Mead

HO BC 119D

Video notes - 90 - 91
" " Banff 1980

SPECIAL VALUE
HO SHOPPERS DRUG MART
69D

Orchid Video project 91-92

U. of Wpg. Lec - Dem. '91

- For David Choreog. notes
- Video listing for Banff tapes 1980
- U. of Wpg. Lec. Dem notes, '91
- Other video notes 90 - 91
- Dreamrite ~~93~~ dance notes 1993

80 pages
college/narrow ruled
collège/réglage étroit
10½x8 in/26.7x20.3cm

notebook
cahier de notes

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0 43100 05003 2

✓ DARRYL KAMINSKI
A-636 McMILLAN AVE.
R3M 0T9

re: ~~Photo~~ Foto-Video
- came to show & enjoyed it.

Note: (a) sent [4] approvisal tapes in early Oct. 90 to:

Peter B.
Todd R.
Steph. B.
Arnold S.

(b) Sent [1] tape to Judy M.

listing of outstanding videos inside

Abb
957
0278

G. Stat. Theatre

Am holding
June 8-13/92
&
Sept. 14-19/92 (*)

1.
2
3.
4
5.
6.

started March 11/91

March / April 91

Media Project Grant

A

Possible CURRENT Works to copy.

INSCRIBE W. CAN. COUNCIL, DANCE SECTION

Timing

20 1.) Fine, Thank you – decide which version

10 2.) My Romance – Fri. premiere

15 3.) Shout

15 4.) Continuum (?) ~~8.) CRY – 20~~

20 5.) Sunset S. (?) 9.) BALLADE – 10

15 6.) Haiku 96, (10) Shalom, new version – Old version

20 7.) Dark Time (11) MLW – 114, 121B.

115' minutes = 2 hours of BETA – 1 (+ 15 MINUTES 2 hr. tape ?)

20 cry

135

Possible older works to copy

Timing

20 1. Odetta – (version I copied) & new

20 2. Solitude – (old) & new. #77, 90

15 3. The Other #80, 92

15 4. Interiors, #s 13, 67, 88

~~20 5. Jest of God (?) 126, Beta I~~

10 6. Shining Trumpets #9

25 7. The Woman I Am (?) 44, 70

15 8. Just About Us (?) #57, 60, 68, 75

~~15 9. X Shalom (new version ? or old version~~ ON NEWER TAPE ~~or both)~~ #123

10 10. Other Back Solo. CAMEO? #s 5 & 45

30 ~~11. Anerca~~ see #4 on yellow sheet

20 12. Mahler whole (?)

20 13. Bartok #41 (?) older "suite" or newer "Concerto"

235 Min. = 4 hours of BETA

14. Anerca 8, 12, 41, 43.

15. Dreams 102 + or Banff Tape.

16

Other Possibilities — See attached yellow SHEET.

(1.) ~~Old Haiku~~ #1, 63

(2.) Variations #4, #34, #20

(3.) Cameo #5

(4.) Anerca #41 + #43 #7 + #12 #8

(5.) Old Odetta #8 + #30 + #16

(6.) ~~Shin. Trumpets #9.~~

(7.) Three faces of jazz #13

(8.) Interiors #13

(9.) Blues & H. #21

(10.) Bartok 48 + 43 #41

(11.) Big Mahler #41 + #42

(12.) Woman I Am. 44

(13.) 5 Cameos 45 78

(14.) Just AU, 57, 60

Watched Eve 2 - 87' March 25/91 (1)

Prog. on Video recs:

1. Shalom (new version w. Alana & Chris)
2. To The New Year
3. Haiku
4. Old Times Now
5. Cry

Notes below:

1. Shalom -
- liked 2 solos of Alana & Chris
- Alana & Chris in my part were distracting
- " " " " " looked stilted; more, - wise.

2. New Year -
- Beginning not good - not natural enough. - Later on more more vigorous more. better. - Slides good - - to in begin. too empty. - Couldn't see plot.

3. Haiku (Perhaps submit)
liked it plot! - but Ruth rushes ending words & is not genuine at end.

4. Old Times N. - B - Anne (Perhaps submit)
I liked it & it was a fairly clear video - Quite soft, lyrical approach -

X 5. Cry - did not like it - Too long - words spoken poorly, - liked Karen in part of solo - liked casual speaking at end but it need to last longer & last run sho. be longer

Watched Tape Called "R.B., 86 - 87 March 26/91

2

1. Reh. of new version of Haiku - seems to be fairly good, though low key.
(If Eve. #1 super 8/87 not good, this is a possibility.)

2. Solo Shalom (2nd or 3rd generation) - (will try to find 1st or 2nd generation) liked this, though repetitive feel to last section of dance.

(1) Watched Cued at Sunset S. 89' April 4/91

Liked all except final dance! - (& this is the section I submitted!! aagah - (liked all solos - especially Julia's & Odette & Faye (though their entrance was weak.) less too pretty

(*) Liked some of final dance - Odette & Ruth & Anne - Short section of calm for all 5 - Should have more of togetherness if revived

(2) Dark Time

a. Didn't like talking - not professional
b. Liked Brent
c. Liked Ritual Pachelbel (some of it)
d. Loved last section despite "dance screw-ups" - & loved ending.

(3) X Watched Dark Tape of Close-ups - Dark, but is a good record. Might be able to be used in certain sections.

X Ap. 5 - Watched Jest of God reh

Dislike (1) Dance & $ - too predictable
X & too old - fashioned.
& too dark (reh. tape)

Ap. 5 Watched
Tape called
"R.B. - 86-87

X 1. Cry - No speaking amateurish
cast; Anne B. Jeanette, Bruce.

2. MLW - old version - liked it
locate 1st generation tape.
At studio? - warehouse, 82-83'?
- Video not good quality - Dancers
are seen at a distance

3. Camp. Duet solo - liked it
(Better version on R.B. 85/86)

April 5 Watched RB 85/86

X (1) Same Cry as on 86/87
(2.) Better Camping O.
(3.) Also - MLW - younger generat.
(4.) If using Haiku Reh. - may be younger
generat. - unsure if its new or
old Haiku

April 10/91 Watch 87 Eve. I -

X 1. Didn't like "new" MLW - preferred orig. cast
(2.) Haiku - liked it - I am holding my
"gown" together, having forgotten my "pants",
but ending is somewhat better, (though Ruth
rushes slightly.) - Will check voices against eve. II

Haiku cont. from 87' Eve. I – Ruth's words always fade at end of phrase. 4

3. Shalom – Video poor & too far away, but I preferred it to Eve. 2 & maybe & Shalom solo –
Will check the video against eve. 2 & against 'solo' under.

4. Old Times – honest S-Anne – but opening lunges very understated
Think I'll choose this – will check against Eve. 2.

Banff - 80' tapes

(1) 3 Men (M&W Roots) (Contact LVC)

(2) (*) Marching - family (Dark Time Roots) & Nancy & Bill & Tedd & Woman

(3) Comedy of errors

dancers climb into piano w. Musicians.

(4) (*) Solo Keith

(5) (*) Family Dance - trio

(6) (*) Folk Dance - Musicians walking thru dance w. middle & feet stamping for Dro's solo - duets - (*) Keith's solo

(Revelation this) preceded or followed

Dancers 'clicking' - clapping

Tape I

1. Class
2. Silly
3. Classical trio

(*) (*) 4 + 5 Dreams - repeated w. diff. cast

6 Duet - Tedd & Jane

7 Jazzy - Silly w. Terry. Elaine & drum and partic.

8 - * * Ritual (dark time)

7. 9 * * Bulgarian = Carol & Nicie & 2 others

10. The Other

Made VHS of Banff Material on "KODAK", Pat's Back. June 1980

(*) 1. Dreams, 1st cast Composers - John
2. Dreams. 2nd cast " John
(*) 3. Ritual Dance 8 or 9 dancers Composer Wendy
4. "Bulgarian Dance" Composer: John Herbert M.
(*) 5. Marching/family/war Wolfgang.
6. Keith solo Comp. Comp. Thomas
(*) 7. Family Norma
8. Too dim Folk Dance. Comp Wendy
9 THE OTHER - Playhouse perf.
middle ? 78' or 79' or 80'
what does this mean? R.B. & K. Lipitz - perfors.
Music: Ravel
10 Hackie - ~~Sept~~ June 81' perf. - ~~premiere~~ Eve. II
11. Old Times Now " " " "
12. Interiors - 76 77 or 78 -
middle ? R.B., K. Lipitz,
what does this mean? J. Donahue -
Playhouse Theatre.

Prog. I (1990) Archival Project Unsure of order. June 25/91, Willow Ks. Aug. 91 & Oct. 91

~~1980 91~~ 1990 91'

1. Cont. 4. 15 M. (Aug Yes 91)
2. My Romance 1. 7 M
3. Shout 2. X 13 M
4. Cuba Libre 3. X 7 M
25 M
5. Fine, Thank you 5 67² Min

Freddy
For David (?)
Pat's Back

Prog II (1986-89) (Aug 91 Yes)

2 1. Dark Time or 91' Version 2 15 M
4 2. Sunset S. 3 25 M
~~3. Haiku~~
1 3. Old Times Now 1 15 M
3 4. Ballade (X-Mas) 4 10 M (?)
65' Min

15 × 4 = 60²

Prog. III (1980-86)

15 × 7 = 105³

1. Haiku 1. 10 M
2. Shalom orig. (+ 2 add. solos (?) 3. 15 M
3. Dreams 5. (1 VERSION 1 versions, Banff & Playhouse) 10 M
4. Ritual dance 6. (?) 7 M
6. Camp out Solo 4 ~~10 M~~
~~5. Marching/Family/war~~ 5 M
5. MLW (original) 2. OR JUST D-ANNE'S SOLO (?) 10 M.
Update (Sept. 91) SEE ABOVE 57 ~~[illegible]~~ M.

(Yes Aug 91)

1 Dreams Banff
2 Ritual "
3 Haiku
4. Shalom
5 MLW
~~6. Dream~~
7. Camp out Solo

~~1. Freddy 1 15 M~~
~~2. Pat's Back 2 15 M~~
~~3. Debussy X 25 M~~
~~4. Freedom X 3 10 M~~
~~5 Other new material 10 M~~
~~6. " " " 10 M~~
~~85 M~~

(Yes Aug 91)

15 × 3 = 45'

67
65
57
85
274²
4
60) 274
240
34

less 1 hour of ? material = 4½ hrs

1983 – ~~1974~~ 1973

Tape from Old to New

June 29/91

+ Aug. 2/91 in avion

+ Oct. 91'

1. Revival (?)
To the Year 2000 (?)
Continuum (?)
Birthday Offering (?)
2 The Other
3 Solitude
Just A. U5 (?)
In Praise (?)
4 Interiors
5 The Wom. I Am
6 Mahler
~~2~~ Bartok Concerto (?)
~~3~~ 7 Older Bartok (?)
5 Cameos (?)
~~Older Cameo~~
8 Blues + Hegh (?)
9 Older Cameo Solo
10 Newer Odetta

10 Works

Aug 91 Yes, but reverse order from 1–10

[Will have to see which works available on video.]

15
× 10
150

2 hrs + 30 min

1973 – 64

Aug. 91' Yes, but reverse order from 1–7

15
× 7
105

1 hr. + 45 Min.

~~7 Works~~

~~1. Odetta~~
~~2. Anerca~~
~~3. Three faces of jazz~~
~~4~~

1 1. Variations (?)
~~2 Rhythmning~~
2 Conte Hondo (?)
2 3. Harker (old)
3 4 Rhythmning
4 5. Shining Trumpets
5 ✓ 6 Anerca
6 ✓ 7. 3 Faces of Jazz (?)
8. R. Souster
9 V. OLD JAZZ PIECES
10. App. Springs
11. "Turmoil" (Bartok)
7 ✓ 12 Odetta

Video existing? I think not.

" " (?)

" " (?)

Older works — June 25/91 — Willow Ks

1970 - 1983 — From newer to older or reverse if older to newer.

✓1. The Other	1.	76-80		10 M.	75 M
✓2. Interiors	3			10 M	
✓3. Just About Us	5			10 M	
✓4. Solitude	2.			20 M	
✓5. The Wom. I Am	4			25 M	
✓6. In Praise (part of it)	9	? excerpt	13	10 M	50M
✓7. Bartok Concerto (Piano)		? excerpt	? 11	10 M	
✓8. Bartok (earlier)		?	13		
✓9. Mahler (Complete work)		? excerpt	11 13	10 M	
✓10. Blues & H.		? excerpts	12	10 M	
✓11. Cameo		9	13	10 M	
✓12. Five Cameos		?			
✓13. Continuum		? 8		10 M	50 M.
✓14. Revival		excerpts	7	10 M	
~~15. Dreams~~ (on newer tape)				10 M	
✓16. To the Year 2000		?			
✓17. Birthday Offering		?			
✓18. Newer Odettas			14	20 M	
✓Old. 19. Rhythmning (Video?)		?			
✓Old. 20 3 Faces of Jazz "		? 2		15 M	
✓Old. 21 Older Odetta		1		20 M	
✓Old 22 Variations (Video?)		? 5		15 M	
✓Old. 23. Shining Trumpets		3		10 M	
✓Old. 24 America		4		25 M	
(From older to newer)				85 M	

Very old - check listing for existence of these tapes

✓ Haiku
✓ Bartok (v. old) Turmoil
~~✓ Odetta~~
✓ Appal. Spring
✓ Tante Hondo
✓ R. Souster

Yes ~~✓ Old Jazz pieces~~

185
154
60 | 260
240
20

4 hrs + 20 Min

1

1

- David was a dancer & a music. He had 2 loves, dancing & playing on the organ.
- In the early days of C.D. toured small town
  - checked out churches
  - played for his & our pleasure
  - reticent, reserved, but sense of humor
  - bogo, stuck
  - new career T or.
  - started his own bus.

In this dance I remembered how he moved & what he danced.

- 10 days before he talked & talked (more than ever before) & told he he read bible & was prayful.

Combination of awkwardness & grace - jumped like an animal - other times totally uncoordinated

tiredness - good friend

Miss him - when I think of him I smile

Made dance to honor his memory

Remembering him helps me to remember the others who have passed.

ee.

Choreogr. Notes. – Willow Ds., June 25/91

For David

:08 – 22 –
14 Min.

I Introd. ♀

Speaking
+
Various 'cheerful' + 'other' kinds of poses + tiny dance sequences.

II Noces –
- Begins w. same poses minus my voice.
- Stages of acceptance of death
- Maybe more voice during a musical interlude
PERHAPS AN ANECDOTE

- (Problem – ♀ in mournful + so is subj. matter)

III Uptempo section: (Problem – ♀ rambles a bit before voices begin)
Does a 'trad.' Sephardic/Greek/Yemenite handkerchief dance.

Begins to crack

Voices – he's down/up/down + out.

Some mone. ideas – Some of 'bogos' mone. characteristics –, borrow them from Mahler, 5 Cameos

- balanced upside down + suddenly collapse.

1st Improv.

