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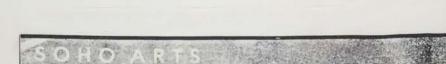
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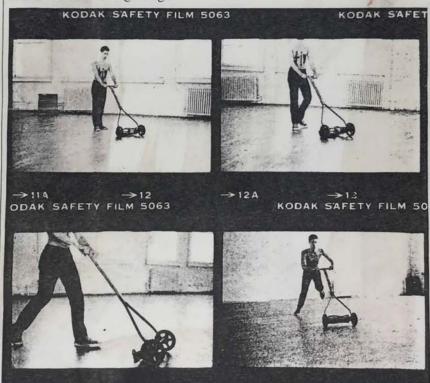
II. A.310



TALK'S BODY

BY ROBERT COE

The reason we're smart and use language is because we move on two feet. A recent discovery of 3.5-million-year-old footprints in Tanzania indicates that our ancestors were fully upright eons before their brains got big.







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PHOTOGRAPHS BY NATHANIEL TILESTON

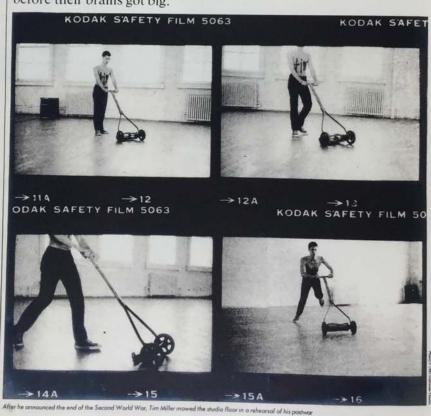


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BY ROBERT COE The on two fe in Tanzan before the ODAK

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Jane Comfort transformed text to choreography, literally, using sign-language: she presented Sign Story (seen here in rehearsal) and Mani-Gamso read the accompanying text

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PHOTOGRAPHS BY NATHANIEL TILESTON



"Life's but a walking shadaw..." and other excepts from Shakespeare provided the text for Scatt Caywood (pictured) and Morjarie Gamso's Hotel Mocbeth

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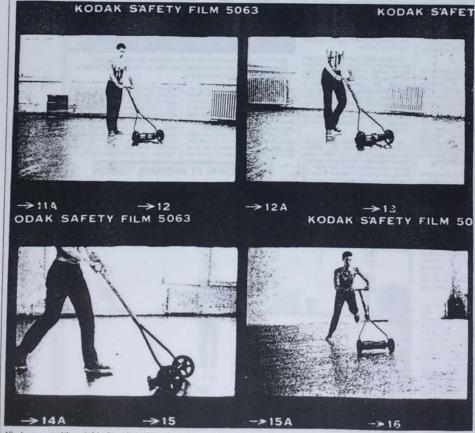
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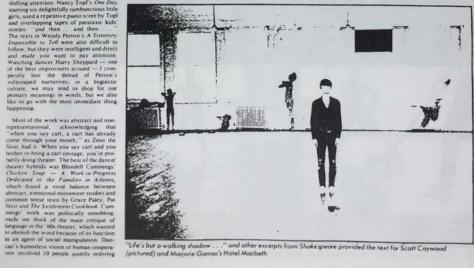
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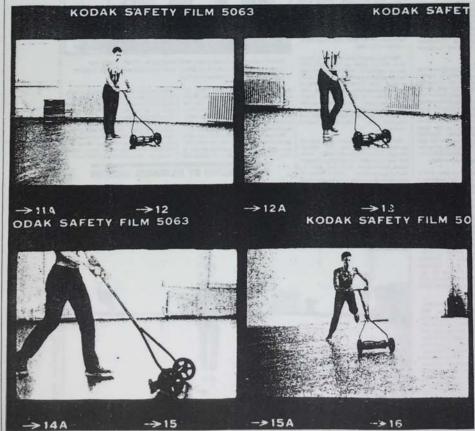
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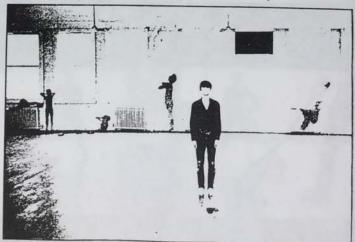
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"Life's but a walking shadow . . ." and other excepts from Shakespeare provided the text for Scott Caywood (pictured) and Marjorie Gamso's Hotel Macbeth

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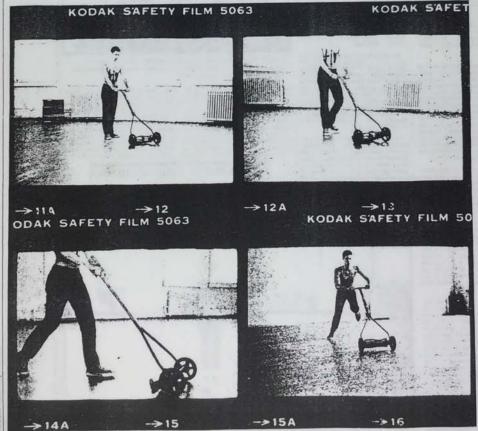
L. A. 310



TALK'S BODY

BY ROBERT COE

The reason we're smart and use language is because we move on two feet. A recent discovery of 3.5-million-year-old footprints in Tanzania indicates that our ancestors were fully upright eons before their brains got big.



