Hilroy

SUBJECT 3 SUJETS

NOTEBOOK • CAHIER

108 Pages 26.7 x 20.3 cm

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Ray Browne 642 7685 '04-05
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Section I, Self-care, Back-Mary Oliver's poems, Fla., March '05

Section II. Poetry. new dance ideas

Section III. 'Flowering'
" II ", start p. 7,
" II page 6, schedule notes

Possible program re. Flowering:
Section II pps 8, 11, 12*, most updated
+ p. 17

dance notes Kristin, Section II → pps 23-25 Kristin

Video notes on Flowering: Dec. 27, p. 18, Section II original quartet from Oct. 24/05 showing.

March/05 - Video: New notes p. 19.

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Fri., Aug. 13/04, Willow Island 642-1524 ①

Self-care notebook; J. Hill reset, 'hockey Fri. 13th ...

CONTENTS:

- Personal 2004)
- Flowering 2004 w Rachel/Odette/Kristin
  Also Faye/Gaile/Stephanie

have to go thru it,
entirely?

ace.

orry/feeling overloaded
yrs. ago.)
?,

trip.

Sh.
trip/enabling me to

"?
you remember?

5. "... memory and ... you in yr. grieving."
6. "Letting go of the regrets, can help me cherish the positive things".
7. "W.d. Ben have wanted you (me) to live in regret?
8. Questioned my "fatal flaw" theory of myself. →

CONTENTS:

- personal 2004
- Flowering 2004 w Rachel/Odette/Kristin
  also Faye/Gaile/Stephanie

Fri., Aug. 13/04, Willow Island 642-1524 (1)

Self-care notebook; J. Hill reset, 'lucky' Fri. 13th...

1.) Grieving - Keith says I simply have to go thru it.
- Not try to control it cognitively?

a. Ben
b. My old home
c. My new place which is Ben's place.
d. My log cabin
e. Major problems w. WCD
f. My aging, my mortality
g. My loneliness
h. Family
i. Loss, Gill, Teaching,
j. Lack of recognition of work

2.) Physical response
a. insomnia (improving slightly)
b. periods of extreme anxiety/worry/feeling overloaded.
c. palpitations (ongoing from yrs. ago)
d. sadness, down, depressed?,

3.) Goals
a. To be easier, more accepting.

What We Discussed
1. J. reminded me also of my loss of Sh.
2. "My heart is breaking open", wanting/enabling me to accept love, (+or help) of others.
3. "What does Ben's loss mean to you"?
4. "What good/positive thing(s) do you remember?
5. "This memory cd. nurture you in yr. grieving."
6. "letting go of the regrets, can help me cherish the positive things".
7. "Wd. Ben have wanted you (me) to live in regret?
8. Questioned my "fatal flaw" theory of myself. →

9. Do live myself - ± don't change to suit someone else's needs/preferences.
10. I added that some changes in flexibility/rigidity can be healthy.
11. Yes, sadness - not to be denied.
12. My ~~act~~ ~~as~~ anchors? - Annette + Willow D.
13. Ben 'let me be'.
14 "Maybe he didn't need me to reciprocate."
15 "felt at peace" w. Ben - (me - ?)
16 Saint Rose clause re: Sh.

CANCELLED - Me, palpitations, — (Aug. 27/04, 1:00 P.M. J. Hill, for Mother ill. Note: for next session; anxiety + stress (Willow P. deck) ① Relief - some ideas for this.
Aug. 16/04 ② loneliness + seeking + ageism.

1. Some amount of R.E. commencing.
2. Why agonize over what I can't change?
3. Philosophically - the more difficult the problem, the more sensibly I can try to respond.
4. Despite or because of my 'chemistry', I can be determined, 'driven' to make some changes.
5. Ben's 'repetition compulsion' info.
6. FORGIVE, FIGHT PERFECTIONISM, fight rigidity,
7. Understand + accept, temporarily, the accumulated stresses I've undergone.
8. Enjoy my blessings.
9. Allow, accept sadnesses without pathologizing.
10. Cont. to seek creative ways to release nighttime anxieties, ... written to the sounds of lapping waves, birdsong & voices &

Aug 30, dear, beloved barking (a) Willow P. ☺, overcast + peaceful
Butterfly/moth, much self-care, -2 great blue herons
- Thoughts, from hearing CBC prog. a m or death & what I remember

1) 'perfect end' -
2) changing, not losing
3) not hiding death
4) open, immediate grieving
5. accepting we all die.
6. teacher's hope in her students, next generation,
7. our culture fights old age, after 9/11 hides, shuts away the elderly as a reminder of what we will all face.

A Thoughts on SH.

- She became annoyed w. many things I did.
- The reverse wasn't true
- I made too many demands for intimacy.
- I suppose we were both fundamental. — She more apparent re: my personal habits
  re? — movies, books, enneagram, — unspoken, but sensed.
- 2 more blue Herons - very close to Cabin
- VISITS?
  a - why not try?
  b - still have choice as to how I'll feel about visit.
  c. - feel I may be able to cope w. disappointment of rejection.
  d. - what about the timing? - Sh undergoing other stresses now, lack of a suitable partner keeps one of them.
  e. - disappointment may be offset by REGRET at not having at least tried - opened door a bit.
  f. - will still think on this & eventually talk w. J. Hill about this

B - What gives me comfort? Can I learn to focus on this??

a. having some control over physical & emotional happenings.
b. feeling at peace whether at rest or "pottering", or working.
c. feeling connected w. family, friends, colleagues.
d. connection w. nature. O. HOPE
e. creating & showing my dances. P. Feeling I can make 'world' slightly better
f. feeling organized w. things & time. Q FORGIVING myself & other
g. loving others & being loved
h. self-care
i. generosity to others (reciprocal)
j. learning, being stimulated
k. being touched, moved by the written word, ♪, dance, art etc.
l. KINDNESS (reciprocal kindness)
m. ⊛ REALISTIC acceptance of life & its limitations & PEOPLE, THEIR POTENTIAL - (Lorraine & Nancy)
n. ⊛ accepting FINITE, DEATH, INCOMPLETION

Aug 31/04 - a day from heaven (+ earth) 4

- loving Willow D. so much, + wishing / trying / perhaps allowing myself to yield, accept my physical, EMOTIONAL, SPIRITUAL difficulties, + become well again -

- my open, breaking heart longs to be easier. I believe this is beginning to happen...

- yes, I ache to be touched. If that is not to happen again, can I take comfort in the memory of touch?

- I will try to approach my recovery emotionally as well as cognitively - rational - emotive therapy.

hge DRAGONFLY, made me SMILE - (thought of Mona's tattoo)

Sept. 6/04 - screened porch, Willow D. me, one of the fortunate

1. Feelings of extreme vulnerability; physically, breath, panic, will Heroine? - Then it passes + hope surges in.
2. While reading M. Anson's unsettling 'OTHER OCEANS', feelings of despair. - Then a quick / sudden turnaround,
3. Remembered how I had 'unload' my burdens to Ben. And how he had, later, sympathetically - And now, I am wondering what impelled me to [his physical being is] gone, but I THANK HIM for
4. RAY - to question + have doubts about what I did or did not do is understandably human. YES.
5. RAY - can you learn to be less hard + demanding of yourself?
6. RAY - try to find new / different ways to be easier.
7. RAY - in addition to outside help, can you listen deep inside yourself for some wisdom? YES!
8. RAY - can you learn to trust some of your hard-earned wisdom?
9. RAY - can you remember that you are a strong + together person who is struggling w. a # of radical changes that are, understandably very unsettling.
10. RAY - courage!!! + continue to live life fully as →

Sept. 6/04 screened porch, blustery & sunny

much as you are able.

11. RAY – reminder; each day is a gift. & then its gone. So live & give & receive w. as much joy & gratitude as you can muster.

12. RAY – your connections w. others – family, friends, & then my work, students, audiences, colleagues are gifts you give & receive.

13. RAY & you will probably never have all you desire. I think that's the nature of life.

14. RAY – can you make your desires more realistic, so that you feel less frustrated?

15. RAY – this feels like v. important work I am doing today by writing/speaking to myself in this manner.

16. RAY – remember this brief blissful peace you are now feeling. YES, IT IS POSSIBLE, perhaps to heal yourself!

Sept. 8/04, J. Hill, wpg. 235-3531

1. Down
2. V. Anxious, breathing
3. Overwhelmed by tasks
4. Worried by all undone work
5. Sleep problems
6. Loneliness
7. Aging

Advice

1. Sk.
2. Meeting.
3. Meditation
4. Other personal work
5. Heeding, healing myself

Ann Benner
"Deep Water Passage"

Miriam Greenspan
(*) "Healing thru the Dark Emotions"
til 6:00

Prairie Sky
check w. Mir re: weekend
Fri. 17, 11:0.
Fri. 24,

Sept. 8/04 - sunny pool area + greenery
- no more summer -
- am grateful for warmth & greenery -
- dear Ruthelle never & her troubled self & thoughtful eyes

J. Hill, Sept. 8/04; what I remember

1) sad, not depressed.
2) (*) same old 'solutions' may not now be applicable re: less time...
3) sadness & seeking help need not be viewed as inability to cope.
4) not having control, also a new & unsettling phenomenon,
5) hope - why not? - perhaps don't assume I'll never find an intimate.
6) hope is positive
7) perhaps seek spiritual growth & possibly meet others on this path.
8) not allowing - pushing away sadness might increase anxiety.
9) our society doesn't allow for grieving past 2 months, for acknowledging the sadness of life's brevity, me - 'for old women', for shared sadnesses amongst friends & family
10) my use of sad, rather than depressed, is a sign of my strengths & understanding of situation.
11) I need to accept 'society's' view that sadness = unhealthy. - (me - on the contrary)
12) ADVICE; & More Notes; subjects for next session;
   (a) SK. yes, 1 more x so I can feel satisfied I've tried. BUT, am I prepared for her answer? maybe hold off a bit 'till I feel more O.K. - (on feeling extremely vulnerable right now)
   (b) note; when she said grieving she was referring to B. & SK. & A? too?
   (c) spiritual development - for itself & to meet others.
   (d) dating agency?, direct intro.?, social gatherings?,

- Separate reminder: speak directly to friends/acquaintances re: intro?

   (a) me, hope, but be realistic re: results of search.

13) we/I spoke of seeking Acceptance (of difficult issues) & being more peaceable
14) She/I/Ellis spoke of 'chemistry' & anxiety & accomplishments of O.C.

M. Greenspan Begun Sept 11/04, Willow Island
Cont. Sept. 12 " " "

1. Tropism
2. listening - good listening transforms suffering.
3. cruciform
4. listening to oneself, secret of self-healing
5. in our vulnerability is our power.
6. "we deny how little control we are given over life + death matters."
7. "when we unfurl the gnarled fist of control, letting the hand open up to receive + to give, our smallness, once the source of our agony, becomes a source of comfort."
8. Surrender
9. "because we are vulnerable, life hurts".
10. EGO!
11. distinction between emotions mindfully experienced + emotions that are stuck.
12. " when we can't tolerate the energy of a primary dark emotion, it is unable to move + it isolates us rather than connects us.
13. Turpitude, aberrant
14. Emotion-inhibited Stoicism
15. gift of grace - after living suffering fully
16. emotion-phobia, (a culturally masculine attribute)
17. the head-heart split.
18. "The power of emotions as a profound way of knowing + healing..."
+ barely recognized - + trivialized
19. reason + emotion being neatly split is debatable
20. a cornerstone of patriarchal culture; "detachment from emotion as the highest goal of emotional intelligence"
21. connect + flow rather than contain + manage.
22. T.T. "... will never God you..." (absolutes)
23. A.B.S. attending, befriending, surrendering.
24. "surrender is a form of deep acceptance."
25. "... saying yes allows the emotional energy to flow + helps you to let go of it..."
26. The alchemical gift of gratitude comes from

Sept 12/04 + Sept. 13/04 + Sept 14/04 (8)

26 cont.: looking into the face of death, not from turning away.

27 - "... I'm strong enuf & courageous enuf to let myself feel Sad or Scared.

28 'guides to spiritual transformation' - g. f. & des.

29 listen to yr. body

30 context - widening

31 ⊛ core defect story

32 emotional energy is information

33. making meaning out of grief, fear & despair

34. compassion is the most potent human source for healing & transformation (personal & global level)

35. grief is an important aspect of psycospiritual development

36. we grieve because we are inter - connected, & what connects us breaks our heart.

37. grief is an opportunity for transformation - a new awareness of reality, self, beloved, the world.

38. bottom of p. 93 & top of p. 94.

39. the surrender of the normal self makes grief transformative.

40 ?? each of us must make some meaning of loss or be devastated by it. - (no, rather try to learn from it?)

41. REDEMPTIVE, disenfranchisements,

42. how to grieve & honour loss & still nurture

43. morn. & night - a deep breath (oneself) remind yourself of yr. intention.

44. ?? grieving alone is dangerous.

45. prayer - the ~~need~~ intention to commune w. something larger than yr. ego. - the need to receive help, open yr. heart & invite the spirits in ... (a metaphor for opening yourself to the universe - for being alone...) - pray to the mystery.

46. in our interconnectedness is our hope & our solace.

47 ⊛ almost ○ women "great thinkers/artists etc."
(M. Greenspon quotes almost 99% MALES! →

48 - The voice of despair says go deeper.
49 - When we hate ourselves for the weakness of despair, for the experience of helplessness, & we react in response to it, these ~~conditioned~~ reactions, sink us into the condition we call depression
50 (*) depression takes root in soil antagonistic to DESPAIR
57 (*)(*) "women, the elderly, the disenfranchised, & artists, among the most vulnerable to despair, might have something to contribute to the culture from out of their despair, ~~not~~ rather than in spite of it..."
52. despair is a call to transformation
53. " often begins in the wake of a critical loss
54. " calls us to grieve our losses & to name the meaning of our lives.
55 meaning - making is a defining characteristic of what it is to be human.
56. Despair beckons us to personal & social transformation
57 Our era - individualism - acquisition, consumption, power, pleasure etc engenders the sense of meaninglessness - cultural backdrop for despair & in our time.
58. Sadness for the world does not obscure (my) capacity for joy - it co-exists with it.
59. joy & sorrow are not antagonists. They are both a part of deep fully alive... - ... knowing this we are healed & unhealed...
60. ... those who find their way through trauma by giving something back to the world are generally the happiest, the most grateful - those consumed w. getting their needs met are the most miserable.
61. in our connectedness we find wholeness.
(*) 62. a healed life is always a work in progress... not devoid of suffering, but lived fully, deeply & authentically, compassionately engaged w. the world.
(*) 63. the emotions we most dread offer essential info. that we need in order to survive & evolve & to live in balance w. nature.
120 or more

Shot geese 4:30 - 5:00 - Sept 14/04 - ~~Pelagian~~ Pelican ? - sounded due West when on deck facing West sun.

Sept. 24/04 session w. J. Hill written

YOM KIPPUR Sept. 25 on deck at peaceful, loved, tranquil, soft sunny Will. D. - May mein Mommello + Bennello rest in peace - May their spirits shine, be nurtured inside my precious spirit/soul/heart/flesh/holy body.

1. Will some of yr. family be w. you in remembrance?
2. Can you visualize the peaceful resting times?
3. ~~Can you~~ Can you use your self-control/breathing to meditate & help?
4. Can you try conventional sleep med.? (ex.) Zab 2×5 weekly SUN-WED
5. THE LAW + physic. violence toward child.
6. Addictions Found. + loving group confronting alcoholic. - (her doubts re: this approach.)
7. Ruth + grandkids lucky to have me caring/intervening as I am.
8. Anonymous "
9. me - "will speak to Mr. + Mrs."
10. me - "feeling better - not believing I'm insane because of despair, anxiety, lack of sleep etc."
11. me - left feeling disappointed at not discuss - my problems more.
12. me - felt concerned for her mental health re: hurricanes + aging parents.

My own thoughts later;

Q. What am I worried about?

A. loneliness, aging + decrepitude, pain, losing independence, nursing homes, self-deliver, sleeplessness, how to fill my time, not being valued by ex's, not being loved, being unloveable, demise of WCB, not being an activist, not knowing what to do, unpreparedness for emergencies, unappreciated,

Q What comforts me?

A. Creative work, connection w. fam. + friends, nature, working towards accepting what I can't change, trying to be more giving, try. to be more loving, try. to be less selfish, trying to OPEN myself to the possibility of CHANGE, try. to be more courageous to 'DO THE RIGHT THING' from my heart even if others disagree, try. to love more WISELY, try. to cont. learning, try. to be more compassionate to myself & others, try. to forgive myself & others, try. to be less rigid, less perfectionistic, driven, hard on myself - to listen deep INSIDE →

Shabbat Sept. 25/04 -

cont. - What gives me comfort
to be accepting of my vulnerabilities, to work towards not being ashamed to ask/need help.

Reminder: re-read pgs. 4 & 5 written in Screened porch -
V. helpful thoughts

Sept. 29/04. WPP. Assiniboine River
What gives me comfort; trying to do something about my anxiety level, helping others, PRAYING, touching, humour, perspective, thinking as well as feeling, exercise, friendship, inspiring examples of others who are committed & selfless, MSF

J. Hill, - Oct. 29/04 - phone session

1. Consent form
2. Sleep disorder
3. Sharon Salzberg, Metta, loving-kindness tapes,
4. Wish to feel better, be less

✓ ⊛ Hang onto core of who I am - how to
✓ "Here I go" ?? uh-oh! - escape? - or leave!
✓ acceptance vs. abdication -
✓ re-programming? - exercises?
- my distress v. understandable
- " " probably not pathological
- Dr. J. Walker head of anxiety disorder clinic, St. Bon. -
- Has good reputation - is psychiatrist - (a 2nd # to try)
- She'll call Nora Vincent.
- She likes/admires me trying various things while still holding onto me.
- Also, since "Elles" worked for me, still hold onto that as well.
- "What wd. 'Elles' advise" -?
- Me - She too - trying to accept human condition. cont. →
- "Why - what is worrying me"?

- I spoke of needing help.
- " " " trying not to judge myself harshly for needing help -
- She wants the best care I can find for me, even minus her.
- She likes term placeable - "How does Metta make you placeable?"

Nov. 19/04 70! radical gratitude ♡

1. Anxiety - slightly easier,
   - Walker - Trigg - hope for some help here

2. - Sleep - meditation, somewhat better
   pills not dealing w a problems

3. - End of life, aging, health,

4. loneliness, - Shira, CONTENTMENT other possibilities, (heartbreaking but glad I did it - grieve)
   - disenchanted w. ADS.!

5. Shalom, equanimity, love/compassion (me, others, from another ~~from me~~)
   joy, acceptance, ease, (mind, body, spirit, PASSING!)

6. Cognitive approach
   Feeling/emotional approach
   Aiming for more contentment

7. ⊛ State of World & what to do & anxiety } Accept? Act?
   +
8. ⊛ Emergencies & " " " } M. Greenspan, endure & act?

9. ⊛ (L+D.!)

10. "What the Bleep do We ~~Do~~ Know?" (Quantum Physics)
    intention (Tourne 8) -

- kernel of acceptance ⊛
- Preparation ⊛
- Connections in hard times
- Opening oneself to sadness
- L+D - Have to have this option - produces anxiety
  - Change message? - how can I best live w. this? - Spirituality practice?
  HAS to! - reduce desperation!

What we spoke about:

1.) She - hold onto who I am. If I compromised too much to please or attract - not the kind in person I might want,
2.) She ~~talked~~ liked my approach re: Shure -
3) She - L+D, try changing HAVE TO have "pill". - rather - "How might I best live w. this?"
4.) She - Activism - try viewing my small efforts more positively
5.) She - emergences, some prep. - & then perhaps connections in hard times - acceptance?
6.) ~~The~~ She - opening oneself to sadness??
7.) Me - shocked at how much I put myself down!!
8.) Me - do feel surrounded by love

Real-life disappointment(s)

- Sally, Sandra, Keith, L. & Nancy - not telling me about concert.
- Dena, not including me re: movies etc.,

Possible Answers - forgot, am not that important to them, business, self-involved, their own pressures, activities etc.

- Test as to TRY TO forgive myself for mistakes/selfish acts! →

- oversights, forgetfulness, thinking of my comfort first, lack of compassion, etc.

so likewise

- they, I, all of us, are flawed, imperfect & mostly focused on our own comforts. -

so

- forgive them as I forgive myself & - for me
- work towards being more compassionate & towards them -
- show friendship & request that they inform me if they remember to - (speak & FEEL non-judgmental way)
- I can't DEMAND affection/caring/consideration.
- " " over anyone.
- I can, w. an open heart show love & hope that sometimes, by some, it might be reciprocated.
- I can't control others actions
- just my own, sometimes -

Request ? T. Chatelaine ? for Dec. 10?/04

Nov. 20/04 loving kindness - cognitive thoughts

1. Have to: = Must - creeps into many of my desires; socializing, exercising, chores., potential partners, colleagues, my daily performance & most things, h&s, energy. (must be happy, productive, organized, fully compassionate, accepting, wise etc. - successful etc.)
2. Remember Steel door image I spoke of re: Have to or
3. Cd. I change this to wd. like to, prefer, will work towards, patient, gradual, slow, difficult moves. forward with slippages
4. Also, cd. try; being ~~more~~ mindful, allowing the feeling, remembering my connection to all living things, reminding myself of the ephemerality of all, & ∴ working towards acceptance of my limited, but cherished, BRIEF human life.

Cont. Nov. 21/04

① I noted how I was negatively putting myself down as I →

Nov. 21/04 cont...

dressed for 'Dance'. - Then was able to sweet that around to being pleased to be going at age 70! (!)

(2) Noted my regret, focusing on past 'lost' opportunities, & 'sprang back' to PRESENT. - Yes, this helped.

(3) Am begin. to feel easier. (h. - Kindness + my cognet. skills?)

(4) Still wd. like MORE help w. extreme anxiety + ways of allaying this.

(5) Part of answer is acceptance/surrender/yielding/acknowledging/ not defensively putting up a shield of being O.K.?

Jan. 21/05. Judy Hill phone appt.

1. Shiro
2. T. Chatelaine, (Pat Romeyn) ✓
3. Catherine
4. Unitarian Church
4½. Feel better - more myself...
5. Don't know how to be easier. more balanced. (Dr. Walker)
6. Travel, Co., work, homelessness, Health & etcetera
7. FAMILY
8. ∴ confidentiality

D. Hill - she says

① - open to it - accept it - not change it.
② - M. Greenspon
③ - what's possible in that frame of mind?
④ - concerned about plot!
⑤ - make room for how painful it is - accept?
⑥ - be interested in what you're feeling - rather than problem solving - ∴ accepting myself
⑦ - panicking - BUT - NOTICE how anxious - notice about my caring. (7½) know it won't last forever (*)
⑧ - D. Heart's - connect w. our own capacity - heals grow, = - none of us "make" it on our own
⑨ - caution ~~to~~
⑩ - rigidity (acknowledge - mine - not blame)

Note: see green notebook, p. 9, +10 set back - for application of 2 suggestions.

- Trying to apply advice from John, Linda, you.
- Still feel entrenched in old habits, but respect my efforts.
- Acceptance of my nature
- Realistic ~~of~~ about life & my desires & longings.
- Aging
- loneliness
- Nurturing creative pieces
- Expect sadness, despair, ~~but~~ but want to find peace as well.

Ongoing problems
- sleep & exhaustion
- decision making (about small & lge. matters)
- holding onto old, but new circumstances
- loneliness & aging
- how-to go on living productively
- " " " " " joyously

Feb. 11/05 - what we spoke of.
- Make room for everything - sadness,
- Excepting aloneness,
- peace is less anxiety
- more to, sadness = less anxiety
- balance between fill up space & letting go, it
- not ~~remarked~~ because I'm alone = not deficient
  So if I spruce myself, etc (discipline)
- if without judgement at my assessment of myself, etc
- a gift to studying at who I am - my focus kept me from studying diamond heart.
- my loneliness resulted in making heart connections otherwise might not have happened
- despair of loneliness with ~~her~~ relationships
- Sadness --- separate fr. anxiety -- sometimes
- balance - when to 'fall'; when to be/sit with it
- Sympathetic joy →

how I began to feel better . . . . (mostly my attitude changed)
a. cont. w. work day w. appreciation fr colleagues (Stephen & Andrew)
b. decided re: full search comm. meet w Geoff's advice & Bd. colleague was congenial.
c. self-care nap
d. decision re: 'head-hunt'
e. decision re: work-load (Rem. Schubert x)
f. initiate one re: social contact
g. family telephone (Annette)
h. " invite (Ruth) Mon.
I. TALK w. Judy H. earlier - discuss. of accept. address 'maker space'
Yes! Feb 14 j. determination to begin again & again & again.

Prep. for Feb. 18/05 ♡

1. loss & grief at possibility of losing WCS.
2. Energy of keeping Co. afloat
3. My emotional & physical exhaustion
4. My pushing myself beyond my capacity.
5. Feeling responsible for holding Co. together

Also

1. Pushing myself re: exercise
2. " " to do lots of work.
3 " " to do aerobic walk re: sleep
4 Problem w. time mgt.
5 " " which valuable things to do.
a. I think F. will be my last 'major' self-initiated project until I finish 'pushing' Chopin & work on archival organ. — (include sending Chopin & Songs to D.C.S. & MB, & Nat. Archives)

Also Questions & / or general Thoughts

1. Difference between sadness & anxiety
" " " + depression
2.
3 Worries re: "pushing" myself & lack of sleep & anxiety / sadness & my heart palpitations.
4 Judging myself?
5 Mindfullness
6. healing thru self-care, love, respect
& too much responsibility

1.) Let go of expectations – things have to be a certain way 18

2.) Creates desperation – Feb. 18/05

3.) Too responsible – separate effort fr. outcome.

4.) Imagine that I'm out it; what do I want to look forward to – Warrior pista...
– anxiety – that things in order....
– Alternative role seeking joy

5.) What look forward to?

6.) internal egism

7.) grieving decline.

8.) import: to acknowledge loss

9.) $1,000,008

10.) what can this day bring ♡ Yes! (March 18)

11.) choosing this mindfullness = let go of expectations –

12.) look for. to occur – hold onto this image everyday

13.) intention (hold onto)
"surprised in a positive way" (psychologist)
(example of physicist a psychologist who woke up daily w. intention of being surprised in a positive way)

14.) (*) Very significant conversation about "What am I looking forward to!!!. (as an alive person) – (Not just preparing to die – & leave legacy etc.)

15.) When I'm "at peace", maybe because I'm not thinking so much!! – (my take on this; maybe because I've done some of the logical, positive cognitive work, – I'm then able to free myself to effectively to emotionally feel more positive.)

16.) maybe I am on a continuum of depression, drugs? NO.
– then try to find a way to deal w. it unmedicated.

17.) – I might look for. to many more yrs. of creative work.
(ex. for aunt on roof at 94 yrs?)

18.) "If you don't 'finish' up"? answer, 'it just stops'...

19.) don't just seek to allay anxiety – seek JOY!

March 9/05, Fla. Gratitude

- For my strong coffee
- " " " self.
- " " " wish to be a good person.
- " " " " " " " " friend
- " " life.
- " " trying
- " listening
- " questioning
- " loving
- " rapture
- " loving kindness
- " teachers
- " following my dreams
- " forgiving myself
- " " others
- " remembering perfection is not possible; is not in the nature of life.
- " letting go of expectations
- " acknowledging some new concepts: ebb + flow, blame + praise, equanimity + spaciousness re: 'demons';
- " the self-care I am giving myself.
- " the sensible sanity / groundedness I ~~possess~~ AM CAPABLE OF.

