



Methods ("No Best Better Way")

by Sally Silvers

Though we usually think of the body as our own possession, as "me," as personal and private, the body is public and formed by social relations. Our ability to be socialized increases through the use of the body. By taking the body and the exploration of movement as the subject of my work, I hope to challenge the illusion of the private self, the instrumentalized use of the body—for a story, for decoration, for the legitimization of cultured body systems, for other narrow ranges of meaning that are complacent with existing capitalistic society. I want to produce the body by direct exploration of it while acknowledging its social formation. I am interested in problematizing and politicizing the relationship I have to my body and the correlation this reveals about the social world and the need to take action within that sphere. Not a transcendence or transference of repressive codes, but a critique and invention of new information. Hopefully to take to the limit some of what we can know about and with the body—to construct an awareness of the material means and effort by which meaning is produced with movement. My pleasure in this is individual but not personal.

The movement is the focus. How to construct it right before your eyes. Analysis. Attention is captured for a movement by stripping the whole and outlining the parts. What is left pushes forward the remains. There will be no such thing as taken-for-granted transition movements, easy filler, "logical" sequence, "organic" phrasing. The gaps are not meant to soothe, or to

ride on, but to fascinate and to make what comes before and after the gap get equal attention. The vocabulary won't be taken for granted; neither will the body (just think of all the decisions to be made about shape). The body always does recognizable things as a body, so it's easy to identify what is going on, but how to get it to the point where all its training, all its skills can be something that is unexpected—to unknow? This type of concentration on the material by the performer means no settling in—you look for the interpretation, the possibility, the way to understand what is recognizable. Odd non-hierarchies in energy, in part which initiate—to connect what is disconnected, and the reverse.

Society's norms structure our way of viewing and doing. This fact is the first step to self-awareness. These norms form the basis of our choices, of the limits to question and to get beyond if we expect anything to change. The complete transformation of society is at least to be desired, to be considered. Aren't you tired of what there is to think about? Isn't the existing difference insufficient? These norms should be parodied, disrupted, unattached. We are talking about the body here—the location, the transmission, the translation of culture. DIGESTED EXPERIENCE SHAPES MUSCLE TONE. ALL ATTEMPTS AT REFINEMENT MUST FAIL AFTER PURPOSELY SUBJECTING YOURSELF TO THEM. Some choice is always being made. The decision is either to reinforce what has been turned into a need and which most assuredly will plug you in, so you will be most happy with what you no longer have to think about, or to slowly but surely weed it painfully out, so that discovery becomes an agency and a product of the change.

Thoughts like these create the experiences of my choices about composition as being social—movement as art with the social aspects, the consciousness of change, of the world, of awareness of what constitutes a norm as the underlying meaning of a gesture, as incorporated in the meaning of the materiality of the movement. The stance strips the structure to a new skeleton. The force, the direction, the viewpoint of what remains becomes changed, loaded. The social and the chaotic (the location of meaning out of unidentified form) become the frontier. Humor helps.

Working

The actual physical materials must be dealt with. Where is the method with which to begin, to locate meaning within this context of art as political discovery? The process and result should float to the top as the visible, nourished on all the support systems of which it is also a part. The outward and visible sign.

I begin the process of making a piece by generating the vocabulary. I turn on my instant documentor (video) in the studio and improvise for about 10 to 30 minute segments. I play back with pen in hand. (Pre-video, I would rush over to the typewriter whenever I thought I had something to preserve. This works but is slower; there is more start-stop, which makes it rougher on the warmed-up body and does not really give you a chance to get going and not worry about losing the last thing that was done. And usually, there is no way to look outside the movement.) I start the videotape with the warm-up because the fading in and out of the hazy line between warm-up and improvisation in the consciousness doesn't "panic" the flow of ideas.

The decision to keep a movement or not is based on whether it "works" within an esthetic of decentralizing the norms, whether it too closely repeats something I've done before—or can't be used in a new way in the type of sequence I am making—or whether it starts an idea for a sequence with the person(s) who will be performing it. Often, the idea of a specific performer will surface an idea. Mostly, it seems like a process of freeing up and, at the same time, concentrating the whole body (including thought)—a seeming contradiction—on

exactly what is being done. Nothing leads—the body parts become equal; always go to the floor to avoid a cliché, imitate what you don't want in order to not be afraid of doing it, use dance and movement and sports books and de-style it, imagine the movement first and then do it, try to get ahead of the direction the movement wants to go, look for dead ends, force the point of awkwardness to trick out grace, imagine not doing it and then make a variation on it, use any and all instant thoughts to start somewhere else, divide the movements, travel or be stationary, etc.

I play the video and write elaborate, detailed descriptions. Then, later, I categorize and order the material and distribute it to go into sections for people or for solo material. (Everybody has a range of specialization that is non-transferable.)

