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# CHAPTER FOUR—OPEN FORM COMPOSITION, COMMENTARY

## FROM CHOOSING A SUBJECT, TO PREPARING LONGER WORKS, AND BRINGING THEM TO FRUITION—THE PROCESS

1. ***SURVEY THE FIELD OF IDEAS, ASSOCIATED WITH YOUR OWN INTERESTS—WHAT STANDS OUT FOR YOU? WHAT IS OF SOCIAL OR POLITICAL RELEVANCE? WHAT IS AMUSING, INTERESTING, OR INTRIGUING?***
2. ***ACCEPT A BASIC PREMISE: THIS MAY BE AN URGE TO COMMUNICATE SOMETHING, A NARRATIVE TO TELL, A PHYSICAL ZONE OF INTEREST, A PHYSICAL PROCESS, A SERIES OF PHILOSOPHICAL POSITIONS, A SUBJECT OF INTEREST AND RELEVANCE, ANY FOCUS, ANY SUBJECT OR AREA THAT HAS A TRUE RESONANCE IN THE CHOREOGRAPHER'S MIND.***
3. ***NOW IT'S TIME TO PLAN. IF POSSIBLE, SEE THE PROCESS FROM THE BEGINNING ALL THE WAY TO THE END. THIS DOES NOT MEAN THAT YOU SHOULD BE ABLE TO PLAN EVERY DETAIL OF THE WORK BEFORE THE CAST EVEN COMES INTO THE ROOM. THAT WOULD EDIT OUT A LOT OF USEFUL SPONTANEITY AND MAKE IT VERY DIFFICULT FOR PARTICIPANTS TO FULLY COMMIT THEIR CREATIVE RESOURCES TO THE PROJECT. YOU WANT TO HAVE A VERY FLEXIBLE APPROACH TO A VERY GOOD AND WELL THOUGHT OUT PLAN, AND YOU WANT TO REMAIN FLEXIBLE ENOUGH TO ACCOMMODATE ALL THE COMPLEXITIES AND ALL THE OPPORTUNITIES THAT WILL ARISE IN ANY CREATIVE PROCESS.***
4. ***REMEMBER THAT CHOICES ARE MADE CAREFULLY, BUT THEY CAN BE ALTERED. AS YOU SEE REALLY GOOD POTENTIAL AND FIND THAT THE PERFORMERS ARE ABLE TO GO THERE WITH***

**YOU, ASSESS THE RELEVANCE FOR THIS POTENTIAL WITHIN THE EXISTING PIECE, AND BE SURE THIS WILL NOT DERAIL YOUR WHOLE PROJECT. IF A DEPARTURE FROM PLAN IS REALLY GOING TO FIT WITHIN AND SUPPORT THE MAJOR AIMS OF THE WORK, THEN *DO EMBRACE NEW POSSIBILITIES* AS YOU PROCEED THROUGH THE CREATIVE PROCESS.**

**5. USE PROCESS BASED WORK OR CREATE MOVEMENT PHRASES THAT WILL PRODUCE SHORT FORMS.**

**THEN, THE WAY I LIKE TO PREPARE A FIRST REHEARSAL :**

**TO BEGIN, I THINK OF EACH PERSON WHO HAS AGREED TO GIVE ME HIS OR HER TIME, AND I CONSIDER WHAT A BLESSING THIS IS. AND I REMEMBER THAT I WISH TO SEE EACH OF THEM AT THEIR VERY BEST.**

**THEN I THINK OF MY OVERALL VISION FOR THE WORK. WHAT DO I WISH COMMUNICATE? WHAT SUBJECT IS OF INTEREST TO ME AT THIS MOMENT?**

**THIS MAY RANGE FROM BEING:**

**A FASCINATION WITH MOVEMENT QUALITIES, OR ENERGIES**

**A TIMELY TOPIC,**

**HUMAN RELATIONSHIP(S),**

**AN HISTORICAL EVENT,**

**A DEVOTION,**

**A SCIENTIFIC INTEREST OR DISCOVERY,**

**A NARRATIVE,**

**OR THE PEOPLE THEMSELVES**

**...ANYTHING AROUND WHICH MY THOUGHTS CAN CENTER.**

**HAVING CHOSEN A SUBJECT, AND KEEPING IN MIND THE DANCERS WHO ARE PREPARED TO DEVOTE THEIR TIME AND ENERGY TO THIS PARTICULAR EXPLORATION, I IDENTIFY IMAGES, AND ZONES OF INTEREST WITHIN THE SUBJECT.**

**I THINK ABOUT THE ENERGIES, THE IMPRESSIONS, AND THE ASSOCIATED AWARENESS THAT ACCOMPANY THESE IMAGES**

**THEN I CREATE VERBAL PROCESSES THAT I THINK WILL EVOKE FROM THESE PEOPLE, AN INTERESTING AND RELEVANT RESPONSE THAT WILL FIT WITHIN THE ZONES OF INTEREST I WISH TO CONVEY.**

**IN ADDITION TO THE CREATION OF A PROCESS, I CREATE THE WAY INTO AND OUT OF THE PROCESS.**

**INITIALLY I WRITE THESE DOWN ON INDIVIDUAL CARDS, AND TAKE THE CARDS WITH ME TO EACH REHEARSAL. THEN I ARRANGE THE CARDS THAT SEEMED TO EVOKE INTERESTING RESULTS, INTO ZONES OF CONTINUITY AND REHEARSED THESE ZONES. OF COURSE THERE ARE ALWAYS DISCARDS.**

**THEN I HAVE SHORT SECTIONS, AND THESE I CONSTRUCT INTO LONGER SECTIONS, AND, SEEING THE NEED FOR TRANSITIONAL MATERIALS, CREATED THESE, AND FINALLY CONSTRUCTED WHOLE PIECES.**