What might I learn from this trip w. Pearl?

1.) - I did try to be more flexible re: her preferences;
g. supportive talks / encouragement
a. some lunches
b. some dinners
c. some shopping
d. some t.v.
e. some independ. activity; party, Estelle visit, Merril visit
f. patience re: forgetfulness

→

2.) What might I have done in a more considerate way without dishonouring my own reasonable desires/needs/integrity on this holiday?

a, planned more dinners/timings w. her in mind.

b. more considerate of/her desires re: lunch at pass-a-grill.

c.

3.) awareness/working at/determination to be more flexible + making some changes despite discomfort

V: S!

BLAME, CASTIGATION of my flaws

rather

begin again + again to accept + try + grow as I am capable of -

±

Some demands on myself I'll probably not achieve -

±

This unforeseen, difficult, wonderful process is what this brief life consists of. -

+

FORGIVE my own imperfections/mistakes so that I can live peacefully w. others.

+

Even more acceptance of the crusty/self-involved, ORDINARY/CONNECTED Gallilee humanoid I am!!! ♡♡♡♡♡

4.) respect, listen to my instincts, think on them before reacting

- Inventory of my 'path' helpful
- Rigidity (mindful of it) 1st step
- Having to be a certain way! = anxiety (my take on the "MUSTS" - question them, challenge MUSTS)
- How let go - (rigid routine + getting things prepared so I can leave for trip)
  - What else is important in yr. life?
  - Doing it stuff - getting ready for trip
  - Fantasizing re: trip
  - Not truest, in and of itself (enjoying process!)
  - leaves little energy for in-loving prep.
- Perfection - (principles for others + not oneself)
- May be important - to prioritize relationship (one being alone also to do w. limited 'access' etc) obscured by rigidity??
- Diff. approach to "less disciplined" - bringing my discipline to being more mindful of others' needs - "
  - [practicing thinking re: thinkers of others...
  - rather than knowing it as a "fatal flaw"!

(*) Note: I didn't talk about my alarmist tendencies - Where does that come from? My answer: - not accepting uncertainty of life?

Her question: Did I bring some of the serenity back & home with me? -

MARCH 18/05 (*)

Another insight: - Am feeling easier because am returning to creative work!! - (Mar. 17 & 18 -) + Video work that I've delayed getting to.

March 22/05 ♡ - take heart, Ray!

Forgot to mention my struggles w. feeling down even in Fla.!

Ap. 22/05

1. Mood swings common!
2. Alarmist tendencies →
3. Terese - ~~afraid~~ extra thing to deal with = ~~I'm~~ afraid (hacked partner, bodies)
4. Feelings of being overwhelmed with so many things.

5.) Tying up loose ends to feel less frantic > (one gr) 22
6.) bits of creative work. Spirit w. reheal left) + do these things
7.) Time mgt.
8.) letting go of exercise routine - WHY Chuck it? Make it a place contemplate
9.) mindfulness.
10.) acceptance of insomnia my reaction to stress ↑ impermanence of things.

Ep. 22/05 cont.

- less desperation
- Acceptance
- dealing - coming from me
- Intention - (to joy)
- energy part of the infiniteness (quantum physics, philosophy,
- leaps of faith, science, energetic being - energy can't be destroyed, she trusts essence of energy become part of infiniteness.
- Question of "instability"? - not necessarily pathological
- very different. emotionally alive.
- not even emotions - life not like that.
- "Yes, this is painful - not cheating myself of these - rather than that that these feelings are duped"
- Do I want to mess out? - Gifts that come w it

- nothing is more important than anything else.
  mindfullness
- = Terese - less loaded - just a reaching out.

Mary Oliver, Poems "What Do We Know" 6th Herring (1)

Fla. beach, March 4/05 + 5th

Also: locate "The Summer Day" heard on S. Salzberg tape, AND: the wild geese poem A. Southam loves.

RR
- ⊛ p. 24, "Lion's Mane"
- p. 26, "Clam"
- p. 38, "The Lark"
- RR ⊛ 7, "Heron Rises from the Dark, Summer Pond"
- RR ⊛ p. 40 "Gratitude"
- p. 23, "Sometimes I am Victorious & even Beautiful"
- RR p. 12 "Beauty"
- RR RR p. 22 ⊛ "One hundred White-sided Dolphins on a Summer Day"
- RR RR p. 44 ⊛ "Now are the Rough things Smooth" ← June 16/05 ♡ p. Willow D.
- RR RR p. 54 ⊛ "Walking to Oak Head Pond etc etc"
- p. 64 RR "The Loon"
- p. 8, #4, "The Return",
- p. 9, #5, " "
- RR p. 10 ⊛ #7, " "
- RR p. 42 ⊛ 1 "Oranges" ~~Start p. 36, Mar. 5, aft.~~
- RR p. 43 "Moonlight"
- ~~p. 47~~ p. 48 - "Her Grave, Again" - several nerves/lines in this reflective poem ... + March 7/05 ♡ by the sea
- p. 60, "Snow Buntings"
- p. 66 RR "- - - - I love this world, but not for its answers. -"
- p. 67 "MINK"

R. - read these poems = RR, June 16/05

Possible Prog.
04/05

P. 6.
P. 8, Section II & p. 11,
P. 12, P. 17

Kris' Hrs.

Dec. 16, 2¾ hrs. Th.
17, 2¼ hrs. Fri.
20, 2¾ hrs Mon.
21, 2¼ hrs Tues.
9 $\frac{3}{8}$ hrs.

Video Notes:
pps. 7, 18,

Dec. 27, 2½ hrs. Mon.
28, 2 hrs. Tues.
29, 2¼ Wed.
30, 2½ Th.
9 hrs

18 hrs
X $20
$360 pd., Dec. 30/04 to K. Haight for 18 hrs @ $20.

Margaret Atwood, Summer, '04

Re-read;

1. Alternatives to Reto
2. Four Words, p. 69
3. Pacing the Turn of the Year, p. 7
4. On a Monday + Thurs. Walk p. 71
5. Other Oceans

Sept. 12/04
Screened porch,
Willow D.
+ Sept. 27
re-read
" " Pacing — "
" " Maundy —
See notes over

To re-read; - Done

1. Responses p 24
2. Reversing a Crater p 27
3. Dead Ends p. 51
4. Prospecting p. 52
5.

Responses, p. 24
"The listening leaves quiet me who am all eyes"

Reversing a Crater p. 27
"Yet he writes forceful + drastic words with the clarity of sealight over high sheltering shores".

Dead Ends p. 51
"a sphere too vast, too bountiful, too mischievous"
"There's too much of us for us to know."

Prospecting, P. 52
confusing? - NODE, what does it mean? apocalyptic?

Also re-reading; Four Words, p. 69
Four Words; Revealed, Knowing, Prophecy, Teaching

PACING the Turn of the Year, P. 7
"Part of a celebration is to discover patterns? + how powerful hope can be?"
"--- Everything is new ---"

→

(***) On a Monday Thurs. Walk, p. 71,

Creation, death - "... we also shall say goodbye to trees & cherished friends & sunsets & crunchy snow to travel off into a solo death ..."

(1.) "Pacing ..." p. 7 - renewal, wisdom, joy, reflection, hope, acceptance
Yes - !

(2) "Maundy --- p. 71 - creation, life & death & the utter beauty of the world.
Yes!

(3) "4 Words --" p. 69 - revealed, knowing, prophecy, teaching, - PROFOUND REFLECTIONS, sacred words & secular meaning -
Yes!

"... small exaltations of spirit demand groundedness ..."

"... learn to talk, too, without interference from yourself. !!!"

P. P. ideas, Sept. 04, & Oct 1/04, & Oct 10/04 (3)

1. Winter, Will. L. Re-Tuning? KJ4?
2. Sprey, 2 solos to A. Southern's &

New solo, 'My resting place'
1. Alana Shewchuk or? J. Sasso

Prod. grant? Myc?,
1. My Resting Place – 'Freddy'?
2. Flowering
3. Willow L.? Re-Tuning? – KJ4?

Klezmer Violin
#1 & #15? – also consider 5, 6, 7, 8, 11? two long?, freelook, 13, 14,
1:27 3:15

→

A. Rich, Oct. 10/04, Willow P. (F)

"Dark Fields of the Republic"

Sunny, windy, heavenly on the deck, before packing up for Ruth's. ♡♡♡

Some 'all-time' moving & fav. poems - (she 65 in '94)

1. p. 4 'In Those Years'
2. p. 5 'To the Days'
3. p. 6 'Miracle Ice Cream'
4. p. 8 'Amends'
5. p. 33 'Sending Love'
6. p. 31 'And Now' - for Bernelle ♡
7. p. 43 'Late Ghazal'
8. p. 70 'Edgelet'

- Dec. 23/04 - 2 WORKS completed.

Jan 2-17/05 - Jolene away

Feb. 18 - Hugh sees show run

Feb 19-28 - J. away

March 1 - Hugh sees show

March 30 - April 11 - J. away

Ap. 17 - Ap. 23 - " "

Ap. 29-30, May 1 - Show

[M & Wed end at 3:30]

Focus Studio Dance

117 St. Anne's Rd. - ½ U turn at McDonald's or in a small strip mall intersection before.

V22-Video Jolene

Oct √28 - 4:00

√29 - 4:30?

Nov √1 - ~~2:30~~ 2-4 Problem - 4:00 massage

2 - ~~3:00 - 5:00~~ 2-4

Tues 16 ~~OFF~~ - 3:00 - 5:00

17 - 1:30 - 3:00 } CD School

18 & 19 - 3:30 - 5:30 }

~~22 23~~ - 2:00 - 4:00 WCD?

23 - 3:00 - 5:00 WCD?

24 - 1:30 - 3:30 WCD?

Dec. 1 - 2 - 4:00 WCD?

Dec 2, 3 - 3 - 5:00 WCD?

Dec 6 - 2 - 4:00 WCD?

Jolene

Dec 7 - 3-5:00 WCD

Dec 8 - 2-4 School

Dec 9, 10 - 3-5 "

Dec 13 - 2-4 WCD

Dec ~~14~~ 14-17, WCD 3-5

P.P./05

[Brasseur, Helene] – 2 solos (6)

Sarah, Gianna, R.J. 4.
Rachel, ?
Jenneke
Fjola

✓ Jan. 31 – Feb. 4 Possible rehearsal dates
✓ Feb. 7 – 11,
March, All, (March 28 – Apr. 1, Spring break)
April – good
~~(Jan 10 – 21) Brasseur, Helene Ottawa~~
~~Naples Jan. for quartet~~

Flowering?
April ? — rehearse
May 18 – 21 PP Spring Show } Gas St.
26 27 28 J PP Show
2 wks 23 – June 3 Dance Fest (competition –
(mod. on 1 or 2 days?)

Flowering, Oct. 30/04

F. & St. Port de bras - expand - one arm, then the other less even. - F. coming in front of St.

Hair section - possibly take more time w. current material

F. guiding St. to floor - to be done less directly - start sooner because F. is waiting for quite a while before lowering St. - Perhaps moving her one way & the other before she (St.) goes down.

Expand March 17/05 to F. 'directing' St. into various shapes which 'travel' here & there.

Finale - after F. does her 'swoops' - all hold hands & move to me & pause before improv. - & maybe return to idea of St. 'conducting'? - yes. Mar. 17/05 WEAK SECTION.

Added Jan 17/05; - F. & St. in F. 'calming/stopping' St. (*)

(Read p. 30 back/book) (Cont. w. e. & f. from last page 30)

"Loving-kindness to me & all" Oct. 31/04 ↓ Mon. Melle Werner ♡ xoxoX

O. & Me - toward end; in lieu of circling me after circling F. & St., maybe O. cd. re-cap her agitated/disconnected hops & side to side hi/lo move me both do & add my Sunston attitudes & waltz &/or some other reference to my 'dancy' theme, then one lunge & cont. sequence as set.

O. - re-work her 'Adage'? - fuller move.

F. & O. in lunge section - fuller torso move. & some variation on it. - (Work on this section) Mar. 17

Nov. 1 Happy Nov. 1/04 ♡!, watched video - Nov 2/04

1.) Cd. F. move closer/thru O. & me in O's last (Shalom + ease of spirit) circling/lunge towards me & re-cap of her Heron section.

2.) Cd. St. & F. in their lunge section do what O. & I do 1st time w. O. breaks away.? - (Try this) Mar. 17

3.) In F.'s 'nature' section, cd. St. gradually move toward F. during my 'pleading' move.?

Nov. 3/04 - O.K. ♡

Some thoughts on walk; 1) Adage - pull St. & F. in circle into 'sliced' side degages, 2) In port de bras turn. to St. to show & invite St. to stand alongside her. →

Note; Contact 'Older but Reckless', Claudia Moore

3. Question: shd. dance cont. past its' 'natural' end?
   (a) after two improvs., create a solo for a younger dancer – or – a duet for A. Shew. & Kris.
   (b) what do I do during solo? –
      – sit & watch – is this physically possible for me?
      – figure out how to stand up & leave?
      – 'new' person helps me up.
   (c) Solo dancer improvs. on while others do some & stop as others leave –
   (d) I stand & watch & back up & glide off – a var. of F.'s earlier gliding & changing direction & watching.

I like this idea of extending F. Flowers to next generation.

Nov. 4/04, cont. w. 'idea of solo – Kristen
   a. after K. helps me up – I 'guide' her around me & before this maybe we repeat C. And Gestures.

OTHER changes

   b. F. & St. – in lieu of lunge pulses, do a var of lunge port de bras done earlier. (try, F. cd. catch St. as St. caught F. earlier)
   (*) c. F. & St. – in nature section or another place, have St. do some gestures as she moves to F.
   d. F. & St. re-think the drawing back & covering eyes (mourning) → thought of F. turning St.? or look at more of drawing St. back & turning her around into 'twist' lunge. (also turning her this way & that)

{ When & What to Present re.: Application. – ± cc plus? MAC + WAC. ? }

Possible pieces — WHEN?

(3) Flowering – 30 mins. – June if including PP's
(1) P.P. wks; K.J. 8 – Fall – (?PP anniversary check w. D. & Faye
   2 solos 13?
   Freddy s/or 14?
(2) New solo 7, Alana or Odette or Kristen or Kyla or Julia S., Danielle Sturk, Lisa K.? NATASHA, Susie B. PAULA? TREASURE

Nov. 14/04 back from Vanc., hier (Nov. 13), re-read recent Flowering notes, dear, dear, Annettelle, & my precious Ruth & Norm ♡♡♡.

- toward end of dance in last repeat of Keron motif, after O. circles me w. var. of disconnect theme & lunges & rolls (? omit) & comes to Keron stance, vary lift of arm & grabbing me in release — maybe do several release grabs, alternat. she/I — (*) OR both hold onto raised arms & lower to floor together — or partway down, & flutter & caw close together as ~~before~~ earlier? ok — both lower & cling together before separating. — See p. 26, 27 for more changes for O. & me.

Nov. 15/04, O.K. ♡

Kristin, or other solo person,

a. refer to her Chopin material. (& dances she 'created')
b. " " Glass Houses.
c. " " Pat's Bach
" " Willow Isle
d. → variations on Flower, moves, mine, St.'s, F.'s & O's.
f. org. moves. w. bird 'stalking' & flight/bird motifs
g. " " of struggle & affirmation of life.
h. some quiet moments of stillness/meditation.

Nov. 16/04, 'surrounded by love' ♡

re: Flower, continuation — Kristin

a. She helps me up.
b. I "invite" her to circle me & I 'turn' w. her;
1. She does var./improv. on O's circling of me.
2. I do var./improv. on arm gestures I did earlier w. O.
c. As she moves into dance, I 'conduct' w. arm gestures relating to her 'remembrance' moves.
d. But not all rosy - some "clenching" before finally letting
e. Just had image of end of 'rolling' duet in "Sunstorm", go lift & rocking. Taking hands & walking 'lover' backward, Turning & leaving. - Maybe I wd. do this (THE LEAVING) w. K. as child/grandchild/student/next generation.

Nov. 17/04, ♡ equanimity & shalom

1. I like the idea of restating end of Dance #13.
2. Hier's walk produced idea of taking themes from →

each of the 24 Preludes consecutively, including 17, 18, 19. (Pas de deux)

3. - Then break free into new material which includes some references to previous duets/quartet.

4. - Include elements of struggle, but ultimately joyousness + acceptance.

5. - Try to find K.'s movement.

Nov. 18/04 , take heart, Ray. ♡

- After K. completes #24, ending w. ecstatic run she gradually decelerates her moves until stillness.
- She then does final urgent moves of Glass H. building to jump.
- Maybe the deceleration moves are her own. - (new material)
- Maybe ~~the~~ new moves are interspersed w. Chopin motifs.
- After D leave #14 rd. he directed toward my exit.

SEE P. 8 re: possible proj.

♡ Nov. 19/04, compassion for others & myself

- I considered Kristen being 'dragged' as in #13 - but no, too strong a statement.
- After D guide her back (#13) refer to C. And. hand gestures?

Nov. 22/04, equanimity ♡♡♡ before D leave.

- Before K. helps me up she dances back & forth in front/for
- D begin to rise & she helps me up & some arm gestures around me.
- D guide her around me & follow/revolve.
- As K. does Chopin D 'conduct' & move a bit.
- In #8 K. & D do 'pull'.
- Omit #s 10 & 11. (also 17, 18, 19)

Nov. 23/04 ♡

- Kristen, - towards end of her solo, she does curved arm gestures that F. & St. do together & that O. & D repeat.
- K. - one more gestures referring to earlier move, but can't recall, - can add some gestures that O & D do several times in crossover & earlier at end of ou
- (5c.) as she moves to F. during F.'s 'nature' gestures, she do combo of 'her glades' & my unfoldings.

Nov. 30/04 ♡. surrounded by loving kindness

1. K. - a. considered dancing her run onto stage.
   b. Prefer idea of her improv on Glass w. others &

ther acknowledging me. - arm gestures, circling me.
c. we both 'move' thru Preludes 1-9, 12, 13, (we contact one another in #s 8 + 13) - Pleasure.
d. K. moves thru #s 14-16, 20-24,
e. K. decelerates w, new moves
f. K. towards end K. incorporates O's 'bird walks' + head circles + F. + St.'s inward circular arms + dropping arms.
g. K. - prior to f. - also incorporate St.'s glides or lyrical impulses ? + Faye's E. Ind. walks/gestures/other,

Dec. 5/04 ♡

K. - when she 'improvs' onto stage, others interact w. her.
K. - maybe she picks up on some of their earlier themes w. (or without?) them - just snippets, before coming towards me.

Dec. 7/04 - equanimity, ♡, faith ♡

K's entrance: a improvs on. others see her + they blend in patterns.
b. she picks up St.'s skips + waltz fr. P. Song.
c. " " " O's 'allegro'
d. " " " F.'s adage (transfers, 'strong developpés', side ~~leg~~ Coupés)
e. all + gliding - F., St., O. doing their own 'variations'...
K. - comes toward me; circles me + then helps me up, wk. thru Preludes w. maybe elements of # 7 as well as 10, 11, 17, 18, 19, w. me doing conducting + moving; in # 8 K. circles me as she does w. Julio S. at end of # 8, + ! do clenching + hand gestures a la # 9, before O's 'Bird-walks', maybe K. 'refers' to her (O's) disconnect moves.

(Dec. 3/04 + Dec 5 Prog. - prefer June, before/during intensive)

1.) K.S. 4, (or) + 2 solos (or) Freddy 8 mins, or 15 mins.
2.) Bergamine, new solo. 7
3.) Flowering. 35

1.) Schubert } or Freddy
2.) Glass H. } (25 Mins
3.) Debe Platz } pause
pause
4.) Flower. (25-30 Mins)

Casting

I also thought of KRISTIN doing Glass pieces. +
Natasha doing new solo if Alexa Hess not avail.
or Treasure or? J. Sasso??? or Joanna, Brianna-

Prog. - ⊕. 'flowering'

Flowering: if I use 3 selections of ⊕, this (A) adds 12 mins. to "Flowering" = 35

(B) Schubert - Freddy

possibilities Glass H. F. J.

? New solo

Ideally

	①	KJ 4	= 8	Sor., Gio, Rachel, Fyjola Brenn., Helene,
I	②	New solo (pause)	= 7	or Glass Houses perfd by Kris.
	③	Flower,	= 35	
			50'	

other possibilities

	①	Freddy,	= 15	X (Jo.'s show too close if we do June show.)
II	②	New solo (pause)	= 7	
	③	Flower.	35	
			57'	

①	Schubert	16	
②	Glass H.		
③	New solo ? (pause)	7	
④	Flower	35	
		58	

added Feb. 11 from Jan. 31 notes

(*) Flower + Steph's video installation

Program possibility

(*)
April 19/05 - (Prog)
1. Video possibly Treasure
2. Flowering "Ruby Plots"

Dec. 9/04 ♡

More ideas re: Kristen + group: [a] while she is limp'ded' thru each person's themes, other 2 do quiet moves like glides, moves. from crossovers O. + me, F., also, some port de bras, gestures, etc.

[b.] maybe 'quartet' wd. do some unison 'port de bras' moves before unison glides + trio leaves.

[c.] this "g." section might use much of #20 sonata, so using all of #21 + 22 might work.

[d.] starting Chopin references w. #21 might be effective, or - (Dec 11) @ #21 for when K. helps me up + circles me etc.

Dec. 11/04 ♡, FAITH

⊛ Reserve WCD St. Th.
- Will re-read recent notes, or changes to Flower
- Check St. + F.'s availabil.
- Also O.

K. - like idea of refering to K.'s solo entrance in W. Dsland
- " " " new moves interspersed ~~w~~. Chopin moves.
- maybe E. Ord. gestures before P leave after #13

Dec. 12/04, faith & hope ♡, Odette's B-day 50!

Dec 13/04, Shalom ♡, wisdom, understanding & Dec. 14/04. ♡ Faith + hope + possibilities for growth

Prep. for reh. #1 w. Kristin: (Thurs.)
① begin w. 'Prelude' work - + legarm gesture to 'heal'.
(1. ~~the~~ open theme, (2. falling back (3. heel move & gliding, falling & + drop & saute. attitude saute, clouds (5) reach arab. (5. sit jumps, 6. runs back & shudder (reaching & tension?)
(8. pulling w. me & open. jumps + turns + lift, +/or & prep ground me w. me clenching a la #9.3 (12. sissones & /or squats, (13. embrace lift, walking her back, hard gestures, (14. opening moves & /or shake jump & bend pelvis, ~~(15.~~ (14. cont. running 'for cover' 15.) segway into end of # running & twitching & ~~(16.~~ clouds (& dripping,) (16. add or segway more. var. of 'feral diagonal,
20.) falls & ⊛ I have been standing in corner watching. I help K. up & does 'opening of chest.' 21.) I do begin: O/ sweep of arm & run back & finally leave. - K. cont. w. themes from 22, 23, 24 & new material.

Dec. 15/04 ♡ Shalom & faith & hope & love

K.'s entrance & interacting w. trio:
a. improv on & intertwines w. trio, b. skips, waltzes, delicate 4th's P.S. w. St. 'conducting' others watching & maybe standing close together & doing ~~variaps & /or other~~ port de bras that Odette & I do, c. O's allegro & then adage w. O. conducting others quietly moving (w. repeat of some of movements in unison moves of quintet pelvis & glides) & cont. on w. sequence, d. F.'s adage & allegro w. F. pulling K. into side coupés & strong developees & some port / allegro, but others O. + St. do var. on what F. & St. do when F. is locked St. before she guides her to floor, cd. include O's 'perox' ~~arm~~ arm gesture & maybe both wd do this as I do earlier w. O., mirroring her.

Dec. 16/04 ♡, trust, love & compassion

- C. above, while K. + O. do var. on her move., St. + F. repeat 'nature' sequence.
- Following these "initiations" F. guides K. w. pelvis moves + maybe St. & O. do some, then all in unison do glides

Dec. 17/04 hold on, Ray. ♡♡ 14

What we set, K.

grandmother moon...
trust your heart
TRY TO HEAL YOURSELF! ♡

#s 1, 2 end. w. fast port de bras, 3, 4, 5, 6 end. w. clouds, 8 w. 2 pulls + circling me, 9 w. K. watching me, 12, 13, 14, 15 w. rainbow, 16, 20 w. me helping her up,

✓ Possible material for continuation; circling into a 'ball', stuttering open, fast multi directional piqués, quote from leger. of #4 → slashes, quietings,

Dec. 18/04 ♡ loving friendship + kindnesses. ♡

New material we set; similar to above -

end of dance

1. runs into a crouch
2. stuttering open
3. fast piqués
4. 'pull' then down } decelerating
5. 'gwip in' + larger piqués)
6. var. on leger, of #4
7. circular arms w. front pas de chats. (feels like var. of w.ill. D)
8. circular lunges, then fast circular arms + drop into crouch
9. circular 'efforts' to pull oneself up + cont. to jump

ALSO, slash changes to Prelude material

1.) #16 leger w. 'off-kilter' 'saute' combo, 'double' changes, moving skips
2.) #24 " " plain reaches leading into sautés
3.) Check transition into #13, + material of #s 21, 22,

Dec. 19/04 ♡ courage + loving kindness,

Res. to entrance; Possibly simplify even more - As she enters others are leaving + they don't acknowledge her. - Her moves are quiet + gliding. (Does she refer to others' previous material?) - As she moves toward me I might acknowledge her in some way. (move? gesture?) (or just watching.) - She might look up, + then approach me, as in #13 - Or var. on circular/flying gestures towards me.

Kristen's entrance:

after gliding, improved entrance, some possibilities; gentle reachings, w., fast gestures based on previous material for O. - IC, disconnects, bird walks & small jumps, head circles, flutterings; heron arms + legs; pulsing lunges, our crossover limón, chasses, arm gestures, E. And. gestures, variations on end of K.'s solo (deacceleration)

ALSO, TRY

- having K. enter w. ending from her #12 Chopin piece...-

Dec. 21/04 ♡; courage & self-care, Legallo ♡

What we set: - K. enters from 'staggering' to end of #12,
- " crawls, flutter, caw
- " disconnect, bird feet, head, jumps, & ~~stork~~ heron moves
- " limón & chasse section
- " flutters (+ rise fr. floor)
- " circle arms, then fly arms as O. & D did
- " leading into Chopin w. arms, then Preludes -

Does this come after disconnect section?

Added: a. extra cloud #6, b. earlier, extra, oral reach #4, c. re-inserted prep. for skips #16, d. hand-stand #24, e. prances, #22, f. extra for. & back, & prep. for final run in #24,

Work on: all ending material after #24, especially W. Island pas de chats

Dec. 22/04 ♡, determination & self-respect! xox

Sequence we set: Kristen
1. end of #12
2. crawls, flutter, caw
3. disconnect (work & possibly expand or put in diff. section after flutter opening, following #24
4. bird walks, head, potato, route, & stalks
5. ? flying bourrées ? before flutters down
6. circle wings
7. limón transfers & chasses
8. ? flying bourrées ? x - instead open flutters & ~~fold~~ folding.
9. Prep. arms for Preludes -
10. All preludes as noted * reminder re: #12 crouches

→ cont...