Poses – O.K. – Stages – O.K. – I added shyness + self-effacement here – also 'David Statue' poses + other 'angelic' poses (+ ♀ playing + ♀ conducting) – also sexy 'hip' poses here or later – In 'tradition.' dance I added a scarf (USED IN DIFF. WAYS).
- When music 'swims' I tried doing 'falling' apart, but there was too much ♀ or I didn't fall

1st Improv. cont.

(2)

- or I didn't fall apart long enough. -
- When clapping starts suddenly dance frantically
- Then ending section comes.

July 19/91

Difficult time - but am determined to be O.K.

- Maybe use only Nocturnes - this selection didn't seem too long.
- I did 'rippling' arabesque, parallel att. back moves.
- Frontal sexual hip moves
- Continuous jumps till collapsing
- Snaps - Odette
  Graham - split - his love
  folk dance - Mahler
  feminine - moves, curves
  seductive moves
  stomping moves -
  jester poses -
  pleading for mercy
  grasping, greedy - I & turn & shows
  down & up & down & up several xs.
- Did many jumps repeated till "collapse"

July 19/91

I. lean on thigh & look up, 1st pos. & puff up, parallel & att., rise & angel wings, shy & laugh, naughty - W. awkward then coord. walks, Alberoni crouch then ½ point walks, Graham split & contract, "Fiddler slavic steps & bottle on head & tower, "Sudden fall.

II All of the above "danced" & extended & variations - (Shy becomes sexual)

cont. →

(Maybe talk in II'nd section!?) (3)
Didn't feel good.

- II a added prayer & pleading, first with disbelief & then 'for real',
  - added anger w. stomps
  - " utter sadness
  - " (for Bruce) 'prayer' arms from THE CRY.
  - " open arms for acceptance.

- next section - continuous jumps till end

- Try?

- Use scarf for "hora" & as a tallis for "Davening".

July 20/91 - V. good rch!

New material -

1. - Plead & shake head in disbelief
2. - Plead on knees w. realizat.
3. - Open shape on floor & close in shape in shame.
4. - Stomps & folk dance & slaping legs & spins as before but v. angry because "God" didn't grant a 'stay of death'
5. - Angry Mighty w. back/fronts & reach & blind etc & CRY gestures as before.
6. - Graham split ~~w.~~ ~~to~~ & knee bourrees w. bargaining gestures & desperate Jester motifs as before.
7. - Sudden shame/shy, little boy as before & look - (of complete realiz.)
8. Same "Albinoni" moves as before until & including the 'oriental' attitudes back →

(9) att. becomes linear att. of begin. of dance (4)
w. 'pecking', ~~then~~ 'angel' wings flutter

What we set —

1. crouch, look, 1st, puff, (ADD ripple here) jester, att. back & pecks, angel wings, shy, smile, Might, w., ~~reach~~ Albinoni, "att. orientale", "M.W. reach circle arm & torso moves & reach & blind & CRY gestures, slavic stamps & kick step & slap leg step & spins & Yoga position, Graham split & pull w. arms, add collapse & knee bourees w. CRY gestures & 2 jester gestures to get up.

Lecture Format — Pronounce Roethke

She warming up thru this

1. Intro.
2. Commonalities similarities in all dance
   a. Body as means of express.
   b. In perf. dance, d. ~~deals~~ is in the realm of emotion, feelings, sensation, human gesture rather than factual ideas. c. TRAINING/legs/arms/coordination/musicality
3. Differences between mod./Cont. dance & ballet: Cont. Ds. also train to use Torso, weight, barefoot, Youth/maturity, floor-work open-ended move, creation. cont. subject-matter
4. Tech. Demonstration/limited space. (5) (He describe entire work, read words & discuss crying)

Lecture Series

I) Mod. - Ballet, some differences, some similarities

Diff.
1. Torso
2. Barefoot
3. Grounded
4. Pelvis
5. Open vocabulary
6. Subject matter
7. Cont. & / Cont. Dance Comparison -
8. Silence, text, orig. & comps.
9. Emphasis on creation
10. Creative process is diff.

Similarities
Body
1. Expressions not literal, through body language
2. Music often as accompaniment (or) sounds.
3. Dancers' training & discipline & classes/practice for lifetime (like musicians, singers, ~~actors~~)
4. Set vocab.

II History
1. Explanation & exs. ?
? "Free"
? "Humphrey - W."
? "Graham"
? "Cunningham"

III Examples
* 1.) warm-up exc's.
* 2.) Pachelbel, - Text? Line dance, Ex. of Text
* ✓ T. Chapman,
? ✓ My Romance,
Laughing & Crying
Conglomerate Choreg. approach.
~~3.) For David? Quec Brent?~~
~~4.) 'Pat's Back'~~
? 5.) Alana's Deb. or Back solo.
? 6.) Diane McInt. "To the New Year? "Text"?

* Ballet Warm-up exc. - Use G. Gould's Partitas? - "Ballet" Plies, tendues/degages, passés & relevés, "adag" add floor
G. Battement., across floor ADD floor prob. etc.,
petite allegro, grand allegro.
Modern - Same formats. - across fl. either "Bill's comb." or mine w. reversed legs & torso, or triplets w. war. & curves, etc. - Floor work low G. spiral runs

Note: Do some of each - ie: plie Ballet, plie mod., etc.

Lecture

1. Intro. 2. Warming up. 3. Training
2. Similarities 4. Separated Dem. 5. Dem.
   a. Body expression 6. If Not Now
   b. Training 7. Voc - open-ended
   c. feeling, not fact 8. Explan. of Dark T. 9. Dark Time
3. Differences (w. Carol demonstrating) LIFTS
   - a. Torso
   - b. Floor.
   - c. Weight
   - d. no set vocab.
   - e. contemporary subject matter
   - f. mature - not just youth
4. Tech. Dem.
5. Dark Time
6. Revolution

Partita #1 in Bflat Maj. (Sections - Selections

Quotation Sussanah York, Speech in Trafalgar Sq., London.
Theodore Roethke

& I feel with a terrible hope how lovely life is, & how unbear. is the thought that by our own blindness, by our lack of memory & courage, by our slackness we could end it.

Exc. V. of wpg. (1)

1. Plies + releve in 1st, grands in 2nd + relevé.

1M. Currier plies + releve 1st, curve in 2nd + arch + relevé

2. Portebra 2×8

2M. Plie curve + over etc, circle head, + B.E.'s side.
0-40 4th curves, arches etc., swivel arms, B. Evans taps.

3. degage side + step into 2nd + repeat + close plie, repeat other side, repeat forward + faster degage's front + back. - repeat all altern. when plié occurs

3M. degages da Peggy

4. Passés w. arms

4M. Passés w. curve + fly arch + bounce plies

5. 4th lunge port de bra + port. en rond.

5M. My swings + transfers of feet 2×5.
40-77 Currier side + front + back, Currier turning 6×5, My for. arab. + back front + repeat other side + kneel.

0 - - 6. Adage - develop. front, back, side, step in arab. + return to 1st, grand plie, 2 glissides.
change tapes ~~SEE ADDITIONS~~

6M. - passé + punctuated develop. front w. curve + flat. - att. back parallel arch + step into curve att. back, step on raised leg + develop. side, + step into deep curve + step back onto leg w. a sort of arch + low shape of work. leg + step to begin 1st side.
ADD. - separated reach + back + reach other way, heavy skips, fast developees + deep lunge.

~~(3) heavy developee + heavy skips~~ (1) ~~ADD VAR. on alena's "reach" step.~~ (2) developee front + back

7. Grand. Batt. - 2 front (1 close on straight legs & 1 with plie) - 2 back, 2 side, 2 efface 'Balanchine' - (2)

7 M. front fall rebound & plie -
same back, same side,
batt. efface & swing leg att.
front & back & again -
AFTER repeat do batt. efface & deep lunge

77-108- 8. Across floor; a Pique arab. & balance, & 2 more balances & developees & runs & 2 grand. b. developee other dir & 2 sautes arab. & 'drag', & stop front assemble & run to opposite corner to repeat

OR

a. tombe pas de b. glissade assemblé
X 2 XS & then a. of 1st combo. & run to opp. corner to repeat.

8 M. Triplet & 2 leaps & swing
Repeat.
3 Triplet & swing & repeat & roll(s) & saute & repeat roll & saute ~~& run to oppos. corner~~
triplet forward, back, turning & suspend
4 Graham runs,
2 atts. back & brush att. front & run.

Lec. Dem. Oct. 8, 9, 10/91

(1.)

(1) Intro.

(2) Warming up

(3) Training (similarities)

(4) Differences ~~(to similarities)~~ - SEEING.

(5) Separated Dem., (plies, adage, across flo.)
REGAL, EARTHY,

(6) Demonstration w. music (selections from J.S. Bach's Partita #1, B flat MAJ.) Glenn Gould

(7) Fundamental Differences (set Vocabulary, open-ended vocabul.)

(8) History

- Early 1900's, protest
- One of first mod. d. revolut., American Isadora D.
- Other great pioneers, Ruth St. Denis, Doris H. Graham. 94 yrs.
- Prof. mod. dance in Can. 30 yrs ago.
- NEW ART FORM
- 50 Prof. Can. mod. dance companies + soloists
- Montreal Fest, - 50,000

(9.) Excerpt *If Not Now* (T. Chapman)

(10.) Excerpt Dark Time

- Title, Theodore Roethke
- Music & Dance section - 3 parts
- Dancers
- Quotation

(11.) End the Prog. by pointing out that Wpg. etc.

(12) Carol must return

I am interested to hear any comments or questions etc.

Nov. 1/91 Tape C H K = I (1.)

Tape C + H

72' 1. Anerca - Playhouse
a. Part of Morn. Holly - (Rejerson person) Joanne
Michael
(X) b. Hunt
(Y) c. Me - Old Song
d. Hunger

2. Shadows -
Steph B., L. Dillingh, N. Paris, B. ~~Hoh~~ Houlihan

72' 3. No Take 5 - Lousy X

(Y) (*) Rhyth. me - solo - v. good.

4. Interiors, R.W.B. - poor

5. P Never Saw Another Butterfly (Marked)
(But one gets some idea of dance) studio

(73') 6. Odette, Perf. playhouse 73' -
V. Origin. of Odette not quite there.

Steph. a. What Month
Leslie b. Little Night
Nancy
Marjorie c. Another Man Done Gone David H. Mich. B. Larry B.
Holly d. Trials - me
e. Sweet P.
f. Devilish
g. Mighty W.

7. Kinetic II - Perf.
Nancy P. & Bill H.

Dress Reh K, 41 = II

(1) In Praise - Too balletic.
X a Ken, b. Nancy - then Ken - then Shelly
? ~~X~~ - but Sez; solo o.k. -
2. Murder - 1st part unseeable - RWB
Grant Mc - then fixes itself
Seth
Jimmy
Ken

→

(3) Steph.'s solo - Bartok (2.)
V. nice

(4.) Steph & Tom - Mahler "not bad."

(5) Steph & Tom - Dreams -

(6) ~~The Last~~ good tape Shimmy RWB

(7.) R.W.B. - fairly good tape
(America)
(Yes)
a. Leslie, Steph Mary
b. Dreams, Morning, Nancy & Bill
X c. Hunt, Juan
d. Me - Old Song
e. Hunger, Holly, Leslie, Steph
R.W.B. Mary.

(8) Bartok
a. Bill Good
b. Nancy "
X c. Trio. Holly, Larry, David
X d. Mary

X (9.) RWB - Mahler Men's solo -
V. BAD tape & don't like
the way he does it. - It dies out

Nov. 2/91 - Happy day w. Ruth,
TAPE #3-70, B, 67, Rebecca, Daniel, David
~~1. Woman I am - lots of Gliches - good tape~~
~~2. Baggage~~
~~3. Plaisirs d'Amour - some gliches~~
(Yes) * ~~70~~ - See over page 3 1. Woman I am - lots of gliches
2 Baggage
3. Plaisirs
(*) 4 Woman I am - good tape
5. ~~Plaisirs~~ Baggage
6. Plaisir
7. Interior - only part of it

Woman I Am (3)

(*) 1. Dance 1 - good - group + Suzanne
× 2 " 2 duet ×
× 3 " 3 Shelley's Solo ×
(*) 4 " 4 Nancy + Grant Duet good
(*) 5 4, 5, 6 - good - group + me.

Tape #4 63, E, 48

Perf { 1. Homage (maybe only 'part' of it
2. Mozart
3. Butterfly
Studio 4. Rune
Studio 5. Variations
Yes a. Me doing solo
b. Me " something
c. Steph. ~~repeated~~ doing opening 2X S
d. " doing several var
(2 or 3 minus ⊕)
plus others

Yes like it!!
6 Bartok ~~Perf.~~ (or Dress Rel) = Title was Contrasts
(*) especially Steph. solo -
first part b. Bill H
c. Ken
d. Nancy
Maybe re-mount! e. Trio Sarah ~~Dawd~~? Grant McD? Jim D?
f. Suzanne
g. Group
quartet - h. Shelly + 3 men - (strange but interesting)
? [Ken getting 'mad' momentarily]
Concerto I. Then Shelly + Ken (Concerto Piano
+ Bill + Nancy
+ ~~Nancy~~ Steph. + ? ~~Roger~~ Chuck F? Flanders?
?

5

(4)

1. Deary
Gaile, Mark, Judith L.

2. Var. – Steph. & Rachel – Studio
(Marking)

(To) 3. Blues & H. – Some Glicks.
10 includ. me
Trio ? { Michele, Aaron
Holly, David Weller
Edmonton & D. Tucker
Barb

Me –
Good

Good – Trio – Elaine Loon, Charlie, "Aaron"
?. Poverty Train

O.K. Glory River
? All plus Janet Oxley.

4. Dances Sacre et Profane (Clouser)
Michele & 'Aaron'
5. Prisms 'Barb.'
Perf 6 3 Psalms – Charlie, Bill, Elaine
(only 1st 2 sections) ~~Master~~ Master of Ceremonies
Bill & Elaine, Duet
Holly, David & David, Trio –
Perf 7.) Lunaris
Jim, Kim, Nancy, Sarah; Roger,
Another person
No 8.) Just about Us – Bad tape
Me & Suzanne
?. Don't like ♯ nor dance

Dreamrite notes Nov. 1/93 (1)

#6 Revival, Continuum, 82, 51, 101, (5)
87, 99.

studio -
1.) Revival X ♂ - mediocre
a. trio X except Fransisco
b. Mark solo X
c. Marilyn & men - folk dance.
d. Mar. -
e. Tedd & Mar.
f. Group

2. Continuum - ? Perf - far away
Me & Steph.

3. Birth. Offering - Roger X

4. In Praise - Studio X
parts done 2 x s

5. Parts of Revival Studio X

6. Odette - Rainbow St - Color stripes in background
1. 1 & 1
2. Dream D.
3. S Pots. Monica, Marilyn
4. Devilish
5. Mighty W. - David Holmes (Name)
Fransisco, Mark, M & M.
Gaile, Tedd.