**LATER ON, I HAVE SOMETIMES SCORED WORK DIFFERENTLY FOR EACH PERSON IN THE PIECE, OR HAVE CREATED SIMULTANEOUS PROCESSES THAT OCCUR IN RELATION TO EACH OTHER BUT THAT ARE NOT THE SAME.**

**EVENTUALLY THIS HAS BECOME A VERY PERSONAL AND INDIVIDUAL STYLE OF CHOREOGRAPHY, AND I TRUST THAT EACH CHOREOGRAPHER WHO WOULD ENTER THIS ZONE WILL FIND HER/HIS OWN WAY OF PROCEEDING.**

**I DEVELOP THESE PROCESSES:**

**THE WAY I LIKE TO ACCUMULATE THE INFORMATION FROM REHEARSALS TO PERFORMANCE IS: FOR EACH REHEARSAL, COME WITH A STACK OF NOTE CARDS, AND A PENCIL. YOU HAVE WRITTEN DOWN EACH PROCESS AS IT INTERESTS YOU...JUST THE SIMPLE DIRECTIONS:**

**“BEGIN HERE, DO THIS (A),**

**CHOOSE FROM THESE OPTIONS, (B...C...D...E)**

**IT’S POSSIBLE TO OFFER DANCERS AS MANY OR AS FEW CHOICES AS THE CHOREOGRAPHER BELIEVES WILL BE USEFUL FOR THE DANCERS TO ARRIVE AT A FINISHED PART OF A SECTION OR WHOLE SECTION. THIS MAY BE A SHORT SECTION OF A FEW SECONDS OR A LONGER SECTION, TO “X” MINUTES. TELL THE DANCERS WHAT YOU WISH THEM TO DO, AND ACCUMULATE FEEDBACK ON THE CARD. IF YOU HAVE QUESTIONS, DO NOT CONSTANTLY INTERRUPT THE DANCERS, AS YOU WANT THEM TO THINK FOR THEMSELVES. BE PATIENT, AND ALLOW THE DANCERS TO EXPLORE THE PROCESSES “FOR REAL.” WHEN YOU SEE THE ACTUAL RESULTS OF THEIR WORK, YOU WILL BE ABLE TO TELL THE DANCERS WHAT ADDITIONAL INFORMATION THEY NEED TO ENTER INTO EXACTLY THE RIGHT STATE OF BEING AND INVESTIGATE EXACTLY THE RIGHT TERRITORY THAT WILL PROVIDE A DIFFERENT AND YET CONSISTENT RESULT EACH TIME THE PERFORMANCE OCCURS. IF YOU DO NOT LIKE THE RESULTS, EITHER LOSE THE WHOLE SECTION, AND CREATE A DIFFERENT PROCESS, OR ALTER THE PROCESS IN WAYS YOU FEEL ARE NECESSARY TO CREATE A RANGE OF INTERESTING OUTCOMES. DO NOT DIRECT THE WORK AS YOU WOULD DO IN SET FORM COMPOSITION, BECAUSE OPEN FORMS BASED ON PROCESSES FOR DANCE MAKING ARE NOT “SET.” AND THE RESULTS OF OPEN FORMS ARE NEVER DUPLICATED. WHEN THE DANCERS ARE EXPLORING YOUR INSTRUCTIONS, LET THEM EXPLORE FREELY WITHOUT COMMENT. THEY NEED TIME TO MAKE REAL DECISIONS, AND WHAT YOU GATHER AND MAKE NOTE OF, IS YOUR FEEDBACK TO YOURSELF. HAVING GATHERED THE FEEDBACK AND INFORMATION FROM SEEING THE DANCERS WORK WITH YOUR PROCESSES, ADJUST THE FRAME OF YOUR INSTRUCTIONS SO THAT THE DANCERS MAY RE-FRAME THEIR CONTRIBUTION, BUT STILL HAVE CHOICES TO MAKE.**

**A “SET FORM” CHOREOGRAPHER WILL WANT TO DIRECT EACH STEP OF THE WORK. IN “SET FROM” THE CHOREOGRAPHER DECIDES**



**EXACTLY WHAT MUST OCCUR, AND THE DANCERS FULFILL THE DEMANDS OF THE CHOREOGRAPHY AS PRECISELY AS POSSIBLE, WHILE INVESTING THE CHOREOGRAPHY WITH THEIR FULLEST PRESENCE AND ALERTNESS AND BEST EXPERTISE. IN SET FORM THE CHOREOGRAPHER AIMS TO GET THE 'BEST' FROM EACH DANCER.**

**AN "OPEN FORM" CHOREOGRAPHER WILL BE INTERESTED IN HOW THE DANCERS MEET TASKS REPEATEDLY IN A CREATIVE AND SPONTANEOUS WAY. S/HE WILL DIRECT THE PROCESS OF THE WORK AND LEAVE FORM TO CHANGE EACH TIME THE PIECE IS PRESENTED, BUT WILL COUNT ON THE ZONE OF COMMUNICATION BOTH FOR PARTS AND THE WHOLE OF THE WORK TO BE CONSISTENT WITH THE HISTORY OF ITS DEVELOPMENT, AND THE OVERALL WORK WILL CARRY THE SAME SIGNIFICANCE, THOUGH ON A LEVEL OF WHAT HAPPENS MOMENT TO MOMENT, THERE WILL BE SUBTLE TO OVERT CHANGES DURING EVERY PERFORMANCE.**

**REMEMBER THAT IT IS RARELY "THE DANCER'S FAULT" OR "THE CHOREOGRAPHER'S FAULT" IF THE WORK DOES NOT REACH A SUCCESSFUL OUTCOME.**