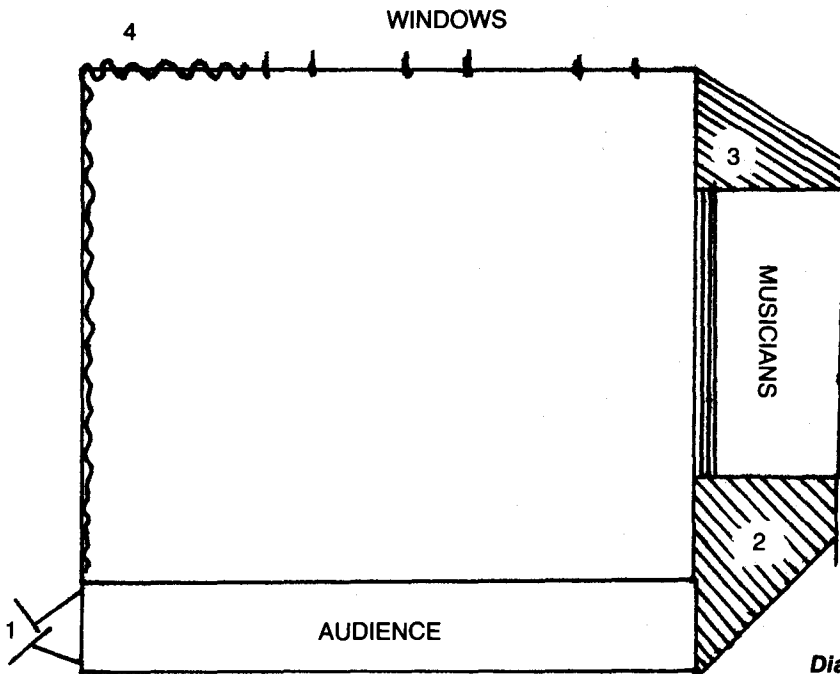
For partnering, the process is more conceptual. I sit on the couch and imagine ideas I would like to see. These formations often end up in the "impossible" pile once I get in the rehearsal studio and try them out. Often, new material comes out of trying to make impossible things. (I don't like to waste other people's time when they're not part of the way vocabulary is generated. So I like to have the material worked out ahead of rehearsal.) Because I aim away from clichés and a "dancey," "techniquey" look, I have not usually worked in a way in which the individual dancers generate movement themselves. A good deal of their interpretation and decision-making is necessary, though, before the movement's meanings work.

Partnering sequences in which there is physical support are worked out conceptually by imagining what I would like to see happen. Sitting with paper and pencil, a tone or an occasional sequence or theme develops out of the first few ideas, which bleed and overlay at other points without repeating themselves. The sequence defines itself internally (as opposed to forming the ideas to fit a preconceived theme). More often, it redefines itself from moment to moment with no hierarchy of themes ever established. Examples: shapes and designs; floor patterns to separate and bring performers back together; unusual ways of giving, taking or using support; partnering which seems like separate actions and which suddenly comes together; emphasizing extreme contrast among partners; one person being a reliable center of support, the other one spontaneous and constantly active.

The 39 Steps

No Best Better Way was presented January 4, 5 and 6, 1985, at the Merce Cunningham studio in New York City. The piece had 15 performers and a different combination of seven to nine musicians each night. Performers: Linda Austin, Lisa Bush, Barbara Chang, Paula Clements, Maria Cutrona, Karen Einbund, Suzanne Epstein, Karen Heifetz, Julian Jackson, Betsy Hulton, Maggie McCellan, Harry Sheppard, Sally Silvers, Peggy Vogt and Nelson Zayas. Musicians: Bruce Andrews—tapes, Polly Bradfield—violin, Tom Cora—cello, Gerry Hemingway—percussion, Peter Kowald—bass, Ikue Mori—percussion, Butch Morris—cornet, Zeena Parkins—harp, Charles Noyes—percussion, Ned Rothenberg—reeds, John Zorn—reeds.

The Cunningham Studio is large, airy, with a view of skyline from the windows facing the audience, and a beautiful but very slick floor. There are only three possible exits (the hash-marked areas). The fourth corner has a curtain and can be used as an exit, but there is nowhere to go once behind it. There is no backstage or real "offstage" except at (1). The numbers on the diagram will be used to designate exit areas in the description of the choreography. Always aiming for contrast, diversity and variation in all possible performance elements—including the number of times an exit is used—I began the piece by having performers, in semi-darkness, walk across the floor and disperse to the point of their first entrance. This increased the field for viewing from the beginning and equalized the areas of the space—it made access to areas possible without calling special attention to them.