7. Const. Co. - (w. 13 people) Rainbow St.
8. Revival - Studio

#7 X - Revival Studio 100, 104, 115 Mark's solo
No. X - " Short open, section Glitchy - Theatre
X - Winter Garden, Studio
X - Survivor, No Music
Sketch - Me

#8

102

(6)

1. Steph Bartok Reh.
2 Steph & Tom, Mahler Reh
3 " " America Reh

4 Blues & Highs Perf. No ♪

5 Metallics perf. w. dim ♪ & no ♪ & ♪

6 Just About Us Perf - Tape keep
No Eliz. & Me -

7 Dreams Perf. - ~~Slightly~~ glitchy tape
Almost all of it - end
when 3 are together
not on tape

Cut is wavering steady on viewer

8. In Praise
— Some speaking on tape here - tape was used for something else
9. Sympathetic Magic? Gaile, Ruth, D-Anne,
V. Good & Odette?

10. (Yes) Dreams again - Perf. - Good

11. Time Out - Steph & Todd Perf.

Dreamrite notes Jan. 1/93

(1)

Tape #I
Cued to Rhythmning
Early Anerca
Odetta

① Odetta 3 x S '73 Perf. 83' perf. 89 perf.
② Anerca 1 x studio Perf. 72 1967, 75 studio
& Webern & old one
Yes ~~Varese~~ ③ Shining Hunt ~~[illegible]~~ Trumpets 1968
③ Rhythmning – me 1970, Perf. 72
Yes X? ④? Var. solo – me 1969

Tape #II
Cued to Anerca

⑥ Bartok ~~1976~~ CONTRASTS (1975) CORRECT
⑧ Woman of Am (Excerpts) ~~1977~~ 1976
Yes X? Trio? only ⑤ Blues + Highs 1973 ? solo + ? Trio
⑪ Dreams 1981
⑨ The Other 1978
⑦ Interiors ~~1976~~ ~~1977~~ 1977
⑩ Solitude excerpt (S) 1979

Tape #III
Cued to Woman of Am

Titles
Choreog. works by R. B, 1964 – 81
Odetta's Songs + Dances (1964)
Remounted 1973
Performers:
M. Baldwin, S. Ballard, M. Borne, L. Brinker, R. Browne,
L. Dellington, ~~M. Borne~~,
J. Killackey, N. Paris, ~~Holly~~ H. Savage
D. Tucker
Excerpts remounted 1983
~~Odetta's Songs + D. (Excerpts)~~
Me only first 2 – check performers.
~~Remounted 1983~~
Excerpt remounted 1989
Perf.
G.P. Hiley
R. Fung
R. Cansfield?
B. Nicolay
Other Black guy
Joel Shwekey
ASK CHRIS G. C. Gower
D. Kurzer?
C. Corn?
K. Unsworth?
OVER

Tape #IV
Cued to Variations
Bartok

Tape #5
Cued to Blues + Highs

Tape #8
Cued to Dreams

Randy Joynt

Shwekey
~~Shwek~~
Shwekey

Tape #1 Gen Rep.
" 1/2 " "
Tape #9
Gen Archives, Cont. D.
TAPE #10
Gen Rep. C.D.
Tape #11

OVER

S. Ballard
L. Dellingham
M. Borne?
N. Paris
B. Houlahan
H. Savage

Holahan

Houlihan

Morn., Dreams, ~~Hunt~~ Me., ~~Hunt~~, Hunger

Also copied in Jan '92

1. R.B, 85/86
2. Dress reh., Sept. 13/83 } Tape # 13
3. Dec 83 Show (#127) # 12
4. Jest of God, CKND # 14
5. May 83 Show, (#123), Tape # 15
6. March 85 Show + Surwworw. Prof. Prog (#135) Tape # 16
7. Dec. Show, 83, (2nd part) } Tape #17
8. Romance Lines, Sept. '82 (#121) }
9. Large 3/4" tapes, May 82 + Choreog. Seminar '80, Tape 1 of 2, Tape # 18
10. Large 3/4" tapes, Snakes + Ladders, 1979, Continuum, 1980, Choreog. Seminar, tape 2, '80, Tape # 19

(NOTE: Tapes w. rubberbands not copied yet + 1 8mm.)

~~[illegible]~~

Beta ~~edit~~ Hi-fi editor edit machine flying erase heads ⊛

(Super) VHS Machine as good 2 hrs

Prof. Dev. Advance - Mike

~~786-6541~~ 772-0386 Mike suggested

~~357 Ellis~~ ~~947 6811~~ ~~Global Video~~ ~~786-6526~~ ~~Poland Video~~ ~~1781 Wellington Ave~~ ~~Mid Can~~ ~~Can V~~ 772-0368

(Hi-8 - Sony) EVO 9700 -

$181.50 - $125

High 8 to Hi 8 + "dump" down to Beta - + D. Keepmaster of High 8 -

Dreamrite notes Jan. 1/93 (1)

I.) Music tick - tocks softer - (Cd. they be heart beats at this rhythm?)
a. Make tick - tocks from yearning to end of life cycle
b. Di, less clucking in first part after they finish clucking
c. Di. don't pick up their rhythm end of 1st section.
d. Dancers' sounds shd. be more like 'forest sounds'.
e. general length of ☾ after changes, check.

II Dance
a. More time in transition before life cycle
b. Not sure of "tug of war"
c. Manner of running in "step/ladder" section
✓d. Sharon's 2nd solo in Dream section beginn. of part of life cycle?
e. Carol shd. roll to Al. in Dream section, for their duet + as ~~Al.~~ C. stands as Al. lowers herself
? = f. In this same duet Al. shd. crawl? thru C.'s legs + wrap around her before Carol falls
✓g. Al. cd. walk like imp (Shar's walk) after ~~E.~~ she crawls under C.'s raised leg.
h. more runs w. C. + or J.J. or middle of grouping leading (big run in dream section.)
i. ? don't like Julie pulling in Dream section This section feels arbitrary
j. Sh. + Al. duet - Sh. hold shapes longer.
k. Shd. Julie, Carol + Al. join Shar. for part of life cycle but still stop her at end?

Jan. 19/93
1.) Transition to life cycle in unison but slowed down body (keep ~~sug~~ sudden flip + then slow down
Page 2 2.) "Sexy" section: space "upstage duet" so that

Dreamrite notes Jan. 1/93 (1)

I.) Music
a. Make tick - tocks softer - (Cd. they be heart beats at this rhythm?) Cut tick - tocks from yearning to end of life cycle
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c. Di. don't pick up their rhythm end of 1st section.
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✓g. Al. cd. walk like imp (Shar's walk) after ~~E.~~ she crawls under C.'s raised leg.
h. more runs w. C. + or JJ. or middle of grouping leading (big run in dream section.)
i. ? don't like This section feels arbitrary Julie pulling in Dream section
j. Sh. + Al. duet - Sh. hold shapes longer.
k. Shd. Julie, Carol + Al. join Shar. for part of life cycle but still stop her at end?

Jan. 19/93
1.) Transition to life cycle in unision but slowed down body (keep ~~sug~~ sudden flip + then slow down
Page 2 2.) "Sexy" section: space "upstage duet" so that

Reh. Hours - Aug./Sept.'92

	Alana	Sharon	Julie	Carol	Julia JJ
			+ 100		~~+ 100~~ + air?
Th. Aug. 20	2		2 Vanc	2 Vanc	2 Vanc. } 7
M. Aug. 24	1 1/4 + 3	3	2 + 3	2 + 3	2 + 3
T. Aug. 25	3	3	4 1/2	4 1/2	4 1/2
W. Aug 26	3 3/4	2	3 3/4 4	3 3/4 4	3 3/4 4
Th. Aug. 27	4	5	4 + 1	4 + 1	4 + 1 + 1
F. " 28	4	4	4	4	4 + 1 + 1
	21 + 1 = 22	17 + 1 = 18 hrs	2 hrs pub.	2 hrs pub.	~~18 1/2~~ 3 hrs pub. 19 1/2
	x 10	x 10			26 1/2
	$220	180			x 10
		+ 600	←	←	260 = $265
		+ 40			JJ pd. Aug 28/92
		$820			
M	3/4 + 3 1/2 + 2 1/2	3/4 + 3 1/2 + 2 1/2	2 1/2	2 1/2	2 1/2
T	3	3	3	3	3
W	4	3	2	2	2
TH	3	3	2 1/2	2 1/2	2 1/2
F	3	3	2 1/2	2 1/2	2 1/2
	Promo 2	Promo 1	Promo 1	Promo 3	Promo 3

Tell Dancers, Re: Dan/Feb, Women In V. Date

Discuss Ticket - pushing, carrying.

Sat	45 + 2	45 + 2	2	2	2
M.	45 + 1 1/2	45 + 1	1 1/2	1 1/2	1 1/2
T.					
W.					

Dream Rite ending continued

Done! Jan. 19/'93

"Possible outline" of End

1.) Al. holds Carol's ft. - & after crawling ~~thru~~ under leg attaches herself differently to Carol's waist

2.) Carol ~~adds~~ pulls group additionally & possibly group repeats 'more vigorous' opening movement themes; ~~& or~~ possibly curling in, uncurling, tug of war, jumps w. attached arms

3.) into orig. falls/promenades of 2 duets w. Sharon doing life cycle ~~[illegible]~~ & then creep towards her OR - see #(5

4.) J.J. less melo-dramatic - (my directions)

5) After #(2, ~~transfer~~ right into creeping to Sharon & JJ. doing her thing
OR - see #(6

6.) Maybe after #(2 do orig falls/promenade sharply (& or) quickly (& or) ~~part~~ part of this sequence

OR

* 7) Having re-viewed end of Dream R.
a After add. "runs" return to hinge section & do fall/promenade section as is but omit add. big pulls motivated by Julie.
b. Sharon's 'final' solo more concise as noted previously.

Dream R. notes, Jan. 19/93

2 cont. duet shows more
3. adjust what Al. does here (& on) her spacing
4. In "maturity" w. heads looking in diff. directions, expand & build more
5 Sharon - "Chase" Alana more in open section.
6 Al. run (even in place) in wrap section
7 Sh., faster stomach bangs.
8. Julie's arch shd. be lower around group in Dream section.
9. Al. struggle more when first squished & group stay on her longer
10 Carol & Julie after yearning section - pulling back into group.
11 Julie's hands & J.J.'s hands in 'old-age'. (I liked your clap)
12 Carol, lowering to floor in old age don't use hands.
13. Catchers' arms - (Dream section)
14 Carol & J.J.'s arches in "Canon".
15 Julie in 2nd lying too slow (before J.J.'s climbing
16 "Sack" carry change
17. Carol's fall on Al. ? & Try Al. wrapping around Carol's ft. before going ~~thru~~ under Carol's leg.
18 J.J.'s Rein before Arch too long.
Dream runs: 19. Carol shd. 'pull' group more & then fall on Al. as before & Julie on J.J. back as before but done suddenly & maybe omit slow promenade or Not but promenade may work if there is more running -
20 More running cld. lead into some 'repeat' of earlier 1st movement group moves or tug of war -
21 Eliminate final 2 pulls before slow creeping towards Sharon.
22 Sharon's final solo shorter & more direct - Omit 'baby' stuff - go from 'all fours pushing' to 'tragedy & comedy' →

page 3 ← cont.

OVER cont. p.3 →

In a Dark Time (1987)
Muse V. P.
Perf.

Perf. 1991

T. Casey
C. Cooke
E. Lancel
B. Holt
S. Moore
C. Prieur
A. Shaw
J. Zoh

Dream R. notes, Aug. 19 93

2

3.

4.

5

6

7

8

9

Dream
recen

'a
page

'96 & '97

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CANADA

exercise book cahier d'exercices

NAME/NOM May '96, N.Y. classes + June '96 classes Calgary

SUBJECT/SUJET June '96 Choreog. for Bauride
+ Sept. '96 classes
Oct 96 classes
+ JAN. '97 & Feb '97 + March '97

32 Pages
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Anne F. Lynn

(403) 277-7042

Calgary

June, '96

~~Camera~~

~~Graphic~~ 7732

~~Educ.~~ 6389

CONTENTS:

- Class Notes NYC & Calgary 1996
- EDGELIT : Davida Monk solo

N. Y. classes, May '96 - Impressions

(1)

Taylor: 1. Speedy running steps in between moves + falls.
2. Opening arm circles
3. 'Abandoned' pirouette falls - several in same direction.
4. Lge. waltzes circling room
5 " " " " + a stag-legged SAUTÉ.
6. Carolyn's comment re: going directly into shape rather than 1st.
7. C. A.'s 'duet' dancy long combo with free use of ribs + often give.
8. Quick rolls on back after big 'split' 4th to floor.
9. step slide w. a sweep of arms across fl. + g. jeté at end.
10. sliding into hips from side to side.
11. Travelling moves. dancy + 'obvious'.
12 Floor stuff some simple Graham stretches. + contractions with legs folded, ~~crossed~~
13. 'Sit-ups' w. legs straight + arms extended above head. - Also arches
14. Adage which included developpés en croix ~~into~~ with plie on support leg, also attitudes regular + à la Graham - also side étoiles, I think.
15. L. Kent's 'connected, sustained' arm move. circling upward + plies.
16. Speedy rhythmic combos.
17. 'Deep swings.

→

N.Y. classes cont. May '96

Graham: - Pleads
- Twists
- 'Correct' twisted kneels
- Triplets w. pas de chats
- Using floor to stand & relieve on
- On floor in begin., awareness of diaphram & ribs
- prances, relevés & jumps & turns in combination of these moves.
- draws
- formality & difficulty of moves

Limon class & Limon studios:
- sits bones level when transferring weight
- very free swings
- allegro w. ~~sauté~~ sisone into att, back & endedan tonlevé into endedan att. —
This allegro began with some runs ~~into~~ into a low grand jeté & 'my' swing from my triplet gr. jeté swing etc.
- Some excercises ended w. a balance on one leg in plié & arch.
- opening etc. went forward onto hands & then lowered & then hips raised into arch & then onto knees in position f do before rising.
- balance w. head turning side to side.

Ben's Ballet Class

1. Speedy tendus - He spoke of insides of thighs being used.
2. Re-establishing - emphasizing - renewing turn-out as leg is extended.
3. Started ~~at~~ facing baare w. tendus, side bends, back bends, deep lunge.
4. Lots of low legs before extensions began.
5. Piqué arab. & run/chassé moving side & back as
6. part of grand allegro.
6. Men did caprioles.
7. Frappés & petite batt.
8. Beats in assamblé & brisé.
9. Double tours (men)
10. Piqué turns & enwuottes & sutenu turn & fuottes - all very fast for women.
11. En dedan & endehor & piqué pirouettes in a combo.
12. Developée grand jeté in grand Allegro.
13. Rondejambs & grand rond low at baare.
14. Adage had developée's in various directions & facings.
15. Att. turn into arab. (turn had 2 arms up.) (Changing spot from open. dir. to where move. ends)
16. Pirouettes at baare & correction to men re: not ~~bringing head &~~ starting head too soon?
17. Keeping space between hip & ribs re: Correcting leaning.
18. G. Batt. very fast
19. Adage may have started w. port de bras back - He spoke of open throat & then back & 'almost' levitating.

'Composition' class notes, 4.
N.Y., May 96

E. Keen, - works on rhythm,
- use of space, (emotional & physical)
- gives direction & feed-back when time allows (if assignments 'in' soon enough)
- legato & percussive moves.