**WHEN A WORK DOES NOT SATISFY ITS MAKERS, THIS IS USUALLY BECAUSE:**

**--THERE HAS BEEN A FUNDAMENTAL MISUNDERSTANDING OF THE DESIRED MEANING,**

**--OR THERE HAVE BEEN SOCIAL PROBLEMS WITHIN THE WORK PROCESS,**

**--OR THE CHOREOGRAPHER AND DANCERS MAY HAVE HAD DIFFERENT EXPECTATIONS ABOUT WHAT THE PROCESS AND PRODUCT WOULD BE**

**--OR THERE MAY HAVE BEEN PROBLEMS WITH FRAMING THE TASK**

**--OR WITH THE COMMUNICATION OF THE TASK,**

**--OR THERE MAY BE PERSONAL PROBLEMS AFFECTING THE GROUP CONSCIOUSNESS OF THEMSELVES AND THE WORK.**

**REMEMBER, IN OPEN FORM WORK, BOTH DANCERS AND CHOREOGRAPHER ARE ACCUMULATING INFORMATION, AND MUCH OF WHAT THE CHOREOGRAPHER LIKES, WILL FIND A PLACE IN THE FINAL CHOREOGRAPHY, BUT SOME OF IT WILL HAVE TO BE DISCARDED, AS IT WILL NOT FIT WITHIN THE FINAL FORM OF THE PIECE.**

**FOR OPEN FORM, EACH PART OF THE PROCESS ("CARD" DESCRIBING A PART OF THE PROCESS) MUST HAVE A BEGINNING, OPTIONS TO CHOOSE FROM, AND AN ENDING. THIS WILL RESULT IN A SHORT OR LONG SECTION OF WORK. PUT ONLY ONE PROCESS ON EACH CARD, BECAUSE THEN YOU HAVE OPTIMAL FREEDOM TO ARRANGE THE PARTS IN ORDER.**

**—ANY DIRECTIONS YOU NEED TO RECREATE THE PROCESS THAT YOU LIKED TO SEE AS THE "OUTSIDE EYE" YOU WRITE ON A CARD. BE SURE NOT TO PUT MORE THAN ONE PROCESS OR IMPORTANT THOUGHT YOU WANT TO REMEMBER ON EACH CARD.**

**CHOOSE FROM THE FOLLOWING TWO POSSIBLE WAYS TO CONTINUE. (SEE PROCEDURE ONE AND PROCEDURE TWO BELOW.)**

**PROCEDURE ONE: PUT THE "PUZZLE" TOGETHER, PERFECTING THE PROCESSES OF ONE SECTION AFTER ANOTHER, AS AN ADDITIVE PROCESS.**

**PROCEDURE TWO: CONCEIVE OF THE WORK IN ITS ENTIRETY, AND THEN PROCEED NOT BY FINISHING THE PARTS AND THEN CONSTRUCTING THE WHOLE, BUT BY SKETCHING THE ENTIRETY OF THE PIECE AND THEN FILLING IN GRADUALLY MORE AND MORE DETAIL.**

**HAVING DONE THIS, YOU WILL HAVE EITHER:**

**--A SERIES OF REHEARSED PROCESSES THAT WILL BE CONSIDERED AS MATERIAL TO BUILD THE WORK,( AND YOU MAY CONTINUE TO "SHUFFLE THE CARDS" UNTIL YOU SEE AN END RESULT, ADDING OR SUBTRACTING INFORMATION UNTIL YOU ARE SATISFIED.)**

**--OR, YOU WILL HAVE SCORED THE WORK IN ITS ENTIRETY, SO THAT THE PERFORMERS HAVE ALL OR NEARLY ALL THE RIGHT PUZZLE PIECES --AND YOU DON'T WANT TO CHANGE ANY ORDER OF EVENTS--AND YOU ARE READY TO SKETCH THE TOTALITY.**

**EVENTUALLY, WITH BOTH PROCESSES, YOU WILL TAKE FINAL DECISIONS. FINAL EDITING OF THE PROCESSES WILL OCCUR AND THE WORK WILL BE FINISHED, THOUGH STILL OPEN IN FORM.**

**THE END RESULT WILL BE SATISFACTORY IF THE PROCESS IS ADEQUATELY PREPARED AND “WORKED THROUGH,” EVERY STEP OF THE WAY.**

**CHOREOGRAPHY IS A STRANGE AND SERIOUS “PLAY,” WHERE THE PERSON IN CHARGE OF THE GAME IS THE CHOREOGRAPHER. S/HE IS THE PRIMARY CONCEIVER OF THE PROCESS, THE DIRECTOR OF WORK, THE GOVERNOR OF SOCIETY WITHIN THE PIECE, THE SUPPORTER OF THOSE IN NEED OF ASSISTANCE, IT’S POSSIBLE TO DELEGATE ALL THESE ROLES, BUT IF YOU CAN’T HIRE A LARGE CREW OF PEOPLE TO HELP, IT WILL ALL BE UP TO YOU.**

