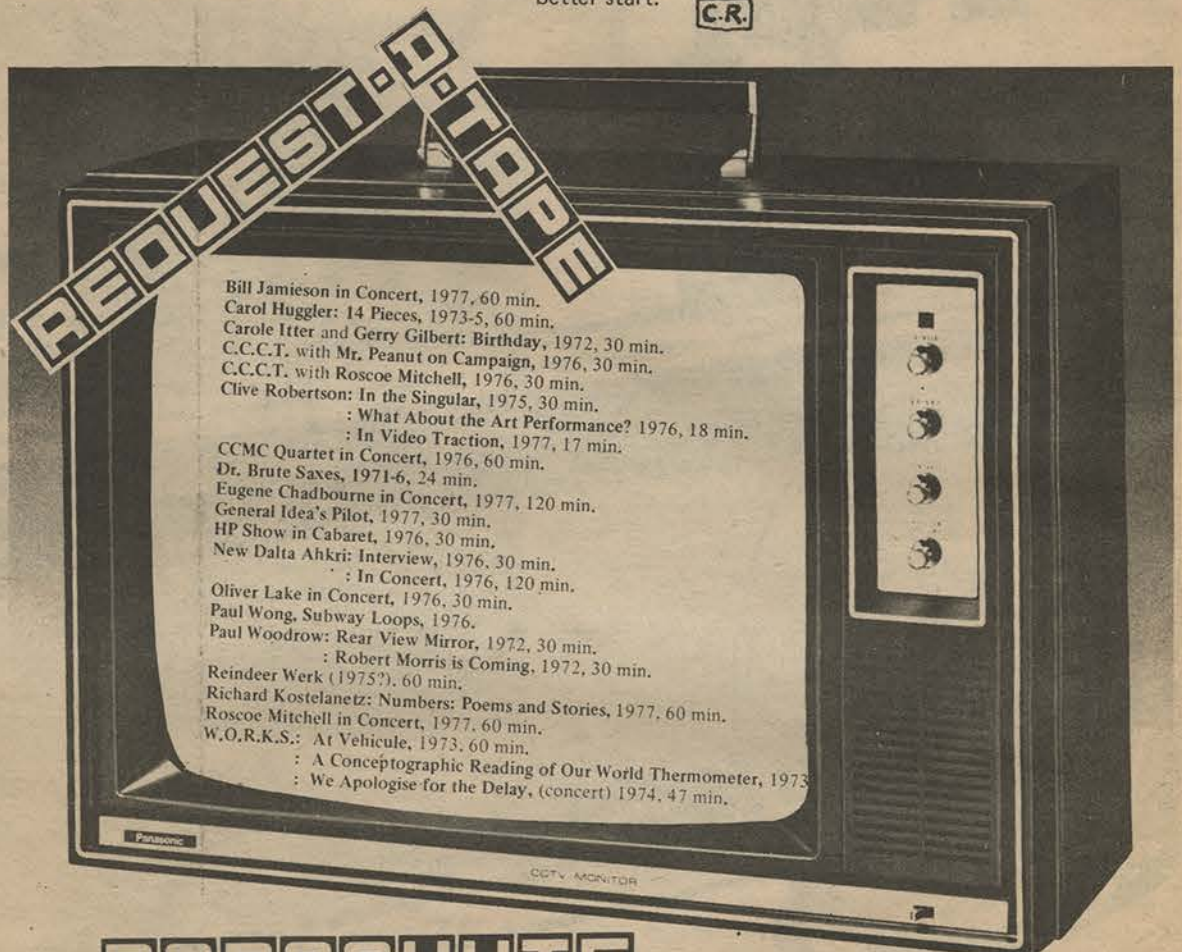
C.R.

MON JUNE 13

CHANNEL 10



GENERAL IDEA'S PILOT



**PARACHUTE
VIDEO ARCHIVE**

Artists Publications

Video

QUESTION DANCEWER

(The last 'dance' piece I did was Kosugi's ANIMA, an event that requires the removal of a suit-jacket over an extended period of time. Whilst it was not written as a DANCE piece it certainly did not preclude that possibility: it was, after all, a **performance** piece.)

These few column inches address themselves to Canadian new dance its integration, its sometimes false genre definitions and its immense possibilities, (see SPILL magazine, 155A George St., Toronto), and that specific point where 'dance' and 'performance-art' collide — sometimes happily — often with compromised consequences.