- 2nd year comp. elective
- 1st year required

Julia Sasso, Nov. 96 cont.

Some materials: good grand allegro: sauté in parallel passé that Mark (from Jean-Pierre's Co.) also gave, runs & sauté in a la seconde & runs & sauté arab. & runs & sauté basque (Mark gave a grand jeté) -
- concept: faces behind that don't say yes & no!
- swings on diag., waltzes, plié in 2nd & & ext. very wide leg side & spin in parallel. (these were some elements in 'dancy' move across floor) - also flexed footed att. front & pique front curve turn
- in adage a soft resilient support foot (I think) & in arched relevé concept of someone from behind supporting body up.

Choreg. Dowda sketch #3. June 12/96
Calgary (1)
Basement Ste.

Variation on 6 Messages:

Solo Message 2ND DANCE FOR ANN

1. Linnea's moves.
   a. ~~lean + listen~~
   b. ~~throw + looks w. open legs~~
   c. ~~sudden lying + hanging leg/arm~~
   d. ~~periscope leg + stand on it~~
   e. ~~piano position + bang chord~~
   f. ~~'crossing' chord var. w. legs positioning hands on two various parts of body + cont. with what Linnea did here (I.E. 'crossing' chord section towards end of piece.)~~

d.d. ~~stand on chair, sing, then 'think' + touch body (or) reverse this order; IE: think, touch, then sing etc.~~

e.e ~~fall~~
~~ff. ended on legs, then cont. w. e, f.~~

~~g. Liz's sits~~
~~gg. Fern's lge. arch w. arms overhead~~
~~h. Fern's lean + fall~~

~~i. Fern's 'pushing' out~~

~~j. Fern's hanging arm~~
~~j.j. Sherri's lifting chair + lge. 2nd plies~~
k. Liz's final arch over + around it.

(*) I like this idea better than sketches #s 1 + 2.

~~Lisa chair sit. moves.~~ →
~~Liz chair suspension~~
~~Sherri's sit on floor + lean on chair~~

June 13 | 94

(2)

What we set at D.'s
1st rehearsal

1. Listen, lean
2. Throw legs + listen move
22. SWOON fall
3. Periscope, lower, laugh
4. Stand, sing, ecstacy
(*) Cd. insert Lisa's lifted legs over chair + on chair + her suspension + fall (w. 3 changes of direction) + standing + pushing back into attitude walking w. arm around chair.)

?. Also her 'bicycle' legs + standing

?. Also her sitting on floor facing diagonally back

— OR can do these Lisa moves later

5. Think, hold, drop
6. ~~Chair~~ endedan developées
7. Show piano + sudden fall.
8. Crossing section
9. Set in orig. position
10. 'Nail' section / shaky stand
11. Sits
12. Lge. plies
13. Sit, lean, fall, push legs holding onto chair + swing

Ded 12½ Lisa's material here.

For June 14 — Can do: (Ded)!
✓14 Falling weeping
✓15 ~~Cherie~~ Sherri's leaning head on chair + her wide stands + looks + sit w. legs up + 'break' + change torso for Lisa's 'catch of head + embrace + lift chair
Xc. Perhaps here cont. w. Lisa's themes as above.
✓16 Liz's acrobatic suspension →

Can do cont. (3)

~~e. final lift 'embrace' chair~~

~~e.d.~~ 17 Liz's, Slow lift of legs in att. side & then one jump

f.v. 18 final giving in.

For June 15 –

- 'Uncertain' touching (not touching)
- Great longings
- " furies

Sequence as of June 15 + 23rd (Benny's departure) / 96 – I love Dav.'s maturity in the dance.

1. Listen lean
2. Throw legs & listen
3. Swoon
4. Periscope, lower
5. Lisa's laughs
6. Alternate: Lisa's 'balloon extension' & 2-4 'chair lunges.'
6. Embrace (~~standing~~)
7. back of chair & outline it w. leg, (~~Maybe not~~ then chair lunges)
7. Look & Stand & catches & singing & ecstacy.
8. Think, hold (OMIT!)
9. Fall
10. Endedan extensions
11. Slow piano & sudden fall
12. Crossing section, now more extended –
12. cont. which ends w. crossed leg suspension & which includes lift of chair.
13. Nails
14. sits
15. plies – (added hanging, swinging arm on 3rd plie)
16. Lisa leg lifts over the chair & fall

NOTE: ~~Perhaps do Lisa's 'multiple' facings before sitting like~~ added Liz's 'Stands' on CHAIR before Lisa's 'break' w. back, Fern. Now done on chair.

17. Sit lean, retract, Fern's theme & fall, push, arm hang, weeps.
18. Sherri's material, sit on floor w. head on chair, circling body & come up, sit on chair w. legs raised, stand wide w. arms open, & reach from one side to the OTHER →

(18) Sherri's material continued: sit & break, fetus, side reach, lift & embrace chair.

(19) Liz's acrobatic suspension

(20) "Crow" lifts of leg & jump

(21) Sit & slow 'giving in'. (added one 'crossed' 'pose' hard.)

Messages

Message from Dreams

Dream Message

Message & Response

What is on the mind

Message on the mind

Chairs ??

Solitude

Solitary message

Messenger

From the Messenger

(*) Broken Wing

J. Sasso

Adage w. gentle 'lemon' fall & get up to knees & roll on back & get up —

- Also, much developpés ~~into~~ from fondu to stretch, & transfer of weight in extensions,

Plié relevé à la seconde turn

Swing on drop.

Some of R. Currier's moves in her open floor combo.

Some jump as work done in parallel passé w. arm swinging up & runs & sauté side & runs & sauté arab. & runs & sauté de basque & runs & grand jetés.

Deep, 'inside' plié in 2nd (worked with Morris)

For Week of June 17/96, Calgary

Class # 3

1. (Done in parallel & 1st) Demi etc.

a. 2 demis, slower demi in curve & arch

b. plié curve & over & stay & derotate & RISE

c. Repeat w. arms

d. side head plié to R. & over top & plié other side & repeat w. arms

e. plié curve w. arm above to diagonal & arch into diagonal & 2 low diag. reaches.

f. guide head side & hang on diag. & change diag. & derotate in 2 counts.

g. 4 swing twists & 5th w. a curve & plié

h. fig. 8's (one plier, one lifting R. leg & 2 travelling side to side)

i. transfers for. & back w. stepping (4xs) & side to side w. stepping (4xs)

j. & slowly transfer to parallel 2nd pos. w. upper body moving side & forward in curve & weight to close in parallel

Begin again in par. & in d. (side head) bend to the left.

2. Tendus: par. & then rotated.

a. tendu & plié alternating legs & moving in every direct. including diagonals.

b. tendu front w. arms reaching forward & down w. plié alternating legs.

CONT. →

Exc. # 2 cont. Tendus

b. cont. - 2 degages ~~w. one~~ & 2 developees w. one leg w. arms side & then ~~bra bas~~ in high 5th & repeat degages & developpees w. other leg.

c, Repeat everything from the back.

Give ~~as~~ Coda:

Exc. # (3)

- in a parallel lunge circle arm for. & around 2 x 5 w. ~~head lowering~~ upper body curving on end of 2nd phrase & repeat w. shaping
- Alternate sides & also do endedan circling of arm

(4.) a. Degagé & fall & rebound & close w. swing of arms
- done alternating sides first without shaping & then with shaping in croix

b. 3 fast passés w. arms in high 5th & plié & relevé w. arms in pirouette position (done 4 x 5)

c. Coda: in 2nd pos. (a) roll down, plié, derotate, arch, add arms reaching down & back & circling up, (b) drop in curve & relevé, drop & relevé upright, (done w. curved elbows & high 5th arms)
(c) then drop curve & drop relevé w. side bend, drop curve & " " " side bend to other side, & bring torso upright.

(5.) Give Rond. before this exc
B. Evan's Combo put altogether:
a. step into par. att. plié steps back & diagonal
b. bow & arrow chassé for. & back | elongé
repeat a. & b. on other side. ← c 2 x 5 & plié curve in 2nd & parallel & 'hang'.
d. 3 taps back, in a deep curve, & plié →

Exc. 5 cont.

plie in 2nd & transfer weight & step forward & arab. & fold passe turning & turn in a side plie arms open & curved & high & steps & repeat d. on same side.

(6.) Ronds in phrases of 16:
a. 3 ronds using R. leg
b. 4 gentle batt. atts. (front, side, back)
c. front att. curve & step into att. back & balance for 1 count & plie in arab. & sutenu
d. 2 triplets back & 2 triplet forward &
e. turn to back wall & repeat endehor w. left leg
f. face front & repeat everything endedan R Leg ~~first w. left leg & then~~
g. facing back ~~w. R.~~ L. leg doing everything endedan

Note: ~~first~~ AFTER ENDEHOR ronds triplets go for onto R. leg & after left endehor, for onto left ft. — After endedan ronds triplets go back onto left ft. & after L. endedan, back onto R. ft.

(7) Plies a la Currier shaping etc.
~~a. 2 demis in 1st~~
a. In 1st POSITION demi, stretch, rise, lower, making ~~one~~ one circle of head to the R. (2 x 3)
b. In 1st grand plie & rise & lower, making one circle to R. with arms leading w. elbows & lower arms & raise them to high 5th & open arms (1 x)
c. In 2nd pos. same demi rise etc
d. In 2nd pos. same grand rise etc.

Repeat everything w. head always circling

(8) Currier ½ head swings & floor work: (9 x 8)
a. ½ head swings lower forward
b. plie in 1st & parallel stretch legs
c. plie one leg & turn head towards plie leg

CONT. →

(8) (c) cont. & plié opp. leg & turn head. (4.)

(d) deep par. lunge & lift same arm as front leg & circle & open arm & arch w. legs crossed facing back wall.

(e) stretch | hang in this pos.

(f) lie down on back keeping legs into chest, (w. round) & stand in parallel

(g) rotate & open & plié & open & plié & open & stretch.

(h) fold one leg over the other & lunge rotated w. front leg & par. w. back leg, & close first.

(i) roll up, arch, reach arms

(j) swing & release front leg & run back & release front leg & run & step on ½ point & swing relevé & swing relevé.

(k) Centre body & open arms & lower heels.

(9.) Good EXC. Adage: includes my high fondu developpés ± a 'dandy' prelude:

a. piqué arab. 2 steps & repeat & 2 steps & arab. turn & 2 steps & high parallel side att. & 2 steps back.

b. att. back w. curve & 2 steps & piqué a la seconde ½ turn & 2 steps & piqué a la sec. ½ turn & 2 steps fondu coudepie turn (1½) ending front - NOTE: This turn ~~goes~~ moves in the same pattern as the a la sec. turns.

c. high degagé, fondu, developpé & close down, forward, side, back, then fold thru FLEXED passé curve & arched or lifted developpé side & sutenu

Repeat everything on left side

(10) G. ~~Bate~~ GOOD EXC! w. falls across floor.
a. plain w. plie
plain w. fall & return & plie
plain & runs

Done front, side, back,

b. One front w. plie relevé & runs & side & back & balance!

(11) Petite Allegro: ('old' etc.)
a. Triplet forward & 'gather' & plié & jump etc.

(12) Med. Allegro given as part of class #2;

a. step assemblé front & waltz (2 x 5)
b. step leap & step leap (4 x 5 making a circle)

(13.) Cont. demi fuotté large Allegro

(-as part of "learning this combo give chassé turns across floor)
(Also give lge. jetés side across floor.)
(Also give side jetés followed by sisones)

(14) Warm down; B. Evans side bends & grands.

Class #4 : Combos of all given thus far w. slightly new coupé degages & new petite Allegro, (from long ago): 3 parallel runs & relevé & repeat & step for. in plié curve & low jumps & steps back into arch w. low front extension & step into coudepie w. head side, & sauté in coudepie w. curve & step assamblé w. arch & sauté's in 1st. (1)

(1) A. Plié's w. Currier arms, swing & release one leg & run back etc, Currier ~~get~~ gentle side/catches
- Repeat ~~parts~~ w. fewer repetitions
B. side bend w. plié & up & over & then w. arms & cont. all the rest of ex. #1 given in class #3

(2.) - Pulse tendus from class #1,
- Phrase three feet which has ~~of~~ promenade in passé given in class #2

(3.) B. Evans arm circles in a lunge position given in class #3.

(4.) a - Coupé degagés side & other side
b. - degagé, fall & return en croix
- Repeat a. & b. on other side
c. 3 fast passés & plié relevé & balance (4x5)
d. coda in 4th pos. w. turn back to 'orig.' diagonal after arch.
e. ~~coda in~~ roll down in 2nd, plié, derotate, arch & arms

(5.) Combo -: ~~B~~ a Currier's 4th transfers for. & back & side to side transfers,
that Bruce M. liked
b. My parallel swings & transfers & run to arab, & step back into front ext.
c. Runs & front, runs & ~~sid~~ back, runs & side
d. plié front, plié back etc that Donna K. liked

(6) (a) My rounds + front att. curve + step into att. back + rise + plie in arab. + sutenu + 2 triplets forward + 2 triplets back + face back wall to repeat endehor etc.

(b) Currier demi, stretch, rise lower w. head circles + grand plies + rise w. head circles

(7) (a) front/side + waltz combo ending w. attitude back turn + plie in arab. —

(b) step into slow degagé front, fondu + ext. + fold passé + developeé side.

(c) after repeat (a) can step back into slow degagé back + fold passé into developeé.

(8) G. Batt.

a. one in each direction landing in plie each time

b. one parallel, then batt. fall + return — done side, front, back.

c. In repeat can do par. side, back, then front.

(9) Runs + relevé etc. combo described on previous page.

(10) 'Falling down hill' + quick sauté in arab + pimps in a la seconde + sutenu — 'old' combo that moves in a circle

(11) Fancy demi fnottes, side grand jetes, parallel sisons, coupé arab. + waltzes (2 sets)

Added in Sept. /96 -
I did other combinings of Bill E.'s exercises + my lge. front/side combos + my new adage combo w. centre work (see page 4, exc. #9 this book.)

Sept 9/96 - Class #1, C.D.

1. Joanna's demis etc. + end exc. w. roll down in par. + arch done 2 x s.

2. Pulse tendus etc. w. parallel 4th coda.

3. Degagé + falls, fast coupés, coupés + degagés side, ~~passe~~ altern. passés + balances. w. coda in 2nd pos. w. arch.

4. My old rond. + transfers + side bends + grands.

5. Start building my old exc. that B.M. liked.

6. Closes in att. + high side atts.

7. Moving adage: a la #7, page 2 ← class #4, Calgary.

8. G. Batt. on straight + in plie (2 in each dir. starting parallel, side, front, back etc across fl.
Note: eventually build to g. batt. falls

11. Also 9. jetes w. pas de bourrées.

9. Various petite allegro

10. Falling backward 'downhill' combo w. sautés in arch.

jumps in a la seconde.

Class # 2 CD. (& #3)

1.) Currier demis & swings with one leg releasing & runs back & for. & Currier side catch to side catch etc.

2.) tendus in phrases of 3 (2 & plie w. shaping & last set to side is one tendu & plie w. 2 changes of head).

parallel thru feet & degagé front developée back etc & this phrase ends w. a promenade in parallel passé which rotates. etc.

coda in parallel roll down etc arch & reach arm down & back.

