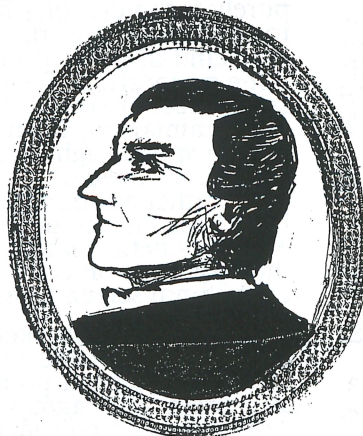


Send submissions, reviews and listing information to:

Bros. Lumiere, eds.
EMERGENCY
733 Amsterdam Ave.
Suite 21H
New York, NY
10025

SEPTEMBER 29, 1999.

We are invited to a space where you and I will react on a personal level to performative art. Where you and I are not censored by the Editor of conventional reviews. Where we can talk about theater past the superficial event. You and I should not pass up the opportunity, we should exploit the freedom of this conversation. EMERGENCY requires your reactions to what you've seen, your thoughts about making or watching performative art, historical movement/s, your manifestos, essays, dialogues with friends and colleagues, raw footage of ideas. The gazette also reserves a special section for impossible theater: projected theatres of the mind, of the imagination, of tomorrow and yesteryear, of not now and never. Most importantly, send us hasty news of your productions, events, collaborations, open rehearsals, guerilla performances, so that you and I may *veni and vidi*.



EMERGENCY

*** a performative utterance **



There are only two ideas in art-making:
1. INTENTIONALITY
or 2. SOURCE.
SOURCE is the attempt to break through socially and even biologically-learned constructions to achieve a pure form of truth. This purity has been spotted in the subconscious (Breton), in archetypal images (Symbolists), in chance or lack of intent (Cage, Richard Foreman even), in the spinal cord (Suzan Lori Parks).

INTENTIONALITY is construction, the skyscraper principle. It is Brecht, it is Ayn Rand, it is a belief in form and the possibility of communication through language, gesture, and other structures of REASON.

This is not taxonomy. This is taxonomy of the ineffable. This is taxonomy of the process of creation. This is late night categorization of the wide-awake whys and what fors.

RINDE ECKERT was speaking today about the early work he co-created in San Francisco. From his descriptions of that early work, I imagined it as plot-less, character-less, constructed as collage and assembled intuitively, with no concern for distilling meaning.

After making and performing three pieces in this way, Rinde Eckert felt unsatisfied with the randomness of the work; there seemed to be nothing at its center. He said:

"I became suspicious of dreams."
"I wanted to build more complicated lines of reason."

In JEAN COCTEAU's "Blood of a Poet," the artist paints a mouth that he cannot control. The mouth travels from the canvas and nests in the palm of its creator; it leads him into a disturbing dream universe. The artist creates and, in the paradox of power, must live with and subject himself to his creation. This is important: the creator and the creation have a life after the moment of animation. Eckert's movement away from SOURCISM and toward INTENTIONALITY seemed to come from this - the creation of a meaningless creature who moves in to stay.

Rinde Eckert also said:
"I know why you're crying: because we're dealing with a very deep level of irony."

In the end, I don't know whether Eckert's early process is any less valid or potentially interesting than his later, more structured one. The irony that I am dealing with is the arbitrariness of faith. Eckert, like any of the other artists described as SOURCISTS or INTENTIONALISTS, is choosing a set of rules or mode of thought that he believes is more true or meaningful than any other.

It seems clear to me that some artists are working toward, in the broadest sense, mysticism. They create systems (automatic writing, chance operations, theatre of cruelty) to break down the social obstacles to the SOURCE. Other artists use and trust the symbols created by thousands of years of human progress. They believe that their INTENT can be communicated

through the perfection of construction, using the symbols as bricks. The point is not pattern-recognition; it is an attempt to contextualize the art that was made this morning and the art that will be made tonight. The relationship between SOURCE and INTENT is antagonistic and messy. If these are the two poles in art-making, then the place of an artist is somewhere in between, gravitating to one or the other. During the artist's lifetime, I don't think it is possible to fully commit to either idea. It is the art - Cocteau's animated mouth, moving independently of its creator while he stands by in fascination - that can move to these extremes of faith.

