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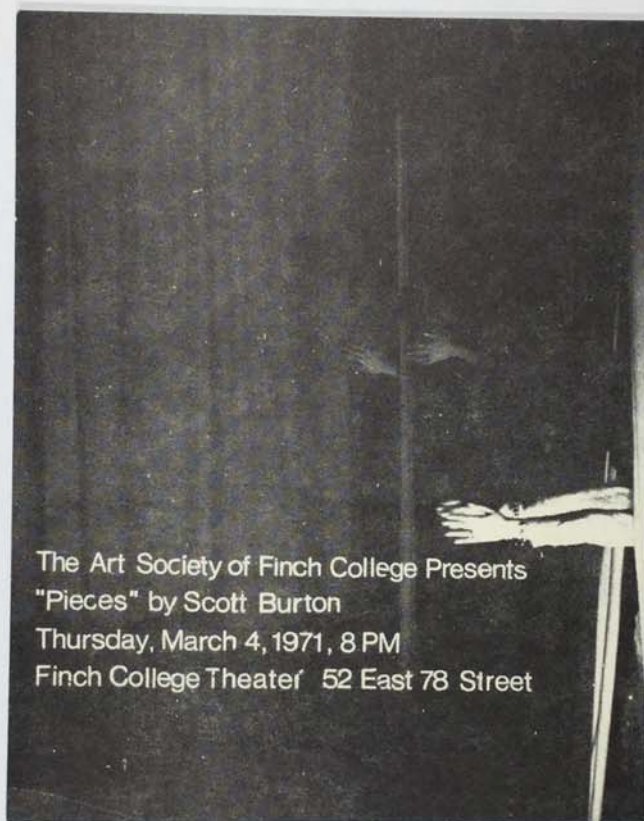
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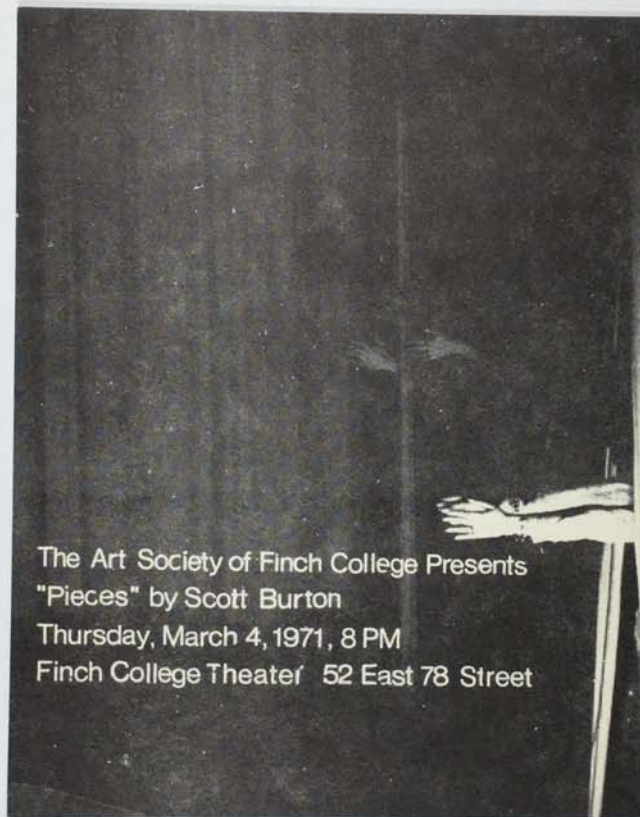
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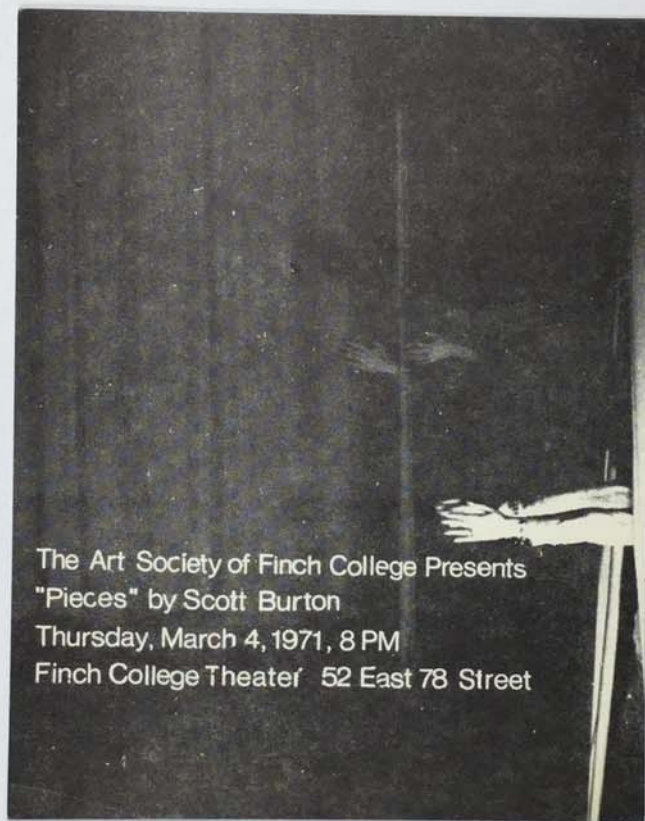
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The Art Society of Finch College Presents
"Pieces" by Scott Burton
Thursday, March 4, 1971, 8 PM
Finch College Theater 52 East 78 Street