3.) - coupé degagés
- 3 alternating passés & balance
- coda roll down in 2nd pos. etc & arch etc

4.) - My 'old' slow - motion degagé rond & falls
- side bends & grand plies

5.) Complete old Bruce M. fav. combo.

6.) B. Evans 'Killer' adage.

7.) Same G. Batt. as class #1

8.) Petite skips & step assemblés & pautes

9.) Falling backward combo.

10) Complete fall. back. & jump combo in circle.

11) Coda: deep 2nd pos. plie & over & derotate & B. Evans lge. circles etc.

Reminder: re: R. Currier's prog. lunges degagé etc
& re: my assemblé & walty & quick step grand jetés in circle as given in Calg.

Oct. '96 Ideas for next class 4, 5, 6,

Hge. Combo: a pique arabesques & arab. turn & big lifted att. side leg & step back into deep brushed att. back w. curve & pique a la seconde turns & one more step into tipped a la seconde & stay
across floor.

b. front side att. ala Currier done slowly & step into att. back in opp. diagonal (as I gave in Spring of '96.) (when Rodger Sinha was in class.) — this move done 2 x 5 — & 3rd time w. rond in att. & a sutenu turn w. head still circling (as before)

c. Plie fondu relevé into arab. w. elbows & body going toward & away from leg & step & repeat relevé & steps — (I gave this move in an excercise at MAIN DANCE.)

d. & Fast shenees changing directions in phrases of 3 using same action of elbow towards body — then when dir. changes the lean w. elbow also changes.

Petite Allegro: Ruth Cansfield's loping 1, 2, 3, done 2 x 5, then running small developed g. jetes, then my v. old parallel tap jump (~~1 &~~ 1 leg & other leg & first leg w. 3 tap jumps) (a la Graham!)

Turned 'big combo' on page 5 in Ex adage:

a. as is, b. as is until end of b. and substitute quick fondu brushes w. shoeing en croix & developpé à la seconde with curve of torso in passé & unfolding into a high arch.

Another adage: (a) step & developpé fondu front, step à la seconde straight support. leg, step & developpé into 1st arab. (½ front dev. faces D.S. corner, side dev. faces other D.S. corner, back dev. faces upstage corner.)
(b) step & step into att. front fondu w. curve facing D.S. corner & grand rond side & fold into att. & back & developpé back & step & step into att-back w. curve facing U.S. corner & grand rond en dehor using same pattern as exterior.
(c) coupé pique into 1st arabesque & 3 waltzes moving to D.S. corner & repeat coupé pique into 1st arab. & repeat waltzes - (repeat 3 xs & run away.)

Allegro (medium)
- step assemblé in first & waltz - 2 xs,
- step leap & step leap 4 xs in circle.

Grand Allegro - 2 demi fouettés & coupé arab. waltzes done quite fast

Openings etc.: - 2 demis, curve demi & arch,
- plié over & stay, derotate & rise,
(done in 1st & in parallel) - side demi & up & over & repeat side phrase w. arms & a curve,
- diagonal curve & arch

open. etc. cont.

- reach to low diagonals
- guide head side & diag. & hang on ~~up~~ facing opposite diag. & derotate
- swings around (twists)
- figure 8's & fig. 8 transfers
- transfers for, & back
- transfers side to side
- lunge, centre, lunge other side & into 1st or parallel.

9. Allegro - single skips across floor.
10. Allegro - parallel pushed sautés on one foot.
(1 & 2, 1 & 2, 1 & 2 & 3 & 4)
11. Allegro - step assamble forward, waltz & repeat
step leap, step step leap etc. in circle.
Note: - body leans toward front leg in assamblé,
- step forward onto same leg for the waltz
- there are 4 sets of leaps in circle
- when facing R. front diagonal use R. leg in breast front

12. Warm - down - roll down in 2nd & B. Evan's arch

NOTE: Extra across the floor combo I created:
13. Variation on Mod. across floor combo:
— do 2nd ½ of combo, as is including triplets in a circle & parallel att. & step into front diag. extension & repeat att & steps into front diag. ext.
— sustain R. front extension, relevé a la seconde (L. leg raised), step & piqué onto R. leg with L. leg raised & 2 steps & piqué a la seconde turn, & repeat relevé a la seconde & repeat piqué onto R. leg & steps & piqué a la seconde turn (1½ turns) & step into front parallel att. plié.

I may have changed this to an att. back fondu turn.

Notes: - in relevé face back, in piqué face front, piqué side ~~before steps~~ & steps before turn are fast, final a la seconde turn ~~[illegible]~~ ends phrase, final step into front parallel att. after phrase is completed.

Nov. 16/96, Tor. Class Outline

1. Currier Plies & swings which travel back & for. & Currier side to side etc.

2. Tendus in phrases of 3 w. plie in a shape, ~~combined~~ followed by ~~a~~ variation on degagé developee fondu in par. & to side, then ~~ge~~ degagé's in fondu w. shapes, (& Coda in par. 4th in phrase of 4.)

3. Side bends & grand plie

4. Curr. progressive degagé lunges etc.

5. Curr. for. & back & side to side followed by my runs & swing leg up.

6. Closes & high atts. side & front

7. My adage w. lge. front side leg & waltz preceeding it,
- at end can give either slow degagé etc. or faster one.

7b. &/or Bill's 'killer' adage

7c. 8. parallel skip & assamble & runs & sautés

&/or g. batt. w. plie: 9. my 'fav.' fall. backward combo.

10. my 'fav.' lge. sauté front run & side etc. ending w. lge. grand jetés

&/or

11. step assamble in 1st & waltz & grand jetés in circle

Jan. '97

Class #1

To be described:
'Rough' outline -

1. Joanne's plies:, swings around spine, figure 8's, transfers for. & back & side to side, roll down & plie & derotate & arch & arms & repeat roll down etc.

2. Tendus w. transfers of weight & metatarsal work a la me & R. Currier & B. Evans - in par. & then rotated: a. tendus in each dir. w. plie, b. front tendu & transfer on straight legs & return to one leg & flex & ~~point~~ return to 4th & point & release toes & stretch toes & c. close & thru foot & 2 developees front tendu back & close (b. in a phrase of 8) - repeat b. on other side, repeat a. from the back. repeat all of b. done again to the front.

2 A. Coda of swings & runs of mine (& R. Currier) & side to side w. arms open & folded etc.

2. Tendus cont. - added a shape to final tendu - also gave b. only (front, transfer into 4th & flex & transfer & point & release toes etc.

3. Coupe degagé etc. which starts w. degagés side alternating legs, then coupés, then coupé degagés, then passés & balances

~~3A. my parallel 4th plies & 'ham' stretches~~

4. grand plies w. regular side bends & then a 'new' side coda of mine -

New Coda: a. plie & side bend with same direction of arm as side bend & arm down ~~over~~ & forward ~~f~~ in ~~5th~~ on diagonal straight - legged curve & diagonal curve on other side,

b. lift arm & figure 8 & raise same arm to diagonal & other arm to diag.

CONT. →

& on the way down elbows bend. (as I've done in 'Mexican' combo.)

b. cont. - repeat b. on other side

5. Rondejambo: 2 & 1 lifted w. support leg in plie ~~etc~~ in att., repeat w. the lifted rond w. extended working leg, my sustained rond. falls front side, back & lift leg back & brush front degage leaning away from working leg & CODA - other side & CODA, then endedan & ending in arabesque leaning away from work. leg & coda etc.

& Coda: one spiral triplet turning, 1 spiral triplet moving forward, curve in 4th on diag & arch in 4th on opposite diagonal & again curve in 4th on 1st diag. & close in 1st

endehor

Note: The 4th position section faces in the opposite direction IE: face back after first set of ronds

endedan: turn, then spiral triplet ~~moving~~ facing back

NOTE: first version did att. rond. 2nd & developee back & brush front & fall & return front ext. & brush into arab. & hold, then coda etc

~~6. Attitudes~~

7. a. Adage w. fondus & then developees a la Bill from a plie, then plie in 1st & then with a curve in par. 4th on diag. then back to 1st position in between the front & back extensions -

b. After side direction fouettes to 1st arab & plie & step back & another step back to raise downstage leg into att. curved front & developee w. arch (this done in 2 counts only & faces profile)

c. 2 more steps & raise same leg to side att. tipping towards leg & developee tipping away (this faces en face)

d. 2 more steps to face the opp. profile & into att. back use upstage leg w. curve & rond en-dedan w. torso always leaning away & developee front & step & pivot to rotated 4th facing corner (efface pos.) & plie &

→

Adage cont. - stretch ham strings & pivot to opp. diagonal & plie to come up & close in 1st pos. to start adage from begin. using other leg.

Var. on Adage: opening fondu done double time raising leg on each ~~8. G. Ball~~ count (1 & 2 & 3, close on 4) - - also added shape in beginn. of developée & a quick rise at end of develop. - Another Var: - after successively raised double time fondu, rise on count #4, plié in 1st & turn parall. curve & ~~back~~ return to 1st on #5 & 6, & developée opposite leg on #7 & 8. all else the same

9. 2 Combos across floor:

I (balletic): pique arab., runs & pique side, runs & turn in passé developée front, runs ~~side~~ ~~front~~ & ½ rond endedan (side to front) relevé turning to opp. downstage corner, & chassé & slow shenees 2 x 5 & chassé & double time shenees 2 times (either alternating sides or just on one side) - Notes: shenees move on same diagonal upstage.

Var. on my old etc. that Bruce liked & re: Bill E.

II (Modern) chassé & step into arab. & reach & step back into diagonal front ext & steps turn. & into another diag. front ext. - Repeat entire phrase facing sideways, 4 spiral triplets in a circle, step into parallel curved att. front & steps moving upstage (or no steps) & diagonal front ext. & repeat this last phrase

10. Warm-up jumps

11. 2 petite allegros

a. saute arab. & runs etc. (in 1st arab.)

b. (balletic) saute arab. & runs or glisside assamblé & sisone side in opp. dir. & repeat sisone to other side & 2 sisone in 2nd arab. moving for. — Repeat all facing back

12. G. Allegro (in circle)

a. 2 runs & g. jete & repeat & runs & 3 quick developée g. jetes — Repeat all

Feb. '97 Class #2.

(1.) - 2 demis.
- 1 demi curve ~~to~~ arch
- curve & over & stay & derotate & rise
- demi w. side bend & up & over & bend other side
- repeat side phrase w. arms
- curve demi on diagonal & arch & low reaches to either diagonal
- guide head side & diagonally & change to opposite diagonal & stretch
- derotate in 2 counts & twist swings around centre.
- 2 slow & 2 double time parallel waltzes finishing phrase w. & demi & tendu
- demi tendus in each direction finishing w. demi, thru arch & stretch ~~rise~~ relevé & reverse.

Notes: - s/c. done 2xs in 1st & 2xs in 2nd
- arms are used in opening demis
- After 2nd pos. plie tendus start from back
- " " " " & tendus last three

the 'arch relevés' are done in 2nd position.

2. G. plies, Bill's side bends, coda from class #1's plie s/c.

3. Currier degagés & lunges getting larger & runs & push back to support leg & degagés in 1st w. arms.

4. Rond. s/c. from class #1

5. 'New' att. comb. using some elements from Currier & Risa's classes:
a. Currier closes starting from att. side & doing ~~front~~ closes en croix,
b. plie att. front, 2 fast passés alternating legs & plie & rise in passé.

CONT. →

5. Att. combo. continued:

c. sustain relevé for one more count plié in 1st & degagé side w. a side bend away from working leg & arm raised, triplet to the side & step back & endedan fuoutee RELEVE

d. plie in 4th & suspend front degagé facing upstage diagonal & repeat plie 4th & suspend etc. to opp. upstage diagonal & tombé onto extend leg & endedan fuottee relevé using torso (curve/arch) & step into side att.

Notes: - Does not change sides
- 'a' is done slowly to allow for speed required in 'b' & especially 'c'.

6. Adage: Variation of Class #1 adage:
- to regular high degagé, fondu, extend front, side, back & fold into flexed - footed passé w. curve & developée side (exc. I usually give which ends w. a sutenu)
- Omit sutenu & fuottee into 1st arab. in one count & plie in arab. in one count. (in original exc. described in class #1 the fuottee took 2 counts etc.)
- then continue as before in Class #1 ADAGE.

8. G. Batt. facing side:
2 front & plie & change to side
2 side etc
2 back
2 parallel facing upstage diagonal
2 steps forward & close in 1st to change direction & face opp. side.
att. batt. in plie front, side, back.

← ← ← Cont. page 8

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Hilroy

CANADA

exercise book cahier d'exercices

NAME/NOM Creative ideas: July, Aug. etc '96

SUBJECT/SUJET Faderman book notes

+ '97, Palm Spr. March

+ '97, Willow Island + '98

32 Pages
27.5 x 21.6 cm
réglage 7mm ruling
no. 12-692

HILROY Toronto M6E 2R9
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July 11/96 ①

Willow Island.

"Plainsong"

...ingness of life
..., loss of
...ng been able
...ct, erotically
...e.

...shower,
...is a circle

...n is returning

..., it." cont. page 2
...dberg Var.
..., tragedies,
...cordings!

...death, his madness,
...erstanding being

...aves, tears

Contents:

- "Creative Thoughts & ideas" from Willow Island '96
- EDGELIT pp. 14-15
- WILLOW ISLAND pp. 16-18, 21-28
- PERSONAL p. 9

e. ongoingness of life.

f. 'last recording he made' – his singing.

g. the 'hell' with everything – I want to make this dance, large, lots of dancers!!! – Begin" →

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July 15, 1996

RACHEL BROWNE PRESENTS TWO TORONTO PREMIERES AT THE 1996 FFIDA FESTIVAL

Mainstage Series F

Saturday, August 17, at 6:30 P.M.
Monday, August 19, at 2:00 P.M.
Tuesday, August 20, at 8:00 P.M.

TOWARD LIGHT, created in 1995, is inspired by images found in *Women Who Run With The Wolves*, by Clarissa Pinkola Estés. Davida Monk performs an excerpt from this work accompanied only by the sound of her breath.

MY ROMANCE, choreographed in 1990, is performed by Sharon Moore to the music of Rodgers & Hart and Hoagy Carmichael.

Rachel Browne, Founding Artistic Director of Winnipeg's Contemporary Dancers, presents her work in Winnipeg and other Canadian centres with the support of the Manitoba Arts Council and The Canada Council. Rachel received the 1995 Jean A. Chalmers Award for Creativity in Dance.

Davida Monk is a mature dance artist who has performed and toured her work across Canada.

Sharon Moore, formerly with Winnipeg's Contemporary Dancers, is an independent performer and choreographer.

The creation of **TOWARD LIGHT** was made possible by the generous support of The Canada Council and the Manitoba Arts Council.

For photos or interviews, please contact:

Rachel Browne, (204) 589-1047 or (204) 452-0229 fax: (204) 287-8618 or
Marie Nazar, fFIDA, (416) 408-2800

Buddies in Bad Times Theatre, 12 Alexander Street, Toronto, Ontario. Admission: $7 at the door, $6 for advance tickets. fFIDA Box Office: (416) 975-8555

Bach ~~&~~ violin concerto ~~s~~ ATTACHED - See below!