Luna Zeygman

You can find EMERGENCY at the following cozy nooks, free of charge, of course:
*the Pink Pony
*St. Mark's Church
*Drama Bookshop
*St. Mark's Book Store
*Labyrinth Book Store

IMPOSSIBLE THEATRE
the audition play

You are a director in search of honesty. You are in need of actors to do an honest play. You must hold auditions. The thought is daunting. Based on these auditions you will then choose a group of strangers whom you will work with for several weeks to wrench out a play to which you will invite an audience. You will hate it. The actors will act, as usual. A dirty business. Perhaps you can kill two birds with the same stone. How it is done:

Advertise open auditions for a play. Simultaneously distribute invitations, not too many, to a play, let's call it the audition play, which will take place at the same location as your audition, starting 15 minutes prior. The audience takes their seats in the half-dark auditorium, close to the back. You, the director, or your assistant call in the auditioners, give out numbers and ask them to the stage one by one. Let them perform their monologues, ask them where they've worked before, why they want to be actors, why they want to perform in your show, what they hope to achieve through acting. Ask them to perform some lines from your play in a particular fashion. Ask one of them to take off their clothes in a convincing manner. Ask another one to lie to you. Ask another to recite a Shakespeare sonnet

while dying for a coffee. Don't be shy, this is just an audition! Don't rush. Auditions take a long time. Everybody is tired. Next please! Thank you. We'll let you know. You'll be damned if your audience stays through the whole audition; but you'll be thrice damned if they don't tell you later that you've achieved a level of honesty they never thought possible in the theater.

Matvei Yankelevich
Yelena Gluzman
Filip Marinovic



LISTINGS

JURO KARA/ANDREI SERBAN
A counterculture conversation between directors. Moderated by Anne Bogart. Japan Society, 333 E 47th St., 832-1155. Sept 28 at 6:30pm; \$10.

RALLY AGAINST GIULIANI
Mayor Giuliani is threatening to cut funding to the Brooklyn Museum of Art, to terminate its lease, and to seize control of the museum's board of directors. All this because of SENSATION, a teensy-weensy exhibit of young British artists playing with religious imagery. You are invited to the protest rally and candlelight vigil in front of the museum on Friday, October 1st, from 5-7pm (the day before the exhibit opens). Call Eddie Borges at 344-3005 ext.229 for more info.

A STREETCAR NAMED DESIRE
Ivo van Hove directs again. Not to be missed. New York Theater Workshop, 79 E 4th Street, 2nd/Bowery, 780-9037. Tue-Sun at 8. Sat&Sun at 3. \$12-45. Catch it before it rides away, Oct 10.

CHARLIE VICTOR ROMEO
Text taken from "black box" cockpit voice recorder transcripts of six major airline emergencies. Collective: Unconscious. 145 Ludlow St. 254-5277; www.weird.org Oct 21-23, 28, 30; Nov 4-6, 11-13, 18, 19 @ 8PM; \$10, \$7 w/invite

WHO WILL CARRY THE WORD?
A play about surviving the holocaust. Wed-Sat at 8; Sun at 3. \$15. Thru Oct 3. New 42nd Street Theater. 330-7196.

TEN NIGHTS IN A BAR ROOM
A temperance play directed by Ian Hill Mon-Wed at 8, Sept 27 - Oct 20 NADA, 167 Ludlow Street Tickets: \$12 (\$9 Sep 27-Sep 29), 420-1466

JUNK PUPPET WORKSHOP
Faux-Real Theater puppet-making workshops. Bring your own junk. Pink Pony, 176 Ludlow Street, 253-1922. Saturday, Oct 2, \$9.

MUD & DROWNING
Two one-acts by Maria Irene Fornes. Signature Theater Company, 555 W42nd Between 10th/11th Aves. 244-PLAY; \$35 Tue-Sat at 8; Sat-Sun at 3; 9/14 - 10/10.

BIG BLONDE
Based on a Dorothy Parker short story. 113 Space. 113 Ludlow, 253-1813. Thu-Sat at 7. \$12. Thru Oct 10.

TEXTS FOR NOTHING
Joe Chaikin performs Beckett. One night only. Benefit for La MaMa. Monday, Oct 11 at 8. \$50. Box office: 74A E 4th St., 475-7710.