11. Men into crouch, stutter opening bourees, pique calming / holding body / limbs, 'going in' pique, (this is the section where the 'disconnect' ed. work)
12. Willow D. jumps ? x - cut or substitute fast reaching pique ? or other move.
13. Circle sequence w. jumps / lunges / stationary
14. Circle, flutter arms + bourees flying - (add quick flight / folding / 'listening' gestures here before ending)
Dec. 25 try inserting this in earlier seq. rather than at end
maybe insert earlier also, before Preludes.
15. lowering in fly. bourees + rising w. ripple body into sauté's

Dec. 23/04 - Joy, love, to all of us xo ♡

Some add. ideas for Kris. - Variation on open, flutter wings, possibly moving w. bourée runs interspersed w. 'bird feet' / STALK or 'riff' on folding wings + folding legs. (remembering I used this imagery for Al Shevchuk many yrs. ago for P.P. dance)
- then go into 'prep' arms for #1 Prelude.
- shift disconnect to end sequence (11 see above)
- expand / vary disconnect seq. - include torso, legs,
- maybe intersperse unfoldings w. 'listening' / floor + pauses, & intro. 'listen' earlier in flutter & folding wing section / or even in lowering & flutter section.

Dec. 24/04 ♡ Faith & hope xox.

- Her, thought of my last exit, after walking to corner in #20 add fluttering down + crawling off + 'listening'
- re: 11 above - try inserting disconnect after stuttering open bourees, or after going in pique
- re: 14 'listening' above + 15 'lowering' instead of predictable, lowering gradually - try several diff. ways; - sudden drop, lowering interspersed w. other flying / folding / listening sections.

Dec. 25/04 Shalom & Joy & love & ♡ ♡ ♡

① Kris. - ending towards end of repeated unfoldings suddenly pause - sudden drop, maybe doing w. fast flight "mid-stream" gesture on the way down, (or not) - then cont. up-ward path till end.

(2.) ~~Kris~~ Me - like idea of referring back to earlier material at very end of dance as I sit/crawl etc.
(Re-visit 'time-line' re: Faye + Festival + rehearsing/performing)
Cd. this 'perf.' be combined w. St. Nanning? - +/or, Cd. Studio Nanning occur sooner w. just a more formal 'showing' of Flowering - 35 mins. - - then brief ceremony -

Prog. also

Dec. 26/04 ♡ I am holding on... COURAGE, JOY, LOVE, PEACE Roy ♡ xox

Re: O. & me; several images come to mind - a. toward end - some possible changes - more, imagery - disconnect more,
- gral: me in various positions w. me disengaging each time: Also maybe we both do var. on's +/or lemon move, +/or khoodes, +/or heron arm, leg, facing one another.
- O. right behind me + both doing circular head move + fluttering down in unison + then into crawl + cont. b. earlier, in 1st floor/flutter position, or in lieu of it - O. lunges or slides on knees away from me w. me 'catching' flutter hand + then cont. sequence w. O. on higher level.

TO DO (DONE) ✓ P. 30, book 1 book
RE-READS pps. 17, 18, 19, Section II

Dec. 27/04 ♡, Shalom + hope
K. - very end of dance ends w. + shudder?.
K. - prior to this, circular moves, end w. a pause
K. - riff on flutters, following Nanning etc occur before + during earlier lowering.
K. try Sudden lowering ~~before~~ at end.
K. circling me in # 8, shorter slightly.
Note: K. - begin w. work on 'disconnect' moves.

What We Set Dec 27/04
(1.) Bird Improv. after chassé pas de bourrés.
(2.) Disconnect after "flutter" opening.
(3.) Pause in unfolding + at end drop + shudder
(4.) Note: Willow D. cut
(5.) Note: re: #3 coming up to jump interrupted w. references to bird narration.

Cont. p. 21.

Take 1, open w. LIGHTS Dec. 26/04 - video notes (fr. Oct 24/04, 'open reh.')

1.) go for more move. (P.A. Fortier & my response;
a. - expand explore O's disconnect/bird section - &/or more challenging movement
b. - " explore early flutter section
c. " " ending catch section.
(this meaning didn't mean O's 'add. circle around me & lunges, & begin. of Heron.).
d. Can do Heron section (keep each other on v. close or attached).
e. Not enuf move before lying down.
f. - still don't like begin. of O.'s wandering around me ~~St. & F.~~ St. & F.
g. - F.'s reaching forward into 'nature' 'colored. Maybe she actually pulls St. in her.
h. - Didn't watch St. & F. closely, last
i. - F. too direct in 1st 'crossover' - & too direct in backing away for St.'s Solo.
j. - St. needs more clarity in move.
All other notes apply.
K. - Vary O.'s stalking
General - missed $ in final trio improv. & leaves.

Take 2 - open, no lights - Note: only watched O. & me in #s 16, 17, 18, - cued to Steph.'s entrance, #19.
(Dec. 26)
A. - toward end of duet, after measuring my head, don't rush into 'cradle' position.
B - O. - not too much struggle in trying to rise from crouch.
C. - O. - before our exit, in going around me break up tempo towards end - ALSO, if 'stopping me' - or even if not, give me more time after Dopers arms, my
d. - O. more definite bird feet.
General thus far, prefer Take 1, open for duet of O & Me - & O. omitted open. port de bras in open take 2, no-lights

~~Feb 15/05 p.m.~~

Flowering RB + Odette X 1 + repeat 19. + Odette X 6 1st + final exit

7 mins.
cont. after leaving floor
~~if possible need third segment~~ (Viewed March 17/05)
Comments, O + Mo

(1) More + quicker changes in Moth section

(1) Kris, ~~done~~ Kris + me (need to take 2, K + me)
Add. ~~ends~~ shortly after Exit

(2) I like lots of this. (new material, bird riffs, ending, though too prolonged)

(3) During some of my final flutter before my exit, K's material add, quiet down. ~~Some~~ final sections work w. contrast of strong + quiet energies.

(4) Trim begin. of 16, 21, 22, 24, 4, 6, + other repeats in other sections.

March 18/05

(TAKE 4)
(1) Viewed close no light video of FLOWERING. — Quite clear. - Focussed on St. + F., Still quite un-formed; - a. F. pushes from one section to other.
b. liked F.'s conviction.
c. St., liked how she joined Heron head/arm.
d. St., " her gestures to O. + F.
e. St., sameness to all her moves. Needs more differentiation
f. St., liked her response to O. when she's on floor.
g. St. - Some floor section needs more changes of positions.
h. St. + F. begin. of 'Prairie Song', when F. faces St., can respond to her more, - more,
i. St. cd. move in space more in Mara section following GLIDES
j. St. + F. LUNGE previous choreog., weaknesses already noted: open, Port de bras, adage, nature reaction of St., Port de bras, gliding together (new) after shifting, plus instruction, stopping agitation + lunges following, pushing hair section, expand. lowering St. to floor,

(2) Viewed St. + F., Oct. 17. — some timing off but other qualities better. - F.'s 'pushing' less + St.

SAVE THIS VIDEO — It's clear - Send to Steph + Faye →

Viewed Oct. 17/05 video – March 18/05 20
cont...

St. clearer in entrance – did arm gesture. I liked

(3) Oct. 22 Video also cued to St. + F. – (didn't yet view this, but saw St. in entrance again do an interesting arm gesture.

(*) NOTE; consider hiring a 'director/monitor' – Karen K.?

(4) Oct 7 video cued to St.'s entrance

Dec. 28/04 Annettelle, meine tierste! 21.
xoxoxoX ♡♡♡ 41 yrs. !!!

① K. try bird improv. before lowering w., flutters. – let improv. quiet down for finally lowering.

② K. – continue w. limón & chassé material & still flutter prep. arms for Prelude #1.

③ K. – re: Prel #22, add punctuation more.

④ K. – re: Prel. #21, maybe include/delist, legato combo & check transition into #22.

⑤ K. – note arm correction in #22.

⑥ K. – ending, try repeating collapse & shudder several times as lights fade.

Note: check w. Dan Wild & Geoff re: using WCS Thurs. 2–3, +/or Gaile for ½ hr. re: VIDEOTAPING.

⑦ K in final phrase emphasize rolling body

⑧ Omit descendent phrase

✓⑨ Added 'longing foot/arm phrase before 13

⑩ #21 & 22 – K.'s orig. phrase memes bend – stand, 5 fast triplets, punctuation mark, pauses, hears w. call, arms, stroop pleuré.

Dec. 28/04 – ♡ – (hoovers, car, repair)
Annettelle xoxoxox

What We Set:

① bird improv. after 2nd 'stalk'

② 'longing' process before #13

③ #21, run in segue, K.'s orig. theme memes bend/stand, w. fast triplets

④ #22, then 'exclamation' before process

⑤ omit descendent more,

⑥ #4 reprise after 'giving in' phrase, added 'swing' arm & attitude & swing arm & swing R. arm & recoil up into fist & punctuate body

⑦ at end after soft drop stay before the pinning ripple rises.

⑧ Very end, – did repeated drop & shudder, (might do only one.)

⑨ Might try adding clouds outlining them, rainbow, flutter, Cave

⑩ Cont. p. 22 for my moves (9. going down & coming up in Cave)

Dec. 28/04

My moves: Begin. at end of 'quartet';
1.) after raw & sit on floor in '4th'
2.) when F. moves toward me I change to Mamselle's position.
3.) when K. enters I change to 'tepetz' position. (or maybe when she jumps & lands looking at me)
4.) towards end of bird improv, I rise
5.) I do begin. of #1 w. arm gestures
" " arm gesture of #2 - (check how this goes)
maybe arm gest. of #4
" " circular arms of #6
" " shudder & maybe one closed of #6
We do #8
I do #9 (K. don't have to wait here too long)
We do #13 (K. OK. if we're not too close in push-pyow)
I do rainbow #15
We do #20. (me - as K. walks, maybe I reach for her)
I improv flutter/ear/moth lowering.
I crawl off

Dec. 29/04 renewed notes - TRANQUIL

Dec. 30/04, "Struggling for Shalom ?)" "pick yourself up & try again, Ray."

Renewing my seq. re: video session w. K.
1. rising end of bird variation
2. flutter arm intro. to #1
3. port de bras #2, maybe heels
4. body & maybe legs, #3.
5. arms & shudder, #6
6. lunging forward in #8
7. keep. shape as #8 cont.
8. feats etc. #9
9. #13, stayed turned away longer
10. #15, rainbow (port. of O. & me here)
11. #20, helping, walking, w. opener
12. Reprise, moth & lower & 'drag' off.

NOTE: ① if time, try 'bird pair' after rising #1 or
② port de bras that O. & I do back cont. into bird
③ possible seq. for me; circle wings, bourée wings, flutter prep. for #1, #2 port. #3 more (earlier port. of O. & me), #6 etc.

1. Yesterday's audio - (not yet viewed; but my feelings about it...)

My moves: - (2nd take)

a. 2nd take better

b. rose fr. floor later, but while K. doing bird improv. I wanted to reflect some of her moves while on floor. - Maybe cd. rise to my knees w. this move. or may up to standing.

c. what I did, was roll to rise, circular bird arms, bourré bird, flutter 'call' arms intro. to #1, #2 arm gestures, #3 leg gestures, done various legs, *NOTE: try 2 torso moves & 1 leg move, - (then I added something thinking I was early) - go into #6 arm circles, shudder, reach, partner #8, arm gestures #9, partner #13, turning away for #14, & some of #15 felt good, rainbow end of #15, in my own world arm gestures & port de bras & circular bird arms, interrupted by gibill, partner #20, flutter: moth & lowering to floor & pulling myself off stage felt good.

My general feelings:

a. K.'s section slightly too long in relation to F. & St. & quartet.

b. In re-working F. + St., & quartet, will probably expand material somewhat. - i.e. K. cd. enter later - +/or, - cd. return to initial idea of K. interacting briefly w. each individual + then interacting w. me.

even better?

K. interacting w. 'trio' altogether, rather than each individual, which felt unnecessary.

c. cd. easily abbreviate Prelude references & keep other movements.

Jan 1/05. the New Year, address Respect + love (yourself) & others... ♡ & hope, compassion & love, joy, gratitude

Jan. 1/2005 - the New Year

Her's thoughts re; K. interacting w. Others ...

a - after trio comes toward me & they move in improv. w. St. bandie conducting, they are aware of K. entering & their moves. quiet down; O. 'adoze' &/or Heron form 13 St, Mera' &/or P. Song waltzes &/or 'kiss' O. move, or port de bras F., gentle glides &/or C. 3rd. heel walks &/or gestures, &/or hair.

b. when 'trio' comes to me, maybe add some set moves, they wd. do in front of me - (variations on) Some v. fast, light gestures taken from earlier material done as if speaking to me.

c. after K.'s turn improv. they leave.

d.

VIEWED VIDEO & cued to 1 Take 2 - Kris. & Me, Dec. 30/04

Jan. 1/2005 RB AB dearest Annette, called ... Happy N. Year!

will write more fully on following responses:

Me: - don't like me sitting directly on leave w. trio; they help me up - & walk on later or circle rapidly as Diane to watch / react w. K. -

Me; - enter for #8,

Me - maybe I don't leave stage but stand & watch as others leave & K. enters.

Yes March 15/05

K. - ever less energy - 2nd take better.

K. - maybe start later & alternate preludes

♡ Shalom, joy, love Jan. 2/05 more thoughts Compassion!

on above over →

Further elaboration on Jan 1 reaction to Judes:
(Transition between quartet + Kris)
1.) Trio comes toward me, 2.) O. helps me up + we do ~~arm gestures~~ brief bar, on glides, lunge, chassés, arm gestures, 3.) At the same time St. + F. do "riff" on hair, 4.) all 4 of us face one another + do "turned foldings".
5.) O + P walk off. 6.) F. improv. off – glides, C. And., "rounded improv." she does when St. "helped up by O.;
7.) St. "conducts" Kris onto 'stage'; then 'conducts' herself offstage.
8.) P enter for #8.

Jan. 3/05 ♡ seek joy, have compassion
End of trio + K.'s entrance simplified even more:
1.) all come to me, 2.) O. helps me up, 3.) We do port de bras as done earlier, 4.) We do foldings. 5.) O. 'turns' me + we leave as we do end of our duet. 6.) St. + F. – F. does C. And. w. St. 'reacting' w. impulses as they do earlier in their duet, 7.) St. takes F.'s hair + foldings (they do) moves as earlier, 8.) We are fairly close together & (in unison) for 'foldings'. 9.) F. improvs. off stage L. mid or upper wing. 10.) K. enters up R with St. responding, conducting briefly + leaving.

K.'s preludes shortened as noted previously + enter for #8.

Jan. 4/05 ♡, courage, Shalom, equanimity
More thoughts on K.'s entrance + preceding exits:
1.) All of us see/acknowledge her; O + P stop walking + watch, Faye watches/reacts w. her 'thoughtful' glides, St. watches/reacts w. her conducting/orchest. moves.
2.) Then we proceed on our exits – O, + P walk, F. cont. her glides/~~#07~~ St. her gentle improv., St. cont. her conduct. + / or her gentle improv.
3.) All of us exit Stage L. (down, mid or up)

Jan. 5/05 ♡ reading previous notes.
– I like simplicity + directness of (sleepily) K.'s entrance
– Back to programming. – See p. 17 re: Studio "taming" – Speak to Leslie + Ellen re: this

♡ Jan. 6/05 sleepily 'carry on' 26

Kris's entrance & reactions:

- O. & I respond/acknowledge Kris's entrance by repeating part of our previous crossover; glides, changes of dir., lemon, chasse, pas de bourrees, arm gestures & turn O. (as earlier for our diagonal) & we cont. to walk off stage.
- Above outlined be shortened & 'guided'; after "lemon" folding, arm gesture, rounded wings, glides & changes of direction, maybe some part of lemon & chasses &/or swivel arm gestures, gently spin O. & walk off.

♡♡♡ Jan. 8/05, "determined" to line w. equanimity & acceptance.

Still w. K.'s entrance & transition of helping me rise etc.

1. O. helps me up
2. Maybe the 4 of us go directly into some variation of folds; changing positions or changing partners, all 4 of us relating before K. enters.
3. Then O. & D see K. & react with arm gestures, then 'glide' seq., then I gently 'usher' her & off we go w. a walk.
4. F. sees K. & reacts w. combo of curves, unobtrusive glides & E. and. moves, & gentle improv. off.
5. St. see K. & reacts w. 'conducting' - 'gentle marching off' or gentle improv. off.

Kind & passionate Dora WILD ♡ Jan. 9/05 - ♡ Compassion - (dear Kris, ♡)
Gifted & vulnerable Steph. ♡ - Another thought re: Kris's response.

① When I am helped up by O., St. & F. 'dance' to me.
② Then F. initiates curving motifs - (maybe call & response, or changes of position, or changing partners)
③ Then K. enters & St. conducts, F. glides /or other motifs & improv. off; O & D do arm gestures, glide seq. & either walk or 'dance' (w. some previous seq.) off stage

Jan. 12/05 Dear Dog, goodbye. xo♡xo

Will locate 'correction' notes for O. & Me & St. & F. -
p. 7 — 9 - This section of notebook (II) & End of Notebook p. 30
- O. & Me at end of Quartet - attached, one behind the other for head circles & try attached flutterings &

& face one another closely for cameos.

- Also, in preceding Heron section, can play w. speed / of raised arm & 'catches'. & rhythm

Jan 17/05 - ♡ lovingkindness / Equanimity

O & Me at K.'s entrance; arm gestures, glides, limón, — then several possibilities; chassé pas de b. done 1 or 2 xs, my 'swinging 5's' done 1 or 2 xs, twirl O. - (She does 1 or 2 diagonal combos, I do 1 set of #1 Chopin, then we walk off.) - Self-commentary — Too long — or after "twirl", we walk, look & pause, then walk off.

Also Reviewing possible charges/expenses for O. & Me

♡♡ Try again / again ♡ Jan 18/05 - 1st rehearsal here w. O. & me on charges/expenses

W. set me set: (a) begin 'moth' section - after lunges roll & spring low to R & then L, w. me catching extended arms. We count, as before. - Note I: try a few more low springs, w. last one being on one knee. - Note II: - try as if I'm manipulating her moves. Note III: - O. - don't turn head 'till arms near ear' (2nd catch)

(b) O's solo bird added folded wings.

(c) O. & me in final Heron section added 3 more catches & head circles in unison w. O. behind me, & folds of wings, & can facing close to one other.

For next rehs. - Jan. 20 & 21

1.) Request Camera - web? - bigger studio for redesktop ½ hr?

2.) ~~Later reh. re: Leslie~~

3.) work on transition into Heron section, end of quartet section

" " speed of raised arm

" " possibly using disconnect watered & not circling me final time.

Jan 20/05 ♡. TRY, Be easier on yourself, ♡.

(1) In Moth section try additional 'low springs' before called.

(2) In O's 'solo', first flutter, then folds.

(3) At end of Quartet, Heron section - arm up quickly w. us gents close, - several groupings of raised arm - (O. me. O.)

→

Jan. 20/05 cont. ♡

O. + Me - end of Quartet

4) 3 or 4 "catchings" as we set.

5) Before folding try a couple of options:

a. I 'break away' as before previous lunges. O. catches me for head circles + maybe a few 'comfort lunges' as before prior to head circles.

✓b. Again, 'flutter' before folding.

✓c. After CAW, we open arms toward one another.

✓d. I move more to downstage corner w. 'drag' that hand with at very end + then 'sit'.

✓e. Also thought of incorporating disconnect moves in this section - try:

- in mutual catch w raised arm - both or just O,
- in my 'break away' section.
- +/or earlier in lieu of O's circling me last time.

Jan. 23/05 Oxo Faith + hope!

1. "Moth section"; after lunges as before, O. rolls + does 4 'springs' away from me + then I catch her

2. Odette's disconnect solo; - added 'foldings' after flutters arm;

3. End of Quartet; in 'final' heron section, O's left arm/neck quickly + does disconnect moves, while I lift my arm/neck gradually.

then

me do 4 'catches'; head circles, flutters, foldings, & O. spins me on knees, we open arms towards one another,

4. After I've been sitting O. helps me up and we do; - arm 'adjustments, - arm foldings, - arm gestures, Crib 'arms', 'attached arms, side to side flap.) - glide/lunge combo, - lemin transfers + 1 pas de b. chasse, 2 5's holding hands, - spin + glide/lunge combo w. O. leading, - tracking up w. O. + "adage" sequence, - looking + walking offstage.

Jan. 26/05 ♡ Faith & Try Again, courage... Kay ♡.

C. + D. early, suggest rehearsal.

@ O's adage: 1st phrase same, 2nd phrase punctuated, 3rd phrase facing upstage & transfer w. quick shoulder + ~~fan~~ step, then slow shoulder & leg + 2 quick small picked-up legs, then one sharp leg & quick lunge.

For next rehearsal

In 3rd phrase add several more leg gestures.

Jan. 28/05 ♡, so much struggling to keep spirit up, BUT, "try / begin again & again & again, without judging yourself" - bend near to myself & :, others" ♡xox

O's adage expanded slightly;

1. leg, 1st phrase,
2. " 2nd phrase w. 'stops' & turns to R,
3. 3rd phrase, facing back & added leg gestures - low, high & sustained, 2 sharp lifts. (changed to one sharp lift & suspend)
4. 4th phrase, small leg x2 & 2 sharp lifts x2
5. 5th phrase, 2 adls, back & one sustained front/side, all as in previous phrases.
6. 6th phrase winds/spirals around herself w. mostly back atts.

O. & me - over exit after K. has entered; - as we back off in a var. on O.'s adage contact & wrap around her arm, - She maybe does the same w. me.

Jan. 31/05, ♡.'s ICD, 'begin again again & again' transition w. O. & me & others; @ when O. helps me up, St. cd. join O. in sway @ then St. & possibly F. cd. join O. in curved circular move, towards me; @ F. cd. be drawn her 'encompassing' impro. move. &/or + for curved circular moves C. And. gestures towards / around the 3 of us.

@ When O. & I begin arm gestures & glides, St. orchestrates & F. 'observes' w. glides & C. And. gestures.

General thought: time Flowering to see if it might stand alone & consider inviting a guest dancer/performer/musician / St.'s wider installation ??. (*)

Feb. 11/05 ♡

long time no creative writing re: Grant push.

1. Odetta & me, St. & F. – just before K. enters; when St. 'attaches' to O. to help me up – then all 4 do curving move, & expand it slightly;
   2/3 plain, gently reaching toward one another's arms then 'dropping' arms as t. dols in duet w. St. throughout before cont. w. various reactions to K.
2. At end when the 4 of us are close to it's, we all stand ? & watch K, until I move toward her for #8 chaser pull.
3. Earlier, after our knee 'Caw', (O. & me), as O. crawls upstage for Adage & slowly gradually more out of 'open' arms to backward crawl position & do low vibrating flutters.
   March 16 + slow caw + open armed RIFF on previous material before settling.
4. Maybe find a diff. sitting position other than 'Mammelle's';
   +/or
   some other gentle, non-altruistic moves.
5. Earlier: maybe S do a 'riff' on gestural bird/moth moves in 'duet proper' after I've initiated O.'s floor heron move

Feb. 14/05 ♡♡♡ Benno & I, 1st date at RWB school demo of Gloria Contreras' dance MONCAYO – 27 yrs. ago! xox, Happy Valentine's Day, Bennelle!

♡ March 16/05

2 re: #3 above; after vibrating flutters, some other gestural 'transitions' until sitting as Mammelle's or other pos.

locate notes re: St. & F.'s section for re-working; pps. F. 18, 10 St., 8 Both, 7 Both, (30 Both) Began w. this page.

Feb. 22/05 ♡ loving kindness

Include 'The Summer Day', or a quote from it in prog. notes for FLOWERING.

Feb. 23/05 ♡ begin again & again & again

Flowering: general thoughts re: end –

a. 4 of us shd. relate a bit longer before 'departing',
b. after St. & O. do "shift shoulders" w. me & we do curve motif w. F. as part of us or circle us, we "drop" arms & or try following more ideas:

more ideas: c. – we shift/shape thru one another, include

cont. →

Feb. 23/05 cont.

& lift of me, & 'melting' motif, a conversation/gestural call + response...

d. leaving – unsure about St. + F + O, standing until I do #8 w. K.

Also

e. after call + response, perhaps O. + D wd. begin (March 14/05 our departure?) by doing her adage motif.

March 14/05 upp. after Fla. sojourn ♡♡♡♡

– Thought re: my relating to St. + F. during O's ~~adages~~ circling of them before I rejoin her for 'fancy' notching + connected head circles + flutters + folding ~~etc~~.

March 15/05 ♡, trust yr. heart + instincts

Reviewed from p. 13, Kristin, on to p. 28 – start p. 39 continuing w. review –

March 16/05 ♡ Gratitude to WCS 'team' ♡ x o !! + Jay Parker

Reviewed 'till end of notes, here, p. 31 – locate notes for St. + F. re: expansion etc.,, start p. 7, this section; + earlier response pps. 29 + 30, end of notebook... ♡. Wrap one – self in loving – kindness

March 17/05 ♡. Yes → + compassion. x o x X

.... Continued reviewing notes;

.... consider replacement for St, if she backs out; Alora, Treasure, Paula;

March 19/05 ♡, 'ease of spirit'... – FLOWERING –

1.) a few choreog. thoughts; + See pps 19 + 20 this section.,

– F. + St., in curving sequence, moves, less over + last curve around neck before dropping arms.

– F + St., after 'catching' ~~F~~ St. in agitato section, maybe some repeat of earlier lunge/arm port de bras when St. 'interrupts' F. – (OR 'break away arms as O. + D do earlier March 22/05)

2.) General structure means St. – possibilities

– F. still does crossover? or if no St., no F.

– K. enters when St. died.

– O. + D. match, + then 'skip' to end sequences of relating to K. –

– ~~After~~ After me do re-cap of O's adage, O. + D do curving arm sequence + D work my way d. stage deep.

– O. cont. some part of adage + leaves.

→

Gen. Structure cont. . . [MARCH 22/05 – K. cd. join O. in helping me up, then curved arms, then attached bird-heads etc.]
- maybe K. joins us for curving arm sequence & the 3 of us do attached head circles + flutters + folding + caws + I repeat getting up by leaning on O. as I did earlier IN DUET PROPER after flutter + caw.
- then O. cd. cont. the heron seq. as she + I ?, created at end of quartet. + then ? OR SHE HELPS ME UP + WE DO "MEASURING" ARMS AS PREVIOUSLY SET.
- we do one / doz arm gesture + lunge sequences to have O. leave + we remain to cont. seq. w. K.

OOOOxOx, thank you for trying again + again + again. Ray.

(FLOWERING minus St.) March 20/05 ♡ search for some amount of serenity ... dear Sandra, also lonely ... gratitude ... Remember

More possibilities;
a. Kris does crossover rather than F.,
b. K. stays or leaves,
c. When K. enters, we, O. + I, stand + watch for awhile.
d. Then we do lunge seq. - perhaps the full sequence we did in our 1st crossover across back of stage.
e. Cont. w. connected Adage,
f. I work my way back to corner, watching K.
g. O. cont. w. Adage (maybe just part of it) + gets up deag.
h. K. + I cont. as before
i. I 'crawl' off
j. K. cont. till end as set.