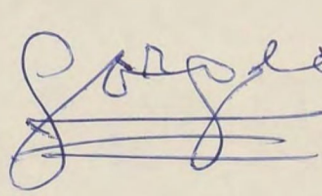
Slow move. that

I think Paul Taylor

used w. Bettie de Jong -

~~Al~~ sitting, walking? -

So



Gorgeous

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as part of special

on Stradavarius,

the genius violin maker!

July 16/96, Willow Island!

2nd move ~~B minor~~ Concerto for

2 violins in B minor

Creative Thoughts. Ideas.

July 10/96 Willow Island

July 11/96 Willow Island.

①

1. Judy Grahn's poem, pps. 86-89 "Plainsong"

a. acceptance, sadness, ongoingness of life & womens' connectedness, loss of DEATH. - or never having been able to truly, physically connect, erotically connect w. woman & love.

b. a farewell to M., B., A..

July 27/96 c. Early eve., sudden sun-shower,

① "for the bond between women is a circle we are together in it."

~~② "... i am your kind kind of my kind ...~~ ② "- "for the bond between women is returning we are endlessly within it and endlessly apart within it." cont. page 2

2. Glenn Gould's 2nd recording of Goldberg Var.

a. Dance of life, loss, joys, tragedies, using all of Gold. recordings!

b. Tears, his untimely death, his madness, A.'s statement of understanding being driven mad.

c. lake & gentle, brown waves, tears

d. Mama meiner & tears.

e. ongoingness of life.

f. 'last recording he made' - his singing.

g. the 'hell' with everything - I want to make this dance, large, lots of dancers!!! - Begin" →

with bits & pieces w. P.P.s.

3. Can also still develop 6 Messages theme!

Judy Grahan's Poem ideas cont. -

c. ③ cont. "as the bond between women is beginning
in the middle at the end
⑤ - "if I could die like the next rain
i'd call you by your mountain name
and rain on you
want of my want, "..."kind of my kind"
④ - "... the love between women is a circle
and is not finished"

Aug. 8/96, Willow I., indoors, blustery, J. Grahan cont....
More 'move.' phrases I like alot;
p. 86, last ¶, "..., you can be wherever the fire is when it blows itself out - now you are a voice in any wind.
P. 87. - 5 ¶, "... we are together in your stillness..."
P. 88, 1st ¶, "... mountain goes to the sea, sea to the rain, rain to the grain, grain to the flesh, flesh to the mountain.
P. 89, 1st ¶, "... wave of my wave, I am your crest
earth ....., I am your crust
may .... must
kind .... best

CONT. page 7

July 27/96 – Q. Rich's "Dark Fields of the Republic". (3)

"Inscriptions": pps. 59 - 73 - last poem in her book. – So much here!

P. 71 – "... poetry means refusing
the choice to kill or die

but this life of continuing is for the sane mad
and the bravest monsters"

"edgelight ....."

Could I borrow this word for Davida's new solo?

Aug. 6/96 – Inscriptions – Notes on each poem

1. Comrade: "... If there were ethical flowers one
p. 59, 2nd ¶. would surely be yours....
& 60 I'd hand it purposefully with love
a hand trying to keep beauty afloat
on the bacterial waters."

also

When a voice learns to sing it can be heard
as dangerous

2. Movement: "... When does a life bend toward
p. 61, 62 freedom....
How do you know you're not
circling...
but entering that deep current..."

also

She could swim or sink
like a beautiful crystal."

July 31/96 - (4)

M. Rickeyser's Poem, "Looking At Each Other"

215, 216 - V. beautiful, tender, understated - can perhaps use some of these lines/thoughts/.

"Inscriptions" cont.:

3. Origins:

p. 63 "... Don't ask me when I learned love
Don't ask me when I learned fear
Ask about the size of rooms ....
what else the rooms contained
what whispers of the histories of skin

4. History

pps. 64, 65. "Should I simplify my life for you?
Don't ask how I began to love men.
Don't ask how I began to love women."
also
... "appetite terror power tenderness"

**** → [ALSO: W. H. AUDEN'S Quotation, P. 65.]

(*)(*) Me - write to A. Rich re: Edgelight ← (added July 1/97 - I did!)

5. Voices.

pps. 66 - 69. - Page 67, first 2 ¶s, very sensual
+
Page 68, "... looking for the Museum of Lost Causes..."

start here Aug. 7/96

6 Edgelit

pps 70 - 73 → →

Edgelet cont.

(5.)

P. 70 – bottom of page, Medlin's postcard from Belfast

P. 71 – 2nd ¶ – poetry means refusing ~~the~~ the choice to kill or die

but this life of continuing is for the sake mad and the bravest monsters.

3rd ¶ in its entirety: STUNNING!!!

Moon, Venus, You, who sees me
You who calls me to see

Pps. 72 + 73, all of it – dying in full desire
– edgelight
– sunklight
– this life still roaring into thinnest air.

Edgelet, Palm Sps., early eve., March 8/97

1. Choose specific phrases
2. Some, too intellectual for dance
3. P. 71, 'Moon' verse, Pps. 72, 73, final 4 ¶s of poem.

March 9/97 – Read all of Rich's inscriptions again, & loved the sections re: 'Movement' & making changes – – Also, in Edgelet, the 'moon' = truth, self-knowledge section – also the 'high desert' section – Also in various sections, the very sensual sections.

early eve. light on mountain peaks & Ben in waters & in jacuzzi.

March 8/97 Also: J. Grahms, R. Schwartz, M. Reikeyser: V. emotional – Rich's, more intellectual & moving!

light on mountain like light on tree-tops in Wpg.!

March 11/97
P. Sp. – See page 10
More →

Some ₵ Thoughts (ALSO see page 1 G. Gould) (6.)

1.) Ann's ₵ for woman braiding cloth / threads

2.) Ann, new ₵ for an extended new solo for me, or, for someone else, — Pat F.?

3.) Other Musics I'd like to return to or newly tackle:

a.) Songs of the Auvergne
(*) b.) Brahms-Intermezzi (All Women)
c.) Goldberg Var. - (see p. 1)
d.) S. Barber's Piano Sonata
e.) Other Bach — see attached sheet
f.) A. Artzt (spell?) guitar
g.) M. Caballé (spanish songs)

Sephardic Songs / ₵

Klezmer ₵?

Schubert Sonata (Rich. Goode, heard at Ann's home, Aug. 96)

July 1/97: — Chopins favourite Etude (in E? or #3) Pianist was
— R. Schuman, Coloured Leaves Opus 19 } Louis Lortie spell?
July 2/97 — Ravel — Sonata for Piano & violin from "The Other"
July 6/97, Ellen Taites Willick, (Spell?) U.S. Composer in Res. — Carnegie Hall, N.Y. CBCAM sun.
July 10/97 — Schubert's Quintet "Death & the Maiden" (I think) (Minor???
July 17/97 — B. Britten's Solo Cello piece (played by Dutch Cellist Peter Whistaway? spell?)
Suite #1, Opus 12?

Electra Womens' Choir (Vanc.)
Brahms' Intermezzi ("Solitude")
& his ₵ used for Continuum w. Stephanie
'Romance'?

More ~~another~~ heartfelt gorgeous poems: Lesbian Love Poems, 7.
Aug. 8/96, Willow Ss. - Blustery - indoors,
(*) P. 83, Companion. + March 9, 10, 11, 12, /97, Palm Sp.

✓ Pps. 36, 37, Skylight
(*) P. 125, A Poem for Haruko 10/29
✓ P. 124, Mendocino Memory
✓ Pps 210, 211, Love Poem, A. Rich.
✓ P. 8, Reason Enough To Love You.
Aug. 29/96, Aft. Willow Ss. on the deck, 1 week of absence!
[****] + just read "Special Delivery" how apt + w. sad! + tears!
(**) On page 56

— P. 128, 129, Homecoming
Aug. 30/96 (*) P. 213, I opened my hand
(*) XXII, XXIII, A Pacifist
(**) P. 144, 145, Take me With You Now
✓ P. 146 The Haircut, last verse!
— P. 152 — love-making
(**) Sept. 2/9 Pps. 166-168, Shenandoah, tender difficulties
(*) P. 170 ff, farewells
✓ P. 172-173, Loving You (very sensual explicit + loving)
[****] P. 171 - Damn You, funky, funny, sad, determined, (totally got to me!!! - P. Springs March 12/97)
By the water amazing! (***) P. 215-216 - Looking at Each Other, M. Rukeyser
(*) P. 216-219 - A Pacifist becomes Militant
(***) P. 222-223 - Midnight Supper!!!! amazingly poignant!
Aug. 8/96 J. Grahn cont.:
P. 89, 2nd ¶ "... tallest mountain least mouse
least mountain tallest mouse
P. 89, final 2 ¶s "... breath
"... fist
"... touch
"... motion
"... bonded
March 13/97, Palm Sp. - P. 48 "You Ask me etc."
P. 86, J. Grahn again - so many moves come to mind - building rock circles, making circles from the middle, from the end, not complete - 'raining on the mountain - rather I would rain on you' - thigh of my thigh, lust of my lust you are always with me, Mammelle, Mamelle, Mamelle, Mamelle, Meiner!! etc + more etc.

Aug. 26 / 96 & Sept 2 / 'Conversations'

Willow D. title & concept or outline suggested by Ann S.

Deck

Summer's end.

Small gentle waves - ripple waves, rippling down beach or shore line.

QUIET

TAKE #1

a. Silence - someone? (Lisa?)

b. Soundstill (& me? or noone?) or Lisa? or everyone + everyone else just seated or watching in poses from dance.

c. silence - someone? (Lisa?) [6 MESSAGES]

d. Fluke sound?, or 1st ¢ for Slow Dancing (M. Louise)

e. 2nd ¢ for Slow Dancing (Davida)

TAKE #2 Prologue, Lisa does Epilogue moves in Silence

a. Soundstill & ALL, each separately being introduced movement-wise. (but already in place & moving one at a time)

b. Fluke Sound, or 1st ¢ for Slow D. Mary Louise & 1 chair (or 2 chairs already on stage)

c. Silence & 6 Messages

d. 2nd ¢ for Slow D. & Davida & 2 chairs

e. Epilogue - Lisa walks in backwards & sits on empty chair & perhaps mirrors Davida's last move. / shape -

or

Lisa repeats Fern's opening moves.

&

Lisa is Linnea in 6 Messages

&

Use; Sandra, Stephanie,

Lisa, Fern, Michelle? (is she still in prog.?)

& ? Wendy ???? or ?

Voice track cd. or cd. not use some ¢ by Ann? - or some words spoken ~~live~~? live?

Entire eve. of one mind, women - love, struggles, Peace, acceptance, Death, Togetherness in Death.

Can try to use original cast if doing it on my own prog. - &/or, Paula, Katie,

ON SAME PROG.,

New Back?, Pat's Back, IMAGE?, Movement, condensed Toward Light? - RE-TUNING?, new Dreamrite.

Dance to Lesbian Love Poems (or &) A. Rich's love poems? J. Grahn Conglomerate VOICE TRACK!

What I shd. or shdn't do! (9)

Aug. 30/96 Also – Impractical personal work – Dos & Don'ts
Pros / Cons = Refer to previous list – & try
to remember real person – not ideal personage.

1.) Tor. Impatience, umbrella.
2.) " " VCR.
3.) N.I. " re: personal history.
4.) Extreme fastidiousness.
* 5.) Re-read pertinent letters re: message(s) – Some are definite!
Some are ambivalent!?
6.) Drive home from Hecla – silence rather than company.
7.) Physical contact v. minimal.
8.) Periods of NOT writing.

What to do

Act
a. Clarify
b. Maybe loose friendship.
c. Seek other
d. Live a less delusional existence!

Bide your Time
a. Allow her time
b. " " to act.
c. Maintain close friend.
d. Communicate personally & professionally
e. Respect her emotional state.
f. 2 to Tango.

ALSO see attached sheet

March 11/97 – Eve. & March 13/97, last Day at P. Springs! 10

P. 8, Amends ← Full of movement (Moon again!) (*)(*)(*) (A. Rich Poems) Continued from pages 3, 4, 5.

P. 31, And Now ✓ (*)(*)(*)

P. 61, (a) Movement, part of inscriptions (*) (especially first 2 ¶s.

P. 71 (b) Moon verse + continuing to end of poem, edgelit (****)

So movement evocative —

I almost visualized an entire Solo in my mind.

+ July 4/97

July 1/97, Willow Island, Indoors, raining, peaceful with Ben. (11.)
& Aug 2/98, Willow Island, myself, behind cabin, Blustery, stormy.
Lesbian Love Poems; Favourites.

✓ (*) 171, Damn You, Lady. — Robin Morgan - Find other poems of hers.

✓ (*) 215-216 Looking At Each Other — Muriel Rukeyser "

✓ (*) 56 Special Delivery — Patricia Donegan "
& Woman Haiku writer: CHIYO-NI "

✓ (*)(*)(*) 222-223, Midnight Supper — Ruth L. Schwartz "
✓ & JANUARY VINEYARDS,

✓ (*) 144 Take Me With You Now — Victoria Lena Manyarrows "

✓ (*) 83 Companion — Janice Gould "

(☆) 86 A Funeral: Plainsong from a Younger Woman to an Older Woman — ① Judy Grahn (*)"

② ALSO - Search out Mary Oliver's Book of Poems (*)
(Di Mc. Gave me title - look in 'book' file)

③ Audre Lorde's "The Marvellous Arithmetics of Distance: Poems 1987-1992

④ June Jordon

⑤ ~~Andrea~~ Leslea Newman

✓ (*) Love Poem, 142, Audre Lorde
(especially last verse)

⑥ Chrystos

✓ (*) 48, You Ask Me for a Love Name.

OVER →

(for July 2/97, refer to poems mentioned at end of first ¶ x 1x)
I did!, R.B

Added July 13/97 & July 15

Remember conversation w. Keith & Miriam re: A. Rich & poetry
① Foreground / background
② less I - more 'taking in info.' (je pense!)
+ with Dena re: Womens' creations!
③ Personal
④ Authentic
⑤ Male = original, universal, masterwork,
⑥ self-indulgent, sentimental

July 15/97 Add-continue fav. poems from page 11 list.
✓ P. 247, 'Pencil & Blue Crayon', by Kim Vaeth Find other poems
✓ P. 146. 'The Haircut', by Lynn Martin "
✓ P. 170, 'IF', (just love this brief poem), by Cherrie Moraga "
✓ P. 172, 173 'Young You Has Become A Political Act, Bonnie Morris "
Aug 7/98 - start here
✓ P. 71, 72, 73, 'Chakabuka Mama' by Jewelle Gomez "
P. 67, 'Sonnet', by Beatrice Gates "
P. 21. 'Married Ladies Have Sex In the Bathroom', Sally Bellerose "

July 5/97 - Some dance ideas
& onward.