GODARD AT THE YWCA
THE RIFLEMEN Godard's rarely screened 1963 film. Oct 2,3 at 4pm. Every Man for Himself 1980, with Isabelle Huppert. Oct. 9,10 at 4pm. Tickets \$7. YWCA 735-9717.

POWER OF THE DOG
Jay Scheib is one of the most tasteful directors in America. Don't miss his staging of Howard Barker's play. Horace Mann Theatre, 120th & B'way, Oct. 6-8 at 8, and Oct. 9th at 3&8. 854-7799.

ONE SECOND HAND
Sasha Pepelyaev's Kinetic Theatre from Russia: Movement theatre meets with the music of celebrated minimalist composer Alexey Aigi, and texts by Russian conceptualist poet Lev Rubinstein and postmodern hero Alain Robbe-Grillet. Dance Theater Workshop, 219 W 19th St. Oct13-15 (Wed-Fri) at 8, Oct16 (Sat) at 3 Info/res. 212-924-0077, or dtw@dtw.org

THE CARBON COPY BUILDING
A Comic Book Opera with words & drawings by Ben Katchor; Music: Bang on a Can composers/directors. Urban America, salesmen, insomniacs. The Kitchen, 512 West 19th St., 255-5793 Preview: Sep29 at 8. \$15 Oct1&2, 5-9 at 8; Sat Oct2&9 at 3. \$20 Symposium with artists: Oct 6 at 6. Free.

CZECH PUPPETRY MINIFEST
Site-specific Czech puppetry, Oct 6 to 31. Bohemian National Hall, 321 E. 73rd St. (between 1st/2nd; Box Office: 631-3518. Four special events including TWELVE IRON SANDALS Previews: Oct 7&8 at 7; \$10. Oct 9-10, 14-17, 21, 23, 24, 28, 30, 31; Shows begin at 7; \$15, \$8 under twelve.

KRYSZTOF KNITTEL & JOHN KING: HEART PIECE
Heiner Müller. A Double Opera. Poland/US collaboration. The Kitchen. Oct 20-23 (Wed-Sat) at 8pm, \$20. Post-performance discussion: Oct 21.

PERFORMANCE ART MINIFEST
Sho Kazakura, Seiji Shimoda, Mamiko Kawabata, Kazuhiro Nishijima, Smelly. Japan Society, 333 E 47th St., 832-1155. Oct 15 & 16 at 8pm. \$12.

CHEKHOV NOW
Three week fest with over 20 wack productions of Chekhov's plays. Access Theater. 380 B'way. 414-7773. Tue-Sun. \$12. \$10 students/seniors. Thru Oct 10.

THE BEARD
Lawrence Sakharow directs a play by Michael McClure. Closed for obscurity in1960. Jean Harlow and Billy the Kid. 9/23 to 10/10, La MaMa, The Club. Box office: 74A E 4th St., 475-7710.

FORUM THEATER WORKSHOP WITH AUGUSTO BOAL
3 day workshop, exercises, games, and improvised scene work from the Theater of the Oppressed repertory. Developed by social-theater guru Augusto Boal. Oct 14-16. Only \$350. Brecht Forum. 122 W 27th. 242-4201.

PLAY
By Samuel Beckett. Axis Company. The Axis Theater. 1 Sheridan Square. 807-9300. Thu-Sat 8. \$10. Thru Nov 20.

FILMS AT ANTHOLOGY

ESSENTIAL CINEMA:

Warhol, Watson, Weber, Whitney. Friday, Oct 1, 7:30 and 9. Includes "Eat" ERNST LUBITSCH Four by inventor of the Lubitsch touch. Friday, Oct 1 thru Sun, Oct 3. Incl: Shop Around The Corner, Fri at 7. A SIXTH OF THE WORLD Dziga Vertov, 1926. Sat, Oct 2, 5:30. Every Wednesday Night: New Filmmakers, Feature and Shorts. Anthology Film Archives, 2nd & 2nd, 505-5110

EXPERIMENTAL FILM AT THE WHITNEY MUSEUM

THE BEATS. Sat and Sun, Oct 2&3. Filmmakers include: Stan Brakhage, Larry Jordan, Robert Frank, Anthony Balch, ruth weiss. Taylor Mead presents his films on Sun Oct 3, 3:30pm. ABSTRACTIONS AND THE LYRICAL FILM. Featuring Stan Brakhage in person, Sat Oct 9, 4:45pm. Whitney Museum, Madison and 75th, 570-3676, \$6.