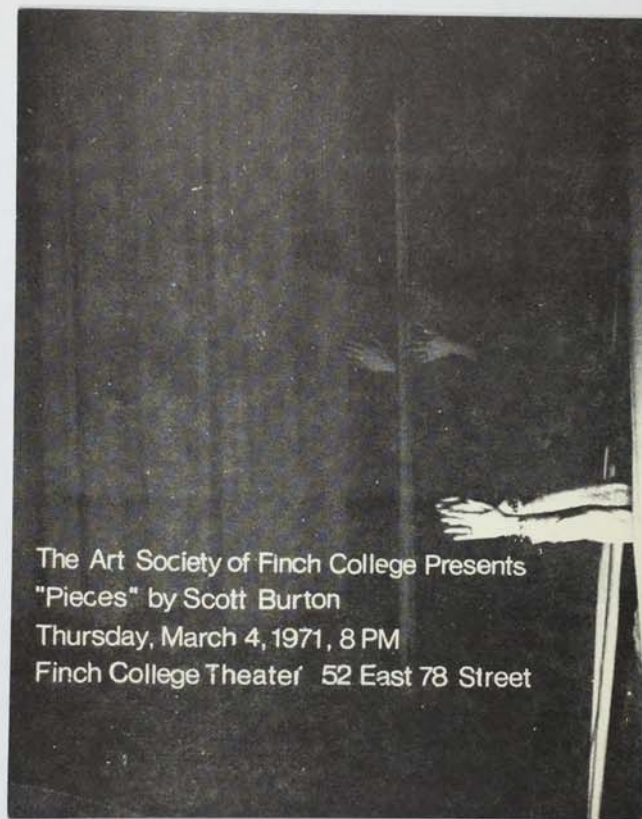
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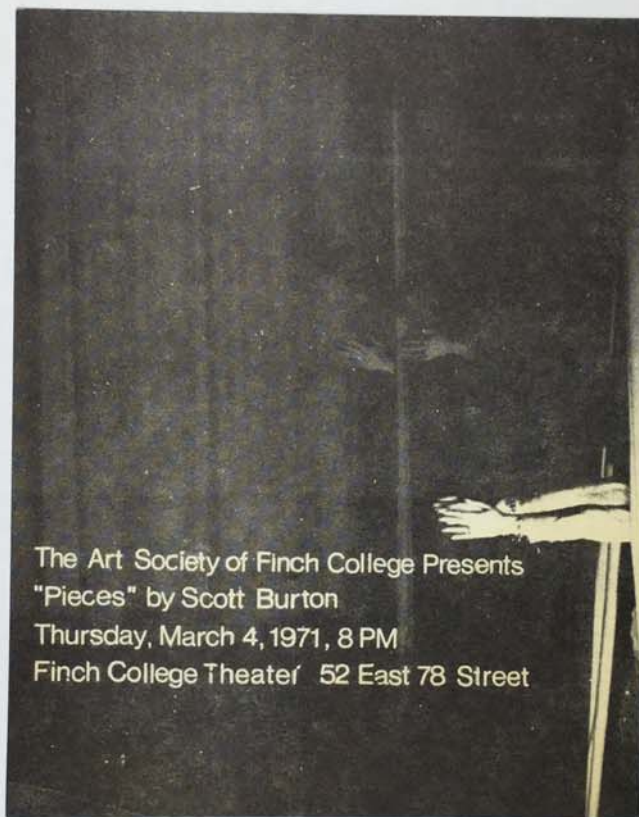
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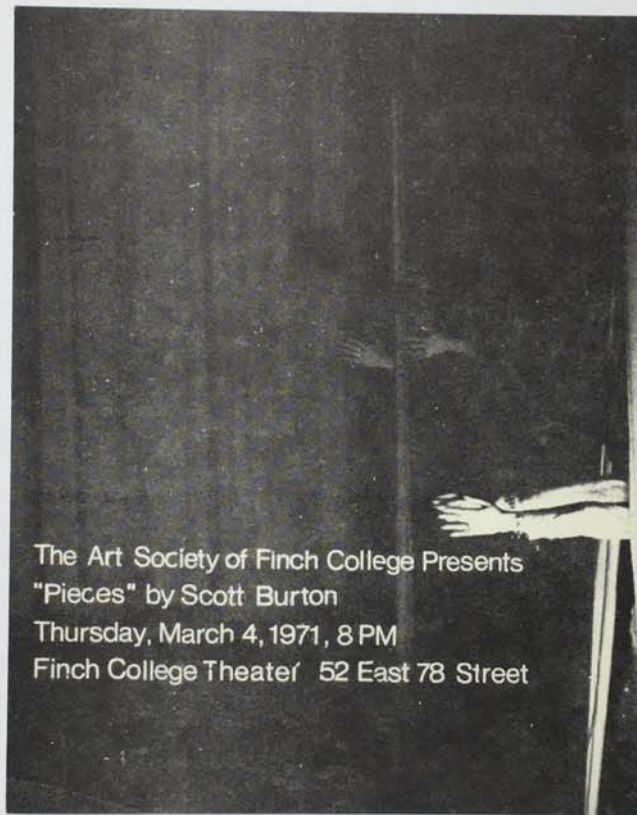
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The Art Society of Finch College presents