**Diagram 1**

Three independent, overlapping elements wove in and out of the piece. (1) The main action, 28 choreographed solos and partnering sequences from one to eight minutes long (averaging four minutes), overlapped itself as well as the other two elements. (2) Space-division patterns performed by Maggie McClellan, each of which consisted of only one to three movements, had at least one walking part and always changed directions by jumping from a bent-knee position on balls of feet, wide stance, feet equally to front and back from hips. These came on at nine different times, determined by adding the numerical order to the prior number ($1 + 2 + 5 + 9 + 14$, etc). Timing was always approximate for sequences because everyone cued off the movements to come on stage. There are no counts of pre-planned cues to the music in any works I have done.) (3) The third overlapping element was improvisation performed by Silvers, Cutrona, Clements and Sheppard in different combinations. Everyone but Cutrona also performed in the choreographed sections.) The score for this element consisted of nine sections, each of which was cued to come on by either the space division patterns or by the choreographed sections.

Some of The 39 Steps Described in Order of Entrance:

1) Einbund, Heifetz duo (5 min.) begins piece at downstage left center. This section was composed by setting Einbund's material prior to rehearsal. Silvers improvised during rehearsal to make Heifetz's material contrast to Einbund's. Einbund was slow, stubborn, persistent, weighty and loud against the floor. Heifetz had six moves to every one of Einbund's, and they were light, aerial, darty. There was no contact in this duo. Spatial arrangement was in five parts:

CHOREOGRAPHED SOLOS AND PARTNERING

SCORE
NO BEST BETTER WAY
SPACE DESIGN
(McCLELLAN)

IMPROVISATION

Minute

0
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22

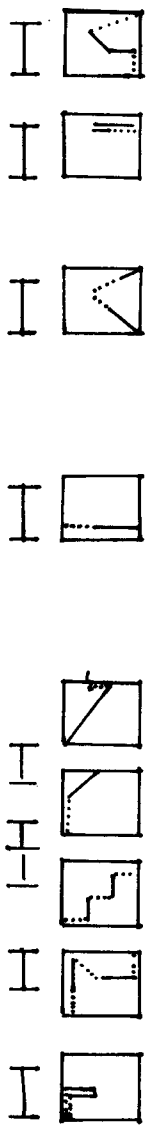
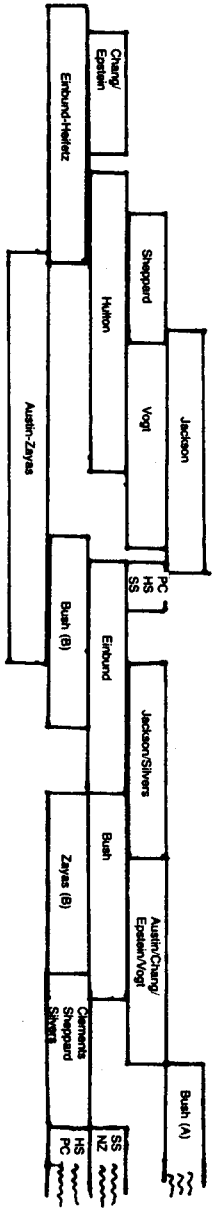
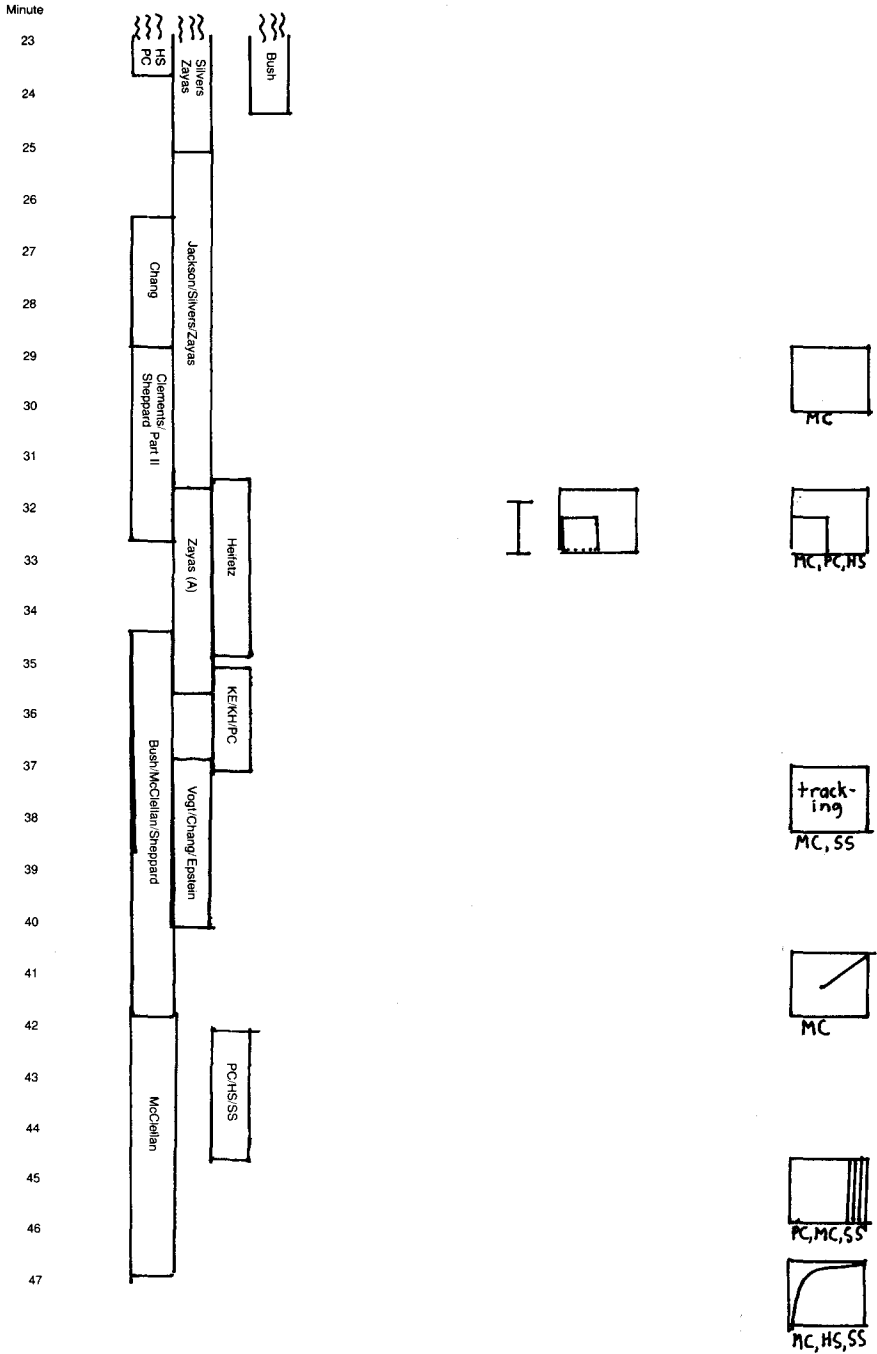
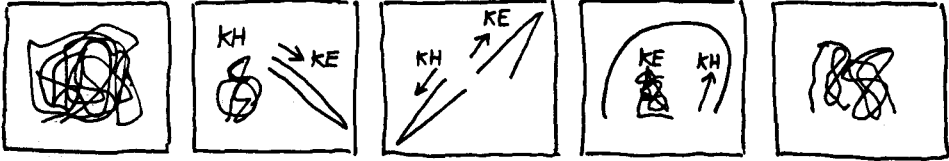