**...ORGANIZE SMALL PARTS, AND CREATE SHORT TO LONGER SECTIONS OF MOVEMENT OR DANCE THEATER FROM THESE SMALL PARTS.**

**SELECT, CHANGE, AND DEVELOP MATERIAL, DISCARD AND SAVE, SEE WHAT IS MISSING AND INVENT THIS. ARRANGE ORDER FOR SHORT SECTIONS IN TIME—TRY OUT DIFFERENT ORDERS, EVALUATE SHORT SECTIONS TO SEE IF THEY ARE IN SENSIBLE ORDER AND COMPLETE, OR AS DESIRED. THEN CHECK THE OVERALL FORM TO FIND OUT IF THE PROCESSES “ADD UP” TO YOUR DESIRED STATEMENT OR RESULTING COMMUNICATION. RE-WORK, ADD, SUBTRACT, INVENT TRANSITIONS RE-EVALUATE THE WHOLE WORK. IF IT IS NOT SATISFYING, REPEAT ANY OF THE PREVIOUS STEPS UNTIL SATISFIED. THEN ENJOY THE PERFORMANCE! IT’S IMPORTANT TO LEARN FROM EACH WORK, AND NOT TO FEEL DISMAYED IF SOMETHING DOES NOT GO EXACTLY RIGHT. EVERY GREAT STEP IN LIFE’S EXPERIENCE IS PREPARED THROUGH TENTATIVE SMALL EXCURSIONS IN NEW DIRECTIONS. I HAVE IN THE PAST LIKENED CHOREOGRAPHIC GROWTH TO LEARNING TO WALK. WHEN THE BABY FIRST STANDS UP AND TAKES A FALTERING STEP, WE DON’T SAY, “WRONG, YOU FAILED.” THAT WOULD BE PRETTY STUPID. WE APPLAUD THE EFFORT. AS YOU VENTURE INTO NEW CHOREOGRAPHIC PRACTICES, APPLAUD YOUR OWN EFFORTS! AND AS YOU ACHIEVE THE FIRST STEPS, KEEP AN EYE ON THE EVENTUAL AIM, WHERE YOU WILL HAVE A LONG PRACTICE OF**

**CHOREOGRAPHY BEHIND YOU, AND YOU WILL BE CONFIDENT AND HAVE GREAT IMAGINARY AND PRACTICAL RESOURCES TO USE.**

## **HOW TO GET SENSORY-BASED DANCES INTO FORMS THAT ARE SPONTANEOUS, LIVELY, AND COMMUNICATIVE?**

How to re-create sensation to make material “live” in performance? That’s a real question.

Timing in performance—how to make someone want to/ need to/ see the next moment or section?

Performing with the emotional freedom, intellectual challenge, and physical communication values of the dance leading the way for development of your own part in actual performance time...How?

Following the needs of movement interpretation: how to reach desired communication? when to adjust plans?

The process of getting material “to live” on stage is compelling and real for a choreographer. Many dance styles rely on stage charisma to bring about admiration for the performer, substituting this for actual empathy. We often admire great professional dancers for their strong technical ability, their beautiful and well trained bodies, and their audience charisma. But there are many other ways to see a dancer on stage. Dramatic dances require deep emotional resonance from the performers, and social dance presentations demand sexy, pleasurable flirtations. Dances that incorporate technical maneuvers from sports or require particular skills from outside the traditional dance vocabularies also require special preparation, and safety measures have to be taken when you put dancers into unknown territory.

And then, when you think you have all the parts ready, you may find out that it’s just mechanical, dry and absent.

But then you find the way to reach the dancers with the excitement and truth of their participation, by letting them know why you get excited about this work. And why you get interested in the work, and how you see them as right for this work and what about each of them makes this work right for them...

You devote time to think of each of them individually outside of rehearsal, and evaluate how much of what you wish from them is actually already there, and how much you still need to achieve with them.

The wise choreographer will never let the dancers get into a hostile state either to the choreographer or about the role they play, though sometimes this is unavoidable. Dancers must be respected and the choreographer must have their respect if the dance is to happen in the best possible way.

The choreographer is primarily responsible for the whole scene. S/he must be fully in charge of her environment, her choreographic options, and must organize and run rehearsals in such a way that everyone is respected and supported.

It's not always easy. Personalities clash. Heartbreak happens. But all involved have to continue to the best of their abilities. Persons who have never been on the stage do not know that the performer has to put real life away for a while and inhabit a universe on stage that may be as foreign to that individual as Mars on some particular nights.

But we all get through. Somehow the performance happens, and despite all the difficulties that may have occurred in the preparation for the dance and in individuals' private lives, the life of the piece has its own energies, its own time and its own importance. The mature performer understands this and is able to somehow put away any negativity from the scene, and dedicates herself/himself completely to the role—fully, richly and completely. This is the devotion of a true professional. Life happens outside of the performance and in the actual performance time, there is nothing on stage but the desired illusion of a performer's dedicated act. It is ephemeral, transcendent and sublime. Whatever the role, the performer reaches into personal experience, draws on the choreographer for support and direction, and produces a totally new and never before seen experience every time s/he enters the stage. Some nights it's harder than others, but the true professionalism of a great performer is an astounding richness for a piece of work.

Rehearsals are nothing compared to performance. There is so much more 'weight' on that experience, that sometimes people just crumble. I remember as a young child I was to do a performance, and there were no rehearsals, and I was told to come to the dress rehearsal and get on stage and scare everyone off. But I never saw the cue. And I didn't know the story. So I walked around backstage—no one to ask, since my parents had dropped me off and weren't there)... and I didn't know what to do about any of this. The director, my ballet teacher Miss Yahr, told me to not wear the costume as it might get dirty. So I left it folded in the box. I asked the parents who were there how to get to the stage, and they said, "Oh it's easy, just out there...well out there was nothing but a lot of ropes. I truly had no idea what I might be facing. I heard someone calling out, "Get on the stage!" And since everyone else was gone, I