EIGHTEEN PIECES

by
Scott Burton

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Eighteen Pieces

Scott Burton

1. Walkers
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3. Changes
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PERFORMERS

Michelle Creedon Walkers, Bathers, Statues, Bodies

Frances Denney Walkers, tableau vivant, Bathers, Statues, Bodies

Eileen Frawley Bathers, Statues, Bodies

Suzanne Glasser Walkers, Bathers, Statues, Bodies

Amy Hirsh Walkers,

Stephen Holden tableau vivant,

Jane Kaufman slide novella, disguise piece

Grace Kipp Changes, Walkers, Bathers, Statues, Bodies

Peggy Leary Poses, Walkers, Bathers, Statues, Bodies

Alan Martell tableau vivant

Pam Piech tableau vivant, Walkers, Bathers, Statues, Bodies

Adrienne Reilly Walkers, Bathers, Statues, Bodies

Libby Sampson Bathers

Frank Torres disguise piece

Production Manager: Mac McGinnes

Assisted by: Michael Harwood, Kathleen Pagliaro, Corrado Russo, Jean-Claude Vasseux

Costumes: Helen Post

Props: Dede Stewart

Photography: Slide novella: Al de la Houssaye; lecture: Mark Keith, Al de la Houssaye, Peter More

Tapes and lighting: Mac McGinnes

Announcement: Marcia Laser, Denise Pannetiere

Other essential assistance: S. Gianakos, Marjorie Strider, John Dowling, Paul Maringelli, E. Costa, Paul Bruner, John Perrault, Nellie Thomas, Peggy Leary, Michael Smith.

With special thanks to Diane Kelder.

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SCOTT BURTON

Born, Alabama, 1939. B.A., Columbia College, 1962; M.A., New York University, 1963.

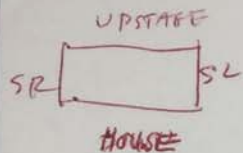
Pieces, 1969, 1970 in New York: Hunter College Art Department theater, Architectural League, on streets; Hartford, Wadsworth Atheneum; Iowa City, University of Iowa; Oberlin, Ohio, Allen Art Museum.

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CHAIR DRAMA

12 SCENES, SEPARATED BY SCRIM -
KEEP CHAIRS BEHIND BACK CURTAIN (PARK)

<p>① 2 CHAIRS</p> <p>2 chairs downstage, close together but not very very close.</p>	<p>4 seconds</p> <p>see set</p>	<p>⑦ 6 CHAIRS</p> <p>in a row all facing same way. row starts at very sledge, equidistant spacing.</p>	<p>4 seconds</p> <p>com JC</p>
<p>② 3 CHAIRS</p> <p>2 downstage now face 3rd it faces them too.</p>	<p>6 seconds</p> <p>com</p>	<p>⑧ 10 CHAIRS</p> <p>Divided into 2 opposing groups of 5.</p>	<p>8 seconds</p> <p>com JC</p>
<p>③ 5 CHAIRS</p> <p>upstage chair stays the same. so do downstage ones. 2 new ones downstage, also facing upstage chair.</p>	<p>8 seconds</p> <p>com JC</p>	<p>⑨ 10 CHAIRS</p> <p>group of 2 upright & facing each other. group of 3 upright & 2 facing one. other 5 scattered across stage on their sides and backs.</p>	<p>10 seconds</p> <p>com JC</p> <p>location not too important</p>
<p>④ 2 CHAIRS</p> <p>facing each other, and touching at one corner - upstage.</p>	<p>4 seconds</p> <p>com strike</p>	<p>⑩ 6 CHAIRS</p> <p>5 on sides and backs, grouped close together. 1 upright, close to them and behind them.</p>	<p>4 seconds</p> <p>com JC - strike</p>
<p>⑤ 2 CHAIRS</p> <p>again they face & touch each other, but are at different place on stage</p>	<p>8 seconds</p> <p>JC.</p>	<p>⑪ 1 CHAIR</p> <p>downstage front & center</p>	<p>10 seconds</p> <p>com</p>
<p>⑥ 3 CHAIRS</p> <p>2 chairs in same positions, but a new one in SR upstage corner facing them.</p>	<p>2 seconds</p> <p>com</p>	<p>⑫ 1 CHAIR</p> <p>on side, centerstage.</p>	<p>2 seconds</p> <p>com</p>

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Concealment
in darkness, in sheet.

BODY.

① (spread cloth in light w. assistant)
↑ J.P.

FLASHLIGHT ON FLOOR
AT CENTER OF +

~~then slowly raise to reveal whole cloth.
turn off. go to right side, leave flashlight
under enters, comes over to me.
roll ←, roll → and over.
flashlight~~

② asst. goes to right wing (of dresses)

③ dark/flashlight/dark

④ asst enters lies down while I put flashlight off.

roll ← roll back →
(covering) (uncovering)

asst exits and retrieve flashlight
while he dresses. (I shine it on him in wing.)