Diagram 2

Diagram 2, continued



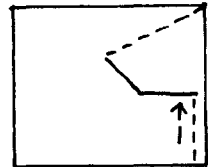


Sample movement description: Einbund movement for 1st section:

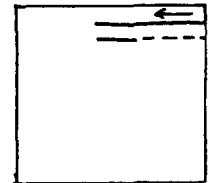
- 1) Lift one foot, arm overhead, let go standing foot and land on raised foot near floor.
- 2) Side of face on floor—arms go out to back in fists.
- 3) Push up on one arm—other arm slides under to roll onto back.
- 4) Over on all fours—jump around in circle, kicking one foot into air.
- 5) On hands and knees, shins lifted off floor, arch back, then jump to legs tucked under, sitting on shins.
- 6) On all fours, lift one arm and the opposite leg, swing leg through to land in crab position, one arm and leg still up.
- 7) Legs tucked to back, mermaidish jump to land with legs spread.

2) Chang, Epstein Duo (2:30) started upstage and worked its way across the back. It began 1/2 minute into Einbund/Heifetz duo, cued to a movement of Heifetz. This duo never came up from the floor. The movement was constructed by freeze-framing pre-recorded material I had made on video and choosing separate complimentary positions for each person. The positions would occasionally interact physically, but mostly they were variations of each other, chosen for shape. Movement sample: both on stomach. Epstein—hands and arms down at sides. Travel by moving from shoulder to shoulder. Chang—scoot on flat shoulders by lifting knees and pushing from feet.

3A) 1st space design. McClellan began one minute into piece, cued from Chang/Epstein movement. Movement: Stiff upper-body walk, arms down in front of body, torso to front, push from back foot and land on front foot. Switch upper body to back and repeat. Dotted line means walking.

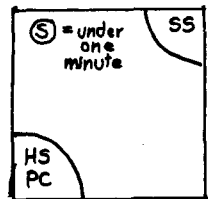


3B) 2nd space design. McClellan began at Chang exit. Movement: Step right foot, right arm up and dip over to left. Rise, with arm coming up quickly. Step left, did and go to right side, leave arms down. Repeat.



4) Hulton Solo (6:00) began 1/2 minute after Chang exit. This solo switched back and forth between very casual, literal gestures and more theatrically designed dance movements. It pretty much stayed center stage, and the space patterns tended to be circular or on diagonals.

5) Improvised section. (Short—under one minute.) Cued by McClellan arriving at first window with her second space design. Sheppard and Clements at exit 1; Silvers at 3. Improvisation stayed in tight corner space, and we pretended we were a trio even though Silvers was 60 feet away.