CLOUD NINE

Carol Churchill's play. Gloria Maddox Theater. 151 W 26th. 741-0209. Wed-Sat at 8. Sun at 3. \$12. Thru Oct 10.

ODIN THEATER, COPENHAGEN

Danish theater company, founded in 1964 by Eugenio Barba, perform six works in repertory. 10/14 to 10/31 La MaMa, The Annex Theater. Box office: 74A E 4th St., 475-7710.

FUN WITH TOBACCO

Call this tobacco company toll free 1-800-578-7453 and listen to the message. A Lubitsch Ttouch-Tone production.



DESPITE DOGMA

They ask: What is Dogma? Danish filmmakers Lars von Trier and Thomas Vinterberg wrote and signed the Dogme 95 manifesto, a chastity vow to uphold a set of pious technical limitations in the filmmaking process. Their motive: to set a kind of back-to-basics challenge for themselves and encourage others to do the same. Parallels have been established by the press between Dogma and the French New Wave and Cinema Verité. In fact, very few movements within film have received such wide attention in recent years.

In taking the Vow of Chastity, the Dogma director proclaims: "My supreme goal is to force the truth out of my characters and settings. I swear to do so by all the means available and at the cost of any good taste and any aesthetic considerations."

Thus, Dogma presents a vague pretense to reality and honesty. Harmony Korine, the American director of GUMMO and JULIEN DONKEY-BOY, sums it up, saying (in an interview for New York Press, Sept 29) that Dogma forces "honesty or truth, or something close to the truth, out of a situation. That it's more about documenting something than it is about manipulating it."

Both Korine and von Trier seem to be exploring authenticity within the Dogma formula. Korine's new project, JULIEN DONKEY-BOY, uses hand-held and hidden video with actors surrounded by the real New York. His unfinished film project, FIGHT, was filmed with the concept of Korine himself walking around the city and provoking fights with men bigger than he. By getting beat up, Korine hoped to create the most authentic kind of comedy, but extensive injury halted the project.

THE IDIOTS, von Trier's new film, yet to be released in America, pushes its director past professionalism and into a similar home-movie-like innocence bordering on embarrassing amateurism. No doubt its candor and even its topic (a group of people who pretend to be mentally retarded) have been influenced by the chastity rules. In this film, Dogma seems to be von Trier's instrument in a naive search for honesty, making possible his experiments with actors (having them, in character, confront a group of real mentally handicapped people, etc.)

and his larger exploration of authenticity in human behavior.

Ultimately, Dogma puts forth ten purely technical rules for filmmakers to adhere to; e.g. the camera must be hand-held, shooting must be done on location. To achieve the desired effect of simplicity, or dare we say minimalism, Dogma films must use no special lighting, optical work or filters. Several rules, however, seem rather arbitrary, as though they have been chosen due to personal or even aesthetic biases; for example: the insistence on color film or Academy 35mm screen format.

The Dogma filmmaker "swears" to keep personal taste out of the picture. He accepts a policy of an anti-auteurism and agrees to disregard "any aesthetic considerations." Perversely, this explains the lack of aesthetic unity in Dogma films thus far. Each Dogma product has its distinct style.

"I'd like to make a \$100 million Dogma movie," says Harmony Korine, "it has nothing to do with economics, or indie or anything."

Despite von Trier's and Karine's intriguing experiments within the Dogma form, Dogma mentions nothing about narrative structures. Simply put, a blind belief in the all-encompassing foggy membrane that filmmakers religiously hail as "story" seems to pervade their idea of character, situation, and truth. So that while Dogma is questioning technical assumptions and studio habits, it does not address the more basic problem of the narrative conventions that plague film.

American marginal director Paul Morrissey may be said to have already made his contribution to the movement thirty-odd years ago with the severely non-commercial Warhol-produced TRASH, HEAT, and FLESH. Now Morrissey plans to make a Dogma road movie.

The tenth commandment of the Dogma vows calls for the director to take no credit for the film. Of course, this rule has been, for the most part, circumvented by the famous and fame-hungry Danes, perhaps to the detriment of the movement's image of piety. Meanwhile, Morrissey's best films were popularly thought of as being Warhol's creations.