Then I turn on lights we fold up sheets. (dark end)

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~~POV~~

POV . 1) align feet at back, heads to audience)
 2) align feet at front, feet to audience)
undress during POV

FIVE CHANGES . start in l/b.
 change to w/b
 " " w/w
 " " b/w
 " " t/b
 " " w/w

SCALE. 1) lights on. ~~walk on stage. other partner, whisper,~~
~~leave on balcony. then exit.~~ lights off
 two parts. whisper together
 2) lights on. enter with vite. 16 tosses of small ball.
 stop back. 16 tosses of large ball. lights off.

BODY. lights on. enter, spread cloth. exit. lights off, return
 with flashlight. explore. exit.
 nude enters, walks across stage to opp side, lies down.
 enter, roll nude across stage.
 then roll back, covering at same time.
 flashlight again a few minutes
 then unroll nude across stage. with exit.
lights on. gather sheets.
 exit. lights off.

SIX CROSSES - darkness. girl walks to position.

say "cross". 1. 3 steps in dark, 3 in light, 3 in dark
 2. 3 " " light, 3 in dark, 3 in light
 3. 5 steps in dark, 5 in light
 4. 5 " " light, 5 in dark
 5. all steps in dark
 6. all steps in light
 lights off. curtain

lights off
 during all
 recrosses

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FRONT

CLOSE BACK TEASERS (pull them back)

PUT WHITE TOP AND BOTTOM IN OTHER WING.

(Blue top + bottom, white bottom at left)

LIGHTS OFF.

CURTAIN OPEN.

1) P.O.V. (above, below)

2) FIVE CHANGES

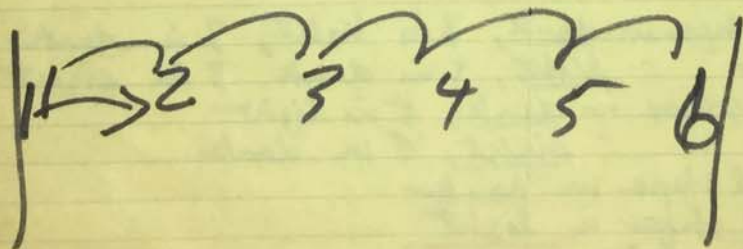
3) SCALE (Reduction, Enlargement)

4) BODY

5) SIX CROISES

LIGHTS OFF

CURTAIN SHUT



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change
work light bulbs

2 mo PJ's
2 balls
sheet
flashlight

CHANGE INTO PJ'S
PULL BACK REAR TEASERS
LIGHTS OUT
OPEN CURTAIN

1. POV (PUT ON PJ'S DURING)

2. FIVE CHANGES (6 appearances)
change back to reg. clothes

LAST-REVEALED YELLOW TOP
TUCKED INTO L-R BLUE BOTTOM
(i.e., ~~into~~ 2 pgs. bottoms)
between

3. SCALE (vita: whisper; balls)

[ONLY TUCK]

4. BODY (with John) (remove shoes)

lights on, spread cloth, lights off
flashlight; put in wing left.
roll body up; flashlight, unroll body.
lights on. fold cloth up. lights off.

5. SIX CROSSES

1. Dark, Light, dark
2. Light, dark, Light
3. Dark, Light
4. Light, dark
5. Dark
6. Light

LIGHTS OFF
CLOSE CURTAIN

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The Art Society of Finch College presents

EIGHTEEN PIECES

by
Scott Burton

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Eighteen Pieces

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7. Furniture pieces
8. Theater of the ear: "Rape of the Sabine Women"
9. Poses
10. Lecture on self
11. Statues
12. Disguise piece
13. Film: "Bain tme : JAD duplex "
14. Sculpture theater
15. Chair drama
16. Slide novella
17. Bodies
18. Animal piece

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PERFORMERS

Michelle Creedon	<u>Walkers</u> , <u>Bathers</u> , <u>Statues</u> , <u>Bodies</u>
Frances Denney	<u>Walkers</u> , <u>tableau vivant</u> , <u>Bathers</u> , <u>Statues</u> , <u>Bodies</u>
Eileen Frawley	<u>Bathers</u> , <u>Statues</u> , <u>Bodies</u>
Suzanne Glasser	<u>Walkers</u> , <u>Bathers</u> , <u>Statues</u> , <u>Bodies</u>
Amy Hirsh	<u>Walkers</u> ,
Stephen Holden	<u>tableau vivant</u> , ;
Jane Kaufman	slide novella, disguise piece
Grace Kipp	<u>Changes</u> , <u>Walkers</u> , <u>Bathers</u> , <u>Statues</u> , <u>Bodies</u>
Peggy Leary	<u>Poses</u> , <u>Walkers</u> , <u>Bathers</u> , <u>Statues</u> , <u>Bodies</u>
Alan Martell	<u>tableau vivant</u>
Pam Piech	<u>tableau vivant</u> , <u>Walkers</u> , <u>Bathers</u> , <u>Statues</u> , <u>Bodies</u>
Adrienne Reilly	<u>Walkers</u> , <u>Bathers</u> , <u>Statues</u> , <u>Bodies</u>
Libby Sampson	<u>Bathers</u>
Frank Torres	disguise piece
Production Manager:	Mac McGinnes
Assisted by:	Michael Harwood, Kathleen Pagliaro, Corrado Russo, Jean-Claude Vasseux
Costumes:	Helen Post
Props:	Dede Stewart
Photography:	Slide novella: Al de la Houssaye; lecture: Mark Keith, Al de la Houssaye, Peter More
Tapes and lighting:	Mac McGinnes
Announcement:	Marcia Laser, Denise Pannetiere
Other essential assistance:	S. Gianakos, Marjorie Strider, John Dowling, Paul Maringelli, E. Costa, Paul Bruner, John Ferrault, Nellie Thomas, Peggy Leary, Michael Smith.
With special thanks to Diane Kelder.	

