

BACKGROUND AND PROCEDURES USED IN MOUNTING "EMILY LIKES THE TV"

1. BACKGROUND

"EMILY LIKES THE TV," A POETIC DANCE THEATER PIECE IN FIVE PARTS WITH VIDEO-ENTREACTES, WRITTEN AND DIRECTED BY CHRISTOPHER KNOWLES AND MYSELF, WAS PRESENTED IN OCT. '76 AT THE KITCHEN, NYC, IN NOV. '76 AT AND/OR IN SEATTLE, AND IN APRIL '77 AT THE SLAVIC CULTURAL CENTER IN PORT JEFFERSON, LONG ISLAND. THE FIVE SECTIONS ARE: NEWS, COAST, AIRPORT, TREES, AND TALK SHOW. TWO OF THE FIVE SECTIONS (AIRPORT AND TREES) HAD BEEN PREVIOUSLY PRESENTED AS ONE AND TWO PART PERFORMANCES (SEE MY RESUME), RESPECTIVELY, AND WERE INCLUDED IN THE WORK IN A MODIFIED FORM (INCORPORATING ORIGINAL MATERIAL OF CHRISTOPHER'S) BECAUSE THEY WERE MATERIAL I WAS INTERESTED IN EXPLORING FURTHER AND BECAUSE THEY MADE SENSE WITHIN THE CONTEXT OF THE THREE NEW SECTIONS WE WERE WRITING.

2. PREPARATION

THE PRODUCTION WAS REHEARSED OVER A FIVE-MONTH PERIOD PRIOR TO THE KITCHEN PRESENTATION, WHERE OUR CAST NUMBERED FORTY; OVER A ONE-WEEK PERIOD AT AND/OR, WHERE OUR CAST NUMBERED TWENTY (INCLUDING CHRISTOPHER, MYSELF, AND OUR OLDEST -65 yrs.- NEW YORK CAST MEMBER); AND OVER A ONE-MONTH PERIOD PRIOR TO THE PRESENTATION AT THE SLAVIC CENTER, WHERE OUR CAST NUMBERED THIRTY.

3. PRESENTATION

VIDEO: AT THE KITCHEN WE USED FOUR MONITORS, TWO ON EITHER SIDE OF THE AUDIENCE SEATING AREA (A BLACK AND WHITE AND A COLOR MONITOR ON EITHER SIDE). AT THE SLAVIC CENTER AND AT AND/OR WE MADE DOE WITH TWO BLACK AND WHITE MONITORS, ONE ON EITHER SIDE OF THE PERFORMING AREA. THROUGHOUT THE FIVE SECTIONS PRERECORDED TAPES OF CHARACTER-GENERATOR TYPINGS (WHITE LETTERS ON BLACK BACKGROUND) ARE PLAYED ON ALL THE MONITORS. INBETWEEN THE FIVE SECTIONS PRERECORDED TAPES OF INDIVIDUALS (PERFORMERS) ARE PLAYED; SOME ARE BLACK AND WHITE, OTHERS COLOR. THESE ARE BRIEFLY DESCRIBED IN THE SCRIPT, WHERE THEY ARE REFERRED TO AS VIDEO-ENTREACTES.

AUDIO: WE USED FOUR MICROPHONES WHICH WERE UTILIZED IN DIFFERENT WAYS FOR THE DIFFERENT SECTIONS, TO AMPLIFY THE SPEAKING OF THE PERFORMERS. AN AUDIOTAPE OF SPEAKING, MUSIC, AND SOUND EFFECTS WAS PLAYED AT SPECIFIC INTERVALS THROUGHOUT THE PIECE (INDICATED IN SCRIPT). THE SECTION OF PIERRE RUIZ'S PIANO MUSIC AT THE END OF THE TAPE WAS PLAYED LIVE AT THE KITCHEN AND AT THE SLAVIC CENTER; THE TAPED VERSION WAS USED IN SEATTLE.

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