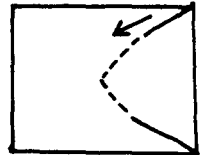
6) Sheppard solo (2:30) cued from Hulton. Casual solo chosen to go here to refer to a possible duet with Hulton. Movement example: walk lifting heel cheerily and occasionally pivoting to a new direction. Ice-skate suspended turns, flicking fingers. Walk normally, squeeze the fist of one arm as it swings forward so that it rises a little more to the front than the other one.

7) Austin, Zayas duo (8:00), cued by end of Einbund, Heifetz duo. Playful duo—contrasted sharply with all the solo movement going on around it. The first extensive physical contact partnering; some movements of unison. The duo occupied stage left and came forward and back pretty much on parallel lines. Zayas exit behind curtain at 4. Austin at 1. This duo seemed to have the effect of commenting on the other things happening in the space. Movement started with a skip that was so fast it barely had time to become a skip. Travelling in a circle, Austin in front; Zayas passed Austin. Austin put his hand on Zayas' shoulder, and gradually they slowed down to a slow-motion unison skip.

8) Jackson solo (5:40), cued by end of Sheppard solo. Started by backing onto stage. Articulated, bounding and energetic.

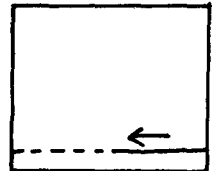
9) Vogt solo (4:00) started 5 seconds after Jackson. Vogt also entered by backing into space. The movements were an "awkwardization" of standard dance ideas, since Vogt was also very articulated, but has more technical dance training. Many movements used the top of the foot as a fulcrum point, a point to take weight or emphasize visual design.

3C) Space design. Began at end of Sheppard solo. Movement: Swinging arms. Step swing, swing, swing with loose, relaxed arms. Step, swing, swing, swing with variable arms bent at elbows.

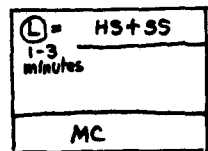


10) Bush solo B (5:00), cued by end of Vogt solo. This solo had only one movement to the floor. Transitions were calculated to be "logical." Smoothness and phrasing were the result. The piece occupied stage right and came forward and back.

3D) Space pattern across extreme downstage. Movement: Lean-drop. Step out on left, lean way out, arms come up, fall to right foot and squat down.



11) Improvised section. Cutrona across front with McClellan. Silvers, Sheppard across back doing contact partnering.



12) Clements, Sheppard, Silvers (1:00). Clements walked upstage right to join Sheppard, Silvers. Support shapes. Positions taken from *Dance Magazine* photos and linked together.

13) Einbund solo (4:30) began at end of Jackson solo. This solo was also taught separately to Bush, who performed it right after Einbund in a different part of the space.

14) Silvers, Jackson (4:00). Silvers improvised back to upstage, left corner at 3 and began movement from the 3 to 1 diagonal, Jackson joining her. Spatially all movements were on this diagonal except twice, when they headed on a downstage line to audience.