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Scott Burton

Rape of the Sabine Women

Tape recording (length: 5 minutes, 40 seconds) to be played in total darkness.

Crowd noises (17 seconds).

Roman martial trumpet blasts--four times, each time louder (20 seconds).

Horses' hooves, approaching (15 seconds).

Trumpet blast, very loud (5 seconds).

Crowds, very loud, excited (10 seconds).

Sound of single horn, signalling (4 seconds).

Silence (2 seconds).

Woman screaming (3 seconds).

Loud confusion: continuous screams and cries; babies crying; swords hitting each other (150 seconds).

Man dying: gasps, death rattle, noise of struggles and confusion underneath (15 seconds).

Women screaming, continuous; cloth tearing, single woman screaming; man breathing hard, woman whimpering (45 seconds).

Crowd, lower, subdued (30 seconds).

Single baby crying (10 seconds).

Horses' hooves, fading into distance (14 seconds).

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Scott Burton

FOUR NARRATIVE PERFORMANCES (1971)

First performed Finch College, N.Y.C., March 4, 1971.

Mannequins and Thunder

Three-minute tableau for objects and tape.

One female mannequin, standing upright and dressed in contemporary street clothing; directly below, lying on floor, one female mannequin, shoulders bare, body covered by sheet;

beside them, a table with an overturned plant on it;
the sound of low thunder throughout.

Allegorical tableau vivant

Three-minute tableau, silent; for four performers, motionless in pyramidal group.

At the top, a woman, in long black garment, with the mask of a grotesque hag, standing, pointing downward.

At the center, a man, of very muscular physique, wearing white loin cloth, torso bound in chains, kneeling, looking upward.

At one side, a woman, in long white dress, face hidden by her hair, standing, holding up a burning candle, extending other arm before her.

At the base, a nude youth, lying face downward, head on outstretched arm, holding a large conch shell.

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college

the forum

1971

AT FINCH-PART II
 Alinovi
 effort to stimulate
 over our Science-
 ertment, I decided
 ew some of its fac-
 pers and report on
 sions.
 st interview lasted
 an hour with Mr.
 o has been a mem-
 e Physical Science
 nt for eighteen
 e has quite a bit to
 cially in the area of
 ent, where his ideas
 rous.
 ed Mr. Hersh what
 st problem was and
 st on the list, spac-
 e spoke, I examined
 on the third floor,
 conducts his geology
 and lab. It was hard
 ve that there was
 oom in there for stu-
 be comfortably seat-
 along participating in
 But Mr. Hersh said
 only was the lab space
 m, but the storage of
 ls was even worse.
 y hundreds of bottled
 ls miscellaneously
 n the shelves that line
 and asked Mr. Hersh
 they presented a
 .
 answer was yes. Many
 s have central supply

rooms where chemicals and materials are stored and catalogued. There is little problem of what the school has, what it needs and where to find it. Here at Finch, Mr. Hersh said, very often one instructor is not aware of what another has in the way of stock, because of the random method of storage.

Needless to say there is no room for research in the fields of physics or chemistry, and very little space for the biological sciences either. We don't even have a small greenhouse, although the number of students enrolling in botany is reaching a maximum. Instead, students use the window sills.

Mr. Hersh spoke of one day a few weeks ago when three labs were going on in two rooms simultaneously. Can we say then that this lab time is spent in a worthwhile manner? If you've ever experienced one of these messes, I'll venture a guess that you'd feel as if you'd just wasted two hours. Whose fault is this? Mr. Hersh informed me that the labs are a problem to schedule because of the limited number of days in which any one instructor is here at the college.

Another problem was that of beginning new programs of

A PIECE ON "PIECES"

by Ronny Helene Cohen

During the evening of March 4, the Finch auditorium relinquished its usual role as the dining room passageway, and threw open its curtains to present "Eighteen Pieces by Scott Burton". The term "pieces" served as a suitable general title for the various forms these relatively short works (most under 5 minutes) exhibited. Scott Burton's theatre combined conservative elements in its respect for the formal limits of a proscenium stage, its creative use of lighting, curtains, props, and the audience's imagination in overtly dramatic situations, with the conscious allusion to motives and problems traditionally associated with painting and sculpture.