Prof. Prog. (& general ideas) - (also see page 6)
1.) Movement exploration now! IN SILENCE

2.) Possible musics:
Write descript. on page ~~15~~ or 16 (*) → (a) 'The Song of the Varied Thrush'
(ask Ann S. re: permission)
(b) Chopin Etudes, Ballades, other
(c) Scarlatti
(d) Klezmer, Sephardic
(e) Leo Brauer
(f) M. Lerner
(g) Bach heard last Summer (Concerto in B minor for 2 violins)
(h) Laura Smith via Mirmy (name?)
(*) (i) Hildegaard von Bingen
(j) Percussion (Can. woman percussionist who is a virtuoso!)
or
(English Percussionist who is deaf)

(G) Penguin Café Orch
(k) Schubert
(l) Schuman, see page 6. (O) Brahms Intermezzi "SOLITUDE" [Brahms & used for first Continuum] [with steps]
(M) Penguin Café Orch. (N) Electra Womens' Choir or other Womens' Choir.

July 13/97 The above are also general ideas as are those below:

① An evc. of Bach already created & something new - Can also act as a retrospect, summing up, & where [I'm heading!]
a. Goldberg Var. (mine - 70's)
b. ~~Shalom~~ Alena / Cathy Corn for 'B. Harkarvy' solo.
c. Shalom
d. ~~Continuum~~ Chris Gower's solo
e. Continuum
f. Pat's Bach

Continued on page 16.

July 16/97 EDGELIT - 40-45 mins.
Chair Dances
Conversations
Conversations w. Chairs
C. w. women & Chairs
Thoughtful C. " " " "

(14)

Outline: I

a. Pat silence, 'Fluke Sound,' BLACKOUT

b. Four Messages, 'Music for Slow Dancing'

c. Soundstill, 'Silence Soundstill'
LISA + DAVIDA
With others on stage?
YES With chairs on stage!
Others slowly move until circle is formed?
- Use move. of waves in contrast to solidity of chairs. (washing over chairs)
- Also use some of Lisa's orig. 6 Mess. material
- Also borrow from Sharon Moore's 'water Haiku'.

ALSO: What about Davida's solo as a separate section?
perhaps Repeated during 'Soundstill'
YES

or - order cd. be.

II Pat. } 2 solos back to back? NO
Lisa }
4 Mess.

or

In 'repeat' of Soundstill Pat (& Davida cd) carry extra chairs onstage & stand on them.

or

Others stay onstage after 4 Mess. & move in repeat of $ & only Pat re enters & stands on a chair. NOTE: she doesn't need extra chair because other 3 dancers are off of the chair. YES

When? Promoter?
End Oct.? Karla B.?
March? or Jan.? Cathy Clark-W.?
If need to create Lisa's solo!!! Nadine D.?
Greg K.?

Continued →

Note: Read page 8 re: '96 description of "Conversations" (15)
I did, July 23/97

Propose either Conversations,
4 Messages
Edgelet
Soundstill
to PRIMUS THEATRE + producers?

+

M.A.C.?
(work on budget(s) + justification for $s)

Sept. 20/97 addition. I like the image of PAT standing on chair at end or simply standing? - Remember, Liz & Davida are 'draped' on chair!!

Conversations cont. - Aug. 8/97 - ON DECK.

works better musically because of the break between "Flukes" + "P for slow dancing"

1. Pat, blackout
2. Soundstill, blackout (Lisa + Davida (doing Edgelet))
3. 4 Messages w. Lisa standing + eventually participating

Questions: what about Pat?: - Does she stay onstage thruout? - Does she sit behind her chair as Liz does? Does she reach under her chair as she does earlier in her solo? LOCATE Pat's solo on video cassette!!!! Why wd. she stand at end? (for effect is not valid!) - Does she slowly move from sitting position to reach under chair towards opposite chair during Lisa's solo? - Then what? - Then slowly return to sit but perhaps on inside of both chairs + then eventually lean slowly and reach as she previously had done while sitting on chair in? ALSO PAT might join LINNEA in her final reaching to Davida only in opposite direction solo.

What about Lisa?: Do Pat + Lisa at some point do the same sustained slow lean, or at least start it together + then Lisa conts. w. 'original' 'drop, reach, pull head in + reach farther.'? + continue Pat's sustained reach

* Added Sept. 20/97 - Home, 'sick!!!' - SEE ABOVE

Varied Thrush - July 23/97 "Summer Remembrance" (16)
"WILLOW ISLAND"

(a) - Tight group; bird heads, minimal to larger + one gentle wing
(b) Maybe use all bird moves. - wings, walks, stillness, flyers.
(c) Remember Pelicans fishing in a line, flying in formation, swimming/floating on waters, sudden dip of head to gulp (I think), perched on dock poles (as Dena described)
(d) - Sandpipers' (turnes? name?) skitters
(e) Clumsy yellow headed blackbirds pecking ground.
(f) Grass perches, high wire perches.
(g) Repeated songs again + again
(h) - Dive bombing sparrows - their sudden swoopings
(i) Knocking into windowpane
(j) 'Dive bombing into water' 'small' seagulls (Mum knows NAME.)
(k) Sensuous, hot late aft. with birds flying about us as we sat in marsh shelter.
(L) - Blue Heron's single legged stance.
(M) Humans gazing at birds - through binoculars, in wonder on lagoon/meadow w. the antics of small black swallows racing through the sky.

[I had thought of doing simply a 'neutral, friendly' move, piece start, in tight formation + expanding to 'Penguin Cafe' Arch.']

(N) Seagulls all feeding in the distance in the water/on the beach.
(O) Seagulls + Pelicans + Orioles perched on rocks in the surf.
(P) Flying against the wind (flapping madly only to stay still)
(Q) - Sudden, swift changes of directions!
(R) - Tiny sandpipers tumbling + turning flying in cluster + circling out to lake + back to shore when flustered/disturbed.
(S) - Amazingly rapid flutter of hummingbird wings in stillness - almost like trembling.

→ More on page 18

July 24/97 – (a) More Images + music, Penguin Café
(b) – Unsure whether all bird images suit musical selections. (17)
(c) Rain, gentle + soothing sounds,
(d) – Should have contemplative listening/watching/smelling/thinking/

#2? (total time 10.09) Can use excerpt – several repetitions phrasing that could be faded out after approx. 5:30 or earlier.
(unsure about this selection)

Could start at 8:50 'till end?

#3,? (total time 2:08)

#4,? (total time 3.42)

Yes! (*) #6 (2) or (3) or (1) (total time 6:48) (omit some repeats?)

I think so #7 (3) or (2) (total time 5:19)

Opening or can be end #10 (1) or (4) or (1 & 4) (total time 4:04) excerpt 1:09 – or 1:10 – or 1:11 – can this be doubled?
Needs to be longer + was jarring going into #6, – better into 7

end? #11 (4)? (total time 3:58) excerpt begin 2:19 – 3:58

or (1) can be silence, (2) = #6, (3) = #7, (4) = #10 (or) #11 (excerpted)

Total & Time

1:11
5:19
6:48
1.39
14:17

3:58
– 2:19
1:39
~~3:58~~

(e) almost saw a processional at end – 2 by 2, parading, nestling, flying around one another, at peace.

(f) following the rain + music, the birds – (include at very end.) cont. Aug. 9

\# (g) Aug. 8/97, + dancers perch! on their respective rocks!!!!
(h) also include soft, lapping waves + wind in leaves??

Aug. 9/97

Some move. ideas to (#6)

1- Men keeping rhythm w. punctuated jumps
2 - One other dancer moving to ₵ phrases
3 - Someone being lifted again & again to rhythm/phrase of ₵, I saw her/him swinging up & down & again up & down etc.
4. - Wind surfer(s)
5 - Maybe sound of raucous waves thruout #6.
6 - clumsy, yellow-headed bird walking sideways,
7. - birds/butterfly sucking flower pollen or simply alighting
8. - birds waving on thin, bent long grasses.
9 - sudden flight from trees/grass as human creature nears.

(If start w. #6, can begin "in full flight" w. lights gradually coming up.)

10. - Winds buffeting everything, leaves, branches, trees, grasses, waters.
11. - Water movement, from calm to blustery waves & floating
12 - Skip, clouds, northern lights, stars, sunsets, moon, everchanging.
13. - Groundhogs?!

₵ order

6, 7, 10 etc., 11, etc. & sounds thruout & at end - remember sound of blustery waves during #7, but slightly muffled because door was shut.
- I could try making a rough copy of this before involving Cam.
- Ask Cam for copy of 2 New Hrs. tape he made re: "The song of the Varied Thrush".

Also - Sept. 22/97 (after midnight)
- swinging legs
- jetes in various directions
- sisones
- lunge runs

CONT. on page

Aug. 10/97

Some 'walking' Remembering thoughts of yesterday –

Dreaming/Thinking

1.) Wanting/desire to create dances is diff. from practicality of having these dances produced!

2.) What dances to I still want to create?
Answer: Just a few –
a. Soundstill
b. Perhaps some sort've a summary solo for me.
c. Complete 'Edgelit Conversations'
d. Complete, combine, add to all of my Bach pieces.
e. Perhaps, revisit TOWARD LIGHT
f. Perhaps use A. Rich., J. Grahn, M. Oliver poetry in a dance.
g. Perhaps make one 'youth' joyous dance.
h. Perhaps use some 'fav.' singers for 'pop' dance; Aretha F., N. Simone, A. Speaks, Red, Hot & B., K.D. Lang, Odetta, T. Stratas,
i. A. Southam's 'Deep pond B?', Varied Thrush, other?
j. M. Lerner?
K. Revive "The Other??"

Oct. 24/97, WPG

Cynthia Ozick interview w. E. Wachtel: Some profound thoughts & (for me) dance images:
1) ~~Sylvia~~ Golem – circling bed 7 xs, muttering incantations, reforming fingers, pinching here & there, blowing breath of life, something w. the lips.
2.) 'The Break?' / Short story – feels brevity of life versus what one has accomplished – tragedy of consciousness being 'taken'.
3.) Violent ending – violence in her (unknown to her)
4.) Hebrew lesson – boiled egg from spanish store – description of shapes of alphabet (crooked legs, pregnant ~~peop~~ women & b) – Remember those N.Y. neighborhoods)
5.) Also re: 'The Shawl'

Cont. over →

Some practical thoughts: from Aug. 9, written Aug 10/97 (20)

People to contact:

a. Wpg. folk for joint presentation - Stephanie??,

b. D. Lundmark, CCDT

c. K. Weiss W.I.V.

D. E. Bowman

e. Anna Mowat

f. Terrill M. again? re: self-prod. (Karen K., Randy, Steph?)
~~Jennifer Mascall~~
Pat F.?, Carol A.?, Trish?, Suzette?, D. Earle?,
Nina Leigh
Lisa Vonan who presents 'Spring Rites' in Tor.?
Karen & A. Kaefa???, Jane & Mitch ????, CCDT

Other reg. prod.; ask if they might like to have Video Submiss.,
except, possibly, Mimi B. -
Suggest: E. Conversation,
Re-worked shorter T. Light, - (quote J. Mascall)
MOUVEMENT 3 (other dances?, K.J.A? My Renence?
Mention Calg.

D. Spencer
B. Webb
R. Poitras
E. Bowman (obviously)
C. Levy
M. Beck.
Banff person?
~~Per~~ Peterborough person?

G. Buhr. CONT. (3)

Co-Art. Dir. of Tor's Dancemakers.

I look for to your response & hope that one or more of these suggestions might ~~make a suitable add to the~~ ~~be~~ ~~(suitable &~~ ~~add~~ make an attract. & ~~interest~~ suitable addition to the Fest. might add to your already outstanding Fest.

Hop. you had a pleas. Summ. & wishing you well.

R. B.

'98 - Dance Dreams

Feb.: Beethoven Appassionata Sonata # 23 in F minor (played by Anton Kuerti, Analectic (spell?) label.

Ongoing: All / most of my Bach solos altogether on one prog.

① G. Reifer; D.G. Copy to B. Torley Sept. 1/96 ②

Electronic Problem

I wd. like to submit a general couple of proposals for some d. works of mine that might be presented at the N.M. Fest. Recently I've been collaborating w. A.S. on several dance pieces. The most recent one, entitled 6 MESS., is done to a 15 min. electronic work of Ann's created in the mid eighties which she calls Mus. for S Dancing. The first draft of this work was created for 6 young women dancers in C.D.'s Prof. Train. Prog. It uses 2 chairs & has a narrative base even though it doesn't have a specific story. The dance feels like a sensuous more explor. of women's relationships. Some of it is erotic, but also quite understated. I feel this is a good piece, & though not fleshy, it seems to draw the viewer in. ? (I've enclosed a videot. of the dance for yr. viewing?)

The 2nd part of this prop. has to do with a var. of 6 Mess. which I created as a solo for Davida M., this past J. Again, the dance uses 2 chairs, the same musical selection & has a narrative base. Because Dav. is an exp., mat. d. artist there is a diff. feel to the mood of the dance whose working title is Edgelet. - I like both of these dances & intend to use them along w. an add. solo to a piano work of Ann's, SOUNDS. in a more ext. work entitled CONVERS. (Title suggested by Ann) This leads to the next part of my prop., the premiere of a new solo work choreographed to SS, a 12 min. piece for solo piano created in DATE. The music which sounds to me very thoughtful & tender, fairly minimal, quiet, wd. bear some resemblance in tone to 6 Mess & E8. (Enclosing Cassette of Soundstill)

On a much diff. note, I wd. also like to propose another recent work done to C.D.'s G. This dance will be shown on C.D.'s opening prog. in O.'96 entitled RE-T. or the G.C. Hoe. Orig. created for the C.C.D.T in Tor., this 3 Min group work is a cheerful, upbeat romp take on Ann's Ret., orig. created for R. Gel. & elect. tape in DATE. Again I'm includ. a video of this dance, though I hope you'll be able to see it live.

Yet another prop. is an (solo) excerpt from T.L. (1995 created in) a commissioned piano score by Ann. The excerpt I'm suggesting worked well as a separate piece when it was shown on a D.W. prog., in Tor. last Nov. The perf. P.F. is an outst. dance solo who has formerly

Practical Work

(1.)

Aug. 30/96 1. G. Buhr: suggestions, (1) Re-Tuning - Group dance

a. Check existing videotape of Re-Tuning - (Get from Tom Stroud!)

(2) Slow Music(s) - Group - electronic

Get ~~DATE~~ ~~Title~~ Solo SOUND STILL + Cassette!

(3) Ann's new piano (6) - New solo

b. Check 6 Mess. tape (4) Excerpt(s) from Toward Light, Sharon, Pat F.

c. re-check Davida's tape

d. send Pat F. excerpt or Sharon excerpt } "Toward Light"

Plan of Action (A)* work on 'NEW CONCEPT'!!!!!

1.) Compose letters

2.) Then check videos

3.) Include Video prog.

4.) Priorize; 1. G. Buhr, 2. J. Marcuse, 3 Women in View, 4. ~~Mimi~~ D. On Edge, 5. Mimi, 6. Brian, 7. Robin, 8. Cathy, - ASK for Mirm.'s help! (re: Computer!)

2. J. Marcuse

a. Send MY ROMANCE (check Linnea)

b. Send selected excerpts from Toward Light, (check Vanc. perfs. - also PAT, Davida →

c. Send Davida's solo?

d. " Six Messages

e. " Re-Tuning.