In fact, bipedalism helped create natural selection for brain development tool use and linguistics followed afoot. Palecian-thropology has thus given a perfect rationale to people who imagine a more fundamental truth to be found in movement and district language as deceptive and bareque. On the other hand, we can learn to "read" the theiron of movement, too, opening a question as to which form of expression tells, the more vivid—or excruciating—strices. If Schorengraphers of Schoreng

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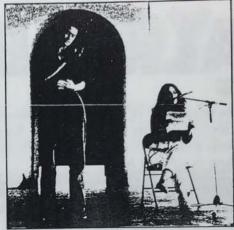
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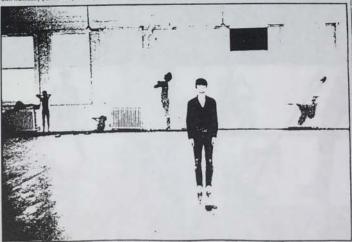
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PHOTOGRAPHS BY NATHANIEL TILESTON



"Life's but a walking shadow . . ." and other excerpts from Shakespeare provided the text for Scatt Caywood (pictured) and Marjorie Gamso's Hotel Macbeth

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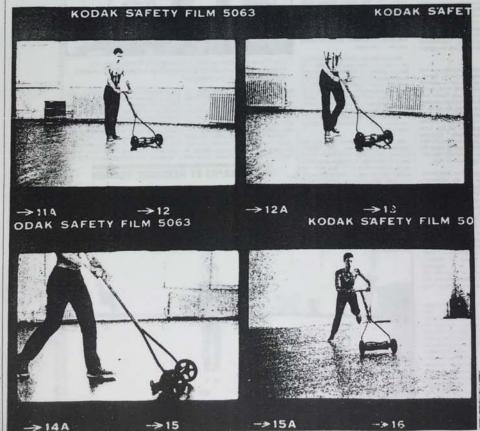
L. A. 310



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BY ROBERT COE

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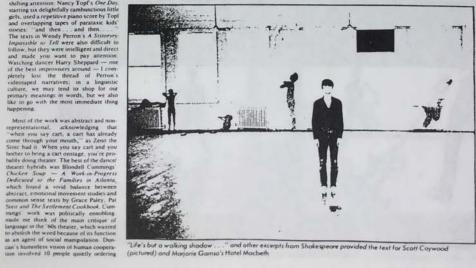
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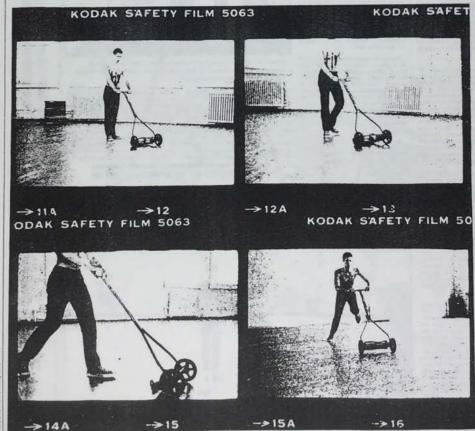
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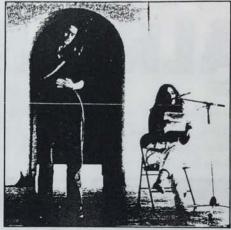
Most choreographers took a less positivist view of language's potential for instruction, and played with structural analogies: a weak example would be Carolyn Lord's cutesy low-budget comedy May Day Group Images, in which she balanced and said "budget," fell and said "wages," sprailed and said "prices," Repetition was another common device, often taken to excess. On the other hand, Jim Sell used three repeated words to preface the three sections of Vovabulary Lessons, Part II: Goose on a Safewalk. The words were "hey," "one" and "goose."

American poets from Whitman to Williams and Olson and beyond have been predsposed to finding holistic connections between words and movement, but few people here seemed concerned with poetry, period Charles Dennis struggled to maintain the self-image of a small-time Lower East Side hustler shifting in his "exercise mode". Danny Lepkoff literally lay on his back and said "an Tormost of his half hour Kenneth King, in his improvised dancerfalk, pointed out that language is a function of the left hemsphere of the brain, and visual-spatial concepts of the right.

concepts of the right.

The big provident find with talking dances is that it's often not clear either why they're talking or why they're dancing. Sign language is a formalist solution to the problem. Jane Comfort used a text as literal choreography, deaf-signing Geritude Stein and the traditional hymn. "Amazing Grace: "Wendy Perron invented her own signing system for two sections of Sixinoxys, and they were as legible and beautiful as Comfort's codified vocabulary.