In many works the stage acted as a canvas or malleable material on which the audience witnessed the process of creation of a "piece". In Bathers the "piece" was composed as each girl entered the playing area and took her pose, the work completed when the last girl took her position. Mr. Burton's design was evident in the rhythmically precise, order-

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AT FINCH-PART II
d)

Finch just does not have facilities for this.

There are other reasons. Jack has a family and is just plain tired of New York City and breathing "Besides," he complains that most New York City schools and universities just do not have enough to live in New York City!"

I asked Dr. Jack if he enjoyed this year at Finch. His answer was affirmative and lengthy. He stated that he has reached the end of his students and some of the fear of science out of them. One of the factors acting against Finch for lack of majors in the physical fields, he told me, is some kind of mystification involved with physics which always seems to drive students away."

As far as Finch offering a major, Dr. Jack stated it an absurdly impractical idea. The expenses would be overwhelming. Perhaps instead a combined physics and chemistry department eventually will be feasible.

Jack has a lot of contrary ideas. He is surely one of the brightest people I could interview. He told me how he detached himself from the "system" about the first semester of undergraduate work. He pursued the most independent course available by studying himself throughout college years. He feels that physics texts he's come across are worthless, but that some of the newer ones are "bearable"

He feels that prerequisites are a bad idea in almost all instances. They can hold a student back for years from completing a field of study.

"Elementary courses have to change." He feels that they should be "reasonably straight forward in approach and plain." "Most of these courses are simple-minded in their concepts--present them that way."

Dr. Jack concluded by stating that all schools have their problems and Finch is no exception. The crucial question in education boils down to this, "Do the student and school match each other?" If they do, the chances for success are much greater.

Finally I got on to my own major, biology, and spoke to Mrs. Sikora, who has been at Finch for the last four years. Spacing, she felt, was also the big problem. Now there are more and more students enrolling in bio, the number of majors increasing, and still the one room on the second floor for everyone and lecture and lab.

Among her ideas for improvement were adequate temperature and humidity controls for live specimens. At the present time none of these facilities are available. Last year for the senior seminar, Mrs. Sikora managed to set up a temperature controlled unit for the mice involved in a skin transplant experiment. This unit was very unsophisticated, and it was located on the third floor, adding to the inconvenience of the class.

I received a lot of comments from other science majors about my last article

in the Forum. All of the comments melted down to "You certainly were kind." To me that means I certainly wrote a piece of "milk toast."

The situation is bad. It's so bad that I feel I have to transfer to major in Science. The B.S. degree in science was dropped because as I understood it, the B.S. would imply pre-professionalism and we cannot graduate from Finch and be qualified for professional work. We know of no one who has graduated from Finch and gone on to medical school, dental school or completed a Ph.D. in science from a graduate school.

I think now that attention has been called to the situation, it should be interesting to see what happens in the next five to ten years.

A PIECE ON "PIECES"
(Continued)

by Ronny Helene Cohen
ly process by which each girl or part contributed to the effect of the whole piece. The linear placement of their bodies on the floor explored the variety of curvaceous planes in their three dimensional forms. Statues revealed an almost serial-like concern with changing imagery as groups of 2 or 3 girls varied the theme as they held different positions for less than a minute, altering their poses in black-outs.

Both the Three-Minute Sculpture and Chair Drama reminded spectators that men had to pull the white cord and re-arrange the chairs, though in the former an attempt was
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A PIECE ON PIECES"
(Continued)

made with a diagonally placed filmy white curtain to disguise the prop-men, but not to muffle their footsteps. Three-minute Sculpture consisted of 18 objects, each traveling across the stage for 10 seconds, though few people bothered to count. They became involved in the atmosphere twisting form of the knotted cord which focused attention apart from the objects it transported including such artistic icons as an empty picture frame, and a large cut-out capital "B". The proscenium stage served as an effective stand for this example of process art.

Other "pieces" most overtly concerned with motives of painting and sculpture included Theatre of the Ear: "Rape of the Sabine Women". The Nicolas Poussin canvas received stiff competition if not complementation from the highly entertaining sound track which penetrated the air of the darkened auditorium, bringing the signs, grunts, & ecstasies of different victories and defeats, using the sounds of a calvary horde in beginning and terminating the audial narrative. The ear was taken on a trip through the different motives similar to the journey the eye takes in analyzing an art work. The film of details of the ladies in the Turkish Bath by Jean-Auguste Dominique Ingres, analyzed the surfaces so carefully that one became more aware of the curved forms that just their physical content.

Walkers, Changes, and Poses were "pieces" most concerned with traditional theatre elements, though modified by careful attention to sculptural space, linear patterns, and silhouettes. The audience responded to the sound of the girls' shoes beating out the ten steps they took across the open stage in an unrelenting yet clearly determined rhythm which actively involved the audience in a guessing game whether the two columns of four girls placed in opposing wings could move across the stage together or individually. Changes, well performed by Grace Kipp, capitalized on her own personalized manner of energizing the placid activities of walking an almost hexagonal pattern in different clothes combinations, put-on and taken-off behind an onstage screen with an assistant, into an event which held the audience's interest. The strength of Peggy Leary's interpretation of the stylized, silhouetted poses chosen by Mr. Burton in the 1940's vamp inspired Poses, in establishing, like Grace Kipp, a definite relationship with the audience, showed her own contributions.