What has become 'behavioural' — 'Contextual' — 'sociological' is turning out in its most valid form to be the theoretical realisation of certain types of activities that link a certain distilled behaviour of a socially underlined nature within the time and space — (the social, political and creative exact moment) when a work or physical realisation has relevance, clarity and distinction. If not many — then a number of artists and their work during the past fifteen years has achieved that combination, all by itself — without ideology. It seems either to be there in the individual's, or collective's base or it isn't. The noise that we are now hearing (amplified and shrill) is the sound of those who are attempting to create the same dish using a recipe that gives the same ingredients, the same proportions, the same utensils but lacks the need to digest. The dish is cooked for some cooking show and then trashed in a bin. This search for a methodology, whilst understandable, is a display of arrogant vanity that pre-supposes a 'trembling audience' waiting to be guinea-pigged. So its not so much what you do, but the claims that you attach to it.

YOUR VERY WORDS WILL DESTROY YOU IN YOUR TRACKS. As such those three words (Behavioural - Contextual - Sociological) as methodological codes will not, by themselves, get you on or off the hook.

Physically, dance has never been in an independent position. You can endure every conceivable physical calamity and be an artist, you can be blind — suffer from the loss of certain digits and be a musician, but you cannot afford to lose anything to be a dancer. And somehow dancers know this, and whether they want to or not they always drag it out: their bodies have to physically dominate space — and win. As the body is the only real contender for claims on 'individuality' (the mind is too many people at once), the dancer is the truest 'artist' in the sense of being the epitome of 'individuality'.

What I am getting to is that 'physical articulation of space'; — but what if, as a dancer, you wish more from dance than 'articulation of space'? How do you de-dance dance? By calling it **dance** do you immediately set-up pre-conditions that will destroy what it is that you are about to do? Do you mix-and-match dance with other activities and try and get away with it? The same problems have faced performance-art or 'action' or 'event', you don't think of it as 'art' even if you end up by allowing it to be dragged into the arena. It has to be more than that, otherwise that is all it will be. Transfer that to new dance and if you think in terms of choreography that's all you will get. **Living Theatre** tried the same thing for theatre and integrated the investigative language with the final form — and instead of a new theatre all they got was a new coloration.

I personally feel that most video-dance I have seen is a coloration, exceptions include **Terry McGlade's** tape **ALONE**, **Margaret Drago** and **Tom Dean** have both gone beyond that messiness, as have **Marvin Green** and **John Osborne** (without calling it dance.) I enjoy **Elisabeth Chitty's** work because it deals in a constructive way with the tradition of space-articulation by restricting, with devices, body movement. I find **Missing Associates** performance-language dog-eared, **Lily Eng** should, for one, acknowledge **Reindeer Werk**. **Peter Dudar's** films seem slow in developing and both have a crude knack of glueing on rhetoric.

Of course its easy to grimace at bars and crinkled swans, but we somehow as performers have managed to do without Prussian Blue. It is easy to generalise about Canadian New Dance but there has been much noise from such modest beginnings.

Clive Robertson

A Film, "Crash Points," by Peter Dudar

A film by Peter Dudar — a dance piece redefined through the camera — was shown on March 11 at the Parachute Center. The dominant theme in the film is repetition of an action: a dancer, Peter Dudar, deliberately knocks over a hurdle, two persons patiently pick it up, the dancer swings by the arms from a bar, full body in the air. Then the next dancer, a woman, repeats the action. Action is repeated, dancer following dancer, over and over with variations in speed and deliverance of the action.

The sound of the dancers' steps and breathing, deliberate and heavy, corresponds well with the actions of the dance.

Redefining the dance through the camera changes the piece from a dance performance to film in an obvious manner: the camera frames what you see and what you can't see. The camera can give cuts in time, making the repetition of actions in the dance more dominant, and focusing closer on the dancers' bodies. All these aspects change and redefine one's point of view. This is not a film about dance, but a film where dance is the vehicle to reveal the nature of the film.

The repetition of the dance actions in this deliberate and aggressive manner gives the film a crisp kind of humour.

Leila Sujir

Lily Eng/Dance

Lily Eng of tremendous spirit, energy and control performed at Parachute Center the evening of March 11, 1977, her body enabling her to technically handle and accommodate the self-induced, almost hypnotic state, throughout the piece. Lily touched, tapped and scratched the walls, listening and feeling the space, the contents of the space, and I suppose the audience. Her movements, facial gestures, her breathing and blowing were symmetrical and mathematically balanced visually. Later the movements, still powerful, became a delicate collage with a definite beginning and end. How obvious to say Oriental, since Lily is, to say sexual, since Lily is. The scream and the audience was overwhelmed. This slightly indulgent performer at times forces the question, where does it go from here? Eng is anxious to take her audience with her, even if that responsibility is vaguely defined.