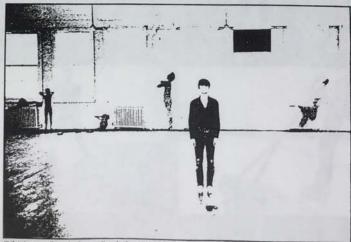
An example of a more open and ex-acerbated synergy was Tim Miller's portion, which began with Miller, word-less and volnerable, listening to a hilanous taped conversation he'd had with his mother that morning — Mother's Day. He then frantically passed out photocopies of



Jane Comfort transformed text to choreography, literally, using sign language: she presented Sign Stary (seen here in rehearsal) and Marjone Gamso read the accompanying text.

Nis birth certificate: a taped voice announced "the end of the Second World bar, and Miller spots painted" Tim on the spots of a freed. Ricardo, who is now more bar, and Miller spots painted the space, explaining argosible announced the space, explaining argosible around the space, explaining argosible organization as performance as the most simple and conventional. Johanna Boyce, in Oth Connect balanced, rolled and

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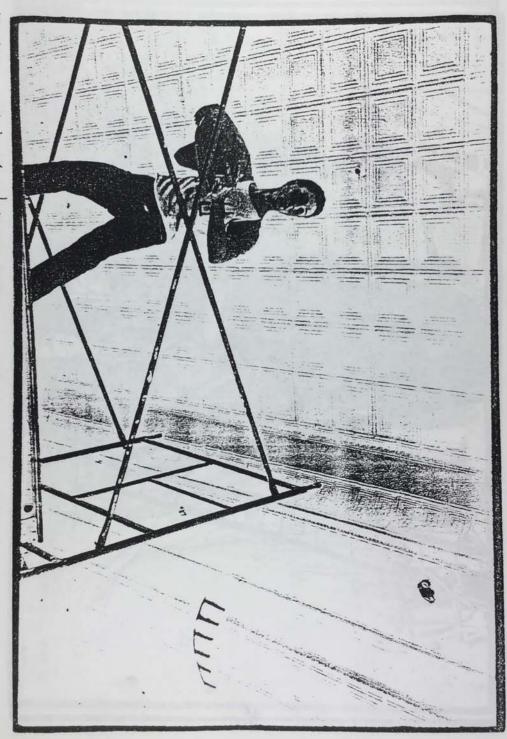


"Life's but a walking shadow . . ." and other excepts from Shokespeare provided the text for Scott Caywood (pictured) and Marjone Gamsa's Hotel Macbeth

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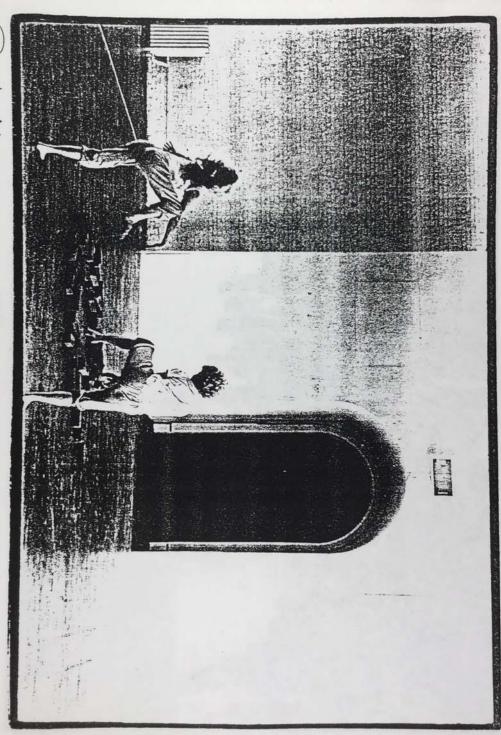
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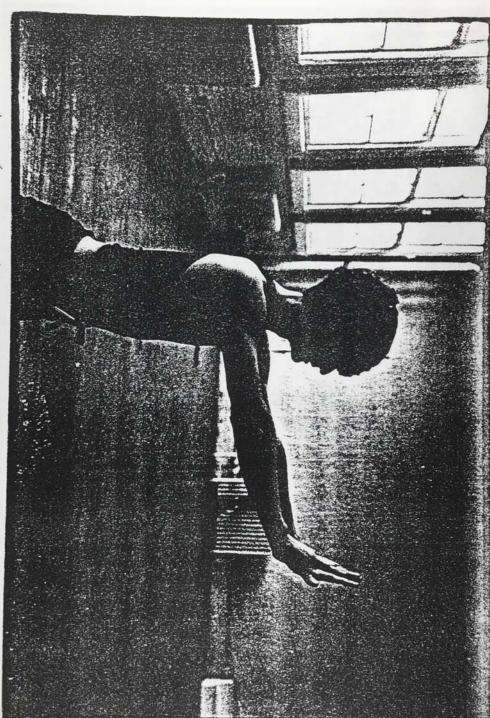
Marjorie Gamoo '81



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