The Allegorical Tableau Vivant consisting of a male and two females, formally placed in a triangular composition, with projecting diagonals formed by their arms, drew attention from the audience for both the "piece's" compositional form and physical content. This interest focused on the nude male member, who along with his partner worshipped the second masked female. This "piece"

most closely alluded to the traditional stage since stage nudity was permitted in even early twentieth century America, if the performer did not move. In this work they at least tried not to move. The Disguised Piece concisely and effectively explored audience astonishment. The rapport established by the tall, slim beautiful sexy "girl" eyeing the spectators, quickly altered once "she" revealed a hairy chest in one swift motion. The reaction re-occurred when the bearded, black-leathered jacket figure, scratching its dungarees, zipped open and revealed a well-filled black brassiere. Many in the audience, though they knew the disguise was present still remained surprised.

Humor was important in the evening of theatre created by Scott Burton. The presentation best paralleled the old revue technique of the musical theatre. After all, the last number was an animal act.

FINCH COLLEGE FINANCIAL AID CANDIDATES... If you have not already done so, please pick up a Parent's Confidential Statement and a Finch College Application for Scholarship and/or Grant-in-Aid for 1971-72 in the Admissions Office. This year awards will be made as soon as complete information is received in the Admissions Office.

DON'T FORGET THE WHITE
*****ELEPHANT SALE**

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The Art Society of Finch College presents

EIGHTEEN PIECES

by
Scott Burton

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Eighteen Pieces

Scott Burton

1. Walkers
2. Mannequins and Thunder
3. Changes
4. Allegorical tableau vivant
5. Three-minute sculpture (18 objects @ 10 seconds each)
6. Bathers
7. Furniture pieces
8. Theater of the ear: "Rape of the Sabine Women"
9. Poses
10. Lecture on self
11. Statues
12. Disguise piece
13. FILM: "J.-A.-D. INGRES' BAIN TURC "
14. Sculpture theater
15. Chair drama
16. Slide novella
17. Bodies
18. Animal piece

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Burton</i>	<i>II.34</i>

PERFORMERS

Michelle Creedon	<u>Walkers</u> , <u>Bathers</u> , <u>Statues</u> , <u>Bodies</u>
Frances Denney	<u>Walkers</u> , <u>tableau vivant</u> , <u>Bathers</u> , <u>Statues</u> , <u>Bodies</u>
Eileen Frawley	<u>Bathers</u> , <u>Statues</u> , <u>Bodies</u>
Suzanne Glasser	<u>Walkers</u> , <u>Bathers</u> , <u>Statues</u> , <u>Bodies</u>
Amy Hirsh	<u>Walkers</u> ,
Stephen Holden	<u>tableau vivant</u> . .
Jane Kaufman	slide novella, disguise piece
Grace Kipp	<u>Changes</u> , <u>Walkers</u> , <u>Bathers</u> , <u>Statues</u> , <u>Bodies</u>
Peggy Leary	<u>Poses</u> , <u>Walkers</u> , <u>Bathers</u> , <u>Statues</u> , <u>Bodies</u>
Alan Martell	<u>tableau vivant</u>
Pam Piech	<u>tableau vivant</u> , <u>Walkers</u> , <u>Bathers</u> , <u>Statues</u> , <u>Bodies</u>
Adrienne Reilly	<u>Walkers</u> , <u>Bathers</u> , <u>Statues</u> , <u>Bodies</u>
Libby Sampson	<u>Bathers</u>
Frank Torres	disguise piece
Production Manager:	Mac McGinnes
Assisted by:	Michael Harwood, Kathleen Pagliaro, Corrado Russo, Jean-Claude Vasseux
Costumes:	Helen Post
Props:	Dede Stewart
Photography:	Slide novella: Al de la Houssaye; lecture: Mark Keith, Al de la Houssaye, Peter More
Tapes and lighting:	Mac McGinnes
Announcement:	Marcia Laser, Denise Pannetiere
Other essential assistance: S. Giannakos, Marjorie Strider, John Dowling, Paul Maringelli, E. Costa, Paul Bruner, John Perrault, Nellie Thomas, Peggy Leary, Michael Smith.	

With special thanks to Diane Kelder.

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The pieces are individual. Each lasts about three minutes.

Their order is practical or arbitrary.

SCOTT BURTON

Born, Alabama, 1939. B.A., Columbia College, 1962; M.A., New York University, 1963.

Pieces, 1969, 1970 in New York: Hunter College Art Department theater, Architectural League, on streets; Hartford, Wadsworth Atheneum; Iowa City, University of Iowa; Oberlin, Ohio, Allen Art Museum.

"Shadow'd Ground," scenario for Copland/Taras ballet, performed by New York City Ballet Company, 1965.

Art Criticism, 1965-69, Art News, other publications.

This is the first one-man evening of pieces.