thought it must mean me. I was running around, calling out “Where do I get in?” and I tried to call it out loudly and roughly because I was supposed to make a loud and rough entrance. I saw a dim light behind a sort of paper like substance and started to break my way through the paper. It was in fact, the cyclorama. Eventually I was able to crawl under it, being a very thin child, and the small dress rehearsal audience were laughing hysterically. I was supposed to enter and threaten the leading character, who I didn’t know, so I crawled under the cyclorama, yelling “I’m bigger than you and stronger than you and I’m going to get you. The other kids ran off the stage terrified, and the audience was hysterical with laughter and I was terribly disappointed that there was no one there to threaten. So I looked out at the audience and went to the edge of the stage and yelled, “Where did you all go?” there was a hushed quiet as my teacher Miss Yahr stood up and said, “Very good, Mary, you did exactly as you were told.” Just wait backstage and I’ll see you in a short while. She called out, shall we continue? After some time, Miss Yahr came backstage, and I said, “I’m sorry I didn’t know how to get on stage, and I ruined the performance.” She said, “Don’t worry about it, Mary. I’ve never seen such a brave performer in all my life.” I’ll get someone else to play the part, because it doesn’t do you justice.” This puzzled me enormously because in truth, I had no idea what was going on. But I do remember the fierce excitement that drove me to get out there and scare everyone away. I just did not know that it was a “show,” and I was not to REALLY scare them all away. I had no perspective. After that, Miss Yahr put me in a higher class, and made me stand in the corner to lead the first side of the bar exercises, so I knew I must have done something right. I do thank God every now and then that she was my first ballet teacher. Though I have never experienced stage fright there was one more incident in my life like this one. I was chosen to give the eighth grade graduation speech. We all wrote speeches and mine was chosen. But when I walked out on stage, a man started to yell, “What’s that kid doing? Get that kid off the stage!” I looked out into the audience with my hand up so I could block the light and then I heard my Dad call out, “Just go right on, Mary.” So I looked down at my papers, and then sideways at the Principal. He was motioning for me to go on. So I started to read and was interrupted by the same man yelling, “get her off the stage.” My Dad was going over to him, and a bunch of guys got him, and then he started to laugh and then everyone was laughing, and I really didn’t know what was happening and the Principal said to me “Just start.” Well it was not exactly the right setting for my first line, “When we were little someone lit a candle for us and it burned...and burned, and now...

Anyway, I was on and off stage a lot from the beginning of my life, with orchestra, dance, choir, church choir, and lots of dance performing in my high school years, so the stage never seemed to frighten me a lot. But as a choreographer I have frequently seen stage fright, and I wonder about it. It’s not easy for some people to get on the stage...

As I have assisted dancers to perform, I have really not known what to say to make their work easier. Usually, I give them information about the piece that they have had before, that I hope they will be sure and remember. And I hope that the processes are so interesting and compelling that the dancers will be there “for real,” providing all the necessary cues and information for the onward movement of the work. I trust my dancers a lot. And nearly all the time, that trust is not misplaced. I could honestly say that every dancer I have ever worked with has been amazingly good on stage, and impressed me greatly. Through process based work, dancers are making live decisions in real time in performance, and they usually do not get it wrong. Their innate sensitivity and awareness assists them to appear at their very best, because they themselves are making choices about their work, live on stage. I encourage them to re-create sensation “live,” to feel the timing of actions in a way that makes the audience want and need to see the next moment, I support them to use emotional freedom, to rise to the intellectual challenges of the work, and to commit themselves totally physically. The answer is not easy...go figure....

## **PRACTICE ONE HUNDRED TWENTY, SPHERES IN THE BODY**

TAKE 6-8 MINUTES OF STILLNESS TO ARRIVE WITH THE IMAGE OF  
STANDING

BECOME FULLY PRESENT

LET ENERGY OF YOUR BODY BECOME HARMONIOUS

BE STILL WITH EMPTY MIND.

THEN, SEE NINE SPHERES IN YOUR BODY:

1. ROUND THE HEAD
2. IN THE RIGHT HAND
3. IN THE LEFT HAND
4. UNDER THE RIGHT FOOT
5. UNDER THE LEFT FOOT

6. IN THE RIGHT SHOULDER SOCKET—SMALL SPHERE
  7. IN THE LEFT SHOULDER SOCKET—SMALL SPHERE
  8. IN THE RIGHT HIP SOCKET—SMALL SPHERE
  9. IN THE LEFT HIP SOCKET—SMALL SPHERE
- TO BEGIN WITH, SEE THEM SEPARATELY.

THEN BEGIN TO GROUP THEM:

SEE THE TWO SHOULDER SOCKETS TOGETHER  
SEE THE TWO HIP SOCKETS TOGETHER,  
SEE ALL FOUR OF THESE SOCKETS TOGETHER  
ADD IN THE HEAD SPHERE

THEN ADD IN THE SPHERES IN HANDS, AND THE FEET...

LET THE SPHERES APPROACH AND DRAW AWAY FROM EACH OTHER...

AND FLOAT IN SPACE.

FIND A STILLNESS STANDING WITH NINE SPHERES.

FIND A LYING DOWN STILLNESS WITH NINE SPHERES.

ALTERNATE THESE AND, SEE THE TRANSITION FROM LYING TO  
STANDING IN TERMS OF NINE SPHERES

TAKE NINE SPHERES ON A WALK THROUGH SPACE

AT ANY TIME FOCUS ON JUST ONE SPHERE AND ENJOY THE PLAY OF  
THAT ONE SPHERE IN THE CONTEXT OF FLOATING ENERGY.

A STILLNESS STANDING MAY TAKE ANY SHAPE AND BE THOUGHT OF AS  
TEMPORARY FREEDOM FROM GRAVITY.



EXPLORE THE SENSATION OF FLOATING THE WHOLE BODY THROUGH  
THE IMAGE OF THE SPHERES.

SOMETIMES THE SPHERES COINCIDE AS BETWEEN HANDS...

MOVE WITH NINE SPHERES FROM ONE STILLNESS TO ANOTHER,  
KEEPING THE SPHERES AS YOU GO...

