

## CUTS / LEAN CUTS

Elizabeth Chitty



Jan. 5—for a piece choice, choice is very different from chance. In a performance one has chosen to place oneself in that vulnerable (or substitute anything) position (just choose a word)

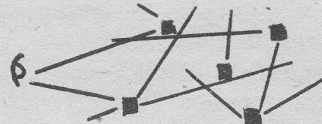
Jan. 17—in train from Montreal—piece: plunging, throwing (includes aspect of vulnerability). I don't care to illustrate it as a life situation but I should like it to be involved in some way. Taking risks—physical risks (pictures of fire-eaters and trapeze artists) of course it does specifically relate to the nature of performance. I could present situations, frameworks in which choices have to be made, risks taken. Perhaps verbalizing—e.g. begin with 'It is obvious the choice has been made to begin.' 'I have chosen to be here, to do this.' performing—juxtapose activity with images of performers, public people (Margaret Trudeau) videotape myself executing physical tasks until exhaustion: running, swimming, jumping (last one live possibility) — risks exhaustion and pain, not achieving.



Mar. 1—on plane from Vancouver—re: May performance at A Space — content — tendency to avoid it in past because of content as traditionally expressed—message (secret) to be unravelled by audience



content enters not as center, as climax but as one reference point of many; it has much more to do with the audience's own personal experiences, it is an entry into their experience of the piece which takes them where they will, not a passageway that necessitates their taking just one route to 'understanding' the piece. increasing audience's freedom of perception and experience, lessening their vulnerability to being manipulated.



MOVEMENTS — violence again: swinging, kicking, struggling on rope strung between two

posts— get up there by leaping up to it (and falling upon missing)  
bouncing  
climbing up posts

CHOICE

PERFORMING — VULNERABILITY (& CHOICE AGAIN)

VIDEO — video and performance will be separate at times but what of their relationship when going simultaneously?

EXHAUSTION — interesting phenomenon (always hidden in dance)

'You may be wondering why I chose to be here tonight. Basically the choices were: born April 6, 1953 in St. Catharines, Ont. of English parents; father auto-worker, mother singing teacher, one sister, one grandmother, five aunts and uncles, twenty cousins. Diseases: measles, an eye infection, various colds, influenzas and viruses, a vaginal infection. Surgical operations: stomach pumped at age one after drinking varsol, head stitched at age four after home accident, upper lip stitched at age seven after school accident, upper lip stitched and plastic surgery on upper lip age thirteen after car accident, abortion age sixteen, abortion age nineteen. Sexuality: female heterosexual. True loves: requited age sixteen, unrequited age eighteen, unrequited age eighteen, requited age twenty-one, unrequited age twenty-three. Married: age twenty-one.'

'I wonder how long I could do this before I got tired? Probably about twenty-four hours. Of course, I'd get tired of doing it long before then. I wonder how long it would take before you'd get tired of seeing me do it? Probably two or three minutes, I guess.'

'Three possible preludes to the next part—choose one: (1) 'No, no, no', she said.

'I won't, I won't, I won't', she declared.

'Get away, get away, get away', she said hysterically.

(2) 'Go, go, go', she said.

'Higher, higher, higher' she

