

ambitious and failing to consult people in the film industry in Scotland 'they have a growing reputation in video, but I'm sure they would admit that their film side is down' said Thomson. Plans for the SFTVS have also come into conflict with figures involved in the **National Film and TV School** at Beaconsfield in England. Thomson thinks that for the SFTVS to work it would have to work in some way with the NFTVS since 'in no way can you compare the facilities with Napier College and Beaconsfield'.

According to MacLeod, resistance to the idea seems to be coming from English people in Scotland, and Scots down in London. Thomson sees the over-ambition of MacLeod and co. as 'a particular Scottish problem, going from A to D without the plans to go through B and C as well', and continues, 'if Glasgow is considered beyond the pale when it comes to London, what about Dundee?' In order to encourage more open debate on the matter, we are printing the rest of MacLeod's statement to us:

*'...it is unproductive to place too much emphasis upon the parochial output of some of our producers or to become paranoid about the controlling interests of an imaginary elite. If these symptoms appear from time to time, constructing barriers to protect self-interest and discouraging the emergence of new ideas, then it is the responsibility of would-be progressive people to stand up, be counted and do something about it.*

*It is exactly in this spirit that the people responsible for planning the Scottish Film and Television School have worked to establish the means for fostering new talent. It doesn't matter that some self-appointed guardians of our industry have devoted a disproportionate amount of their time to negating the premise that Scotland needs and deserves its own school or that they see any activity like this created without their sanction as a diminution of their authority.*

*They, or their kind, will be the first to arrive at the celebration party when the school attains success claiming that they were not only always supportive but made the major contribution. In the meantime, there is sufficient support and finance to ensure that the School will open its doors in the Autumn of 1991 and that its courses will be directed towards a range of defined industrial needs over the next decade. Its principal course, a Master Degree in Film and TV Production, will address real and purposive training issues and*

*provide the optimal educational conditions for those seeking the skills necessary for employment in an ever changing and adaptive profession. If the School has an overriding philosophy then it must be that of encouraging and developing ideas by skilled application for professional practice.'*

## NOT NECESSARILY?

**Hot on the heels of the '19:4:90' Television Interventions project comes 'Not Necessarily' commissioned by BBC Scotland and produced by Ken MacGregor of the BBC, and Steve Partridge of the Electronic Imaging course now newly framed within the Scottish Film and Television School at Dundee. At the time of writing, 'Not Necessarily' is being screened sometime in September, and will include between 6 to 10 new works of approximately 10 minutes in duration, including pieces by Lei Cox, Doug Aubrey, Judith Goddard, and Kate Meynell.**

Co-producer MacGregor was hesitant to say whether this represented a more open-minded approach by the BBC concerning innovative work, 'TV has always used creative people' says MacGregor, but does admit that



STEPHEN PARTRIDGE *The Sounds of these Words* 1990

the works do embrace 'more challenging subject matter, so it is a bit different in that it is using Television in a different way.' Whether it will change our perceptions of Television or look different, is the challenge that artists, we hope, set themselves when moving into broadcast.

## BOOKNOTES

'Body Space Image' by **Miranda Tuffnell** and **Chris Crickmay**, published by **Virago**, August 1990.

The book is subtitled 'Notes towards improvisation and performance' and it will surely become a classic. The authors explore the physical demands of movement in free space. Not 'dance', which is often constricted by theatrical expectations, nor exactly 'live art', which is often too cluttered by visual references outside the performer's body. With many fine illustrations, the book, looks at how different artists have produced work in a context, physical and social, and the spectators. One delight of the book is its acceptance of a historical framework, so often denied by live art commentators today. This has much to do with the work both authors have done at **Dartington College of Arts** where Chris Crickmay is Head of the Visual Art (**Art in a Social Context**) Department. Miranda Tuffnell has taught at Dartington, and they both acknowledge the influence of dancers, musicians, artists of all kinds on the place. This influence goes right back to the **Bauhaus** in the 1920's. In the 60's, **Cage**, **Cunningham**, **Rauschenberg**, and **Luig Nono** appeared at Dartington, inspiring and replenishing one of the well-springs of contemporary European live art - free improvisation.

## EXTREMES

Between June 1976 and October 1975, 5 issues of a magazine called 'Extremes' were issued. It was founded by **Gillian Clark** and **Shirley Cameron** (see preview of National Review of Live Art in this issue of **VARIANT**), and based in Yorkshire and the English East Midlands, although its scope and contributions included Poland and Portugal. The articles covered the prolific output of performance artists, musicians, writers, who had begun to gather round various venues in England, including the **Midland Group**, in Nottingham. Issue No.5 of **Extremes** was devoted to the first tour of Britain by Polish performance artists **Jerzy Beres** and **Zbigniew Warpochowski**. Eleven years on, **Extremes** back numbers 1 - 5 are being re-issued. Contact **0742 669889** (Shirley Cameron) or **041 332 7617** (Roland Miller) for information, or read the next issue of **VARIANT**.