EARLIER IN SEQUENCE;
1) When O. 'catches' me + we do lunge sequence, in 'duet proper', we substitute new 'fancy' catch section + cont. sequence until caw facing one another.
2) Then we cd. switch back to helping me grow into Heron + cont. on to lying down on floor, etc.

Question(s)
A. What about K. interacting w. O. + me as outlined at top of page?
B. Maybe Her crossover is only interacting?

NOTE; Musically cd. skip to K.'s I used in Dec. - check that I'm not "interrupting" sonatas - No - like 'up' for K.'s entrance as previously used for St. + F. (March 23/05)

Mar. 22/05 ♡ COURAGE & HOPE XOX Determination, too.

Flowering menus Steph;

Treasure, Gaile, Karen K., Briona, Lisa Kuhn, Alana Skeen, Paula

a. P. - personality-wise OK
b. Height w. F., OK
c Steph. coaching, O.K -
d. P. - connections, O.K. -
e. P. - eager, but check availability.

OR

CUT F. + St's (P's) section

PLAN

Cd. try 'cutting' + see how it feels before doing major substitute work.

Check that I'm not cutting into Sonata by begin. w. K.'s 'Dec.' ♫. - Also try begin. w. St. + F.'s Original ♫ + see how far we get musically. - (also try not 'cutting' Sonata moves by ending earlier.)

March 23/05 ♡ re-reader notes - Pass-a-Grille postcard(s) arrived, I think! ♡

1.) K.'s crossover - Wd. she 'dance' across?
2.) Maybe better w. no crossover. - less hokey + obvious -
3.) More "damp" just to let O. + S lie on floor.
4.) K.'s entrance in 'up' ♫ might be effective,
5.) re: K. interacting w. O. + Me -; when we do 'retreating' adage she might join in facing us or diagonal.
6.) Reminder: think simple!

March 26/05 Courage + hope, Ray! ♡ + gratitude.

A joy to work w. Kriss, again! Set some new/reconfigured sequences,

1.) Riff on O's heron growing; stork legs, releves', one arm behind, neck/arm growing + variation on arms, grab L. arm as it's moving upward + one arm ends on head,
2.) Shortened + varied repeated pas de chats + moved diagonally upstage + diag. downstage - (the downstage pas de chats are oriented as side rather than only forward.)
3.) Inserted rainbow at end

over →

Mar 26/05 cont - for next creative writing -
- interaction w. O. & me
- earlier, when me 'move' & what me do.
- ♀ reaction.

March 28/05 ♡ prep. for rehearsal.
a. O. & I briefly talk thru entire sequence of 1st duet. &/or
b.* O. & I preview what me set after O. helps me up.
(first preview 'original' crossover from St. & F.'s section.)
c. Combine this w. K.'s sequence once she's in squat.
(Check what K. does in this section.)
d. Once K. begins #1 Prelude cd. she 'dance' near us.
& then
e. Join us for Odette's adage &/or curved port de bras.

March 29/05, ♡ courage, faith, equanimity ♡
What me set re: O. & Me & Kris:
1) O & me move when Kris. at end of her heron variation; swirled arms, preg. arm gesture, side flys, glides & lunges, limón transfers, chasse pas de bs, 5's, spin O., lunges, O's adage riff, including 'separated' arm punctuations, & like, high outstretched leg gesture
(the above as before - cd. be refined. IE: unsure about 5's & #s of) repetitions of chasses & maybe incorporate curved port de b. used when O. used to help me up.)
2.) O & me - added O. doing #1 from Chopin, fast low & high leg gestures from her adage, repeat #1 phrase, adage riff/re: leaving
3) I do some part of adage riff & some arm gestures from #1, unsure what to do - was improvisation improvisory.
4.) K. directs #s 1 & 2 towards us - also #s 3 & 4, then joins O & me for riff on O.'s departure

March 30/05 ♡ Spring, geese, gratitude,
What Kris. & I set:
a. in relating to O & me, move towards/away in riff on O's adage.
b. added repeated low/high legs in riff.
c. varied arms in intro. to #1
d.? what did me add in #2 before 'sharp' arms.? - (these arms cd. be slowed down) repeated varied arms as before #1
e. after preludes & long variation on pulling in & releasing pieques, K.'s effortful pas de chats followed by pulls sideways & lunges side & 'stop', then ADDED
f. K. drops to floor, uses hands to gradually get to squat position & cont. to ascend as before.

→

9. cont. to end as before, but added rainbow & not too protracted. (from rain ☔ do circular move., not outlining clouds.

(16) ☔ ⊛ for next creative session; think about more interaction w. O. & me. +/or - what else (if anything) to add.

March 31/05 ♡ x o x ! Acceptance & ease of Spirit!

Re: ending of Kris.'s solo:

1.) reinstated outlining, but begin last cloud phrase with it.
2.) added crawl forward at very end.
3.) had too much material re: filling ✓
4.) cut some repetitions + materials of preludes;
#1, #4, #16, #22, #24

Also, for rehearsal

5) ✓ me; "dance" O's & My duo response re: 'feel' & tenor

+

6.) ✓ re-insert myself re: duet work w. K.
7.) VIDEO again on FRI. - Ask Steph. for help.

Ap. 1 - dear Sera's Birthday! x o x ♡♡♡

1.) O's adage followed by prep. arms, #1 x 1, #2 x 1 (or repeat #1), low legs motif legs, return to adage theme but before this,
2.) expand slightly, interaction w. K. & O. - O. echos K.'s arms, var. on adage facing one another, K. contacts O. in taps & O. reacts, involve arm gestures, P. join & me, do shape/level changes, using 'flying', gestural motifs touched on earlier, then we could (possibly) (possibilities) as before w. O. ruffle off & me remaining.

Also - some deletions from K's solo -
① #4, jumps, ② #5 jumps ③ #16, jumps & fists, ④ #21, triplets, ⑤ #22, prances & lunges, ⑥ #24 surges forward etc,

Ap. 2 ♡ FLOWERING with & without

① O, K, R. = trio movement; once we're clasped / close / or lightly attached we flutter down together, flutters not in unison - can be done sort of like call & response. +/or - can also try shape/level changes & "flutter" sinking. (Ap. 3, uncertain about sinking)

③ Other trio move. ideas; call & response w. leg gestures, 'catching arm & breaking away w. bird, flutter, moth, ruffs, call & response w. arms, C. & R. w. O's theme, ③ O's "allegro"?, or stick to themes already stated. →

ep. 2 cont. ♡♡♡

③ cues re: K.'s seq.
- O. + I move midway thru her bird impro.
- K.'s sequence; limón moves, flutter arms, #1, #2, interrupted by flutter arms, #3, #4, - INTERACTION; O.'s theme, for. + back, leg riff, arm riff, NEW MATERIAL, #5, #6, + K. + Ray.

④ O.'s material in 'transition' section; reg. theme / broken theme / arm gesture #1 x 2 moves 2 front extensions 1st time, repeated leg gestures, riff + interaction or adage + other materials already stated.

⑤ During interaction cd. also include 'limón' moves, F.'s curves,

ep. 3/05 ♡ compassion + courage + wrap loving-kind.

Reviewing notes: 1) all fluttering down doesn't feel right, 2.) something more playful more appropriate, 3) had image of K. doing N. foot moves, + O. or both of us responding, 4.) maybe a variation on quick bird walks + head circles + the moth etc., 5) also more playful, catches + flutter releases.

ep. 4/05 ♡, reviewing notes for reh.

Also: lift?, arch?, maybe too much connection, ~~hands~~
- every once in awhile a pause, 5's linked + a spin?,
E. and. gestures?, hands, shoulders, other holding a suspension?

ep. 5/05 ♡ what we set; courage + hope! xox

1. O. + I begin as K. is fluttering down,
2. O. + I sequence as is; arm swivels, arm gesture, side flips, lunges,
3. We join K. for limón moves + pas de bourrée moves,
4. O. + I cont. seq. as is; swinging 5's, spin + lunges, connected 'adage', O. does "sharp" adage + leg gesture,
5. O. cont. sequence; #1 x 1, quick leg gestures,
6. O. + K. cont. adage riff towards one another, shape changes, tap/jump, tap/spin, O. ~~springs~~ bird bourées, side, look, bird walks, head circle, connected adage, tapping K. side to side, 'lifting' her into #5 jumps,
7. O. does allegro, lunges, adage to leave.

CHECK THIS SEQUENCE

For next reh. - decide what I do during O. + K.'s duet. - maybe some variation on pulled circular moves. I do earlier + K. does toward end, +/or var. on 'flutter' arms that precede #1, +/or riff on forward + back adage + earlier, O.'s post leg gestures.

Rey ADDED, ep. 5/05; alone material in following order: ⑥ cont. riff on ADAGE
① Flutter + playful arm gestures, ③ for. + back riff on adage,
② Pulled circular moves + suspension w. lunges in various directions -
④ riff on leg gestures, ⑤ moving towards or around or thru improv arm gestures then w. chosen #6 ? open, material? shudder, or circular arm gestures also Faye +/or E. and. gestures, +/or other #6 material

~~(cont. from Apr 05 book)~~ +/or pleghé gestures. cont. →

April 6/05 Flowering ♡ - Trio = K. O. Me

① Thoughts re: spacing - O. & Me - change facings in 1st riff on adage
② K., possibly change spacing in #5 1 & 2
③ me - in #6 possibly do begin. of solo w. circular arms & running? & shudder as I relate to O. & K.
④ Considered & better too many repetitions of following moves:
- lunges O & I do
- O's adage

Ap. 7/05 ♡ equanimity

Remaining transition in my mind
ⓐ check whether wait feels too long before O & I move.
ⓑ me - in quote from #6, possibly circular side to side move. I did before w. O. in our diag. (quartet version)

Ap. 11/05 - ♡ compassion

Remaining notes briefly.
- Me Moving toward/around etc; K. + O. w. pulled lunges that K. does at end.

Ap. 13/05 ♡, gratitude

① Consider changing sequence of O's moves; after separated adage & suspended leg gesture, do quick leg gestures & then #1 then cont. as before

Ap. 14/05 ♡ acceptance.

WHAT WE SET

1.) When K. joins us we added gentle arm reaches after pas de bourees.
2.) O. & I change our 'facing' in adage.
3.) O & I separate into diff. directions as adage conts. (O. down R, Me down left)
4) I do riff on leg gestures, playful, flutter arm gestures, for. & back pulled arm moves, possibly travelling, side flying, flutter + caw adage, circular arms & shudder re: #6, gradual spiral sways, riff + slowly reach for K. & cont. #8. (Bendix lunging backwards)
5) O.'s sequence; adage, leg gestures, arm flutters & #1 one time, for & back adage, playful arms, ? fly. bourees, head circle, reach arms & tap & push leg, spring away & look, hurd feet & side taps & push K. into sauté, allegro, lunges, adage to leave
6) K. interacts w. O. from for & back adage 'till sauté, - then K. conts. w. #5, #6 etc.

Ap. 15/05 ♡ Shalom & love

O & I ~~enter~~ moving sooner; ∴ we added to sequence after 1st lunges; fly. bourées, gestures, - O. does Heron riff & I do head circles, flutter down, folds, - K. O. & I cont. w. 'Lenon' move & pas de bourees etc.

Re: ④ in Ap. 14 notes; I do riff on adage, legs??, arm riff, for. & back adage w. O. & K., pulled lunges, flutter/caw riff #6 circles, shudder, spiral sways, reach

Ap. 16/05 ♡ Faith & hope

O. + Me, in transition; thoughts;
✓1.) cut fly. louvrés?
✓2.) do hand gestures after 1st lunges → CUT HERON Theme
✓3.) C, Ind. walk around one another
4.) Arm curves we used to do
?5.) ~~New flutt~~ 'playful' arms
6.) New flutter theme + cave theme
✓7.) We lunge for. to begin heron's theme.

Ap. 11/05 ♡ - Joy! compassion

Duet, O. & D - incorporating changes -

a. towards end, after Heron repeat w. me 3 facing 3 O.'s -
choice #1 - she 'catches' me & we add multiple 'catches.
- attached head circles
- flutters
- foldings
- knee turn
- cave
- open arms
- sink to my ORIGINAL Heron position & O. 'energizing' me.
- cont. to end as before
- may shorten sequence after 'rising' from floor.

Ap. 19/05, ♡ acceptance, mindfullness,
Reviewed transition + end of duet, O, me, K.

⊛ DATES + Prof. decision.

April 21/05

Transition additions/changes;
1.) When K. flutters + causes O. & I respond w. 'riff' on SAME.
2.) We cont. on w. 'orig.' ripple arms, etc. until + including lunge.
3) C. Ind. gestures + walks around one another.
4.) Attached head circles, flutters, lowering foldings, another single lunge,
5.) Cont, w. "heron" transfers, pas de louvrés, joint reaches,
6.) K. cont. her own sequence
7.) O + D do '3's & lunges as before + 'riff' on O's cue - (attached + then separated)
8.) K. + O. do their duet noted p.36, Ap 5,
9.) D do: leg gestures, arm flutters, adage for. + back pulled arm lunges, riff on flutter/cave variations #6 circles, shudder, swoyenge & spirals, reach for K.

Ap. 23/05 Serenity, Shalom, ♡♡♡
Flowering; cont. back inside cover - some development - changes →

Aug. 17/04, Flowering 'expansion'

Begin reviewing notes on p. 63 of 1st notebook.
Did so - cont review reading on p. 74, (Aug. 19)
(may do this today or dock - xoxo ♡, Willow P. + self-care)
Yes, did so... - so reluctant to leave this mini paradise of mine... Am beginning to come back to my own body's rhythms....

Aug. 18/04, Dr. Robson
1. How to connect pair + 'Mara to O. + me?
2. Maybe don't try to connect?
3. Maybe O. + D remain on stage. lying for awhile, then walking to side upstage + watching.
4. Maybe O. approaches + begins shaping? OR
5. " " begins doing her own 'modern moves' + they observe + then respond w. their own motifs.
6. D 'lover' in the back conjuring up the choreog.; F.'s gestures of skipping + sky, waters etc.

Another related scenario;
7 St. gets agitated as she exits. 'Mara' section.
8 F. 'comforts' her w. pulsing lunge ~~tool~~ more + war. on 'hero' motifs - (catching her in several positions - St. 'breaking away' - both cont. w. pulsing lunge
9. O. + D might re-cap our entrance moves - walk, look, arm gesture - etc. - then somehow join F. + St.

Aug. 19/04. Namaste, Happy B-Day ♡♡♡!
dear, dear Willow Isle - Ama S. arriving today - just listened to her CDs, Glass Houses, maybe revise these dances for P.P.S. -
- FLOWERING - another possible scenario imagined here;
1. After 'MARA' section, St. gets agitated + F. 'catches her in the various 'Hero' positions.
2. St. 'breaks' into disconnected reaches as O. + D did earlier →

3. F. comforts + pulses + begins recap. of her materials w. St. 'in tow'.;
Aug. 21 - saw F. manipulating St.'s arm in deep lunge. - ALSO - vibrantly correcting, touching re: alignment
include 'greek dance', past de leras, etc - holding, facing, pulling St., instructing
4. As St. becomes agitated again, O. enters + 'runs', walks, gazes, repeats open. arm gesture she + D do in begin. + guides St. to floor
Aug 23, I might be 'walking/looking' alone before approaching St.
5. St. begins her 'artsy' changes of positions.
6. I 'enter' or approach St. (or CATCH + HOLD/CALM) + repeat Heron growing from begin. of dance.
7. O. begins to re-cap of her agitated diagonal
8. F. " " " " " my material when I respond/watch/react to O. + join her in flutters + run. (Unsure of F. taking on O's move, but why not?) AUG. 20

To be cont. — some of above feels more organic to the whole — Also
Aug. 23, doesn't quite feel right → Think thru Gaile P.-H.'s involvement....

Aug. 20 - Ann S. here!, 'trying' + O.K.

1. Once I begin 'heron' re-cap w. St. + F. + O. re capping — can lead into all 'relating' on floor, + standing — w. St. 'till St. ready to begin O's agitato diag.
Aug 21, D might cont. Heron + 'flutter' sequence
2. F. + O. can cont. rear. of sequence till both are standing, - till O. catches F. in relevé + F. 'breaks away',
Aug. 21 - F. + O. cont. Seq. w. some variations,
Or Aug. 23, √√ Dcan simply remain seated till end while the others 'carry on'.
3. If I'm on floor, seated they can approach me from behind.?
4. lead into Quartet relating? - outlining etc?

To be cont...

Aug. 21/04, 'carrying on', but struggling...
- am re-reading latest outline...
- done left us all standing - dear, beautiful Willow + Ann... Yes, he determined to LIVE (YES) Aug 23 Rayelle! xox ♡
Aug 23, see above - note re: remain seated → then maybe I begin my solo of 'retreat/farewell'...
- they 'cheerfully' + energetically + 'playfully' carry on
Aug 23 yes - maybe this final section can include P.A. Fortier's moves, + St.'s fav. moves + F.'s fav. moves - also O. + F. can also be directing/using other Chorog.'s moves etc.

Aug. 22/04, Willow D. - Ann, Scott Ulla, Sever arriving! Yay... 3

1. What sort of 'farewell solo' might I do?
2. Whatever move. I'm capable of - maybe include my 'gesture improv.' of Mon. I'm feeling at the time.
3. Prep. rehearsals;

a. Review + add./expand Faye's material; hair, entrance, adage

b. Separate creation time w. Steph;

Me, prepare for this.

1. modern torso moves stationary + moving
2. pique combo.
3. stationary, intense 'Lisa Kuhn', 'Erin F.' moves.
4. dramatic conducting moves, 5. entry changes of position.

c. duet material between F. + St. - not necessarily in eventual sequence of order;

1. Var. of earlier 'Heron' + other moves. - catching in diff. positions + pulsing breaking away - demonstrating - correcting -

Aug 23/04, 'thinking of Flowering II'

- Made notes on previous/recent notes - 2 lge. flying herons so close - plus 1 indeterminate 'smaller heron'?

("learn from adversity + sacraments" - Keith) LIVE Fully?! xox Aug 24/04, Wpg., "Acclimatizing"

Prep. for rehs. - ✓1. Review Faye T. | strong feeling of why not live fully in my older years? - including undertaking new creative projects!

✓2. " duo notes

✓3 added a few notes/commentaries

4. for duo section;

a. begin w. catches, pulsing, instructing

5. St., torso, mock skips, skips back., ecstatic degages, mock waltz, waltz, 'Time Out' piques, more piques, Time O. piques + 'walks', bourees + stops in Mara shapes, 'L. Kuhn' intensity moves ← as if stuck, breaking out into 'conducting';

♡ (easier, more at pace) Aug. 25/04 - good reh. here once St. + F.

For St.'s Solo: We set	ADD
1. mock waltzes	5. "Time Out" 4th piques
2. skips back	6. Mara bourees
3. ecstatic degages	7. L. Kuhn's intensity stationary moves
4. waltzes moving upstage	8. breaking out into conducting

→

F. & St. together, what we set;

1.) St. interrupts & joins F.'s 4th lunge port de bras.
2.) St. watches F.'s degages.
3.) St. joins in her own body moves.
4.) St. " " F.'s adage, & repeats coupé degagés travelling forward.
5.) St. joins or echos F.'s retreat w. hand passing over face.

Con cont. this sequence;

a.) St. joining F. in port de bras - running towards her
b.) St. doing her own quiet 'accompaniment' to F.'s 'nature' moves
c.) St. surging for & back w. F. - maybe in diff. direction.
d.) F. taking St. in 'mourning' lunges.
e.) St. 'retreats, maybe w. hand covering face during F.'s "allegro".
f.) St. joins in hers sequence.

F. & St. duet II, what we set - write out

&

F.'s expanded adage, write out

Cont. in CPP waiting-like, Aug. 25/04

Duet II - what we set;

a. 3 catches,
b. St, breaking out,
c. F. initiating lunging pulses,
cont. this sequence;
d. F. demonstrating / holding St.'s arms in various positions. Aug. 26/04

RADICAL GRATITUDE FOR ALL GIFTS: - Aug. 26/04, wpg. raining, will try to be O.K.

For today's rehearsal; a.) set 'entrances' - St. 'conducting' & ends downst. corner, F. gliding & sequing out 'class' or 'thinking'.

Intro

Duet I

b.) sequence a duet as is begin. w. skips etc.

✓ [c.)] seq. b.) duet w. additional 'hair' moves. & begin w. port de bras & possibly fill in moves for St. during F.'s petite allegro - Maybe St. does or add. 'mourning lunge', or piqué step or try run of all material w. St. just watching & reacting as you feel.

c.) part b) Duet II

d - re: hair; add playfullness of my initial beginning image of St & F.'s entrance; F. glides/runs, St. catches hair, whips it up, F. pulls away etc.

e. re: hair; also add Mara shapes - (dance or Bree-tells)

f. re: hair; — 1.) as is, 2.) shapes, 3.) playful 4.) folding w. moving, 5.) folding stationary

Steph. d. maybe add piqués from 'Time Out';
" " floor pushes " ",
" " 'Gathering' moves - "goddess" shapes -
" " " " - "Margie's moves" -
" " " " - "side to side" moves -
" " " " - "sudden face moves" -

YES to Chai! ♡

Aug. 26/04, Health Sciences: yes
What we set;

1. Steph. orchestrates
2. Faye glides
3. Duet I w. F. stepping toward St. + ends w. gliding
4. Duet II w. F. port de bras + stepk. joining her slightly later, cont, as before till + excluding first part of hair move, — + covering face gesture
5. Added; F. gliding & St. grabs hair, F. shakes free, St. grabs 2 sides of hair & then lets go;
6. Cont. duet II as before w. circular arms
7. S.T.'s solo begins,
8. Uncertain about F.'s transition of 'marking material'; —

Aug. 27/04, Wed. - easier.. Mir, Charlotte, Ruth ♡♡♡
Cont. thoughts + what we set from her ... Flowering II

9. Try F. blocking away gently from St., watching her, the repeat of her entrance + glide material + maybe, port de bras improv. directed toward St.

NOTE: cd. put c before b. so K can see St. + "interrupt" her.

(earlier St. gets more agitated, F. interrupts)

Aug. 27/04 cont.

10. – Try diff. interruption; F. grabs St., St. breaks away, F. grabs her again & cont. w. section, Port de bras – St. pulls arm away before allowing F. to F.'s creating form gesture, guide, holding St.'s hands facing her, ASD some sort 'me adjustment', F. adjusting/correcting St. on one side & then the other, F. moving St.'s pelvis, both glide,

(*) Also, F.'s Port de bras is one of St. calming gestures, spoke to St. briefly to quiet her....

11. – Try cont. thes section by add. 'show & tell' materials; St.'s "T. out" piques, push lunges, 'Gathering' moves., F.'s own creations re.: adages, port de bras, allegros, To be cont.....

Aug. 28/04 Upg. quiet day, previous P.E. here. – Thoughts while walking, J.S.B. (Benvelle, 5 stops)

12 - Some details that cd. be done in 11) St. piques, – F. arms of piques, St. push lunges, F. delicate piques in 4th from 'T. out', St. B. goddess, F. some idea – (call & response) Both side to side moves from 'Gathering'. Both glides w. hair, covering face w. hair,

(*) → See page 7

13. – working their way to floor, F. quiet or remains standing/resting place, St. changes position.

14. – O. & D enter doing var. on glides? (can't remember what I imagined last nite.) First we dance a bit together, maybe doing side to side material from G. on/+ D brief pre-cap of F.'s solo. I

15 – O. does her var. class/floor moves, & D do riff on St.'s material & refer to my own choreography/class mat. (transfers side to side parallel degagés, Julia Sasko's 'folklore' mat., my Chopin #1, also references to earlier flowering motifs, ~~fluttering moth~~, flying motifs

16. O. & D separately, make contact w. F. & St. on floor, me w St. possibly doing O.'s move, or kneel w. me behind her, & try to cont. seq. 'till she is standing.

O. w. F. maybe flutter/heron & floor catch, or/+ heron to standing heron as done earlier w. O & me

17., ther quoi? – possibilities; each moving alone but in close proximity to F. correcting/touching as recap of earlier mat., St. doing recap of solo includ. L. Keith's mat., O. doing recap of end of agitato me recaps of circular moves D do towards O. as she disregard, does standing heron at end of pas de deux, maybe we cont. seq. ↗ or another heron standing variation

see page 8 →

Aug. 28/04, quiet, peaceful, remembering... cont. end of Flowering,
'till D's on lying down + Hor sitting & others carry on - relating/dancing/directing/correcting/teaching etc.

(warm friends Nancy & Lorraine) Aug. 29/04, was heading out to W.I. but will be w. P.E. instead - will re-read outline of Flower. Did, + added a few commentaries

Insert ⊛ re: #13 on p. 6... F. + St. cd. re-cap opening of Flower. I that O. + D do re: walking, look., arm gesture + one helping the other to sit or using pulse lunge to both sit. - As noted later, this re-cap cd. include F + St.'s Flower. II nature section.

WPG. Aug. 30/04, easier, precious P.E. hier, dramatic + glorious clouds, sunset, tender blue + torrential sun-showers - ("sun-storm", Bernelle's suggested title)

Recalling further end of dance involvement; after/while/when F. + St on floor, - After O. + D do some variat. of 'Gathering' +/or their own fav.
a. O. does end of agitato diagonal around me + D join on moves, responds perhaps w. re-cap of fluttering moths.
b. D contact St. w. var. of floor to stand. Heron.
c. St. 'helps' me down to floor as O. did earlier + D end up lying down.
d. earlier, in transition to floor section w. F. + St., they recap their sky, wind, waters section.
e. O. + F. might do "flutter" var., standing? or fr. floor? w. O. helping F. up to knees + then to feet.
f. F., while on knees does brief var. of "Prayer".
g. F. + O. begin doing their own fav. moves.
⊛ → h. St. begins orchestrating, using F. + O.
i. D remain on floor, seated/imagining/thinking/remembering/

Aug. 31/04, dear Willow D., (CONNECTING!!!)
-Will re-read all Flower. II notes Yes. still struggling -- ♡
-Did so, to remember general direction of Dance.

Happy Sept. 1/04 D, remembering Borso, WPG., easier,
Prep. for rehearsal w. F. + St.,
1. begin w. F.'s departure fr. St. + her following moves.
2. cont. w. stopping St. as she gets agitato.
3. add St. pulling an arm away before cont. w. correcting per
4. add to sequence; pigues fr. 'Time O.'; delicate 4th-s from 'Out side to side' seq. from 'Gather', Goddess Shapes, E. Ind. + 'Gather' →

Sept. 1/04, cont

#4 - add. to seq. cont.. - following goddess shapes F. runs forward to re-cap Nature theme w. St. joining, both do O's & Nine 'nature' port de bras (or) re-cap their own port de bras, F. helps St. to floor, begins Heron theme

Sept. 2/04, what we set.. upg., car problems

F.'s
1. New departure during St.'s solo
2. St.'s new 'break-away'
3. St.'s break-away arm in port de bras
4. after glide up, St.'s pieques fr. 'Time O.' & F. does var.
5. delicate 4ths both from 'Time O.'
6. side to side fr. 'Gather.' - (shorter)
7. St. 3 goddess positions & turning position, 'wild' changes & 3/4 shapes fr. 'Time O.';
8. during #7 F. does prayer, 2 walking E. 2nd, moves.,
one turning move, one stomp up moves
9. St. does strong 'chest' move & F. steps back behind her in goddess shape.

