



into one of the teen-agers' systems. They were all excited about the portability of my actions, as none of the high schools had this more creative instrument. Like the others I produced a documentary tape. But I couldn't leave it alone. The 'finished tape' shows Ms. Nin in repose; I selected all of those frames where she is silent and thoughtful, listening or smiling, then re-dubbed her voice over these. That's the other part of the creative process. Video stills from tapes of Connie Beeson were shot by Dan Moriarity. The studio was darkened to cut down reflections. A scan line shows up in some of the stills.

DANCERS' WORKSHOP TAPES

Dancer Ann Halprin explores group rhythm participation. Leadership is shared as members change from passive roles to take command of group direction. The dancers sense when it is their time to take control, and movements flow into movements in endless variation. The dancers are nude to utilize the element of design, the flow and coordination of bodies moving in unison.

In the neighborhood, Dancers' Workshop utilizes the material around them. The police, as resource material, direct the dancers' mimicry.

A basic set of exercises that stretches every part of the body devised by Ann Halprin is standard warm-up for improvisational dances.

Live video taping of current neighborhood happenings includes the long wait outside San Quentin walls when authorities refused to allow doctors into the disrupted prison.

A capacity crowd peered over the Guggenheim-like balconies of the new Berkeley Museum during a pre-opening performance by Dancers' Workshop. What they saw were male and female dancers moving in vast ribbons of newsprint paper stock in a paper dance ritual, a sculptural dance in which paper and dancer become one sea of movement.

A workshop performance at Soledad Prison, *Que Passe? (Ragtime Shuffle)*, was the first time prisoners were able to select their own entertainment. It was also the first time prisoners were not racially segregated. And it was the first time video tape or a woman was allowed to mingle with prisoners during the performance. Connie was given a prisoner to help her with video equipment; she handed him her Rollei and he also took 4 rolls of still photographs for her. There had been some prison riots and some people asked me later if I was scared. "It never occurred to me to be scared. The men were hungry for the kind of performance Dancers' Workshop could give them."