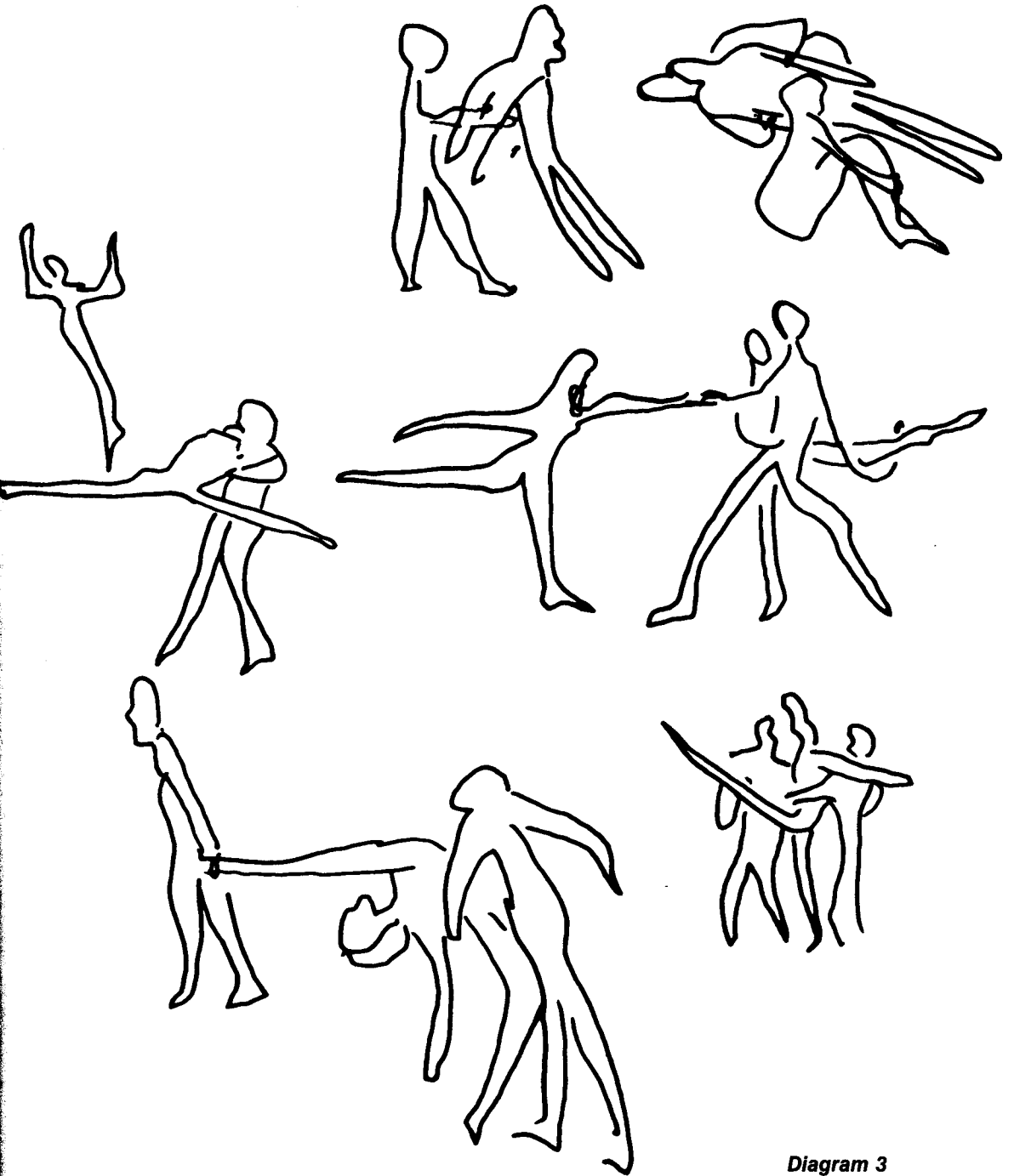
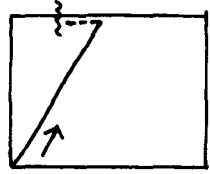


Diagram 3



Diagram 4

3E) Space pattern. Ended behind curtain. Movement: Rocking step. Step out, rock to back foot, flail arms. Arms stop, drop down as next step is taken.



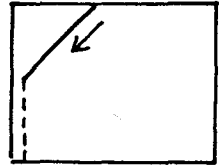
15) Zayas solo B (3:30) started from behind curtain and was cued to first downstage movement of Jackson, Silvers. All movements were on floor except beginning and ending. Stayed near stage right and exited behind curtain again.

16) Bush solo C (4:00). Same as Einbund solo. Began at stage right as Einbund finished.

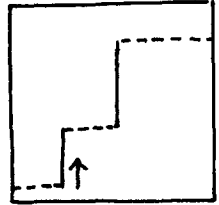
17) Improvised section. Clements, Cutrona. The improvising tried to always find a clearing where there was no one else.

18) Vogt, Austin, Chang, Epstein (3:45) began at end of Silvers, Jackson duo. Combinations of duos within a quartet, some unison, helping each other achieve or break up positions, bad imitations of sudden solos, starting in pairs; going to group, splitting up to form different pairs. Many silly movements, corps de ballet updated.

3F) Space pattern. Cued to begin near beginning of quartet. Movement: wooden leg. Leap to wooden leg, with a little suspension, in second facing front, fall sideways.



3G) Space pattern. McClellan cued from movement of quartet. Movement: (A) Kick feet together, straight legs in air; they land together, arms going up. (B) Down to hip, roll, arms in ball, come up to knee bend squat; shoot legs behind to come up with arms also coming up.

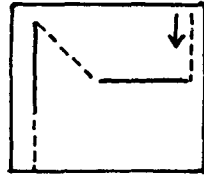


19) Improvisation—Sheppard, Silvers, Cutrona (Cutrona joins from prior improvisation). Improvisation following McClellan's pattern (3G), trying to anticipate and stay ahead of her.

20) Sheppard, Silvers, Clements (3:00) began as soon as space design finished. Spatially, it went across upstage five times. At the beginning, it was incremental in the movement and in timing. Clean pauses from movement to movement. At end, processional with Sheppard free-floating shapes, hanging on Clements/Silvers, who were in tango position with Sheppard the middle of the sandwich. In the middle, were detailed "pinwheels" that stayed in one spot. Example: Clements and Silvers in tango position, Sheppard in middle hangs on Clements' and Silvers' shoulders and lifts legs, one to front and one to back onto Clements' and Silvers' thighs. Silvers lowers Sheppard over onto one arm on floor, holding one of his legs. Clements now holding his other leg, Clements and Silvers walk Sheppard around in circle.