Adding on: 10. F. opens hair & embraces St. & draws her back
REQUEST CAMERA & arrange rehearsals.
11. Try re-capping opening arm gesture O.'s & D do for F. & St. & F. guiding St. to floor.
12. Try having St. do 'nervous' changes of position.
13. (am unsure about F. & St. coat. heron sequence. maybe if it relates to F.'s earlier corrections. - Yes, ed. do this w. F. helping St. to 'sit up tall'?)
14. Possible scenario: F. 'catches' St. & 'rocks' her. Then she begins heron sequence w. St.

16 In the meantime: after 'hair wraps' O.'s & D re-enter;
1) maybe a few glides & then we do our own moves;
a. me, Chopin #1 & #6
b. O, quick, energetic chassés, her own fav. trad. steps,
c. O, moving around me w. re-cap of end of "disconnect" ~~do~~ diagonal
d. me, during c, flutter & flee
&
me to St. heron var.
O to F. stand. heron var. (1st taking hands as F. did w. St. - adjusting.)

(*) Video return fr. Odette Sept. 3/04, Wpg. preparing for my 'therapeutic' rehearsals.

What St. + F.'s new material we set:
A. Hair open
B Hair wrap
C. Drawing book
D. Arm gesture
E. St. to floor
F. St. floor changes - added more.
G. Faye, standing Heron gesture

TRY; St. in heels ✓

Note ✓ possibly CUT 'dancy' materials after glides & go into 'goddess' positions + E. Ondeon section. MARA + Lisa K. moves

Continuation; of above — maybe F. shd. again comfort St.?
?. or, maybe this is where I contact St. — To be cont.

What O. + D set:
1. O. quick chassé travelling
2. O. recaps her end of agitato bird combo around me
3. O. cont. a fast 'ruff' around me based on earlier Flower material
4. O. ends up in 'walking' up legs gracefully into tall Heron.
5. O. + D do 'original' stalk section in a diff. facing + cont sequence until I lie on floor, (omitting flutters + tall heron etc.)
6. O. crawls 'up' on the diagonal.
7. D does 1, 2, 3, 4; while O. does 5, 6, 7, 8, 9,
8. I do moves from Chopin #1, #6, humor side to side, #24.
9. I join O. for end of 'bird war' + cont. Flutter esp. theme.
10. D respond to Heron moves as in #5, above. She 'catches' me in release, I break loose, pulses, lower to floor, she 'cradles' me, + D. lie down.

Possibilities for O. + me
glides, arm gesture, seated + watching, rising + moving, timing?, entering when F. 'catches' St,

Sept. 4/04, Willow D. - hazy, calm
Odette + I - what we set + changes for next wk.:
① Try entering end of St.'s solo when starts conducting, or slightly earlier. - (during Lisa K.'s stationary moves or during Mara moves)
② We glide in + pause - OMIT pause, glide again + do arm gesture + 'guide' O. to floor + up again, circle one another w. F.'s E. 2nd. walk, glide again + pause, pulses + both sit. substitute change of direction + then pause
③ O. stands + helps me up.
④ We do 'fast' section described Sept. 3.

Imagined:
(a) St. ends up sitting, watching/thinking. (d) O. + F. 'dance'
(b) O. joins F. in Heron. (e) both help St. stand (f) We've changed positions +
(c) O. + F. 'pull' hands (f) St. 'conducts F. + O. to match.

Sept. 5/04, Willow D., calm & peaceful & wavy & warmish. - Dear, trip to Grindstone Nat. Park. Soon, Keith here.

Thought re. connecting Flower I & II;

Needs more interaction between O & me & St. & F. - Possibilities;

a. before our final allegro diag. O +/or D connect more, - wise w. St & F.?

Sept 6 b. possibly in pulse lungs? ? or

c. before F. draws St. back w. hair. ? - O. & D sit & watch them which connects us too. Yes. Sept. 6 D began our allegro diagonal here.

d. Yes cd. O. circle them as well as me in first riff or earlier material?

e. later, cd. D be included in St.'s orchest.? ? +/or

f. earlier, cd. St. & D relate since me & he both seated? → Try - as I did at end of duet w. Odette.

g. cd. me set closer together? Try

Sept. 6/04 'slippage', but o.k. "understandable"

h. if me sat closer, (St & D) she cd. Dear, dear Willow D.,
still show agitation.

i. cd. I comfort her? / or correct / put hand on shoulder?
do 'cradle' action? / "fly or flutter" her?

j. maybe I cd. use her to stand up as at end of duet w. O.?

k. i. & j. sound soppy - perhaps just setting closer to her & watching her & she eventually watches me are enuf.

l. cd. we gesture to one another? - me to her when she's not looking & vice versa.? -

m. wd. she reach for my hand & help me down or up??

wpg., easier. Sept. 7/04 - re: Sept. 5, lovely, relaxing visit w. Keith
[For today's reh. w. O.]

1.) Vo open up our gliding entrance; & thinking of connections to F. & St. & F. & St' material? -

Va. don't pause w. 1st sequence, rather change directions & add some arms w. or O. 'feel'.

Maybe b. if onstage early enuf can watch F.'s gesturing & even be 'gliding' w. her & connect pulses w. F.'s pulses w. steps.

Vc. if F. & O. hold, wrap around portion till O's finished encircling them, that wd. be effective.

d. perhaps omit F. & St.'s drawing back & arm gesture & cont. their sequence from stationary position. - (w.d. F. push St. to floor? maybe)

e. me, cd. all be closer together this way.

f. also work on O's 'solo' material. - [maybe repeat w. variations by quicker, closer travel theme & add in the Fairy]

May not be necessary

(g) note: add something for F. till O. contacts her as dance continues

Sept. 7/ (Dr.'s office)

what we set; O & P

1. glides, changes of direction
2. glides, tempo changes, pas de bourrée combo x 3, 4 arm waves, gesture w. O., she goes to floor, F.'s E. Ind. walks,
3. facing each other + moving back, stomp combo + turn O.
4. lunges, floor + sit.
5. then cont. as on page 9, what O. + P set. except

[Odette does an additional circle around F. + St. during 'riff' on earlier materials.]

[during O's solo, F. + do elegant E. Ind. port de bras, combining what she did before w. E. Ind. moves + Greek moves + nature moves + allegro moves. — (variations) of materials]

Sept 8./04 - what we set (O. + P)

(1.) in glide section we circle one another in pas de bourrées x 4
(2) in continuation of sequence we do 9 E. Ind. steps + 5 backward
(3.) began to set some solo material [2 opposites.]

for O. - 2 sets of shoulder curve sequence facing front + then back, one fall to floor 2 travelling diagonals starting w. parallel spring, beat + turn out, some other elements are a galumphing transfer of weight, e.g. jeté etc. - end by doing travelling chassés + some pecked up steps as in begin. of diagonal sequence after we've been sitting.

aft. apt. rested, café Sept. 9/04 - what F. + St. + P worked/changed

1.) St. 'minimalizes' all material.
2.) F. interspersed her E. Ind. chug steps w. glides during St.'s solo.
3.) F. + St. don't draw backs at end of their material.
4.) F. pushes St. to floor.
5.) F. deliberately raises knee forward + put before begin.

(a) To Do for F. - elegant andanté combo that moves a lot. [+ reverse arm + releves.

(b) To Do for St. - set floor moves which end facing down-stage.

(c) SPACING - have F. + St. end more upstage centre.

(d) To Do - for O. + me, enter in begin. of St.'s solo

(e) QUESTION - When does initial 'dancy' desg. begin? When St. does last position

Sept. 10/04, 4 pg. (O.K. to be sad)

Thoughts during walk:

1.) Perhaps O. & D wd. not leave stage.
2.) Ke cd. end upstage L.
3.) By the time F. begins moving up L. in response to St., we cd. begin our gliding seg. - we begin even sooner
4.) Do glide seg. add a few more 4pens & lunges before settling down. 4th pond ? ? ? tuning - wise O.K. as is, but now enter earlier
5.) Add something to my solo sequence while O. is circling: after joining her in head circles do lourée's wrap flutters before moth - If I need more material before head circles can do a repeat of Quick Chassé's? for arm gestures O & D do earlier in glide seg.

(several dance thoughts) Sept. 11/04, tender, quiet Willow D. ALONE

1. O. & I enter earlier in glides so [3 yrs!] we have enuf time to sit & watch. - (earlier, in Flowering I me also sit & watch; but more inwardly, rather than focussing out.)
2. We'll try entering glides after F.'s ~~shake her hair loose~~ ALLEGRO
3. We rise to do diag. seg. as ~~F. ends her F. and stomps~~ St.'s solo begins & as F. turns to watch St, O. then moves away, (Note) if this is too early can delay our diag. slightly.
4. Ideally O. is circling F. & O. as 'corrections' happen.
5. Note: re-introduce St.'s suggested gesture, but maybe toward end of dance, & roller too after others help St. up. -
6. Maybe: gesture to F., take hands facing O. (also as part of rising, then all 3 doing some sort 'o re-cap or dance gesture toward me, before cont. w. 'orchestration'... Quoi?
7. Reminders: (a) re-visit 'Adage' section of F. & St.
   (b) set a solo segment for me including improv gestures?, plus.

Sept 11, 0+ P.m. - my material - 2 phrases #1 Chop., 2 phrases #6 + one att. + retreat walking, 1 + x lemon, 2 x chassés, 2 x reach & retreat, 4 arm gestures, 1 lge. arm gesture, - hopefully for O. for head circles, (beg. creature transform.) - flying front & back & into ear, flutter ear, pulling ear, flutter flying, side to side float/fly, drawing hands up. eyes & chest ↑ wait for O. pointer or lead arm,

Sept. 12/04, alone, sad, but O.K., blustery 'ocean' at Will. P., sun trying to peek out - needs to be attended to

1.) re: O. & me gliding - sequence but/+
   a- it's even a bit shot if we've left the stage
   b- we cd. enter as stated in #2, Sept. 11, p. 12 - at end of F.'s Allegro, & add
   c- an extra spin before E. Srd. walks in circle & an E. Srd. arm gesture to one another before 'backward stomps holding hands.

2. Am thinking about whether to leave stage or not - might be interesting to have our presence onstage. OR might be distracting.

3. Change to F. & St.'s adage;
   a. reminder re: parallel & rotated developpés,
   b. omit 1st reins & does F. do coupés? - 'borrowed' them from her initially.
   c. check out F.'s strong developpés & maybe substitute coupés - Rero?
   ⊛ d. ask F. to 'show' a class adage, but first redesign as is.
   e. more change suggest. p. 14, #2 bottom of page.

Sept. 13/04, cloudy Will. P. raining lots & earlier & longer MAGPIE?!

⊛ 1.) new port de bras for F. after Heron gesture. cd. be communication w. St. in these gestures.
2.) re: open. of Flower. I, - Am wondering about O. going to floor 2 x's so close together.
3.) 'thought', cd. flutter & moth section occur when O. is on her knees in lge. open. of arms? or during pulsed lunges? or leave as is, but right after catching her hand have her break away & not lunge in position w. flip & bird-heads etc - IE: go much sooner onto knees.
4.) O. & D, if stay onstage, focus gradually goes to F. & St. & when we rise before glide also focus on them & pause
5.) re: 'dancing for me' before orchestrat. w. St. - each separately or together can do more. from respective solo material - O. Heron, St. Goddess, F. F. Srd.

Sept. 14/04 - Will. D. transformed to paradise today. - D, too. 14.

Re: O, + Me; thoughts while walking here in the drizzle + [arm in process]. -

Quiet early fall - grey, w. indications of lightening, silver waters, remaining colours of flowering weeds - Also 'flowering' used in M. Greenspon's book.

- O + Me; try not sitting after our gliding combo,

(*) (1) IE: start later + after spin (+ lunge? or not) + perhaps (a or not pause), go directly into O's + my diagonal combo.

(2) I like the idea of not setting again, because we sit for a long time at end of Flower. I

(3.) will try 'rising + looking' + then gliding when hair section is finished. IE: during St.'s 'solo'.

(4.) reminder; expand glide section. (see p. 13, c,) - maybe 'goddess, E. 2nd' gestures occur after O. + do our "original" arm gesture. -

+

(5) ? maybe O. doesn't go down to floor after arm gestures

digression: stripes of hues of grey + silver in lake.

Sept. 15/04, Wpg. - grey, noisy, o.k.

1.) expand glide section further; O + Me

a. after E. 2nd. gestures, 'melt-down' + waving of moves, morphing into bird head circles + 'side flyers';

b. try this 'add on' at end of sequence, before spin into our 'darcy' diagonal.

F. + St.

1.) just remembered slight changes/refinements re: St.'s interrupt of F.'s lunge port de bras.

a, after interrup. port, F. does 'fancy' port on 2nd lunge.

2.) Adage: F. 1st, 1st + 2nd unfoldings, 2 coupés, 1 developé upstage, (runs,) strong developés as is;

St. 1st + 1st unfoldings in canon, join F. in 1 developé upstage + coupés as is during her strong developés;

Sept. 16/04, exhausted.. but accomplished 15
quite a bit in rehearsal..
café welcome..

Changes we set:
End section A, F. cd. go more directly into E. 2nd. moves.
1.) F. at end, circles St. & O. w. E. 2nd. theme, while St. changes positions on floor & while O. does 2 slow 'class-room' combos ending in lunge.
2. O. takes St.'s hands & does 'adjustment'. (O. can glide into position)
3. St. in the meantime does some 'goddess' gestures & (expand)
4. F. joins by placing hand on St.'s shoulder
5. ⊛ try begin. 'conducting' section directed towards me — then let it open up.

⊛ O. & R. Glide section
1. after lge. arm gesture added wide wings, gesture & response ~~to~~ bourée flying, cont. as before w. E. 2nd. walks, add a few more stomp repetitions. X6
2. Timing of our sequence: O. & Cd. rise at end of hair seq. from fl. & walk stage L. & 'look' & then begin our glide seq. I think this wd. take us to ~~end~~ end of St.'s seq.

F. & St.'s adage (still needs some work)
1. F. begins w. chassé into 4th, then one parallel open as before, then cont. sequence as set except first developpé starts parallel. Don't change further yet...
2. Note: what doesn't work for me are the 1st runs — Cd. cut them & it doesn't matter if F. doesn't circle around St. — spacing cd. end up the same.

Hier's p.m. thoughts re: O. & Me earlier
1. Re: moth flutters still uncertain re: expanding time O. is in seated position.
2. Am thinking to cut 'bird heads' in this pos. & go sooner or even directly after 'moth catch' onto free transfers.

for Sept. 17/04 - PLAN.
1.) review run & video entire 2nd section & first
2.) block O. & me onstage & practice rising & begin. glides.
3.) also practice ⊛ doing pas de bourée combo from Espri.
4.) also F. move directly into E. 2nd.

Proposed rehearsals
3 DAYS: any 3 days M-Thurs. all } Note: Mon. end 2:30
2½ hrs. or 1 hr. w. O. & Me only. } Th. end 1:30

Sept. 17/04, upp. prep. for reh. 16
Am grateful for this opportunity.

1. Review endings.
✓ a. F. move directly into E. Ind. moves.
✓ b. O. glide to St.
✓ c. St. expand yr. 'knee' gestures
& Are you changing positions on fl.?
✓ d. St. O. & F., direct begin. of orch. to me.

2. Review O & Me
✓ a. seated during F & St.'s dance
✓ b. rising & glide seq.
✓ c. transition into O's & my diagonal moves no Heron stalks.
✓ d. talk thru end of diag. seq. w. ~~O. catching~~

Sept. 17/04 - courage, Ray.

Sept. 20/04 - hang in! (will try to)

Thoughts re: O. & me; PART I,
1. after flutter, try O. on knees re: moth
2. She too does flutter struggle to 'free' herself.
3. Her 'freeing' goes into sequence as is w. open arms
4. At end when we rise to leave, repeat our open arm gesture, & me stand, beckon.
& perhaps a spin & she gallantly w. a circular gesture offers me a hand,
5. Maybe I take it & fold it thru my elbow & we walk off.
6. Maybe one of us turns to look at F. & St. if they've begun.
~~7.~~

PART II,
1. added ~~an~~ 'intro.' to glide entrance; 3 glides & 'change' of direction - while looking at others - then cont. as is
2. Cues: entering while F. & St. do wrap around seq x4.
3. " ; diag. pas de bourrées start when F. interrupts St.'s agitated moves.
4. ? Me - re: long sequence after circle 'lead - heads'

4. cont. - for now repeat some earlier fly. & gestural moves:
   a. side to side gliding
   b. circular gesture + eye response
   c. circular pleading
   d. fly, bourees & sudden moth entry
   e. flutter struggle + pull + 'dying down' + flutter down
   f. fair O.

Sept. 21/04, WPG. - beautiful Fall colours & part of me longing for Will. I.

After viewing video;

1. Re new section toward end, O's crawling back & what I do cd. be adjusted; - possibilities - - -
   a. after she 'catches' me & I break away & we do pulse lunges, I won't move st. l. Instead we can both crawl back & do 'flutter & 'cave'.
   b. I'll get myself down to sitting etc.
   c. Cd. O. make a transition into her 'adage' section from knees? & then cont. sequence as is?
2. Review O's & my diag. sequence for 'steps' & 'spacing'.
3. F. & St. cd. hold back from gliding 'till O. gets around them.
4. St. reacting to F.'s allegro - F. cd. begin by brushing St.'s arm away fr. eyes.
5. Remember, still work on St.'s interruption of F.'s port de bras.
6. Check F.'s 'guidance' of St.'s port de bras.

Sept 22/04, WPG. - post rehearsal... +thoughts:

What We Set: O & Me - ① Incorporated Moth motif w. O. seated & kept previous material. - Feel this shd. be shortened. When I push moth away try O. going directly to knees;
② in Moth section & also struggle & flutter, shudder & 'pull'...
③ in getting up at end we added arm gestures, as in a twirl, O. gesturing & me respond. & then I begin to take her hand. Also Cd. A&S, after I have her hand, a few (bourees) for 'rock' flys; (or side/side) & then 'leisurely' leave. & / or Cd. repeat arm sequence as set later in glide section - OR - = IDEA =
④ O. Cd. do 'Risque' gestures around me while I do Guise? STAND & GAZE?

Sept. 23/04 another: IDEA = See OVER (#1) →

5. Then, we do #3, bottom p. 17.

6. Our 2nd entrance in Flower II needs a bit more. Maybe we come on stage & simply watch before doing "intro" glide section

7 ~~We~~ After our 'Dancy' deaf. ~~we~~ & Hero section we pulsed into lunge & down to floor for crawling away from one another & added flutter & turn.

Re: rehearsals; Am thinking of
Tues. Odette, Wed. Odette ½ hr. & O. & St. ½ hr. & St. ½ hr.
Thurs. St. CALL Faye & request she review sequence
Thurs. Sept. 23/04 - 2 months Bezelle gone, Kris Will re-read current notes & reshuvele is tier re "G." ♡
think of when a studio showing(s) might happen. - Perhaps a casual showing at School w. students & a few invited guests.
Also, what the prog. wd. consist of. - Might Jolene be involved?
NOTES-RE: ending of Flower sp I;
① keep what O. & I set after we rise - Arm gesture, twirl, she gestures & offers hand, I gesture & take her hand & gradually flutter towards one & maybe the other as O. circles me w. "rusque" moves. - [Also see #1, water below] ♡
Beloved Will B. & the sat. Sept 25/04 - Courage, Ray!
wonder of moon. water. stars so bright ... YOM KIPPUR, a holy day, loss & sadness & struggle & GRATITUDE for riches of life.
Do not forget about those that suffer & die.
Remember connections to immediate & far flung others...
① O. & me at end of Flower I; stand; lge. gesture, twirl, O. gest. & I respond, I reach for her hand & begin gentle flutters to one ear & the other "OR" can do / introduce water ripples that F. does later, "THEN", perhaps I open my palms in gratitude & O. gives me a gentle twirl & I offer my hand/arm & we leave, ideally before next ♫.
② O. & me; when we re-enter, - first we pose, then move & pause in / at sequence, then cont. as set on p. 15, 2nd ♫
③ Cue to enter at end of 'Hair' sequence.

Sept. 25/04 cont...

PLAN; for next rehs. w. O., work on;

Flower. I; moth section, sitting sect., leaving section

Flower II; entrance, 'new' crawling & flutter section, O's 'dance' diagonal & following sequences around me/F & St., her choreg. ed sequence & gliding to St.

Gorgeous, sunny & warm Friday Sept. 26/04, Will. A. - feel as if I've come thru the fire this weekend -]["][ ][ ][ ][ ][is such sparkling waters glistening & silver & steel grey...

a few more Flowering thoughts:

1.) At end of Flow. I, when O. circles me, instead of moth, maybe rippling waters ~~instead~~ as F. does later. When I open my arms, do gesture as I ordinarily wd., in acknowl. of the wonders surrounding me.

2.) At end of Flow. II, perhaps O. ends on opp. side of St. so she can reach for her without gliding.

3.) Earlier in Flow. II omit flutter after crawl & just CAW.

Rehearsal request:

1. Tues., 1 hr. Odette, 2 Wed., 1 hr. Odette + 1/4 hrs. Steph. (last 15 mins both of O's reh.)

3. Thurs. 1 hr. St. 4. - Ongoing Faye, please review sequence.

COMPASSION

Sept. 27/04 Will. Adele - Sunny & ♡ precious & more 'fire' time here.

Will re-read notes today:

A. O. & I cd. time our gliding entrance in relation to F. & St. w. VIDEO.

B. likewise w. pas de bourrée sequence re: timing, but here, F. cd. wait for O. to go around before moving out of pelvis shifts.

C. PLAN:, Flowering I Tues, F II Wed. including what I do

D. PROG. PLAN; When? - check Jolene's schedule.

" F., O., & St.'s Schedules.

Where? " When WCD studio available.

What? Maybe just Flowering I & II at School?

Sept. 27 cont. & good video, before X-Mas.

E. For Steph.; work on ⓐ flourishing interruption,

ⓑ Response to Faye's Allegro, watching then 'urging' her.

ⓒ Ending position on floor, ⓓ Rehearse all materials. →

ⓔ Check adage

Sept. 21/04 cont.

For Faye: a. check adage.
b. end material w. O.
c. earlier, improvised material during St.'s solo.
d. still earlier, oper. improv. section

Sept. 28/04 - wpg., sunny, green, gold, rehearsal prep.

Flower I a. Work on Moth & transition into knees & flutter open. of arms,
b. End; fewer 'set' positions for me & practice risers
add O. circling me, (me,
? end w. a twirl of me & offering hand
c. Try to run dance w. S.
d. Mentally reviewed my Flower I material.

What we set: Slight change - toward end of Flower I.
① when I 'break-away' - O. catches my hand/arm & then directs me in lunges -
② after moth, directly into knees + added flutter to oper. of arms,
③ ending felt OK — 2 seated positions, pose, gesture, O. gesture & I respond, she circles me, I do water & open gesture, she turns me & we leave

Flower II ④ entrance - we enter, glide, (changed) dir., not hold. hands
2 glide sections as before, but 2nd set of glides do fewer. (reminder, I gesture first

Sept. 29/04 - the late Jill Ross's 50th Birthday.

Sept. - view sequence, add 'fancy' lunge port de bras, add urging response to F.'s allegro, check/change A5A6C.

For O. & Steph. - work on timings; a. O. & I enter to 'watch' as St. grabs 'mane' for as F. 'shakes free' for as St. lifts F.'s hair sideways.

Note: a tried some timings - O. & I enter to 'pose' after St. puts hair down when St. & F do circular rocks,

Re: tomorrow's rehearsal; explain to St. that there may be 15 mins. break while I work w. O, 1:15-1:30 or we may cont. together in small st.

(*) begin w. 2nd timing cue

(*) Sat Sun's Rehearsals

Sept. 30/04

1. St. - get enthusiastic, swept up in F.'s allegro
2. O. - review diag. seq. before work on 2nd timing.
3. Me. - review my diag. + following seq.
4. Consider spacing of my long 'moth' section in front of F. + St. (try me towards 4 = F + St. centre)

Wpg., WINDY Oct. 1/04, each month, a new beginning; Keith JOIN = new moon, full moon
Courage, Compassion, Surrender ----

(1) F. enters when O. + I are lying down, just before 2nd pos.
a. She 'glides' w. her own thoughts, as she did w. St.
b. She notices us / watches as we rise.
c. As O. moves around me F. does E. 3rd. gesture to us, then a few of her E. 3rd. walk motifs / + or Greek skips +
d. maybe return to glides?
e. when St. enters, F. watches her - then cont. as before

Sher 9 wks. Bennelle ♀ - Oct. 2/04, Will. D. my lover, cold, windy, stinky, PEACE [also - high waters]

Faye @ enters gliding + seeing us
(b) She gestures + does E. 3rd. walk
(c) she 'speaks' to us w. gestures.
(d) she 'remembers' / 'thinks' Greek skips.
(e) every now + then She pauses to look at us. (digression, proud)
(f) She does her 'thinking' glides thru silence (floating, bobbing geese)
(g) she pauses + watches St. as she enters - then cont. as set - Reh. plan for Oct. 3/04; DONE

a. St. show F. 'cues' + spacing.
b. O. + me, review spacing of chassé diag. & cont. of lunges, crawls + CAW.
c. O. + Faye, review entire end. sequences.
d. O. + St., final risers.
e. Earlier, O. + me set 'signals' to move.
f. " " " review our glide entrance (digression, the)
g. Me, review how I lie (SIT) down (sky + white puffs thru upper windows) after backward crawls + earlier moves.
h. Me, check 'signal' for beginning of O. + Keiron moves before crawls.

DONE Oct. 3/04, Wpg. - Compassion + courage ♡

(1) Quartet review 'chassé' spacing w. O. snaking around.
(2) If we're late musically, St. can hold last goddess pose less long.

DONE Oct. 3/04 cont. (digression, my Ruthelle called...)

(3) uncertain about O. + me 'watching' + then gliding — try both versions...

(4) F. already sets precedent by 'glide watch'.

Plan; run Flower II + if time work w. F. on earlier entrance Fl. I + then run all?

(5) Experiment w. expanding with section +/or letter more & play w openers.

Oct. 4/04, sunny, cool, bright, WPG.,

(hair sour, some contact w. P.E. + Ruth + Fern.)

1. Try expanding ending of O. + me;
   a. repeat what I've set later in glide section, IE: side to side fly., 2 gestures, (may I do 1st gesture? for) back fly., C. And. walks in circle, me leading O. around myself as before, she spins me + we leave.
   b. If F. enters at the same time, (when I sit up), + she sits as planned, she has more time to be off stage w. prolonged end.
   c. Also thought of change of pattern during St.'s solo for O. + me — unsure of this — Maybe St. wd. like taste this/do this w. her pattern in Sols — ?

Oct. 5/04, WPG., sunny, tough day, struggle. "don't give up, Ray... "persistence & compassion + hope + kindness + joy."

1.) Reviewing my material
2.) Ask O. re: side to side shudder in first bird combo
3.) " " how she gets to knees for crawl in Flower, I.
4.) Once I'm standing before joining O. in final Heron, try new motif instead of (in addition to) Pleuree flys; back arm gesture, side to side flys, pleuree flys, cont. 'pleading lunges' as before — (thought also of trying disconnect arms + pulsing lunges which wd. follow back arm gesture + side flys — but I think not, 'cause this motif follows w. O.)