(*) mention My Bonnie Spell? Title?

(*) mention new work for Mary Louise as something to be considered for Kiss Project!!!

Also: Mouriement, K.J. 4, Sharonblue?, ?4 Haiku, PAT

(3) Dancing On Edge - Mimi Beck proposal (+) or excerpts, T. Light

(4) Women In View - " " "

(5) INFORM Cathy Levy!! →

(6) Mimi Beck - Soon!! (*) An enc. of work to Ann's $! - Send!! (*) (2.)

a. Check & send 6 Messages
b. " " " Dav.'s Solo. ± other excerpts, T. Night
c. Refer to - outline CONVERSATIONS, mention. Mary - Louise

d. Check & send V Anc. "Toward Light"
e. Also, Suggest shortened, pared down "TOWARD LIGHT" -
Something complementary along with & without or contrasting!
f. Check Re - Tuning
g. Remind her re: commissioning me!?,

(7) Brian Webb. Soon!

Same as M. Beck, but also, full - length T. Light -

(9) Mitch Kirsch - Call!

(8) ~~Also~~ Also Robin Portras, Soon!

~~(*9) A. Rich!!!~~ mailed Sept. 3/96

(10) C. C. D. T. proposals plus!!!

(11) Gisa Cole

'Willow Is' - Momes. we set - Sept. 23. 24/97 (21)
+ Sequence outline #I to begin on Sept. 26/97

Momes. Try diff. facings - TARA at front

A. Still: looks, slow arm, stork, flutter + trembles (add dip head)
3 wings + hold, squat + jump + slide on floor
+ dip head + onto knees position - decide how to get up, or is this the ending? - Note: Tara must get up.

B. Travelling: - a lunges: in diff. direct = 3 x 6
- b 4 lunges forward, 2 to one side, 2 to other side, 6 back + 6 circling
- c leaps: step leap forward 2 x 5, 1 step leap to side, 6 step leaps + continuous leaps backwards, + d leaps in any direction which equal 3 x 6.
- e. large 'butterfly gallops' = 2 x 8
- f. tumbling runs backward = 4 x 4
- g quick stuttering runs = 4 x 4
- h lunges + hops in 'arabesque' = 8 x 5

C. Working sequence of travelling momes:
a. ~~lunges diff direct~~ Butterfly gallops,
b. tumbling + turning
c. stuttering runs
d. lunges + hops
e. lunges in diff. directions
f. lunges for. etc
g. leaps for. etc.
h. leaps in diff. directions

d. Proposed Sequence to be worked out
A. c Butterfly from corner all 'feeding in'
B. Stutters all following one another + circling w. one or two going in diff. directions w. sudden changes. BB - Added flutters 4 x 4
or C. Kirsten lunges in various directions
d. Tara does circle of Butterfly jumps when ~~stutters~~ all are stuttering
d.d. Tara does stork fold 3 wings + jump etc to end of stillness
e. During C + or d Group stops + does flutters, (+ dip?)
→

f. 5s (lunge hops) in unison & various directions.
g. tumbling & turning in group which circles
h. jetes in all directions
i. Slow lunges (not yet worked out)
while Tara & Cecily & Joline does 'butterflys' in a circle. OR LIFT SECTION?!
j. Slow lunges continue while Alex, Joline, Nina, Kristen do lunge & leap combos? (At least some parts of it, especially changes of directions & backward moves. & → [TARA does something else w. legs, arms?]
not yet worked out.
k. ? Perches/sway on long grasses (not yet 'worked out)

l. Still sections w. each person facing in a slightly diff. direction

Note: next week: Tues 2:30 - 3:30
Wed. 3 - 5
Thurs Fri X X

e. Another proposed order:
① Kristen & Alex? does lunges
② All do falling turns
③ (2½) All do flutters
+
(3A see p. 23) → (Tara + Joline) + (Nina) + ? Cecily) do Stork fold + (flutters?)
④ All do stutters - (try ½ pointe)
⑤ 5's
⑥ Slow lunges interspersed w. new move. + new 'bird position' freeze (Maybe like 'quiet' final shape) + TARA, butterfly jumps in & around dancers or in a circle.
(6½ see page 23)
⑦ Repeated leaps + (TARA does Stork?) she may already have done this?
⑧ All do butterfly leaps - decide pattern - zigzag?
⑨ End w. 'quiet' section. + Tara does 'new' move, still to be worked out. + then does 'stork' move. thru until end.

(3A). 3 wings till end of 'quiet' sequence. - Joline, Nina, Stork, Tara

all do or stork to end of 'quiet' section,
— then join others & do stutters & 5's as an echo of what others do while others do lunges -

(6½) backwards lunges & lunges in various directions

(2½) figure out transition from falling turns into 'quiet trio'. — ANSWER: flutters

Plan of Action: Wed., Oct. 1/97

1) lunges - Kristen, then add Alex.
2.) falling turns only first 4 ds. & end upstage corner still flutters, standing perch
3.) tall trio quartet enters with 'butterfly leaps', moving flutters, do ~~slow~~ slow standing perch, ~~then flutters~~ then individual themes
4.) Linda, Marissa, ~~Cecily~~ - How do they enter? -
   a. Cecily does butterfly leaps w. trio & then moving flutters joins others.
   b. Linda & Marissa do enter with in skitters
5.) tall trio holds on knees ~~does not do skitters~~, but does 5's from their corner. (~~does skitters as a unit just a short time~~) all clean as Kristen starts 5's - They all do 5's
6.) all do bird heads except Nina, who does new theme (+ one slow arm?)

P.24 (*) 7. Sea gull formations
7.) all cont. quiet theme except Tara, who does butterfly jumps except don't go to floor????
7.? Maybe 8.) all do var. of butterfly jumps
(Done as part of 7) 9.) backward lunges & lunges side?
10.) repeated leaps 10½) ~~folds~~ standing perch,
11.) all going into quiet section ~~begin~~ with tall trio ~~as before~~? starting later?

Alex, Kristen, Briana, Marissa, Linda.

Tara, Nina, Joline, Kristy, Cecily

→

(* 7) Sea gull formations w. one or two dancers 'breaking' to do butterfly jumps ± Kristen/Alek lunges & 'boomerang' leaps
a. moving flutters & one step back & pause
b. backward/sideways lunges &/or runs –
can go back & forward with pauses –
c. Stork folds individually

- lunges (2)
- Tumbles (4)
- Pause + flutter + standing perch (4) + Tall 4 do Butterfly jumps
- Tall 3 do quiet section
- All others do skitters
- Kristen begins 5's + others lean
- ALL do 5's
- All except Nina do bird head + Nina does new 'lush' move.
- ALL Sea gull formations + 'breaks.' (see * 7)
- ALL do Butterfly variation
- ALL do repeated leaps + standing perches
- ALL do quiet section w. 'tall trees' starting later. + ECHOES.

What we set Oct. 1/91

a. lunges
b. - tumbles, 4 sets done by 4 ds, flutters & perches
c. - Butterfly jumps done by 4 tall ds, after 3 sets of tumbles
d. - ~~Skitters done by all~~ Quiet section done by 3T. = 3 tall ones
e. - Skitters all 2 sets,
f. - 5's for 3T + Kristen while others do 2 more sets of skitters.
g. - All do 'heads' + one slow arm + Nina does 'new' lush side side + throw legs after she does a few heads + one arm.

PLAN for next rehe.

h. Tara + Nina can cont. 'Quiet section + perhaps Tara can do 'lush' move. while Nina joins gulls & breakers

2-5

'Sec Gull' patterns - 4 back + pause, 3 for. 3 back + pause, 4 corner to corner, 1 corner + tombé over + run back + for. several times, repeat corner pattern perhaps w. a small leap + after runs for or back pegué/plié a la 'time out' in various directions, butterfly variation

Breakers: Cecily 2 Butterflys, Alex 2 Butterflys, Kristen lunges, Others 5's, others backward runs lush moves, lay out-hover jumps, skitters

+ gulls; Butterfly jumps one at a time:

Notes: (1) Re-include 5's + RUNS. (2) Create more jump + floor vars. (3) Include unison bird formations which can go forward + swoop/veer. (4) Remember 'WAVE LINE' of pelicans + sudden fishing.

Oct. 14/97: More Gull patterns: (1) 4 back + pause, 3 for. 3 back, 4 corners + pause + repeat this cor. sequence, slow lunge, canon sharp single wing, - (2) Repeat all in a different direction except add a few more for + back runs ± lunge is sharp w. focus up + wing up + then dip body in canon. - (3) 2 slow butterfly arms + hold the 3rd butter. arm, runs back jump 3 corners + repeat 4 times, 4 fast butterfly arms + slow lunge + canon sharp single wing. (NOTE - in the pauses 'breakers' do their sequences.)

(4) VEERING runs in various directions!!!
(more like glides)

Annie Dellard
P.121. last 2 sentences of 1st ¶.

- ~~forward~~ Back for 3 hold for 3
- back then forward for 3 counts each.
- little jetties for 3 threes.
- slow lung for 4 (on 1 look)
- forward going to the back corner wall for 3 hold for 3
- back then forward 6 times
- jetties for 3 2 sides
- slow lunges (look)
(- break offs) during arm figure eights
- group moves together to front left corn for 4 repeats 3 more times ← 3 4 corners jumps
- then back for 8.
- repeat with a change in corners
- end with eight to front left corner.
- slow bird crouch.
- back for 3 hold for 3
- forward then back for 3 counts each
- jetties
- slow lunges in canon
- looks in canon
- figure 8's in canon ← 3 4 corners jumps.
- then big group 4 corner movement repeated twice.
- last two sets of eight are going into a half circle.
- end in front curved clump.
- slowly moves tightly together.

(check canons)

Oct. 24/97 Willow Dale

27

(A) Group pattern stopped here. # 24 runs # 10 # 47 melody # 53 group pattern

#53 (1) - draw back
- for/back x1
- 3's x2
- lunge, wing, (add this? Yes) hold 4 + 6
- Repeat draw back
- " for/back x3
- " 3's x2 (4)
- " lunge, wing, add, 70 butterfly arm hold, 14
- 3's x4 done w. a jumps (10)? 7
- 4's x4 & 8 back, 4's x4 & 8 forward
- Birdrest

#91 (2) Repeat all except add the following:
- after first lunge & wing do butterfly arms hold 14
- at end after 4's do 16 forward circling
- & Birdrest leans 'till

(B) 'Breakers':
Is this too soon? (*) Marissa, Alex, Kristen - This begins at end of first slow lunge.
ASK (*) - Joline - Where does this begin? 3rd or 2nd lunge?
ASK & see (*) - Cecily & Briana - Where does this begin? 3rd lunge?

(C) Tall ds:
- Butterfly jumps x4, lunge swings x5, slow section
set pattern (*) - lunge swings in 5s x4 (set pattern)
- 5's x6 joined by Kristen
- transition into bird heads & one wing
All (*) except Nina take time w. bird heads. - Nina does transition into large leg move.
- NOTE: Cecily leaves this group (*) after/during final lunge swings
?look at this!! - maybe Cecily & Marissa should enter w. Butterfly jumps & lunge swings from opposite corner or Downsetge corner?

(*) (CONT. back cover)

Faderman '96 A.

P. 17/18, last sentence on 17 etc., definition of lesbian.
P. 247, end of 1st ¶.
(*) P. 311, 2nd ¶.
" P. 312, 2nd ¶.
" P. 314, & 315 (last sentence 314 & 1st ¶ 315)
" P. 315, 2nd ¶.
" P. 317, 2nd ¶.
(***) P. 318, 1st ¶.
Radclyffe Hall's "The Well of Loneliness" (1928)
Congenital - inversion theme
advocated by Krafft-Ebbing.
earlier, the "The Unlit Lamp" states lesbianism is "caused" by woman's natural affinity to other women, coupled w. her protest against society's desire to stick her into a marriage as quickly as possible & make a nonentity of her!!!
(*) P. 320, next to last ¶.
(***) P. 323, 2nd ¶, CHOICES!!
" P. 327, 2nd ¶
[****] P. 328, 1st ¶, My situation!
also 2nd ¶, " "
(*) P. 329 1st ¶ (& last sentence of 328)
& 2nd ¶!!!
& 3rd ¶!!!! J. Graham plus!
KEY!!!
[**] P. 380 last ¶, "women are lesbians when they are women-identified." plus
(*) P. 381 'I am a lesbian by choice because etc. - (slightly past mid-page."
(*) P. 382 1st section, A. Ellis
[(*)] P. 383 1st ¶
[(*)] P. 385 Quotation by poet Elsa Gidlow,
[Profound!] P. 477 #19, E. Gidlow - an add. quotation
**** P. 385 "lesbian is a strong, proud word etc."
Ben P. 386 - Alfred Adler - top of page.
(*) P. 386 - Further on - Simone de Beauvoir
[***] P. 387 - CHOICE, 2nd ¶
[*****] P. 389 last sentence & continued on follow. page!

391 [*] YEAH!!!
402-405, G. Stein!!!
[*] 409, 2nd ¶, A. RICH!
(*) 413, final ¶ = "political act"
(*) 414 1st ¶ "
(*) 414 2nd ¶
(*) 415, entire page, a summary of all.

~~Till Feb. 22 away~~
~~Out 1st 2 wks of March away~~
~~Back 2 wks in Apr. part time~~

D. Other Dancers (Kristen, Alex, Briana)
- lunges w. 2 dancers
- lunges w. 3 dancers
- Backwards runs & stumbles X 4
? * - Skitter to places
look at this - Birdrest w. lean

Note: Maybe skitter to places one has to be for beginning of A & all do Birdrest but only those who are close together do lean.
*

Hilroy

SUBJECT INDEX
INDEX DES SUJETS

CLASS SCHEDULE **HORAIRE**

TIME HEURE									
MON. LUN.									
TUE. MAR.									
WED. MER.									
THU. JEU.									
FRI. VEN.									
SAT. SAM.									

FINAL EXAMS **EXAMENS FINALS**

DAY / JOUR	DATE	TIME / HRE	PLACE / LIEU	COURSE / COURS

Oct '98, P.P. Choreog. Notes/Ideas. ①

'Back Project'

1. Alana's solo – Anik

2. Chris's solo – Wendy

3. Last move. Shalom – Paige ?

4. Last move. Pat's B. – All & Adrienne ?
w. 1st move. of invention
that I omitted

~~J. B. ~~has~~ is develop. into an expressive, tech. assured perf. She is broad, her range of skills & deepening her understanding of communicat. w. an aud. carefully choosing creators who challenge her & ~~from~~ through whom she can grow (learn). Her May 10:3 perf. of wks by S.B., G P H & J. S. was beautiful realized. Each wk. was perfed. w. polished professionalism & there were ~~moments~~ glimpses of the passion. comm. to dance J possesses.~~

What struck me most of all, was the absolute single-minded ~~dogged~~ determ. J. has in order to pursue a ~~solo~~ career in dance thru working on a one to one basis with choreogs. on solo material. This includes a good feel for prog., a

& seek out opps. for perform. My exp. tells me that this ~~to~~ sort of intelligent drive, combined w. talent helps enormously in reach. One's goals. I look for to work w. J. & being part of her further develop.