21) Sheppard, Clements (2:30), Part One of duo began immediately after 20. It worked its way forward on diagonal from right upstage to left downstage with Sheppard exiting at 1, Clements at 2. In the middle of sequence near the back, balanced partnering. Example: Sheppard on side curled on floor. Clements lies on her side on top of him. Sheppard straightens slowly, taking Clements with him. Sheppard curls again, Clements stays straight, then bends to land sitting up in bend of Sheppard's legs.

3H) Space Pattern. Cued to end of Bush solo. Movement: Step out two steps on one foot. Circle arm forward, step. Arms out and stepping to side.



22) Bush solo A (4:30) started at end of McClellan space pattern. This solo, which went to floor and up, had many rude, difficult juxtapositions and was performed very frontally. Snappy, from fast to slow and back again. Concentrated, dense, intense. Stayed stage right. Movement example: Skip, knee coming up to side with arms out to side, hitting arm with leg and tossing arm up. Sharp turn to front, feet together, move only heels in one direction to travel to side, arms, waist level, going other direction.

3I) Space design. Movement: squat walk. Walk out, squat hop, push on thighs. Run the rest of the way.

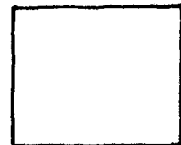


23) Silvers, Zayas (5:00). Zayas came from behind curtain and joined Silvers, who started immediately after 20. Spatially this section travelled forward, then to back diagonal, forward then randomly throughout space. It alternated between physical contact partnering and structures for improvising.

24) Jackson, Silvers, Zayas (6:30) began as soon as 23 ended with Silvers, Zayas breaking into various walks and Jackson joining in. This trio performed a series of motifs such as pacing, one person freaking out, the other two becoming the "calm squad" and rescuing; all three lined up and facing back, one starting a solo in front of the others; one person walking on backs of other two; one sitting on floor holding one foot of other two who hop along pulling person on floor with them.

25) Chang solo (2:30) cued from Silvers, Zayas, Jackson trio. Movements were chosen that would emphasize wide, squared off shapes.

26) Improvisation. Cutrona free form.

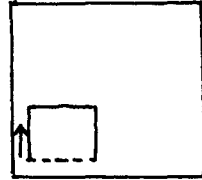


27) Clements, Sheppard duo, Part Two (3:45) cued to end of Chang solo. Both reversed the exit from Part One to begin exactly where they had left off. Begins with Sheppard assisting Clements, Clements then assisting Sheppard, to set duo broken into Clements performing half of her set material with Sheppard improvising, then Sheppard performing his set first half with Clements improvising, to both performing the set duo material all the way through together, a floor sequence and then off.

28) Heifetz solo (3:30) cued to start near end of Jackson, Silvers, Zayas trio. This was performed quickly, cleanly with many movements involving the coordination of working one part against the other, two things at once opposing each other; also long sequences with abrupt changes.

29) Zayas solo A (4:00) cued to come in after beginning of Heifetz solo and occupying stage right. Heifetz more stage left and center. Zayas solo coming mostly forward and back.

3J) Space design—cued to begin as soon as Sheppard and Clements finished duo Part Two. Movement: Step out and go down to squat. Walk out with hands, lift hands, off-balance, run up. Repeat.



30) Improvisation. Clements, Cutrona, Sheppard. Started with McClellan's 3J and stayed within outlined boxed area. Clements, Cutrona on floor, Sheppard starts standing. Cutrona replaces Sheppard as standing person. Sheppard to floor. Cutrona starts going from up to down and trading with Sheppard. When Clements got up all started off trying to move when someone else wasn't.

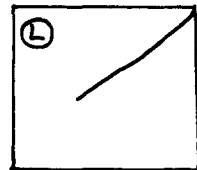
31) Bush, McClellan, Sheppard (7:30). Very silly and detailed partnering, the highlight being when all stood up in separate windows facing the audience and did anti-unison, unison. This one accent seemed to literally and figuratively lift and lighten the mood in the whole piece. Otherwise, lots of running around, falling, fake fighting and imitations of solos.

32) Clements, Einbund, Heifetz (3:00) cued to end of Heifetz solo. Twelve movements were set by Silvers with four passed to each person. The other two would make a variation of each set movement to be performed simultaneously with the set one. Each person performed on overlapping spatial patterns which changed directions every three movements to begin where each person left off, with head of pattern starting at next quarter turn of the room. Each person ran to start the new facing.

33) Chang, Epstein, Vogt (3:00) cued to end of Einbund, Heifetz, Clements trio. Material was made by each person choosing from material Silvers improvised in rehearsal and making one sequence from what was chosen. It started out in separate parts of the room and worked toward using the movements to partner.

34) Improvisation. Cutrona, Silvers used the idea of tracking each other, using the direction other people were taking on stage as an influence in deciding which direction to go.

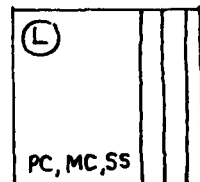
35) Improvisation. Solo by Cutrona on upstage diagonal.