WPG. - busy + hopeful... Oct. 6/04 - 1st run of entire dance -

- Oct. 7/04 - remembering Dory + Babs + O & co

Thoughts/feedback from yesterday's run — + today's run.

1. - 'rushed' sections Flower I + taking O's arm, lightening my arm in flutter, + give me more time in seated heron.
2. + add 'mod.' arm gestures to ending
3. asked F. to take more time in crossover - (note, as long as she has enuf time off - stage before re-entering.)
4. almost forgot additional 'elbow-hook' at very end.

;) - watch ft. + steps 'duet' before redress dance.

Oct. 8/04 - Wpg. sunny + gusty + Fall colours 23
① Contrast even more, + strong coffee - later - to Will. D.
in Step. 's entrance -
② New later D entrance for O. + me felt good.
③ How to connect Flower I + II + make sense of it.
a. If O. + I enter even sooner + join / echo F. + St. doing circular curved moves. Then take hands for our 2nd set of glides - Don't hold hands for 3rd set of glides - cont. as before.
b. O. does more connecting w. her 'outlines' + 'allegro' + 'adage'.
c. How might I connect 'more? - Where I look + how I sit are what I can do - ALSO, maybe two cd. come direct. to me + pause, + I might wave in greeting.

Oct. 9/04, tender, rugged Will. D. - sunny,
① Her's walk - thought O. + I shd warm, windy, walk onto stage, not glide - as we do earlier, then do some circular move + F. + St. - then cont. w. 2nd set of 5 glides as before.
② My final wave cd. happen as two teams from me.
③ Imagined myself circling others, as O. does, but it doesn't
④ Am questioning moves. I do or diag. + moth moves that follow. feel right.
⑤ For now, live w. them.
⑥ Check w. O. re: "new flutters" leading into crowds in Flower I
⑦ " " " " transition moves that follow head circles in Flower II
⑧ Practice knee transfer in Flow. I

Oct. 10/04, Will. D. - don't wish to leave
Her's walk re: O. + me entering Flow. II, so - - peaceful today...
1) after we enter, echo arm circles, do only 1 set of glides, then transfers, then cont. w. 'Linin' transfers + ~~pas de bourrées~~ chassés ETC.
2) encore je pense or the diag. + moth moves I do;
a. maybe move from day to night, + 'relate' to sparkling stars, + or sunset + / or pellets + / or banks / puffs of pink + mauve + grey cloudlets + / or the moon shimmering on the waters...
b. (after the head circles w. O. which precede this section - then, + natural segway (spell?) into gazing at the sky.)
c. re: my reference to SUNSTORM (thanks to Bonnelle) - This allows connection to other 'moves + gestures' in dance.

Oct. 11/04 – so much to give thanks for, despite sleeplessness.. Wpg. sunny mild, fun. dear, dear Ruth & Gordy. xox BJ 24

(– My nature moves. at end – perhaps one hand lofted in flutter – then gentle flying + wind/clouds wafting in breeze – + listening in ears – + then hands slowly gliding out to leger. of stark. (almost like remembering)

Oct. 13/04 – WCD Stud.

(– Set a new entrance for O. + me in Flow II

– Gaile watched – spoke of humor vs theatrical connections.

Oct. 14/04 – preparing . . .

1. O. – 'flutter' down rather than 'dropping' down
2. O + me – spacing in crawl, Flow I
3. √O + me – practice, heron turns
4. √O + me – ending – you initiate leaving turn? – get a signal from her
5. O + me – 2nd entrance – omit transfers of weight.
6. √* Faye, instruct – walks – eyes gesture
7. √me, "enjoy" move, in Flow II diag.
8. me, practice last sit.

Oct 15/04, drumming hier, exhausted,

Notes on run-thru hier;

① √Me, uncertain of transition towards 2nd of Flow I after O's squat / heron. hope, compassion, peace
Try side to side flip before bourée flip.

② √ set 'signal' from O. for her turn to me before we leave.

③ √ Practice our new entrance, especially cue signal for start. glides, + cue for diag. combo. to leger.

④ * Check out the end. w. F. circling O. + O. going upstage to help St. up. – May be too protracted

ALSO

? In this section, cd. F. 'invite' O. to 'follow' her to Steph.?

⑤ √ * ASK Ds. how much improv. to do at the end + how to direct attention from me to Steph.

* WATCH these last sections particularly + coach.

6. √O. + me – open mouth in cave

Oct. 16/04, Rehearsal plan for Oct. 18.

1. View end. from cave
2. View F. + Steph. from end of hair + curled moves.
3. Review notes on next page of most recent video →

4. Video notes: a O. omitted 'stalks' at end of Flow I
b. 'angle' of stroking my arm as it's lifted in flutter.
c. begin stroke slightly sooner in my heron.
d. me, hold cradle longer.
e. both, forgot 'elegant' walks at end of Flow I, set signal
f. St. 'rises' in adage
g. St. arms in port de bras
h. St. a bit busy in 'nature' section w. Faye.
i. St. & F. - imagine dance/ class/ love of move. in first part

Oct. 19, Wpg. cold, difficult, continuing to try. Courage! ♡

j. Cue for O. & Me to begin diag. pierce
k. Cow, open mouth
l. O. & Me cue for starting glides in Flow II

End of dance work

1. St. re: ♡
2. St. & F. from F. doing heron var. & hair.
3. St. F & O. from O.'s cave.
4. last improv. re: direct. to me & then open. & length

Note: 5. O. moving slow. waiting for F.? - Needs more directness, a bit too protracted.

⊛ discuss 2 videotapings w. ds. & tech person.

Oct. 18, Wpg. - Melatonin, self-care ♡

Notes on run-thru here: ① Me O+Me places I'm unclear to practice;
② towards end in O. wrap around, I liked using her, to crawl, but then I forgot to connect this to mirroring her wings etc.
③⊛ O + I in endings of Flow I - omit 'modern' arm gestures.
④ "signal" if necessary end. of Flow I
⑤ just prior, when I'm 'rippling' water, look at O, as she comes toward.
⑥⊛ our entrance in Flow II ? ? ? - Possible alternatives; 1.) 2 curve moves & ever earlier entrance, 2.) no curve moves & return to most previous entrance w. O. gliding in diff. direction. ⑦ my approach to diag. move. + flying/ listening improv. that follows.

→ →

My personal notes, Flow I + II Oct. 18/04 cont.

g.) Practice lowering to floor after "final" lunge pulses.
h.) " sitting(s) + waving at p.o. end +.
8.) All, practice me speaking + ending + lower etc.
+ 2 videotapings.

j.) rising at end of d.

Oct. 18/04, Video respons.

(B)
1. first turnings fix — in front of me, to left of St. + F.'s + too many alt. turns — (check again) around them back to me - ½ around me — (then before lunges)
2. join F. + O. in pelvis shifts + glides —
3. F. + St. slightly more downstage - more mid stage
4. O. + I repeat our entrance in Flow II across back of stage ending down, left for Heron + catch just as before then to end

For Oct 19/04 plan
- At very least -

(A)
a. fix turnings
b. move St + F. slightly more downstage
c. keep Heron repeat d. left more

(B) above — or
(C) (1) St. + F. more down + desg. done. behind them by both or just me
(2) in pelvis shift they can move to their former position.
(3) cont. as before
(D) check O.'s lunge + contraction moves.

For Oct. 21/04

✓ (1) - 2 folds in our entrance ~~Ex~~
✓ (2) - will try circling O. in diag. combo
(3) - $ notes + "decision"
1. (4) - extra $ machine for sun.
2 (5) - chairs in wings? while waiting?
3 (6) - practice exit + re-entrance w. O.
(7) - Fri costume run + cheques $.

Oct. 20/04 – carrying on as best I can ♡ COMPASSION

1) 'loving kindness'. – flowering inside + out + for Oct. 21

2.) not having seen video, still like idea of diag. upstage of St + F.

3.) speaking instage a bit problematic

4.) reviewing my sequence:

ⓐ check arrow. O. in straight heron

ⓑ 2 folds

ⓒ will try circling O.

ⓓ will try end. upstage of O.

ⓔ " " to allow last 'flight' image to evolve

5) V. ending + bow + ask O. if its more comfortable

Watched video: – problem spots + response

1. Crawls a O. – start up + go from up to down + / or

b. O. + me – lunge in opp. direction

c. O. go less upstage + St., face O. on DS diag.

d. O. go from roll to wafting back stand, + do raw stand.

2. Faye – outstage w. me in pas before

3. O. – freer in improv.

4. Me – decide diag. is front or behind?

5 Me – in stage

6 – F. connect 'mourning' to allegro

Odette

- Flutters or knees
- Closer to ~~Be~~ me at end for Heron

All

- Time for meet. - 2:30? - 3:00?
- Black shirts for me -
- ~~Claus~~ + Master
- 2 tapings
- me - sign re: videotaping -
- Catherine at door? - Haley

A.) ALL - dancing together.... For Oct. 24/04 - meeting! ♡ xoxoxo.
1.) O. + Me, - I might lean/rest my head on Gr. shoulder.
2.) O. - don't take timing for any Heron sequences from me.
3.) O + P walk upstage in Flower II after "ADAGE".
4.) F. + St. - 'urgent' port de bras.
5.) #s of lunges - O + Me - especially last lunges
6.) me, ~~decide~~ try my lying down position
7.) All - (for me) - try diag. combos - cont.?, re: O's crawl?
8.) O. + me - after 'final' cow - letting go of arms less 'desolate'.
9.) ? help me up at end? + / or me practice
10.) Cheques.
11.) portdebras F + St + St.'s / st runs in adage.

Helene

1.) When St. moving + Faye or Outside, follow St.
   a. St.'s entrance
   b. St.'s diag. dance
2.) When F. moving, is allegro, + in her seating + w. O. - follow her - (steph. seated on floor)

Oct. 26/04, P.A. Fortier's 'questions / commentary

1. Why make this dance?
2. What is the singular/personal thing it is about?
3. Why these ds?
4. How committed are they?
5. Will they dig deep?
6. Can you push them? (NOT try to please)
7. We can all go further physically.
8. Coach/reh. dir. wd. be valuable.
9. Their bodies need training.
10. Where does this dance fit into dance milieau?
11. I cd. be quite wild.
12. Am I allowing dance to take me to new places?
13. Am I 'falling into' something familiar & comfortable?
14. Stay away from classroom combos.
15. My question: 'What touched you or spoke to you'?
- reponse - 'closeness in, O. - in stillness - cd. be expressed in movement'.

If not, are these the ds. you wish to work with? - Ds. need to be fully there in order for my vision to be realized.

Oct. 28/04 Dena's remarks: (a) don't have to underline narrative, of. WAVE (b) liked F.'s moves, & perf. (hands) (c) St., too 'thrown away', too casual.

My response to reder - chore of

1. F. entering less directly. - Also, felt too much like fairy - godmother.
2. O. & Me - in beg. ex., 2nd 'sitting' re: 'moth'; still problematic - thought of turn. her one way & the other & she ending on one knee or squat or diff. positions than at like initial heros.
3. St. & F.; (a) more lavish adage, w. F. direct, some 4th position to St.,
(b) more intricate, urgent port de bras, maybe F. in front, then pulling St. & strongly urging her more
(c) turned away too long in glides in beg. of St.'s solo.
(d) clarify hair action,
(e) clarify St.'s ~~no~~ response to F.'s allegro etc
(f) " " port de bras (content & technique)

Oct. 29/04 dearest Becky's 13th B-day ♡ x o x o X

Cont. thoughts on Flowering - more details p. 30 + then Section II, p. 7

1.) C.C. application + response to it = mixed bells.
2.) Prog. lacked passion, seemed tired.
3.) Prod. Committee ineffective
4.) I was afraid of change.
5.) I approached Brent re: interim
6.) Gap in Bd. exper + knowledge
7.) Difficult relations between Tom + Ava. - V. disturbing
8.) Misunderstood re: parameters of Tom's transition year,
9.) Some manipulation by Tom of staff interviews / Marilyn.

3rd Oct., 17th, 24th; 3-6, 3-7:30 ~~11~~ ph. request.
Ava Kate,
Geoff; mail -
Tom, Oct. 12, - reh. began.
Nov. 17, - shows
med not work -

Oct. 29/04 - 'loving-kindness' - keep at it, Ray! ☺.

O. + Me. - Moth section, perhaps after O's 'disconnect' arms +
① lunges she rel. try to break away + D'd catch her once or twice + then grab hand for 'Moth' with her in lunge or some higher position + then to knees as before. - ADDED Nov. 13/04 - 70th celebration, so thankful! ☺☺☺☺☺☺☺.

St. + F. - or after original lunges, spin her to 'higher' position + then cont. as before
② St. interrupts F.'s port de bras - maybe 'catch' F.'s arms + F. struggles to free herself as a way of expanding
③ F. + St. Adage - after several forces of 4th positions, move a
↑ do strong shapes + maybe more of them, + developpees w. elegant port de bras + keep "sliced" degages + 'original' developpee + ~~run~~ runs'. + maybe repeat 'sliced' degages?
maybe pull St. in circle into sliced degags

General ④ - Reminders to write thoughts on:
a. port de bras in St + F.'s section.
e. F. + St.'s lunge section
b. work ~~of~~ on Moe section
c. F. lowering St. to ff, adding prior move.
of lunge O + I end section
d. Finale of building to me + all clasping + then separating + stepping - cont. Sect. II, P. 7.

FLOWERING April 23/05 rvst - (transition notes)

1.) 2nd single lunge O.+D do, add arm gestures ("playful pulls")
2.) 3rd set of lunges " " ", open up to some more variation
3.) for. + back add age K.+O. do. ↗ ... .

↖ Ap. 25 ♡ -

4) omit arm + add shudder? in for. + back adage.
5.) re: O.+D; add more changes/lunges in Moth section
6.) NOTE: attached head circles looked odd - mirror check?

Ap. 26 ♡, courage, Ray. XoX

✓ Duet proper'; reinsert my seated flutter before seated Heron:

May 1st ♡, Happy May Day! Workers' holiday - me - involved in work.

Adjustments: Shalom Faith + Hope

- 1st moth w. O., added more changes/lunges/directions before catch.
- work on O's Bird solo.
- In O's seated Heron - I do Peiki flutter
- After lie-down O. rd. take more time circling me + join me in water ripples before turning me to walk off.
- TRANSITION w. K. -

flutters, caw, arm gesture seq. as earlier in duet, (head circles, flutter down, fold) OR TRY; A) head circles + short flutter + 1 bourees back for, back + 2 springs to K. + arm circles + cont w. lemon. OR

B) after E. 2nd. walks, do 5's, then into springs. ?

C.) Also, can add 5's to end of duet seq., so we see them more, more than 1x.

D.)

May 4/05 ♡, ease of mind, body, spirit XoX

1.) end of duet, added 5's + O. added 'break-away' + lunge seq. when circling me.

2.) in transition w. K. - flutters, caw, gesture arms, E. 2nd. gesture, fly. bourees, E. 2nd. walks, attached head circles, abbreviated flutter, ~~one~~ 2 folds, 2 lunge/springs toward K., arm circles - then cont. lemon seq. w. K. as previously

May 5/05 ♡ - thought thru sequence

May 6/05 ♡♡♡ true love (*) steps, costumes, rehearse, video?

1. end of duet - passing thru 2nd 'picnic' position.
2. check O, after new breakaway + lunges etc.
3. ✓ interrupting duet O.K.
4. earlier in duet during O's 1st breakaway, vary lunges, add K.'s crawl-reach.
5. end of 1st breakaway

Hilroy

SUBJECT 3 SUJETS

NOTEBOOK • CAHIER

108 Pages 26.7x20.3cm

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Roy Browne, Spring/Summer, 05
Fall/Winter

Section I, FLOWERING
- page 3, programming
- pps 4 - 6. Video notes from June 1/05
- Endangered Dance

Section II, Chopin, Songs. THAT DANCE VIDEO Notes & Destruction Notes.
+ Flowering.
P. 9 - Destruction; July/Aug/05

SECTION III, Reading Notes, list of lent books to be returned;
1. M. Atwood's 'MOVING TARGETS'
2. A. Rich poems 'the School Among the Ruins'

Back of Section III, Notes, Choreography, Ruhe Platz, Dec. 05, Jan. 2006 ♡

Joyanne S 416-769-7348

Flowering ♡, May 17/05

Annette gone home. xoxo X. I miss her, but love her so. ∴ Wish for her happiness, wherever she wishes to live. (ATTACHMENT + Letting Go.) (1)

Refining moves:

1. Transition w. O + me + K.:
   a. flutters + claws, gestures + E. hnd. gestures, flying bounces, E. hnd. walks,
   b. attached head circles + experiment

CONTENTS:

- FLOWERING 2005, #5 Mix w Kacher/Odette/Kristin
- Edit/s notes
- Mein Kuhe Platz 2005 w Treasure Waddell

~~Wed / schedule !!~~

ere w. one lounge/spresp.

ourselves of our loveliness, we can flower from within."

d repeat fist & reaching gestures!

~~fluttering~~ ½ 'shoots'

~~wishers~~"

~~of plants~~

epare degrees)

cameras

condolences
condolences
condolences
condolesnces

~~M~~

CONTENTS:

- FLOWERING 2005, AS THIS W RACHEL/ODETTE/KRISTIN
- Editing notes
- MEIN RUHE PLATZ 2005 W TREASURE WADDELL

Flowering ♡, May 17/05

Annette gone home. xoxo X. Promise her, but love her so. ∴ Wish for her happiness, wherever she wishes to live. (ATTACHMENT + Letting Go.) ①

Opening moves:

1. Transition w. O + me + K.;
   a. flutters + caws, gestures + E. And. gestures, flying bourées, E. And. walks,
   b. attached head circles + expressive w. sways + attached, punctuated adage, then fold. arms as before.
   c. pulling gesture before calling "gesture w. one leaning/spread.
   d. cont. w. lemon moves

May 18/05 ♡, "Remind ourselves of our loneliness, so that we can flower from within."

Me, in long pause before rainbow; could repeat fist + reaching gestures!

- Foto – Video.
- ~~Steph – charge battery~~ (2 posters) ~~2 shoots~~
- ~~Carl Stapl – charges~~
- ~~Geoff – charges~~
- ~~Charlotte Paige – accessories, feet~~
- Hélène – 2 runs, ~~2 "helpers/ushers"~~
- ~~Me, Greg, mouthpiece, agency photos~~
- Haley ≠ camera
- ⊛ – Transfer $ to cheques (prepare cheques)
- ⊛ Plan Wed.
- ⊛ Geoff – 2nd videotape op? 2 cameras
- ~~⊛ Prepare table~~
- Hélène, 2 shoots, wed.
- Prepare make-ups.
- ~~Vaughan 495 715-8, cm~~
- Faye, ~~rehearsal~~ watch rehearsal.
- ~~⊛ Wed. schedule !!~~

condolences
condolences
condolesses
condolesses

June 2/05 ♡♡♡ Gratitude to dancers. - TELL THEM! (2)
Deep faith & hope. (*) - I did!
FLOWERING: - thoughts - & June 3/05 ♡ Flowering from within....

A. An explanation, refer to Title - & why etc.

B. Some weak links choreographically; & other possibilities;

1. repeat of/ gestures K. & D do after K.'s entrance.
(*) 2. " " bird head circles & swaps & folds. see p.3
(*) 3. too many repeats of/ O's 'adage' without developing it. see p.3
4. O. doing #1 Prelude material. - Maybe some #6 material instead
4± O. & K. doing quick leg gestures? or development of/ adage material here.
5. Some of/ my material -;

a. repeating folds too often - find other moves.
b. mirroring #1 arm gestures -/ find a section where an extended series of quick, light gestures & torso moves. Cd. be done. -

(*) c. expanding on extended gesture section;
Cd. insert/substitute gesture section after folding w. O. in - for adage section. - Cd, still use same & other material but done quickly w. few repeats, & ending w. K.'s shudder in #6. - Cd. still join O. & K. in for. & back w. adage & other cond. gesture section

6. O. & Me, - re: pr. end of piece;
a Me, as is & when standing, don't face Kris. immediately,
b. O., possibly simplify it even more. -

Also JUNE 4/05 ♡ equanimity

c Maybe O. stays seated, but closer to wings. - Perhaps after 'rainbow' she moves closer to wings & waits to watch.
or
Simplepsets herself closer to wings & then changes position at some point.

7. 'Brent' - sometimes O. gazing off into distance - not sure why.
- better when we're relating.
8. - 'Bill' - simplest things most effective
- maybe seeing each alone (me & O.)
9. - Both loved Kristin.

* School producing show? — or FLOWERING? FLOWERING, June 6/05 ♡ 'Faith & Hope'...
* Developing O.'s adage - adding 'gentle' legs in various directions - Re-visit development of adage move. P started.
* Bird head circles repetitions - ; perhaps substitute bird looks & variation on opening/fluttering arms w. me in front + O. behind this time.
* WCD programming F. along w. other works by others, or me? - If so, invite appropriate producers?

If me alone - (Possibilities)

1. Old Times Now (locate O + costume)
2. Rube Platz
3. Flowering
4. Var. on Serenity (duet)
5. Dreamscape

* WCD Prog.; (minus F.)
  1. Old Times Now
  2. Mahler (Shining Trumpets), trio
  3. Rube Platz
  4. Dreamscape, duet
  5. Var. on Serenity, duet

Brent CC + DTRC
June 14th - 20th

WCD

Sub-? S — express RAY ? ? ? - pass torch / special event.

Sub- Nov. Brent's Show

Dec. Young Lungs

Jan. Christina

Sub- Feb. Peggy

March Aerial Workshop

April Jolene

June Wal Rabouin

Video long shots, May 31, June 1 Noted: (4.)

Both - Me - blanked out face re: bright lights. June 1/05 -

May 31, Better run, (no heads of audience)
for O. + me. - Final blackout too soon.

June 1, Better run for Kris. O's flubbed knee turn. I flubbed quick turns. Both changes of direction sluggish. I forgot separated, attached punctuators.

Responses + notes on Video.

1.) Me, catch O's hand quicker after fast with changes.
2.) O. + I, awkward attachment of unfolding to K. before Leiron moves.
3.) Perhaps build this gesture w. O. unfolding her arms over me.
4.) Liked O's dancing of #1 prelude
5.) Add some intro. K. does to O.'s #1 phrase?
6.) Build/add playful, quick touch jumps/turns to O+K.
7.) Kris.'s new material at end; - choreographically worked on;
- a, b, c., especially 'reaching' + 'letting go' sections,
- unfolding section.
8.) My trousers riding up in lift w. K. - Me wear tights.
9.) O.'s sit at end, too 'formal'/lifted + cd. be closer to mine.
10.) O.'s ending cd. be more related to mine; -
- pulling herself toward downstage corner, pausing, staying down or rising + retreating or standing

June 9/05 - ♡ - med shots.

May 31 - Some 'empty' frames,
- K.'s bird section/Leiron etc. unconvincing.
- Begin. duet not seen
- Lots of good footage thruout
- Better perf. - O. + Me

June 1 - didn't 'shoot' K.'s bird section/Leiron.
- Lots of jumps w. going to close-ups in trio
- Better ending re: lights

(*) Write out more detailed notes re: choices for an edit for Steph.

(*) Yes, cd. have benefited from better cameras for long-shots + blurry close-ups.

June 10/05 ♡ Hold on! Marion Yeo, Q. teacher. (5)

General thoughts re: edit; - still view more carefully ... re: specific choices...

1.) Long - shot walking
2.) Mid - shot looking
3.) " " cont'd.
4.) Long - shot when K. does her bird improv. June 1/heads
5.) " " when no one in frame in mid-shots. "
6.) ~~End~~ " " " too blurry.
7.) V. end, June 1, mid - shot

All, May 31 except where indicated.

June 11/05 ♡ love + peace, Grandmother moon *

Possible switching from long to mid-shots, (or vice versa)

1.) Picking K. up (#20) - longest silence re: ♡
2.) Duet - after turn on knee before disconnect
3.) " - just before we do Heron facing one another + my successive turns...
4.) " & K.'s entrance.
5.) Kiss - just before grabbing my arms in level #8. - Missed silence - ♡
6.) If heads in shot - use thruout - loop and June 1
7.) Check which mid / long shot better for last ♡ section of dance when I 'pick-up' K.
8.) REMINDER: ending light cue important,
9.) Cd. light be kept longer at end in editing?

MID shots

May 31/05 K. & me pulling her 1st fall on [FAITH, Hope ♡]!

June 12/05 ♡ XoX, 'Pride', Compassion,

① last note before pause in ♡
② Some blurry focusing in K.'s fall + just into arab., Then switches to long shot (#4)
③ Blurry focus is K.'s attitude before 1st pull
④ Me picking K. up; I walk (top) to her at end of ♡ + begin helping her in silence + ~~she is standing~~ pull her arm as ♡ begins. (Check June 1 at med-shot for this section.)
⑤ Prior to this, mell shot is stop following key sections
⑥ A 2nd possibility for switching is in 'pull' section.

June 14/05 ♡, try again, begin again
June 1, Med shot — & again. love + peace
Mummy ♡ x o x o x.

1) Blurry, when K. crawling back before slow flutter
2. Blurry in follow. actions till ☉ & ☽ de attached flutter down —
3 Focus on us till lens moves:
4. Many blurry shots —
5. long shot Switched to briefly — but some heads still in frame.
6. Blurry just before she grabs my hands
(*) 7. ☉, K. grabs my hands just before end of ☉ + me sustain pull thru silence.
(*) 8. ☉ 2nd pull or begin. of recess.
9. in Rainbow + when pecking up — some heads + lilacs.
(*) 10. Maybe cut to June 1 final crawl position at end so K. more in frame.
cued to begin. of June 1, mid-shot

For next session: all May 31 till last crawl + add last crawl??
1.) Walking May 31, long shot,
2.) Try switching to May 31 mid-shot before stopping to look.
3.) Stay with mid-shot till end of duet.
4.) Try switch to May 31 long shot till pulls.
5.) Mid-shot 'till end.

Question: can ☉ be added later?

Practical choice:
1.) all May 31st, mid shot. - Cassettes from Steph.
added June 16 2.) Check May 31 long shot for some of K.'s "bird improv."

July 3/05 ♡ 'am still here!' ~ 'began again' I again' ♡ - Sophie, Allen + Dana, Ruth, Ellen + Dad, H. Stanhoff, Bonnie ♡ Rannelle ♡ ♡ Marianne.

1. Rule Plates - 7½ mins.
Thinking on this or Old Times Now

2. 'Flowering' on Prog.? - (just duet?)

Jen, Natasha, Gab, INTER. ✓ Flower, Brent →

Aug. 17/05 ♡ Equanimity + Acceptance

FLOWERING

re: trio, when we 3 come together & do arm reaches, expand dancing together.
re: D. + Kris, they do dance together - expand slightly
re: Kris.'s solo stuff - have another look,
Keepers + mend some of / Steph.'s comments - (remembering imagery of 3 sinking, dropping, pulling into various shapes, (sometimes like plasticine)
(more grounded, classroom material, week ends.)