NINE SPHERES, EACH CONSCIOUS OF THE OTHERS, WITHIN THE BODY

FIND BALANCING AND TURNING AND TRAVELING IN SPACE

FIND RESTFUL MOMENTS

FIND DELIGHTFUL EVENTS

FIND MEETINGS WITH OTHERS

FIND AN ENDING...TAKE TIME WITH THIS.

## **PRACTICE, ONE HUNDRED TWENTY-ONE, A PHYSICAL MESSAGE**

Communicate a physical message--

Based in energy or body shape or gesture

Answer a physical message

Having achieved a short period of “understanding,”  
Leave this communication.....and  
Enter into conversation with one or two other people

Action has its own meaning, as it occurs.

Experience: direct action,

follow action,

suggest new language of movement

“listen” or “attend”

(and do these processes in any order, repeating or not, as you  
wish).

The messages are sensory, originate in the body, and become known and  
recognized from body to body through the perceptual gateways of the senses.

Attend to your own body process as you observe others in action...

They join,..... separate.....

And keep open for new possibilities.

Feel free to use great abandon and energy with your gestures.

Sensitivity is not limited to slow and gentle moving.

## **DANCES FOR HUMANITY**

### **RESPECT**

In dancing we respect all partners equally and well. Hard work, the ability to listen to directions, the ability to practice on your own, the ability to train your body, and to eat well, are all important to dancers. Respect implies reasonable and caring discipline, not excessive or punishing discipline.

There are wonderful dances to be found with people of any ability, dances for the blind, for the mentally challenged, and for those with “physical challenges.”

We are enhanced in our practice of dance, through learning to know many different and beautiful ways people may be dancing. Dance is one of the most primitive and fundamental art experiences, as well as one of the “highest” art forms with enormous challenges, both physical and mental.



### **Stumbled Upon Choreography #20**

#### **WHEN EXPLORING THE IMAGINATIVE LIFE OF MOVEMENT, PHYSICAL COMPLEXITY RESIDES IN...**

- 1. Independence of body parts**
- 2. Depth of imaginative entry into imagery**
- 3. Relationships between people in physical presence**
- 4. Direction of Energy and Force traveling within movement**
- 5. Intuition required in the performers and the watchers, as there is a gestural language being spoken that is infinitely complex**
- 6. Suggestion and fulfillment**

7. **“Complete” and multi-dimensional Physical presence**
8. **Body language**
9. **Personal value systems presented**
10. **Timing of imagery**
11. **BOTH Directed (CLOSED FORM) or not directed (OPEN FORM) imaging**
12. **Use of voice, sound, speech or music that may occur**
13. **Use of costume and mask that may occur**
14. **Expressive face, hands and gestures that may occur**

**In fact, one could say that dance may include all of life's experience.**

## **PRACTICE ONE HUNDRED TWENTY-TWO, A PHYSICAL MESSAGE...BASED IN GESTURAL LANGUAGE**

Communicate a physical message

Answer a physical message

Enter someone's conversation

Messages have their own meaning as they occur...

Alternately: direct action...

follow action...

suggest action...

listen/observe action...

(do these processes in any order, and repeatedly).

The messages are sensory,  
Originate in the body,  
Are known and recognized,  
from body to body

Attend to your own body process as you observe others in action...  
Through repetition of one simple action, call others into your zone.  
When someone enters your zone they may be very near or far  
away.

Attend to your body process as you observe others in action.

When you surrender to enter someone else's zone, follow fully, but  
before following, notice where you are so you have a very clear  
memory, this will act as a root so your dance process may bloom in

another location, but will have a strong root to return to when you leave the dialogue.

Then join with another

Separate

And keep open for new possibilities.

Use great abandon and energy with gestures.

**PRACTICE, ONE HUNDRED TWENTY-THREE, INCREASING PHYSICAL POSSIBILITIES FOR “SET MOVEMENT”**

TWO people stand near each other.

One gently presents a body part to the other, leaning their weight on the second person

The second person meets this approach, supports while moving, and allows for possibilities:

--to lift, carry and set down the any part of, or the whole of, the “presented” body

--to absorb the leaning weight and enter the floor together

--to balance together

--to meet and move into traveling together or apart

Re-create the sequence from the beginning, as closely as possible, but you may diverge, as opportunities arise. When that section is well known to you, begin a second section from the place where the first section ends. In this way a very beautiful sequence of set movement contact will gently emerge.

These processes of meeting may lead to interesting physical results including extended physical contact as set form, rather than improvisation, as one of the possibilities included in the duet. A short form of learning a set movement duet from contact improvisation can be created with the use of video, especially if you have two camera angles on the section you wish to re-create.

Many would never consider using contact improvisation\* as a tool to arrive at set movement material, but I have seen it done beautifully and performed with great attention to the primary forces of bodies moving. The readers will surely choose for themselves how to place Contact Improvisation in the context of his/her own work. (If you do not know what Contact Improvisation is, look it up on the internet. There are wonderful workshops available, in this form, in many countries, worldwide. Contact Ezster Gal of Hungary, or Daniel Lepkoff of Japan, or Nance Stark Smith of Vermont, USA for information as to how one might find a teacher. Or contact the founder of CI, Steve Paxton.)