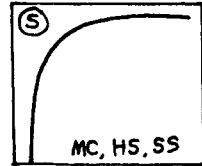
36) McClellan solo (5:30). First minute made from McClellan choosing from Silvers' improvisation. No matter how much pre-set material was given her, she always seemed to perform it in five minutes.

37) Clements, Sheppard, Silvers (2:30). Trio started with improvised turns on star-shaped floor pattern and stayed on the diagonal from exit 1 to exit 3 and off.

38) Improvisation. Clements, Cutrona, Silvers. Tracking each other, staying on parallel lines, coming forward and back.



39) Improvisation. Cutrona, Sheppard, Silvers. Cued to last movement in McClellan's solo. Performers improvised on border of space going behind McClellan, one person always trying to stay ahead of the others.



Implications—Political Aesthetics

What to keep and finding where to begin. Certain choreographic decisions followed in my work from the beginning derive from a political stance.

1) *Unusual Movement Juxtapositions*. This eliminates the need for taken-for-granted, ready-made position-holders and allows all the material to have the possibility of being seen and treated equally. Hierarchies in the form of climaxes and authorities (or hegemonies) of meaning are constantly shifting and different ways of seeing could be encouraged each time the piece is seen. Something that is slower and subtler could have the same importance as something flashy and showy. With unusual juxtapositions, each unit is set off from the next in a more drastic way and acquires individual value without becoming (subordinately) part of a phrase or a building block to some overriding (preset) whole. Ask more questions.

2) *No Steps, No Counts*. People hate to count. The movements satisfy themselves when it comes to timing—the real time of an individual's body. Each movement is more accountable in and of itself, instead of pointing to or serving another one within a counted phrase. Counting creates rhythm and groove but not difference (*i.e.*, meaning). Non-counting performers



Sally Silvers' No Best Better Way, at the Merce Cunningham Studio, January 1985



"By taking the body and the exploration of movement as the subject of my work, I hope to challenge the illusion of the private self, the instrumentalized use of the body . . ."



"I begin the process of making a piece by generating the vocabulary. . . . Mostly it seems like a process of freeing up and, at the same time, concentrating the whole body (including thought) . . ."



“Attention is captured for a movement by stripping the whole and outlining the parts.”

become interpreters, instead of tools to a timing imposed from outside the material's demands. This also keeps phrases from building to an evident conclusion or pattern based on familiar rhythmic ideas. Material develops from inside out—instead of being straitjacketed by musical counting.

3) *No Stylized Dance Movement.* Within constant momentum, the awareness of the training should be present—submission to techniques/socialization of the body. From the first movement in anyone's piece, you can tell if the socialization and training of bodies is going to be a question or not (name that tune). Instrumentalizing the body so that the audience can take for granted its training/socialization means that the body, the movement, is taken for granted instead of questioned. Postural reflexes—and expectations based on them—bypass consciousness. If you don't call attention to the way the body has been trained, you risk the defeat of any political message that you might be trying to get across.

4) *De-emphasis on Pedestrian Movement or Repetitious Movements.* Boredom is reactionary. Intelligence should not be insulted; it should be assumed to exist. Repetition is useful to create trances, rub points in, emphasize a beat, and as a cover-up for laziness and lack of ideas. People see, think, assimilate multiple ideas with every glance. Art should insist that people use what they've got. Pedestrian movement is interesting occasionally and is useful sometimes for entering and exiting; it creates helpful contrast and contextualizes other movements and juxtaposition. But . . .

5) *Non-Gender-Specific.* If “dance is a woman,” then let's develop movement as an alternative to the stereotyped roles that are celebrated in traditional dance. This also means that standard ideas of beauty in dance bodies do not assume authority. It means that non-



"I am interested in problematizing and politicizing the relationship I have to my body . . ."

flow, rigidity, tension, show of effort, etc., become interesting areas of exploration.

The role of a political choreographer is to create models for control of our creativity. The more radical the model, the more clearly it demonstrates its distance from norms as the status quo, and the more clearly it is a critique as well as an invention able to open up new ways to construct awareness. How the body is constituted as a context for social action. To un-habituate thought. Not how to become free from our socialization and liberated, but to show change in action, to create an interest in it. To be reminded that the body is a plane on which understandings of political issues and change are constituted. The body is where power is assimilated and produced.

The body in art is not a universal model and representation of Nature or organic totality. It is not to be used in dance as a celebration of what is already known, of resolution, as the site of a correctional institution. It can be a vehicle for change, not just a point of power's application. The body cannot be reconstituted unless the movement makes you more alert. The body is always yet to be composed.

Sally Silvers has recently choreographed *No Best Better Way* (1985), *Choose Your Weapons and Thank You Don't Choice* (1984), *Voodoo for Anti-communist Tourists*, *Sharp Executive Retard* (both for *BARKING*), *Tips for Totalizers*, *And Find Out Why, I Can't Hear You, Make a Mistake (BARKING)* (1983).