Other Projects ♡ Shalom + cont. Sept. 7/05

1.) Rule Plates - yes - call Alana one more, then Treasure?, Gab.?
✓2.) P.P.s - order/locate A. Hewitt's Spanish C. (Granados, etc.)
3.) P.P.s - alternately or addition. - 3 'classic' solos -
4.) just Chopin nocturne(s)
5.) Runes, #5, CD I (or feral selection, CD II) Oct. 25/05
6.) Revive older work? 'Pat's Back'?
Solo(s) from TOWARD LIGHT?

ARCHIVAL work Sept. 10/05 - V.I. ♡ - Ann S. meeting
- New Dance Creation V.S or re add. to editing/archival wk. ?
(*) 1. (Choices) re: which archival videos to preserve, re-copy;
(*) (a) Edgelit onto DVD format? - Check w. D C D + Steph. whether they already do this.
(b) Odetta's Songs + Ds. + dances included in my earlier archival project which was returned to me by the Can. Council
(c) Dances on these earlier archival tapes - check.

Sept 18/05 ♡

P.P. work ♡ Sept. 18/05

1) Rewrite 'Sending Home' ? ⓐ might be good opp. to video work properly.
ⓑ O. did offer to be Reh. Dirext.
ⓒ Not too much wk. & temp (early Nov.) good.
ⓓ I like the piece.
?, ⓔ Brooke Cd. help reh. her role; (Alison, Rachel Caper also?)

Sept. 22/05 ♡ love + compassion for me - Read phone reasons for doing 'Sending Home' Dagree w/ all others. ♡

- Cast; Fjola, Gianna, Erin =

	WINTER PROJECT
♥ Brooke (Natasha) ← ERIN	Gianna
♥ Rachel (Robyn) ← Gianna	or Erin
♥ Alison (Jen) ← Fjola	Fjola

♡ SPRING PROJECT IDEAS ♡

- Available dss.; (Sarah), Rachel plus possibly Erin, (Gian), Fj.
ⓐ 1 or 2 Spanish Dances,
ⓑ 1 or 2 Chopin Nocturnes,
Am thinking of just 2 solo for Sarah, Cd. still use 2 selections — 4 + 5 — another for #11.
Consider this ⓒ Rivers, quintet, quartet, trio, duet, solo
oper. image; all rollerpontage

Sept. 24/05 ♡ Yes! Radical Acceptance...

ⓐ Spanish dance(s); don't think #5 or #11 work musically.
ⓑ Chopin; uncertain about 2 selections - Still listening
ⓒ Casting 2 solos - each w. understudy? / double cast?
- Ask re: budget,
Sarah - Chopin, Gianna - Spanish, OR reversed -
" " , Rachel - " , if required or just one solo
ⓓ IDEA: Chopin duet, Sarah + Gianna (final nocturne disc 2)
ⓔ " Rivers - duet, quintet, etc

Sept 26/05 ♡ "Bayelle"

ⓕ Studio/video prog. of my recent work; - (might again divert me from choosing 1/2 yrs. left decisions re: "tying-up" projects; another option re. Pike Platz — casual st. shows of just this piece.
ⓖ Speak to Brent Now re: prog. of my wks. next season w.

dual purpose of good quality video record of works; thes
fits in w. general plan of finishing projects.

a. hire Steph. as video. + editor ± director. OR? (Oct-25) who else? Wendy for MID-CAN?
b. apply for Grants + check deadlines
c. possible progs. of wks:

50
~~40~~ Mins
35 —
1.) Flowering Duet (or) entire piece after further work
2.) Ruhe Platz
3.) Remberung Schubert
? 4.) Old Times Now
5.) Glass Houses
6.) Sending home?
7.) FREDDY?

Re-read above Sept. 30/05 ♡♡♡ xox cover moi + the poored WORLD! ♡

1. WCS produce?
2. Store prop w. Gaile?

Might do:

(a) Duet only from Flowering = 15 Mins. = includes bow etc
(b) Ruhe Platz (NEW) (Treasure, guest dancer) 10 Mins = " " "
(c) One more new piece (TBA) — maybe further ~~15~~ 15 Mins = " " "
work on new PP project this yr. (40 Mins) My portion of Prog.

OR

New solo for KRISTIN; RIVERS?

OR

Reverie Remix. Schubert + Glass Houses — Helene, Bronwyn, Iris

Oct. 4/05. Rosh Hashanna ♡ xoxox IC GI ♡

Wishes of xx Dice for ~~Bobs~~, Allen + Dena, Kathleen, + Sx"?. ♡ xoxox

P.P. Dance ideas (a) Solo for Rachel - Grenades #4 - cd. be shared w. Ayola - Wd. be good to use Erin, too, (instead sending home?)
(b) Chopin duet for Sarah + Geanne - Cd. this be a trio?
(c) Solo for R. cd. be in addit. to sending home. — check re: budget
~~Send home~~ ~~too~~ Oct. 25/05 ♡ mindfullness + equanimity ♡.

(1) Re-read above notes; pps. 7, 8, 9,
(2) IDEA re: 'Iowa component of C.C. archival project.

Jan. 3/06 ♡

(1) P.P. "idea"; — my 1968? Goldberg Var. solo. + or
(2) "Ruhe Platz"

Crossman Co Theresa Rowat

1. Regular sending material to York U. (1)
   To: library, other, also removing & recording
2. Nat. Ballet - in - house
3. Admin. stuff not given import
4. Archivists don't need for Dance legacy
5. York U. archives - & other Univs. good archiving
6. D. Coll. D.
7. Committees for archives
8. legacy - recognized by C.C. rather a larger context.
9. Bringing 'heritage & preservation' & Creation together
10. (*) Interact & dialogue w. the archivists, libraries etc.
11. cc Flagrap Spread for admin
12. "... don't have much time ..."
13. - documentation as part of day to day activity
14. establishing models for how to do this.
15.

Jan. 20/06 Dreams

1.) Preservation NOW & PAST
2.) Accessibility (include basement collections)
3.) National Database & Regional databases
4.) Continued support from for living artists
5.) 'Train' with the 'masters'.
6.) 'Archiving' studies.
7.) 'Theatre' & 'Dance' museum
(*) 8.) Nat. rep. co. (living ~~dance~~ dance history)
9.) D.C.D. building.
10.) $$ for remounts
11.) private funding (tax breaks)
12.) master proj. - (from the boxes of the creators & performers)
13.) travelling exhibition
14.) more Can. films
15.) Professional grant consultants →

16.) Nat. video "recovery" team (2.)
17.) Promoting local heroes + works from

(*) 18.) Nat. Living Treasures (support, recognition
(*) 19.) Presenters producing for)
legacy.

20.) Nat. dance search for lost works.
21.) Travelling dance exhibits
22.) 'rent' a dance video
23.) funders – state / be responsible for archiving
24.) SOCAN for dance videos.
25.) volunteers
26.) corporate / private / wills' $.

(*) Connect the Practical with
DREAM

(a) B.C.'s.
(b) Presenters
(c) Libraries / Arts Councils
storage + access

← Performance Grant Guidelines

Funding

Community

~~Mate~~ Artefacts

Performance

Advocacy

Education

Policy

Technology

"Must Sees" / "Masterworks" } "Embrace" NETWORK

(2) WHAT'S AVAILABLE

(3) Student's performance / documentation

(4) Include the curators in pre-prof. - prof. + senior artists

(5) (*) Hobby B. webb to show "masterworks"

(6) a. Para - Perf - "in the toilet"

b. High - profile initiatives

c. funding for this as ~~as~~ priority

d. Para - at all levels - 4 - solos etc

Cholesterol
Thyroid
Hemoglobin

(#13) Chopin Video Notes: June 14/05 ♡ (1)

1. Compared 3 perfs. of #13 (rolling duet). May 15, P.M. best, even though Julia's 'prances' are missing. — But
2. May 15 matinee, close in quality & prances included.
3. Last lift a bit more awkward-looking in matinee — ~~just~~
4. May 15, P.M., closer shot.
5. May 15 matinee, Julia's foot-moving is distracting before peck. lip of Jen.
6. Pick up too leaned.

CHOICE — May 15/04, P.M. — As is.

JUNE 15/05 ♡

(1) Chopin excerpts: ADD #s 14, 15, 16, 20?, 21?, 24
(2) #s of dss. variable
(3) Send to: M. Beck, S. Bernathan, (P. Fraser?, Tilt?)

(1) Chopin complete:
(2) consider Nov./02 'reading'
(3) Send to: M. Beck, S. Bernathan, MB orchemes (check w. Steph.) B. Coll. B., C. Council (check re: material returned & Nat. Library?) Harbourfront? (Tamara, Kelp?)

(1) Chopin Reviews accompanying all, (Globe, Vanc. Upg.)
(2) Programs, (Flyers) (MAY '04 & Nov. 02)

JUNE 16/05 ♡

SONGS THAT DANCE

1.) Copy May 15/04 'take'
2.) Send to B. Webb, M. Beck, S. Bernathan, L. Poitras
3.) Prog. + Globe mention of dance & Hab.
4.) Excerpt of solo?

Flowering June 17/05 ♡ Grandmother Moon XOX
Willow Blend
Dearest Mimick
Courage & METTA

1.) Excerpts: check what I sent w. grants.
2.) " Duet begin. 'till 1st cam....
3.) " " 2nd Heron theme leading into my turns etc. till end. 4.) K. + me in #8 'till Rainbow. →

Flowering excerpts cont.

5. K. alone; (EXCERPT) new material 'till end.
   Check June 1, mid-shot. Heads in frame don't matter
6. Full dance: a) ~~If~~ ♪ can be synched, heads in frame not critical. b) Check where in dance K.'s spiral ♪ begins to see if this is possible. REVIEW NOTES Section 5 pp 5+6.
7. Send; B. Webb, M. Beck, R. Petras, M. Louise Allert, C. Moore, (EDGE - next year?. +/or ~~re~~ resubmit Songs.)
8. ~~If~~ ♪ can be synched, ideal edit. ~~If~~ not, compromise!
   1. Walk, long shot, May 31,
   2. All duet, mid shot, May 31,
   3. K.'s entrance, " " " "
   4. K.'s improv. till me picking her up, May 31,
   5. Remainder, June 1 mid-shot

June 20/05 ♡

Mid-shot; June 1, - (Still Steph's choices re: her mid-long cart.)
1.) liked focus on O + me in attached flutter in trio.
2.) " long shots of trio w. O. + me 'relating' to K.
3.) lost K. in jumps after 2nd pull. | in lunges.
4.) Me picking K. up. She crawls in silence. I wait till ♪ begins before walking to help her up. #21 24
5.) Some blurring duet mell shot + ending better.
6.) May 31 pulling section earlier.

June 21/05 ♡ xox Solstice, compassion for my own traumas. determination to live fully ♡

1.) timing of O. + me end of duet ~~my~~ different - later on June 1!
2.) Cd. make a switch when we lie down.
   or
   check begin. of 3rd ♪ selection of duet
3.) ~~A~~ ⊗ IDEA - switch from May 31 - June 1 towards end of silence at end of duet w. me + O.
   a) K.'s entrance mid-shot June 1
   b) Checking long shot for begin trio from process to O. + me fading for next - lots of silence - just before

c. Watched June 1 mid shot 'till arm clasp — lots of blurring — (possibly switch back & forth?
R+K
If editing etc. possible?

d. June 1 mid — shot from arm clasp on —
1) missed K.'s jumps after 2nd pull
2) long covering of face before rainbow
(*) 3.) lots of blurring after rainbow to & including picking K. up & walking — stop in long shot here?

try long shot of this sector

(4.) When K. disengages, return to mid-shot, (after therapeutic walk). June 1

cued → (5) long-shot, June 1 cued to just before rainbow. Prefer this shot - can see me doing arm gesture before rainbow

(6.) Am uncertain where blurs occur — if both videos on computer screens, can be more precise in when to switch from long to mid.

thinking thru switch from May 31 duet to June 1st trio

(7.) - We'll be in differ. places on stage in silence at end of duet. SPLICE change to June 1 w. cue for K.'s entrance.

(8.) cued to end of duet, long-shot, June 1 &
(9.) cued to end of duet, mid-shot, May 31
(10.) Viewing May 31 mid-shot -
(a) blurring during K.'s arabesque fall (#4) 'till O. & K.'s for. & back from O.'s adage.
(b) blurring after O. & K. fold together in O.'s 'till my upward flutter ledge.
(c) blurry on K.'s sustained attitude
(*) (d.) n.v. mell shot 'till just before rainbow (- too long w. K. covering head & standing still)

(e) O.K. 'till we do therapeutic walk - some static / flickering here. →

10 – May 31 Mid Shot cont....
IF ♀ recorded separately, can switch to June 1 Mid-shot after therapeutic walk —
also several times earlier to mid or long shots 31st or 1st depending on which is better.

11 – After ♂ kneel which is well-shot — some blurring ♂ K. not as 'on' as June 1 + lights fading too soon.

12 – NOTE: might stay w. May 31 mid-shot till just before rainbow —
(— can still do some switching where necessary if ♀ recorded separately)

13 – Cued Mid-Shot, May 31 to begin. of Tape.

June 22/05 compassion for difficult person in me.

I) Edit choices – (even if ♀ recorded separately, if timing of 2 days w. different, dance ♂♀ won't be coordinated.)
1.) May 31 long shot – open. walk
2.) May 31 med shot – 'till end of duet
3.) May 31 " switching w. May 31 long shots when
4.) " " extend end. blurry.

II.) 2nd edit choice –
1) Duet some
2) Switch to June 1 after duet
3) Mid Shot June 1 thru alternate w. long-shot when [blurry!]

III Excerpt choices once full edit complete –
1.) duet begin. w. arm gesture till 1st Cam.
2.) duet begin. w. 2nd heron theme stand. + facing one another 'till end of dance.
3.) trio from Lemon Section 'till Rainbow

III Excerpt choices cont.... 4. Trio / duet (K. & me) - from 'pulling sections' to end.

June 23/05 ♡ 'loving-kindness'....

Flowering - edit prep.; to do

1.) check attached flutter section May 31, compared to June 1.
2.) $ realization, I think; once $ begins w. May 31 video, inserting other takes of specific parts in silence, may be possible. IE: entire last section of K. after therapeutic walk - (even if timings in this section are slightly differ., K. still ends the same musically). - ALSO, other brief inserts from 31st or 1st.
3.) I'd like to compare all of duet also re: video shooting 31st & 1st since 'correcting' of falling etc. might be possible
(*)4) Similar thoughts re: SUNSTORM, SONGS? - apply for grant or request permission to use $ differently, MAC & LUAC?

June 25/05 ♡ dear Willow P. radical GRATITUDE! x ♡

FLOWERING Video prep. for MON. -

Duet, mid shot, May 31 & long shot OUTLINE of possible edits if inserts are apparent, some time & $ on video not a problem.
~~(1) attached for opening~~ June 1 mid-shot

√(A.) Long shot for walk, 31st

√(B.) Mid shot for standing 31st

√(C.) Attached flutter COMPARE 31+1

(D) TRIO

(A.) FROM Mid-shot to Long shot 31st when blurring too distracting.

QUESTIONS: ↑ & use 'starting' & 'stopping' for inserts problematic?
ANSWER?: do entire edit, then go back & fix.
Answers: do comparisons ahead of time re: possible choices re: QUALITY & TIMING

√(B.) K.'s head improv COMPARE mid to long shot 31st.

(C.) K. covering head before rainbow compare mid to long shot 31st

Cont. ...?

TRIO edits cont....

(D.)(*) K.'s extended solo till end; - June 1, med-sh & June 1st long shot if blurry. - (Timing might work even if music problematic 'cause K. ends in some place. (IE!) cont. playing May 31 & + record June 1 mid-shot in silence. (if possible)

(E.) ~~D~~ (D) doesn't work, use 31st mid & long footage & try extending final light cue.

For next creative/video thoughts
. prepare videos for (Soops/Chopin) edits.
NOTE: identify what is on mini DVs.!

June 26/05 ♡, dear Willow P. -
Excerpts: 'Flowering' Compassion for myself & all creatures - - -
(Also see page 4)
1.) Open arm gesture till, Hero lying down + including — O & Me
2.) Pull section till end. - K. & me
3.) All duet only - O & me
4.) Check current rough edits from '04.

June 27/05 ♡ Equanimity - (MIB - CAN power outage)
Trio excerpt:
1.) Pulling until K.'s disengagement
2.) Duet excerpt: -
1.) Hero open arm gesture to end of duet.

June 28/05 ♡, begin again & again ♡ 'trust/faith/hope'/
① First excerpt, 8':33 ← The musical (my unfolding) phrase cd. work (O. in squat) → or 8':15 or 9':07 ← silence before next music begins - 'till end of duet.
② Second excerpt, 18':16 ← just before K. reaches to me to end ←
"Thank you, Grandmother Moon D*"
③ ? 3rd excerpt, - Duet begin. till 1st Cam -
④ ? 4th excerpt, - Kris, June 16 edit till end -

→

June 28 cont. Parsha Perahia (7.)
~~(5) #21-35 approx & clears.~~ (with new Sonata picking up)
~~(6) #7-9 approx & clears~~
~~(7) #18:34 approx double P~~ (w. new Sonata pulling)
~~(8) begins to 7-(9) double~~ (& new P)

some shot. EDIT checks
~~(9) Kris's arabesque & falls from #4~~
~~(10) Odette doing #1~~
(11) ~~Perhaps too many switches back~~ long - need during K.'s lift/ keep improv. section.
(cued to end of duet

~~Record in real time~~

June 29/05 ♡ S. Salzberg's CD's dearest Odette

(1) re: too many switches in K.'s lift section;
a. after her jumps (just prior to exit of frame)
b. when K.'s arm misplaced (vi. wrist, head)
c. ~~my fast arm gesture~~
c. when she's low & sensagent

~~CUT (2) 15' 11:20 ish long shot edit~~
~~(3) 16' 40 ish, look at another choice - Odette doing #1.~~ ~~falling arabesque~~, #4
~~(4) P notes alone~~
~~(5) Copies in real time~~

Excerpts: see p-6, Cotton
either → 8:13, 8:35, 9:07 I Duet
18:16 II Kris & me & minimally, Odette.

Order copies after viewing; #5.

Wed. July 6-2:

July 3/05 ♡ sunstorm, songs prep. 8.
for editing

Sunstorm: COMPARE - May 14 & 15 re: perf. of movies
- May 15, letter mailed
- Compare #13 w. Julia Doing process
if timings are similar,

July 4/05 ♡ xox courage!,

① #s of Flowering copies: Full Dance + Excerpts #1 & 2, 7 copies each
(fewer copies excerpts - just producers) plus School, MB archives, MAC, Nat. archives
D. Call. D. (see p. 2, Section II)

② #s of Sunstorm copies: Same as Flowering?

③ Sunstorm Full + Excerpts: (see p. 1, this section) July 6/05

videos } → cued to Christine, #23, May 15, one.
Better }
~~Better~~ → cued to #24, May 15, matinee
Better → #21

Sunstorm

Full Dance:

① Work from May 15 p.m. except where stated,
② Use #13 process, matinee
③ Use #21 Gabriella, matinee
④ Use #24, all, matinee

See page 11.

Excerpts

Added July 7/05 ♡ (equanimity) xoxox
"... graciousness, not imperature ...", "... flexible
#1 possible..." S. Boorstein

- 8 Mens. as is
? - 8 mens. plus 14, 15, 16, 21, 24,
or
21, 23, 24 (NOR JEN'S PANTS)

1.) #8, 9, (don't care for Brent's top - like underwear!)
12, 13, 14, 15, 16, (20)(21)(23) 24, = 20 - 22 mins.
(entire Dance ≈ 38)

2.) 8 Mens. as is plus 14 - etc.
3.) Check quality/tone of [20, 21, 23] of → Cont. p 10

July 6/05 pj

Distribution + #s of copies to order:

(determination + Metta) AND INFO. or labels ± spines + colour;

(+ see ~~this section~~ p. 2)

Flowering Full piece (13 copies) Edie Webb, Beck, Poitras, Moore, M.h. Albert, S. Bern, Jeanne Horton School, Me, NB Arch., Nat. Arch., MAC, D. Coll. D., CC? -

(13 copies - ~~10~~ 9 DVDs, ~~3~~ 4 VHS). July 11/05

Flower. excerpts (9 copies) - producers + me (5 copies - DVD, 4 VHS) July 11/05 - 2 excerpts on each video

each excerpt - specify length of each excerpt.

Songs same as full Flowering (13) (July 11/05, same as flowering)

Sunstorm full piece (13) ~~5~~ (July 11/05, same as flowering)

Sunstorm 2 excerpts ~~4~~ ~~7~~ ~~6~~ (2 excerpts on each video) ~~(Moore + M.L. Albert & mess. excerpts)~~

(9) (July 11/05, same as flowering excerpts)

~~Evgeny Kissin~~

[Include programs, flyers, reviews, full credits]

(*) Decide VHS or DVD

$6 - 7.25 - VHS (in contingents of 10 - approx.)

= same cost - DVD

= $35 - Master from Beta to DVD.

IDEA re: Flowering - Perhaps have a VIDEO performance @ G.S.T.? or WCD? w. letter, con.

July 7/05 ♈, cont. from p. 8. (10.)
4:20
Prep. for Tues. July 12 editing -
a. corrections
b. excerpts

~~(1)~~ Corrections; try Andrew's blocked suggestions;
(a.) before #6; (b.) before #17, (c.)
(2) ~~check Gab. + Brent entering~~ = compare listed below
(3)

July 11/05 ♈ wkp.

(1) ~~intro. to #15 - 18:00 - 12~~ — double image of Christina
(2) ~~intro. to #15 -~~ - Kris's leg - 17:57
✓(check May 15, PM) leg comes down - leg up in matinee
(3) ~~intro~~ to 17 - Brent's entrance not seen
✓(check May 15, matinee) - We see Brent hovering in wings.
(4) ~~begin. of~~ #6 - don't really see more.
✓(check May 15, PM) - we see more of Jules in beginning
(5) ~~begin #10~~, don't see Brent reach in
✓(check May 15 mat.) - we see more of Brent
(6) intro to #4 - Jenn. off ~~Shots better~~ in P.M.
✓✓(check May 15, PM) - still slightly off.
(7) left in #17 - head cut off -
✓(check May 15 mat.) head in frame but left more
(8) ? check all #24... (quite O.K)
(9) ✓check #5 re: matinee + eve. - prefer evening but last jumps in spit more visible in matinee.

Songs - Length - also
?8:20 → excerpt of last section

EXCERPTS – SUNSTORM

(a) (*) 8 Mins as is

(b) 8 Mins minus ~~#~~ #10 (Brent?)

(c) ? ~~12~~ 14 Mins; #6, 7, 8, 9, (10), 11, 12, 13
(I prefer #8 as an opener for excerpts)

(d) Different excerpts; – (12 mins)
(*) 14, 15, 16, 20, 21, 23, 24

– Krup
– Jepsen
– Jule
– Brent
– Caleb

CALL re: Beta/DVD masters: – July 21/05 ♡, WPG. NOTE: Mentor long shot only in open.
EDIT NOTES: Sunstorm
I Full Piece; (A) LONGER on credits.

1. Compare #1 opening w. eve. show. Edit uses material.
2. Check 1st edit to eve., #1.
3. Note several statics; – lge. static before #9.
4. Check other edits; add #4 into Jen, #5 end before jumps, #6 before 1st suspension, before repeated front elevation, #13 before & after process.
5. Cont. w. #14

July 22/05 ♡ EDIT NOTES cont. Perfection impossible!

1. Some long to close shots
a a – distracting Jepsen #14
a. lge. #15
b. mid #15?
c. lge. #17
d. lge. #20
e. lge. #21
f. mid-way #24
g. cut low before Denter

July 23/05 ♡ (XOX Beno) – Edit notes →

Except #2 (*) (a) #20 starts too soon.

Excerpt 2 cont. July 23 ♡ Benxo 12 darling xo x 2005 - one year!

✓ (b) check leger. #1 of #14 (1:47)

(c) omit edits (compare # 14 + leger (1:47 - 40) of #15 (49:50) Mid #50

July 26 excerpt 2 cont ♡ dearest Keith ♡♡ & petite enfants xoxoxo

(d) #24 seems at a quite a distance, + compare mat. & eve. as to when edits occur

(1) longer credits

(2) same notes/apply as full piece;

(*) #20 - too soon + cheap (1:54)

#21 - 1:56 - leger.

1:56 - End of Kris + Christina (before Gob)

(need to leger of #24 - Edit #2)

Aug. 19/05 Minnelle ♡♡♡xoxoxo SHALOM ♡

I read Sunstorm editing notes - will try to return to it. ♡

Aug. 21/05 ♡ Shalom xo & Bill ♡ dearest Daniel is home! xoxx

SUNSTORM viewing: A. add 5 seconds to credits.

✓1.) Opening leave as is like it but will check #1 eve.

✓2.) Questions re: a/ 1st edit in #14 leading into #15. Edit check, but choice O.K.

Re-do ✓b. as 2nd edit in #15 from close to long after serpentine

✓3.) Questions re: #17 opening - check against matinee. See notes below

✓4.) Question re: #20 leger. long shot to mid shot + b. does leger too soon? re-do?

✓5.) Questions re: #21 a opening shot. Note on p. 13, a.)

✓ b. when edit occurs before Gob's entrance

✓6.) Questions re: #24 a when 1st edit from close to long shot occurs leave as is

b. last edit of run off to long shot.

Notes: ① #17 Gob.'s open, gesture/position longer in ~~orig #~~ May 15 eve. shot.

(*) ② #17, use opening of matinee because we see Brent kneel

✓ ③ #20 leave eve without edit

✓ ④ #21, prefer eve. shots till Christ.'s triplets

O.K. ⑤ #24.

Note re: #17, opening, matinee, then edit as is before kneel if difficult to edit into eve.

Excerpt Corrections Aug. 23/05 13

Faith + Hope

1) longer credits - exc. I, exc. II + indicate same or labels
2) ½ sec. longer prior to #20 (Julia) -
3) Some add'l corrections as on full piece in exc II;
   a) #21, possible to get Christ. w. feet off floor after triplets?
   b) ?? Cut #22??
   c) #20 Julia's entrance use p.m. Mon ≠ show
   d)

~~Choreographic notes~~, Serotonin ♡ Strength, Wisdom, XOX CONFIDENCE, CHERISH LIFE!! ♡♡♡
1) #9, Julia, add quick arm/hand gestures
2) #22 rel. use more ink.
3) #2, " " " "
4) #6, " " " "
5)

Edits, Aug. 26/05 ♡ courage to learn to line dance.

Full piece;
1. longer credits, 4 secs 01:24:46
2. #17, opening, matinee ~~Superimpose bread? or?~~
   + cont. as is.
3. #20, eve. only 01:29:33
4. #21, eve. until triplets 01:31:04

~~Edit~~ Excerpt #1,
✓ 1. longer credit + add exc. #1

Excerpt #2.
✓ 1. longer credit + add exc. #2
✓ 2. #20, ½ sec. longer before leaper. 01:54:33
✓ 3. #21, same as full piece. 01:56:04

Andrew away Sept. 1 – 12, 13./05
(editor), Mid-Con

Tues., Sept. 6/05. Shalom, understanding compassion, generosity ♡

Editing: To do

1- Typing from credits to #10 full length Sunstorm
2 - Check further re: missing credits of Flowering
3 - " " " ₵ glitch in Pages. of FLOWERING
4 - Order Sunstorm DVDs + a VHS copy for me.
#s? MAC., MB archives, C.C (calls + check), D.C. Dance, M. Beck, WCB, School, S. Bernstein, Harbourfront, NAC?, WAC (call + check)
~~MB. ordered~~, [10 full piece, 8 DVDs, 2 VHS full piece, 3 excerpts, DVD, 1 VHS excerpts]
5. - ⊛ on another subject; one outstanding N.Y. Library Edg. reg.
6. Flowering #s - [8 DVDs, 2 VHS, full,] excerpts, ~~3 excerpts~~, 1 VHS,]
For Sept 7 on / Also See p. 7, section I -
- write out general pp. dance ideas
- Ruth Platz - call Treasure
-
7. Songs that ~~Dance~~; [8, + 1 VHS]
8. Credits - specify for Sunstorm
Some ~~as~~ format as Flowering.