Marcella Bienvenue

Elisabeth Chitty and Terry McGlade



Lily Eng



CO-MOTION



Windsor Viney and Frank Lockwood



photo's by David Hargrave

PARACHUTE CENTER FOR CULTURAL AFFAIRS

Art Publications Archive

Performance Center

Artvideo Archive

318 - 10th St. N.W.

Calgary, Alta., Canada

May 7th - May 30th : Select-a-tape (Video Archives)

Jun. 1st - Jun. 15th : Chuck Stake Enterprises
'EARTH HEALING EXHIBIT'

Saturday, June 4th : THE HOME DELIVERY:
(publishing event) 1977 IMAGE BANK POSTCARD SHOW
1 - 5 pm simulataneously at Nova Gallery,
René Block, N.Y., Véhicule, Mont.,
Art Institute of Chicago,
LEICA, L.A., Art Metropole, Toronto,
and Parachute Center, Calgary.

Saturday, June 11th : IMMEDIATE, ETC.
(video showing) Greg Hill, Nora Hutchinson,
1 - 5 pm Jeremy Blackburn, Charlie Fox,
Marlene Hoff, Peter Svilans.

Mon. June 13th : GENERAL IDEA'S PILOT
(Cable TV, Ch. 10)
9.30pm

Mon. June 20th : RICHARD KOSTELANETZ
(Cable TV, Ch. 10) Stories
9.30pm

936-5th Ave. S.W.
Calgary, Alberta
May 14, 1977

Advertising Manager
Lederle Products Department
Cyanamid of Canada Limited
Montreal, P.Q. Canada

Dear Madame or Sir,

Mere weeks after I held a candle burning at both ends in my studio-laboratory, I came across your ad in a weekly magazine (People) for STRESSTABS 600, B&C vitamins: a bottle in the middle of the page with a common paraffin candle placed lengthwise on the lid burning at both ends.

Working hard-intense involvement at the expense of one's health is a common occurrence-and I am pleased to find such an ambiguous product to match an ambiguous visual pun.

I was given a box of STRESSTABS 600 as a gift. The Canadian carton and bottle both employ a painterly (brushstrokes) design in green and red, which further attracted me because of its Bohemian sensibility. Your one page ad however displayed a different container-label, with a very simple black and white design and hence I suggest you lost a potential artists' market.

According to my detailed experimentation, it is impossible to keep both ends alight in that horizontal position as well as to sculpt a true matching end. Obviously your illustration was retouched?

Perhaps in further ads for STRESSTABS 600 vitamins you could include in the copy, the artist as yet another expert you ask the general public to consult.

Please find enclosed publication of my experiment.

Yours Truly,
Marcella Bienvenue
Marcella Bienvenue



Overwork Poor diet Both ends of the vitamin candle

When your body responds to the stress of overwork it increases the rate at which it uses up many kinds of nutrients, including vitamins. From a balanced daily diet your body can store up most nutrients for such emergency use. However, there are certain vitamins the body can't stockpile, no matter how much you take in.

Water-soluble vs. fat-soluble vitamins. Your body absorbs two kinds of vitamins from the food you eat, fat-soluble and water-soluble. The fat-soluble vitamins are accumulated in substantial reserves in body tissues. But this is not true of the water-soluble vitamins, B-complex and C, and daily replacement through proper diet is considered necessary even when you're well. When your vitamin needs are increased by the stress of overwork, immediate supplementation of the water-soluble vitamins, B-complex and C, may be indicated.

Why many doctors recommend STRESSTABS® 600 High Potency Stress Formula Vitamins. When the diet is inadequate, STRESSTABS 600 can help you avoid a vitamin deficiency by replacing the B and C vitamins lost during stress conditions such as overwork and poor diet. STRESSTABS 600 can satisfy above-normal needs for these vitamins by providing above-normal amounts: 600 mg of vitamin C plus a high potency formula of the B-complex vitamins. STRESSTABS 600 also contains vitamin E. Also available: STRESSTABS 600 with Iron.

Talk to the experts about STRESSTABS 600. Ask your doctor or pharmacist about this different brand of vitamin. Available at your drug store, in bottles of 30 or 60 tablets. STRESSTABS 600 can't help you avoid overwork, but it can help you maintain the good nutritional balance you need to keep going.

STRESSTABS 600 and STRESSTABS 600 with Iron are products of Lederle Laboratories, American Cyanamid Company, 1977-825-5



(W.O.R.K.S. has recently published BIOGRAFILM by Marcella Bienvenue)

INFORMATION/DIFFUSION

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