### **PRACTICE ONE HUNDRED TWENTY-FOUR: LIVE SHAPING DURING PERFORMANCE—OPEN FORM PROCESSES**

ACTIONS MAY OCCUR AS PROCESS BASED WORK IN PERFORMANCE. PROCESSES MAY BE PLACED IN ORDER, ONE AFTER ANOTHER, AND INDIVIDUALS MAY TAKE SHORTER OR LONGER ROUTES THROUGH THE MATERIAL. THERE MAY BE CUES OF EITHER MOVEMENT OR MUSIC TO ALLOW FOR ALL TO ARRIVE AT NEW SECTIONS AT THE SAME TIME, OR WITHIN A SPECIFIC TIME FRAME. IF A DANCER HEARS A CUE IN THE MUSIC OR SEES SOMEONE DOING A PARTICULAR CUE, THEY CAN THEN MOVE SLOWLY OR QUICKLY INTO A NEW PROCESS, SECTION OR DIFFERENT MOVEMENT, AS THE CHOREOGRAPHER DESIRES. CREATING USING PROCESSES IS ONE WAY TO CREATE “OPEN FORM COMPOSITION” (MOD)



IN WORKING ON THIS MATERIAL, SPECIFIC SPACES MAY BE ASSIGNED TO EACH ACTION. SUCH CHOICES MAY BE MADE FOR ALL SECTIONS. THE CHOICES MAY BE AS SIMPLE OR COMPLICATED AS CAN BE MANAGED. THE CHOICE OF SPACES MAKES AN IMPORTANT CONTRIBUTION TO THE INTELLIGIBILITY OF THE TOTAL WORK.

THE MORE DEFINITIVE THE DECISION-MAKING PROCESS IS, THE MORE SUBSTANTIALLY THE CHOREOGRAPHIC VOICE WILL BE HEARD, AND THE CHOREOGRAPHER'S DIRECTIONS WILL LEAD MORE CLOSELY TO THE SAME EXACT PRODUCT DURING EACH PERFORMANCE.

THE LESS DEFINITIVE THE DECISION-MAKING PROCESS IS, THE MORE OPEN THE FORM WILL BE, AND THE FORM WILL MOVE TO BECOME CLOSER TO IMPROVISATION

IN OPEN FORM COMPOSITION, **THE ROLE OF THE CHOREOGRAPHER IS:** TO ALLOW AND FACILITATE SPACE FOR PERSONS TO FUNCTION WELL. THIS IS A RECEPTIVE ROLE AND PUTS GREAT RESPONSIBILITY IN THE DANCERS ABILITY TO MAKE INTERESTING CHOICES.

THE MORE OPEN ENDED AND PROCESS-BASED THE CHOREOGRAPHIC CHOICES ARE, THE LESS "STABLE" THE PERFORMANCE WILL BE.

THE MORE CHOICES ARE LEFT TO DANCERS IN REAL-TIME PERFORMANCE, THE MORE SPONTANEOUS THE PIECE WILL BE, AND POSSIBLY THE MORE CHAOTIC.

HERE FOLLOWS A “HINT” –A VERY SHORT SECTION OF AN IMAGINARY PIECE--SHOWING HOW PROCESS BASED DIRECTIONS MIGHT BE GIVEN TO PERFORMERS.

IN THIS CASE “SPACE” AND “MOVEMENT PROCESSES” ARE USED AS DEFINING FEATURES FOR THE CHOREOGRAPHY. WHEN THE SPATIAL REQUIREMENTS ARE FULFILLED, THE DANCE ENDS.

THE PIECE BEGINS WITH EIGHT PEOPLE MOVING LOW, QUIETLY CREEPING, ROLLING, STRETCHING, BALANCING, MELTING WITH MOVEMENT, FROM THE LEFT SIDE AS SEEN BY THE AUDIENCE, IN A FREE FORM EXPLORATION, TO ARRIVE STANDING ON A DIAGONAL LINE THAT BEGINS BACK STAGE LEFT AND ENDS DOWN STAGE (NEAR THE AUDIENCE) RIGHT. THEY ARRIVE INDIVIDUALLY AT THIS STARTING DIAGONAL LINE AND BECOME STILL, IN FROZEN ACTION.

THEN EACH PERFORMER FINDS A TIME TO INTRODUCE HIS MOVEMENT VOCABULARY (THAT HAS BEEN PREPARED IN ADVANCE BUT REMAINS IN SECTIONS THAT MAY BE ACCESSED IN ANY ORDER).

EACH PERFORMANCE OF PROCESS BASED WORK IS A ONCE ONLY, REAL-TIME EXPERIENCE OF A PARTICULAR ZONE OF VOCABULARY, THAT WILL OCCUR, AND WILL NEVER BE REPEATED. IT'S APPROACHED LIKE ONE DAY IN ANYONE'S LIFE....(BUT MOST PERSONS DO NOT FUNCTION WITH THE HEIGHTENED AWARENESS THAT REHEARSAL AND PERFORMANCE BRINGS TO PROCESS BASED WORK.) THERE IS A HUGE DIFFERENCE BETWEEN OPEN FORM COMPOSITION, PROCESS BASED WORK, AND REAL LIFE. OPEN FORM COMPOSITION IS A CONTAINER FOR MANY PARTS OF PROCESS BASED WORK, SET COMPOSITION AND IMPROVISATION. THERE IS ALSO A HUGE DIFFERENCE BETWEEN PROCESS BASED WORK AND IMPROVISATION. IMPROVISATION IS DEFINED AS BEING

OPEN AND WITHOUT SET FORM. IMPROVISATIONS MAY ADD UP TO CREATE OPEN FORM COMPOSITION, ONLY IF THE IMPROVISATIONS ARE IN SET ORDER AND HAVE BOTH LOCALIZED AND SUMMATIVE MEANING. (HOWEVER THIS MAKES THE DEFINITION OF IMPROVISATION VERY CLOSE TO PROCESS BASED WORK THAT IS DEFINED BY PRECISE VERBAL DESCRIPTION AND IS BY NATURE MORE “CLOSED” IN FORM THAN IMPROVISATION.