#s to Re-order Sept. 16/05 ♡ 30 cd's ⊛ & ₵ Shalom + Equanimity

"Flowering"
VHS, full piece, ~~4~~ (2) excerpts (2), (Mir, me, O., Kris, Brents 3 for excerpts + me DVDs
DVDs, 1. School, 2. Co., 3. MAC, 4. WAC, 5. MB Arch., 6. personal copy, 7. DCD., 8. Nat. Hlr.,
full (15) 9. M.L. Albert, 10. DB remarks, 11. Mary J. Warner, 12. Dawda
13. Montreal via V. Warren, 14 + 15 personal, York U.,
(4) excerpts, me, remarks, M.L. Albert, one other contact
labelling; as is or corrected labels - SPECIFY

"Songs"
VHS, me, Cds., (2)
DVDs, me, (12)
"Sunstorm" (12) full, ~~VHS~~ DVDs
(4) excerpts, DVDs
(4) full VHS me + my kid
(2) excerpts VHS

Sept. 22/05 ~~9~~ - order fewer VHS copies of all dances.
- live DVD order as is.

June, '05 - books to be returned

1. 'Carlo Laughs' - M/s
2. ~~'Runaway' - Annette~~ returned ?
3. ~~'The Pick-up' - Norma Bailey~~ returned
4. 'None to Accompany Me' - Marianne J.

Margaret ATWOOD's 'MOVING TARGETS',

1. P. 98, quote from A. Munroe's 'MENESETEUNG'
2. Pgs. 67-69, especially final ¶, p. 69. - 'A Jest of God'
3. Chapters I skipped # 5, 6, 7, 9, 10,
4. Am up to #12, p. 99

June 26/05 A. Rich, "the school among the ruins"

- I Read section I, liked these poems! pps. 75 - 82
- " " II, " " "
- " " VI, " " " (To re-read this section)

Dystopic-Solipsistic-DELIQUESCENT LEVANTINE

July 9/05 dark ♡ - useful ♡♡♡

- I read section VII
- " " VIII, - liked these poems - short, clear, to the point
- " "Section III liked poems (special mention, p. 58 "... to have loved ..." & this poem (also p. 61 ...)

(cont. p. 37) July 10/05 ♡ acceptance, gratitude, dark,

- I read section II, true, but v. disturbing
- I read p. 15 - 21, "true" & v. sad! dear DAN-DAN xox - (the border - to others & myself.)

(cont. p. 22) July 31/05 ♡ great compassion & acceptance of myself -

- I read pps 22 - 33 - (end of section I)
- I like these poems. - sad, tuneful, true

ENTIRE BOOK to be re-read.

(A) V. Inscription Aug 1/05 ♡ tranquility - Willow L (poems that move me)

① Ps 75, 76, Memorize This - (a love poem)
② P. 78 After Apollinaire etc
③ ~~P. 78~~ P. 79 Sleeples
④ P. 82, Bract (another love poem)

Aug. 13/05, Dark. Will. L ♡ Shalom

- I Read VI: Dislocations, etc. pps. 85-91, disturbing, concise.
- I read VIII, about disruption, dislocation, rupture, destroying, travel, short + sharp - concise, cutting, clear

Aug. 15/05, Dark - Will. L ♡ - GRATITUDE

- I read VII; pps. 95 - 100 - liked these poems - uncertain of meaning, - about loss?, a warning? a resolution?

Aug. 19/05 ♡ MIMICH!! xoxoX Assiniboine river Shalom xo & xo

Section IV pps. 65 - 71, - Chile, comradeship, tenderness, life passing, haunted - (poems sharp & short as scissors, knives.) →

Aug. 21/05 – ♥ Daniel returns from camp (4.) xox.
By the river – Shalom, Gratitude, Acceptance,
A. Rich's poems: ~~Chapter III~~ Section – Territory Shared.
Palestinian/Israeli shaping of 'holy lands' –
– loved these crystal-clear enumerations/poems/thoughts/stories

Aug 29/05 – desk – dearest Willow –

Ulysses Journals pps 37-43 ♥ – raptures
v. apt, disturbing, sardonic portraits silvery, sevenness
of USofA + folk today – visiting day! xox ♥
(re – re – read – full of rich symbolism etc.)

Sept. 2/05 – by the Assiniboine –
– tranquility + gratitude
I read 15-21 + 26-29. ♥♥♥♥♥♥♥ xoxo X
Variety of subjects – personal
+ political – useful,
affectionate, regretful,
sad, realistic – some
v. American.

Sept. 19/05 – U. 7 pgs. ♥ gratitude to Heath –

A. Rich's Theory

1. Way of seeing yourself/world
2. Hypothesis
3. framework – ways/forms,
   so they become a whole
4. make connections
5. point out contradictions
6. Journal – "Signs"
7. How to write about work of others.

Notebook
pps. 214-216, + p. 21.

Generals

Oct 17 Jana
31 Meghan

Nov. 7 Garret
14 Jay
21 Rachel
28 Justine

Favs

① p. 5-6 "At a Rock Concert"
② p. 3, "Storm Warnings"
③ p. 13. "Ideal Landscape" (Keith; repetitive, repetitive rhythmically)

Oral work – Oct. 3/05

- Dissect
- Politics
- Working the history of the dispossessed
- The splitting – what we see vs. how we're supposed to be.

Fire – connecting theme
Boots – floating off – The Fox
The Fox Image of Herself.
– We rejoice Fire –

Oct 10/05 →

Reading Notebooks: (A) finding her voice as a woman-

① – Judy Grahn, Audre Lourde, M. Atwood – enthusiastic, generous, sometimes thoughtfully critical – life-changing,
② Muriel Rukeyser, Minnie Bruce Pratt,
② "Ordinary Women" – anthologies – mixed diverse racial + ethnic backgrounds
③ 'American' – not English – reflecting diversity
④ growing up as a white child
⑤ Desert – Wallace Stevens – not race but racism
Desert + ROOSEVELT 197-205 'Rotted Names"
⑥ Chapter XXIV Apoet's Education – Prisons, Shelters, the poor, the patients – not just Under-

Oct. 14/05 Robin Anderson

Poems: p 151, last lene "When We Dead Awaken"

(1) - Seeing clearly, tragedy of life & ravaging of & planet beginning again - With women as companions & (co-workers) toward clarity

(2) The Mirror - Sensuous, birthing nightmare/dream pps 159-161

(3) 161-162 Dealogue - illusion of self

(4) 162-164 Diving into the Wreck - The utter struggle to see clearly, to leave the familiar, explore (maybe change) enter new territory.

(5) 165-169 - Phenom. of Anger - so dark - Condem - notory of male ravages - & personal & world-wide.

(6) 169 - Translations - Women against women via male dominance

(7) 176-177 Survivor & For the Dead - direct, simple, quiet, clarity, tender, sad.

Poems 1950 - 1974

(8) p. 190, last lene of 'At the Jew. N. Year"

(9) p. 199, "... the will to change begins in the body not the mind ...."

(10) pps. 212 - 222 - "From an Old House re-read - & to America"

Verse 12, p. 219, defying men who rod, hate us

Verse 13, p 219 & 220 - Misogyny

Verse 14, pps. 220 & 221 - women seeing clearly

p. 222 final lene

Oct. 24/05

- I & thou - Martin Bucher

- Radical - roots &, come up somewhere else.

- Eco feminism

"What we see we see - & seeing is changing"

Notebooks

P. 235-236 — A. Lourde - Dare to change!

239, next to last ¶ Struggle w. old & new, in — side & outside.

Entire chapter — "rising from ashes", the marginalized, poets of colour & diff. orientation, revolutionary, changing, fighting to change despite bleakness

(***) p. 241 — prose - reminds you of how you're living & how you might live - a work of desire - art as complex & contradictory as they themselves are - transmutes into a wrenching recognition of the possible - (What ~~of~~ of?)

* p. 242 all (& end of long ¶ + beginning of next) revolution, arts dwells on edges the tension between is & what can be... - ruin & celebration...

243-246 Guyanese scholar pelled — powerful poem but almost always about brothers & men

(**) 247-248 Anna Mae Victor Agenosh

(***) bottom p. 249 - thru so many millenia, so many cultures, humans have made art to celebrate etc. to drive off evil, to nourish memory, to conjure the desired visitation.

&

end of p. 249 & p. 250 - The revolutionary artist

Fiona M. Rukeyser 221-222

Jane Jordon 223

Bottom p. 225 form - format

" p. 227 poetry of emerging groups.

Towards the elite — & write from that point of view.

P. 228

P. 232 — view of poetry as a luxury, rather than a food for all (A. Lourde)

P. 234 - last ¶ — poetry/creation which disturbs

- Choose passages
- Choose poems
} for Oct 31/05

"Arts of the Possible"

① Me - 'lesbian' poetry book -
② My way of relating to poetry -
③ p. 124, exchange of energy, septem of relationships (end 1st ¶)
④ p. 125, (mid of 1st ¶) bio of physicist Walter Gibbs - a book she needed to read.
⑤ (Oliver Sacks) - physicist, Dr., wrote (movie) "Anthropologist on Mars." - combined science + art, music - explored therapies in mental illness - hermanest, LIKE the directives.

Poetry - A Dream of a Common Language -

225 - Power ?
227 - Phantasia for Elvira Shatayev last 2 Fls - =strength + sacrifice of women
228 - SPLITTINGS - 1, familiar, common feelings of one title absence, loss
2. Wisdom, rue full, choosing not to suffer, but still remembering... heartbreak + wise attention
3. ("like a man" ... ?) great determination to try to love wisely.

229 - ? Hunger
1. Hanes + bare roots - not even imaginable
2. quantifying suffering - women dying - dying of famine - male god
"..., till our brains are blunted by malnutrition yet sharpened by the passion for survival."
* - last line ...
3. Such ~~womanly anger for~~ frustration + anger of women internalizing oppression; "my own face, hollow in, anger + desire" "... to feed the world .... requires that women be free ..."

232 - Cartographies of Silence
1. The insidiousness of lying. three denial... results in ISOLATION

3. a var. of 1. – drowning lies in $ = business telephone
3 silence is not absence
4. silence + poem – not abstract
5. silence falls
6 poem breaks silence in another
7. limits + connections of language
8 " .... violent w. hunger...."
9. writ its limitations, choosing words again + again over the concrete world.

21 Love Poems

(***) p. 237 III "Since we're not young ....." "
+ IV + V ; X, floating poem, XXI

p. 247 – Upper Berry – re-birth, strong
p 248 – Paula B to Clara – 2 women struggling to find their own voices, but conforming, eventually to social conventions of marriage + kids

p. 250 A Woman dead – – etc –
1. Breast cancer
2. personal wounds
3. childhood – friends?
4. sisters – ? social lies –
5. anger at loss
6. grief
7 unspoken feelings
8. pushed, expressed grievance.

Notebooks

p. 271, VI – – how to start writing a poem – mid paragraph (like creating in any art form)
– labeling – incompatible with experts
categorizing
– historical + material context + astute critics helpful, but squeezing creation into theory subverts the potency of poetry in the life of collective transformation →

P. 273 - Notebooks cont

fear & hatred of art's freedom by authoritarian powers & the academy

- poetry - art recalls us to our (goddess) sensual life & connects us w. others -

- violent material power speaks to itself -

- "poetry, (ART) like bread, is for everyone"

Poems

~~P 26~~

P 262 humanism, androgyny?

13. raging ~~Hois~~ grandmothers

Meagan

1.) ? Lesbian author ~~author~~

2.) " "Lesbian Secrets ~~Breaking the Silence~~ Silences"

3.) Lesbian in us (feminist in us) as a poetic image. - (different from lyndries in queer culture)

4.) self-chosen woman

5.) 205 - poem (coming out)

6.) 223 - poem

7.) "Leave the light on for me" by Jean Swallow

8.) gynaphobia = (Dyke separatism)

9.) Gay + in Women's move.

10.) Bear counting - 21 love Poems

11.) XI in nature, accepted " "

12.) Floating - declaration of love letter poem

13.) XVII I love this poem

14.) 21 Poems circular.

15.) 48 - poem - narrative - dramatic monologue

16.) Nights + Days from "Dreams Contain Language" 1946

Poems - "A Wild Patience, etc"

273-274, dream?, memory? ~~Old Colony~~

imagining giving birth to her sons? anger + tenderness - not polarities - her selves

end of 1st A - poem - I seem blotted like unspoken anger

P. 278 - 280 - "Culture & Anarchy" - "The headlong, loved escaping juxtaposition of fullness/bursting life..." of nature & women pioneer suffragettes, women writers & painters & her own & partner's artistic energy —

Women's work/records not of value to be preserved.

p. 279 Italicized paragraph

&

last ¶ on "my solitude of self": p. 279 till end of poem.

p. 280 "For Julia" - love this poem -
- silences of Willa Cather
- breaking the silence
- prairie images
- railroads
- braiding hair
- live, Julia -
- illness, - life -

p. 283 "Transit" - frailty - wholeness - remembering once she was whole & little

earlier p 264-269 - "Transcendental Etude" (***) enumeration on mother-love, infant, woman-love, womanly creature nerds, sorceress told thru imagery.

p. 286 - Women daring to be different disloyalty,
p. 290, "Mother-in-law - unable to communicate in sorrow - but maybe they'll try again.
p. 292 ⊛ Heroines
p. 295 ⊛ Grandmothers - (reminds me of Bert Harvey) + older women today

p. 297 The Spirit of Place + [Sad - Realistic, Hopeful] lost ¶ wild + wistful
I - Nature + history of N. England + desolation
II - Calm solitude + danger - accepting lost ¶ life/world as it is, not as we work for it to be...

Spirit of Pl. coat.

III Emily Dickenson house in Amherst, d. Eng.
- acceptance, respect of A. Rich for Dickinson,
- last 4 Ps.
- earlier - scholars make her life one of a recluse.
(Lit H, p. 300)

IV. acceptance of Winter, Darkness, allowing oneself to learn from the

V stars, night, male violence, staying cognizant of world as it is, - waiting, knowing of changes she might make possible.

p. 303 Frame, cd. not read it in detail,

p. 305 - Turning the Wheel - desert, sentimentalized nostalgia for cultures of native peoples, self-hatred, real sharpness. G. canyon, wonderless, deep loneliness, pioneer architect

Arts of the Possible

R. Duncayevskaya's Marx -

(p95 ...) Marxism - deep apprehension of motion & transformation as principles of thought & of human process ..."

p 97 - Revolution without end - how it wd. feel to be free -
so difficult in this world of male supremacism, racism, militarism -
- She held out this

& P. 96-97 G. Arnold's - species content
- Wild - restored, abandoned, unbounded, - also fear of the wild,
- Talking about the big things
- Evolution way of thinking about knowledge
- Trembling - lose those Keats wrote
- The Hand -

'Cassandra' by Christa Wolfe

- Impossible Question ~~to~~ you don't have to answer it
- Brief, amazing Movements

Jan. 15/06 ♡

Corrections / additions are inserted in ~~Dance~~ 2nd + 3rd sections:

1. knee slaps
2. #2 on page 7, one sensuous attl.. & interruption of fast head gestures
3. #3 on page 7, 2nd sensuous attl. & pulses & pause
4. #20 on page 6, omitted passés & heel feet.
   Note: can add some quick heel feet maybe at end after passés
5. #24 on page 6, added passés
6. NEW added ~~pauses~~ pulses & pause & one set sensuous developés before repeated sensuous attitudes
7. added disintegration
8. added rippling before back prances (#16)

Notes re: some musical cues; (not necessarily in correct sequence)

1.) V. fast music begins at end of first set of pulses;
2.) earlier, ~~etc~~ in processional, hesitations after bourrées w. claps come at beginnings of phrase.
3.) opening 1st section arm gesture (unfolding arm) ends phrase

(To be worked on: a. puppet movement or cut or added to b. processional 'bourrées'
c. rhythm of sensuous developés (section II)
d. " & more extended different feel to final compass more
e. insert fast feels after final passés, then pulses, one set sensuous developés, repeated sensuous attitudes w. pause, then cont. speaking in attitude, then compass w. diff. feel, the final gesture & flecks & 'disintegration'.

Jan. 7/06 ♡

- Try switching #s 17 & 18 (strong one of each + chassé turns) w.
- 1st part of sensuous att. sequence, (or 2nd part)
- opening, duff to cue - at end of 1st phrase rather than beginning of 2nd phrase
- insert slaps of feet + knee Cossack style before multiple bourees.

Note: Sensuous att. seq. can turn - Jan. 9 ♡

- New sequence of moves. parts 2 + 3 = section II)

① 1st 'processional' section - insert Cossack 'knee' slaps before repeated 8 count bourees (maybe end w. back slaps de chevilles)

② after pronce flicks (#16), insert one sensuous attitude section (#25) allowing att. to turn, followed by interrupted quick head gestures (#26) (one hand behind head, other hand raised)

③ do 2nd side of sensuous attitude + pulses + pause....

④ do one of each of strong developees etc. (#17) + cont. sequence till end of #24, then

⑤ do repeated sensuous attitudes w. pause in attitude (#27) + cont. sequence to end of dance.

⑥ let last gesture "disintegrate".

⑦ Note: earlier; more pauses in #20 to end of #24!

Work out 1st processional section + last 'French' section w. ♡.

Jan. 11/06 ♡

1.) Re-read 1st section - #3, hot sand, feels like a bit too soon - Perhaps do forward developees + swivel leg, then hot sand + build of hot sand

2.) Re-read 2nd section to remember.

Jan. 14/06 ♡

- re-reading notes for Jan. 15 rehearsal - 'summing-up' of material so far.

Note: section I on page 3, section II bottom p. 5 + p 6, Updates, page 7.

← Jan 15/06 ♡ video notes

Take I, accurate but rough

Take II, windows mistakenly omitted in 2nd dance

Take III, 2nd dance only (begins in silence)

Take IV, new ending only

Section II
Jan. 6/06 - What we set + videoed till
1. Opening ~~to~~ see letter p. 5 ~~.~~ after fast heels (6)
Section I on page 3
2. louree + clasp x 2
3. hesitations
4. hits
5. unfold arms
6. tremble + 2 slow flick heels -
7. ~~diff. dir~~ several developes diff. directions
8. fast heel flicks
9. puppet leg - ~~hold~~ sustain at end
10. clap arabesque
11. fast sensuous develop - combo - front, back, side,
12. repeat front + back several times & the side
13. forward spring developes
14. slow passés, quick passés
15. hot sand, ~~—~~ pause in positions w. arms moving down + ripples
16. frances w. flicks
17. one of each of strong developes, back forward, cut, att, sleeve, front & back att. & round
18. chassé turns + fast changing compass
19. strong window + gradual opening of arms cont. next 2 windows moving quickly + sustain last position
20. 2 passé + heel feet, more passé & fast heels.
21. fast compass
22. fast changes of positions taken from 1st dance + some variations
23. turn to floor
24. quick floor changes + quick compass + heel flick + sustained passés + fast passés
25. sensuous att. seq. - 1 x each side. pulses back + pause.
26. ~~shoots~~ quick head gesture change + sustain last attitude without stops in between
27. repeated sensuous attitudes on one side
28. separated compass, 29. fast gesture
30. DISSOLVE

This is section II
Section one on page 3, Marked Jan. 6/06

See p. 7 for new placement + sequence

WORK THIS RHYTHMICALLY

check arm gesture

Feels like FILLER

more passé to end of #24

separated + in a diff placement

Sept. 17

13. tour, compass, — do variation of this
14. string windows.
15. posse's
16. fast heels (JORDAN. 5/06)
17. fast changing moves (riffon diff. facings)
17½ – try quick chasses turns w. compass arms dip
18. fast, changing floor moves
19. ending w. 'cossa' 'cosak' knee walks & rising up
X? 20. "horo" variation (done w. quick hops)

IN EARLIER SEQUENCE, stand 'back' shape after drawing back.

(*) 21. image of ending; arms flick gradually opening & sinking to knees & (4th position)

(*) 22. Earlier, after #17, try adding a 'summary' of pivots etc. — ADD this after fast floor section.

What we set: Jan. 5/06

1. after "fast" fl. moves, 'seductive' att. back w. steps in between & repeating 'back pulses' & pause, then continuing sequence w. ~~2~~ repeated att.

added this after pause
To do
~~maybe interrupt~~ att. rep. w. 'pivot builds' & open arm gestures done quickly in diff. directions

Jan 6/06 ♡

1. ~~st~~ extended transition between #1 + 2nd dance; added a gentle rock in intro
2. open. of 2nd dance; step plié, arms change / 2nd dance 2 step plié's, 2 slow pivots, 4 faster pivots, ~~crack~~ 8 counts cosack knee slaps or fewer here & fast heels here & possibly No bourrées of bourrées.
3. fast heels + cont. sequence

Jan 3/06 -

1.) expand back position w. arms behind.
2.) Check written sequence
3.) Create 'broken' build-up - (note: may already have enough material - use it more directly (~~here~~ here)

To be worked on - - -

1.) referring to #12, 21 pages 2 & 3
- 4 pivots & 8 bourees
- step together slowly
- " " x 2 faster
- wrist flicks out x 2, in x 2, 4, singles or 8 faster

2.) Klezmer combo,
- move back, arab. claps x 2
- churned back att. w. steps in between
- att. & pivots x 2 or x 1 & successful att. turns
- efface front, cross back, rond, side parallel developpés moving rhythm,
- spring front developpés & fast passés & heavy passés
- respect passés & move back & ~~the~~ hesitations
- "SNAICER" developpés as in 1st section after front developpés
- hot hand w. hands under breasts & hands snake down body
- back presses w. flings of hands & arm ends portances
- repeat 11, 12, 13 of Dec 30 outline on page 3
- variation on 14 ← "windows".

Jan. 4/06 Another outline;
1. step together, change arm several x's - more steps together.
2. pivots forward w. snake arms
3. fast heels interrupting
4. bourées
5. cont. bourées w. claps & punches & side to side hesitations, single punches, unfold arm
6. ripple, flings w. step heel, additional fling
7. arab. claps swivel leg, fast flings, puppet leg
reinsert 8. ~~X~~ Put this at end - done legato puppet body.
8. churning att. back variations (first legato, then strong & fast)
9. efface front etc. see above 1X, then repeated front & back developpé
10 spring front developpés & passés
← 11. hot, ~~hand~~ 12, presses, 10 back from 1st section

12) continued: forward pivots + repeat last stepping back variation w. pulsing at end,

13) #12 can be done in a diff. order + maybe it cd. be repeated w. diff. focus in the following order with the addition of strong repeated back developees;

step together 2 x's, jumped front developes, several pivots + desitate, strong prolongues, punctuated windows.

sharp window shapes

14) hot sand feet w. hands under breasts

15) back prances w. low flings of arms

16) chasse back attitude + 2 steps, (repeat from side to side)

17) variations on "cuts"

18) fall back, pike forward + lep suspend

19) new soft developee sequence; efface front, croise back, rond (repeat several x's) side to side parallel,

20) bourees x 4, + plié (phrase 1/ sid) repeat several x's

21) var. on peel + parallel passé - (work thusout) several fast passés w. flutter gesture of L+G following.

added Jan. 3/06 Cont. P. 4

Dec 30/05 - What we set

1 Compass. Jan 6 | 06 version

2 focus + unfolding arm

3 hot sand + desitate

4. forward developees. swivel leg

5 build of hot sand

6. moves back + lean step into head position

7 rippling

8. spin into back compass

9. back developees

10. back prances

11. back developees strong

12. build-up of strong attitude, cuts, developes, battements + attitude + round

13. up + around compass

14. windows.

15. stepping

16. compass to knees

17. arm gesture

18 pull on knees

19 knee walks w. gestures

20 (rise from knees into a lunge) lunge + punctuated compass

21. lge arm gesture + flick

22. moves back slightly differ. from earlier moves back, + expanded on legs in back position before processional position

Cont. P. 6 bottom P. 5 A

build of hot sand pumps

Section T

Treasure cont.

O. quick hand clasping, rippling facing back
P. fling arms out + compass to knee.

Treasure Dec. 28/05 Axxettie, precousness ♥♥♥♥♥

What we set;

1) Compass,
2) diff. focus w. gesture
3) hot sand feet + hands + Resolute
4) developpes forward + last one in several directions
5) moving back w. gentle leg gestures + arm gestures
6) rippling, caressing, fluttering, zipping, spinning into
7) back compass
8) back developpes
9) back prances
10) repeated back developpes
11) last one developpe' front + 'cut
12) churning back + front attitude ½ turns
13) up + around compass
14) windows
15) clasping
16) compass to knee

To Do: Slow Freelack - For Dec. 29/05

✓1) arm gesture
✓2) ½ pulls or knee
✓3) change arm gestures w. 2 'knee walks
✓4) punctuate last arm gesture
✓5) lge. lunge + punctuated compass
✓6) open arms rep + out slowly + then fluttr
7) step heel + clasp
8) several clasps
9) clasp/punch
10) punches
11) ripple, fling w ~~leg~~ quick step heel leg gesture
12) step together, back parallesque developpes, ←

See 12/ page 4

Perke Plotz, 1st Sketch, Dec. 25/05 ♡ (1)
Benjamin

a. compass
b. changes of direction standing w. hands clasped & other gestures
c. body moving into arm gesture rippling & standing
d. feet stepping
e. chassés & small sautés
f. parallel forward developpees & last one diff. direction
g. stepping back several times
→ 1, 2, 3rd verse begins
h. rippling lower legs & caressing body
i. touching body while moving about
j. repeating some/all of material moving back, some diff. dynamics i.e. stronger/aggressive tops of body
k. ending on knees repeating compass
l., Dec 26 - squares, rocking, 'sewing machine',
m., arms open into flutters & rocking
n. enfold body
m. DIFFERENT facings done quickly
o. diff. facings w. simple gestures (clasping hands etc)
oo. culmination of simple gestures done stationary
p. sudden compass...

j. - moving back - developees have a snap & bend - also these or earlier developees in many diff. directions.
k. - knee compass or when moving back compass & pard movement, sharp moves. of one hand moving slightly ahead ↑ the other joining it.

Dec. 27/05 - ♡ Treasure - further outline

b. add gestures to changes of direction
2. vary movement of stepping back & include gestures & guide leg in,

Outline continued...

h. rippling standing into rocking & flutters & sewing machine.
l. sway into back compass...
j. back developees w. snap...
k. back prances in circle...
l. wild developee with cuts, churning back att. turn, arab developee in London & relevé front developee - also back & front developees on one leg & turns
m. culminating in var. of compass up & then around.
n. window squares in gentle leg gestures →

Treasure

Sat. - 9 - 5

Sun. - 12 - 6

Mon - 12 - 5, Treasure 3:30