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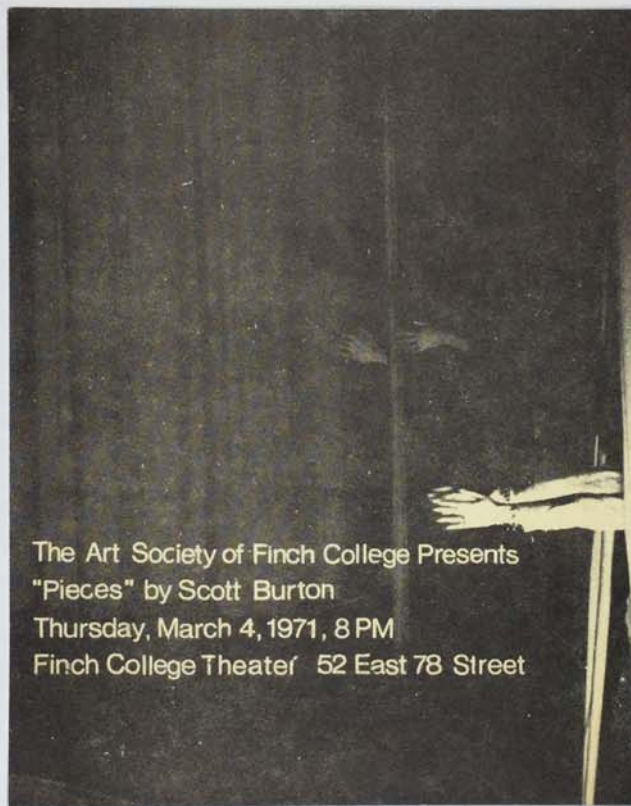
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PIECES

Scott Burton

Walkers A movement piece. 4 pairs of girls walk back and forth across the stage in various patterns: rows, singly, in pairs, all in clear sequences whose formality contrasts with the "vernacular" movement of walking.

Poses A movement piece and an iconographic piece. A girl in a "sexy" costume assumes several classic cheesecake poses, referring both to Pop and to cinematic de vices of stop-action freezes.

Chair Drama A mini-melodrama. With a "cast" of 10 identical chairs, a "play" in motionless scenes (changed out of view of audience) is presented: included are battle scenes, love scenes, monologues, trial, and others conveyed solely through the placement of the chairs in relation to each other.

Theatre of the Ear A narrative piece. In a darkened theatre, a story is told by means of sound effects exclusively. The "action" is violent.

Novella in Slides A narrative piece. A story is told in a series of photographs, projected as slides on the stage's back wall. A romantic story.

Allegorical tableau vivant A psychological piece. Love, a woman in white with a sea shell; Youth, a nude prostrate boy wrapped in the ~~skirt~~ skirts of Love; Time, an old hag with a scourge; and The Origin, a man with an animal's head—are the figures in a private allegory. No motion or sound.

Bathers A plastic composition, a "painting" One by one, 7 girls in bathing suits enter and lie down. The composition is built, part by part. The poses are those of sun-bathers.

Sculpture Theatre A conceptual piece. An art of space, sculpture, is converted into an art of time, theatre, by means of a revolving pedestal, which presents the sculpture in the round to the audience (the opposite of usual viewing, where the viewer moves). The sculpture is a full-figure female nude.

Disguise Piece A costume piece. A man is dressed as a woman, but removes his wig to reveal the deception. Then a woman dressed as a man does the same thing.

Costumes A costume piece. A girl appears before the audience in several different sets of clothing, her own real clothes which on stage become "costumes." The clothes include evening, night, work, street and sport clothes.

Movie A film and a conceptual piece. Ingres' painting, the Bain Turc, is photographed; the camera moves across its surface, like a viewer's eye (this piece is also a form of art criticism), selecting various internal compositions and emphasizing the erotic aspect--the female body. Like "Sculpture Theatre," an art of space is converted into a temporal art.

Lecture A lecture on the artist's own works, in the third person--deliberately "schizophrenic." Slides accompany the lecture, including slides of the very pieces forming this program (one of which will not yet have been seen by the audience, a "flash-forward."). A critical piece.

Mannequins and Thunder A sculpture. Two female mannequins at a table, on which a clock and cactus plant sit. Throughout, the rumble of thunder.

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Theatre Fire A verbal piece. The word "theatre" spells itself out in a darkened auditorium. A form of writing in light. (Slow-burning fuse used.)

Statues A movement piece. A series of motionless scenes, in which 8 girls in tights hold poses drawn from Western sculptural traditions. The relation between scenes is such that the audience has a sense of moving through a sculpture garden or park.

Three-minute sculpture An assemblage of 18 ordinary small objects connected by very long ropes. To be pulled across the stage floor at the rate of 10 seconds per object. Like the Chair Drama, things are used as characters.

Instructions Only a pair of hands is visible ~~from the wings~~ (extending from the wings). It tears pages out of books, crumples them up, and throws them on the stage floor. A form of concrete poetry, a verbal piece.

Animal Theatre A "play" but with a parakeet, a mouse and a frog, in a cage ("stage") instead of humans.

Dance Piece A movement piece. To various ethnic music pieces (Coptic, black African, others) girls dance in contemporary Pop styles.

Note: These are separate pieces, with thematic interrelations, but without structural interrelations. The order is arbitrary or purely practical, and the number could be increased or decreased.

Each piece is about three minutes long.