While relying on a minimal technical form and low budgets, these light comedies, as the director calls them, also experiment with narrative forms. Their candid and spontaneous style anticipates the Dogma approach, yet seems to take it a step further.

Morrissey speaking about Dogma on an unlikely panel of filmmakers and producers at the Lincoln Center Walter Reade Theater (Sept 18), warned that "if independent film is going to have a future it must become independent of financial burden... so that people who want to make their own film are able to do it without the pressure of people ... saying 'we've invested a lot of money here, you must listen to us' ... and it's really a terrible burden on the person who wants to be independent, if indeed there is anybody out there who really wants to be independent... I think they all want to be part of the main stream and ... big budgets and big salary..."

Morrissey, who made independent films back when there was no such thing, thinks Dogma may be making some inroads into "true independent filmmaking."

Anthony Bregman, a producer at Good Machine, shares with the Danes only a predilection for video. He presented his company's small low budget picture which has as little to do with Dogma as Jurassic Park, its only competitor for computer effects. Bregman spoke of Dogma as a successful marketing tool. Perhaps this is telling of the American independent scene today where the most interesting thing about low budget pictures are the big returns.

Having given birth to Vinterberg's Cannes-dancing film, THE CELLBRATION, Dogma helped place inexpensive video production in the ring with big-budget celluloid. The democratization of film, its decentralization, is part and parcel of technological advances. Anyone can make a film and send it into the presiding Dogma initiators. The "Dogme brethren" may award it a certificate that acknowledges it for sticking to the rules, or at least

keeping close. (To find out more about Dogma and how to submit your own film for scrutiny just type www.dogme95.dk into your palm pilot.)

If this is the case, why aren't more people making their own backyard films, as Morrissey put it. Why the loss of lightness in American film, "films that are silly and off the top of your head," particularly in the independent circle, which Morrissey sees as "too serious."

At the Dogma panel, Morrissey spoke of the 11th commandment, that "all rules are made to be broken." In the end, it seems most important to realize that the Dogma rules are just that, a set of rules which are not an end unto themselves. Perhaps, then, it's not about Dogma, but the potential freedom it implies.

L.LUMIERE

(INCIDENTALLY, von Trier revisits an experiment which for several years now has been ongoing in Moscow under the direction of theatrical innovator Boris Yuhananov, who conducts workshops and stages Chekhov using trained actors interacting with Down Syndrome patients.)

from PAUL MORRISSEY: People don't realize that certain directors like Buster Keaton, they would actually make up a film the day they went to the set. Then he went to work for MGM and MGM liked to put everything in script form and when he went to work for them he started drinking. And he never recovered.

PRIORITY PRIORITAIRE

If you'd like to receive EMERGENCY at your loft (you do have a loft, don't you, man?) send money as follows: A fifteen dollar check made out to M.Yankelevich and posted to ***EMERGENCY*** 733 Amsterdam Av. Apartment 21H New York City, NY 10025 gets you twenty-four issues; a year's worth of immediate... ..response.

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MANIFESTO: Suggestions for the Theater of the Enthusiastic



- No dream sequences unless two people dream the same dream. No black stockings unless there is a red hammer. No theatre without hope unless cheerfully presented. I wanna see snuff plays with happy endings. I don't wanna see the Crucible. 3 actors; 2 chairs: this is drama. I wanna see Sophocles but I wanna see Euripides more. I am still modern - I refuse to be post anything except lunch. Then salvation will come. I don't wanna feel used as an audience member, I wanna be utilized. I wanna see naked people in a play but I don't wanna see everyone naked. Nudity is enhanced by well-placed accessories.

- People who lie on stage should explode. I wanna see the part in Peter Pan where the children learn to fly over and over again. We must stage Hegel's Phenomenology of the Spirit or die. People smoking on stage hasn't gotten old yet. It's still very interesting. Otherness and ice cream on a sunny Sunday. Sexy blond bitches are encouraged to apply. No gender required. Scenes between 2 women. No more people talking on telephone on stage unless that's the entire play. The play exists only on the stage - and so detonates outward w/ the shrapnel manifested as people assembling to illuminate terror.

Dirk Vail Eli Rarey