THE DANCERS HAVE HUGE RESPONSIBILITY IN ANY FORM THAT ALLOWS FOR CHOICE. THEY HAVE REHEARSED MANY VERSIONS OF THEIR ROLES, (AS WE DO IN REAL LIFE) AND ARE ABLE TO RESPOND IMMEDIATELY TO EACH OTHER , ALSO, AS WE DO CONSTANTLY IN REAL LIFE, THEY ARE ABLE TO INVENT EACH STEP OF THE WAY. THE DANCERS PERSONALITIES WILL HAVE GREAT BEARING ON HOW THEY EACH RELATE TO THE OTHER DANCERS AND THE PROCESSES FOR MOVEMENT CREATION THEY ARE GIVEN. FOR EACH OF THEM, THE WORK WILL ALWAYS BE A PSYCHO-PHYSICAL CHALLENGE.

EACH PERSON HAS AN INDIVIDUAL SCORE THAT TAKES HER/HIM INTO SOLO AND GROUP WORK, AND THE SCORE INCLUDES MOVEMENT FORMS, IDEAS, PHRASES, CUES, PROCESSES THAT DESCRIBE MOVEMENT, ATTITUDES, RESONANCES THAT AFFECT HOW THE WORK SHOULD GO, AND PROCESSES THAT DEFINE WHAT THE WORK SHALL BE— ANYTHING THAT THE CHOREOGRAPHER WISHES TO INTRODUCE TO THE PIECE.

DURING REHEARSALS, DANCERS HAVE BUILT UP A MEMORY BANK OF INFORMATION THAT THEY MAY REFER TO JUST AS WE DO IN REAL LIFE, OR THEY MAY INVENT ON STAGE IN PERFORMANCE FOR THE VERY FIRST TIME—ALSO AS WE DO IN REAL LIFE. THEY MUST MAKE ALL CUES AND FULFILL ALL ASSIGNMENTS FOR THE SKELETON OF THE PIECE TO OCCUR AND SUPPORT THE PIECE TO ITS ULTIMATE BEING AND MEANING.

IN OPEN FORM PROCESSES, THE DANCERS DO NOT HAVE TO MOVE ALL THE TIME. IN THIS PROCESS ANYONE MAY RETURN

TO THE LINE TO BE STILL WHEN AND AS THEY WISH. AS THEY RETURN THEY WILL ADOPT A POSTURE THAT IS EVIDENCE OF WHERE THEY ARE IN THEIR PSYCHO-PHYSICAL PROGRESSION THROUGH THE PIECE...SO ATTITUDE WILL BE PORTRAYED BY THE BODY. THEY MAY MAKE RELATIONSHIPS ON THE LINE, BUT THEY MAY ALSO TAKE EXTRAVAGANT SOLOS THERE. THEY DECIDE WHAT TO DO BY THINKING BOTH OF WHAT THEY WISH TO DO AND OF WHAT THEY BELIEVE THE PIECE NEEDS AND DEMANDS. THIS MEANS THAT THE TOTAL TIME OF THE PIECE MAY VARY SIGNIFICANTLY EACH TIME IT IS PERFORMED. IF THE SOUND SCORE IS SET, IT MAY BE INTERRUPTED AT VARIOUS POINTS TO ALLOW FOR THE FURTHER DEVELOPMENT OF THE WORK. THIS DEMANDS ACTIVE PARTICIPATION FROM A COMPOSER OF MUSIC OR A DJ.

EACH OF THE DANCERS IS FUNCTIONING AS A CHOREOGRAPHER AS WELL AS A DANCER. AT ONE MOMENT THEY WILL ALL HAVE RETURNED TO THE ORIGINAL, DIAGONAL LINE. FROM THIS MOMENT ON THE LINE THEY WILL MOVE FORWARD, TOWARD THE AUDIENCE, BEGINNING LOW TO THE FLOOR, TO ENTER A PROCESS OF CHOOSING DIRECTION, MAKING SMALL ANGLES OF CHANGE, AS THEY INVESTIGATE THEIR INDIVIDUALLY SCORED, PROCESS BASED MATERIALS. THOSE CLOSER TO THE AUDIENCE WILL HAVE TO TAKE A VERY DIVERGENT JOURNEY INCLUDING BACKWARDS AS WELL AS FORWARDS, AND ALL MAY DIVERGE TO THE BACK AS THEY WISH. SPEED WILL VARY GREATLY IN THIS TRANSITION. MOVEMENT PROCESSES AT THIS POINT ARE BASED IN GESTURAL LANGUAGE, SIGNS AND BODY POSITION THAT CONTRADICTS THE SIGN—SO ESSENTIALLY, TWO DIFFERENT SIGNS ARE GIVEN AT THE SAME TIME TO CREATE A CONTRADICTION.

AT A PRE-ARRANGED CUE THEY WILL ALL STAND. THIS IS CUED BY ONE INDIVIDUAL, WHO WILL STAND FIRST, AT THE FRONT, IN STILLNESS. OTHERS WILL FALL INTO LINE AT A CASUAL TEMPO. (AFTER GIVING THE CUE, THE DANCER WHO GAVE THE CUE MAY REVISIT THE FIRST PROCESS UNTIL ALL ARE READY TO CONTINUE.) NOW THEY ARE ALL FRONT, DISTRIBUTED RANDOMLY. THIS IS THE END OF THE FIRST SECTION.

SECTION TWO BEGINS AS DANCERS MOVE THROUGH A SERIES OF SET PHRASES AND SPACES, WHERE THEY DEPEND ON EACH OTHER TO KNOW WHERE TO GO AND WHAT TO DO NEXT. OCCASIONALLY THEY ARE MOVING IN UNISON WITH ONE OR MORE OTHERS. OCCASIONALLY THEY HAVE TO PAUSE UNTIL THEY RECEIVE A CUE TO CONTINUE. THIS IS SET FORM. ALL ARRIVE IN A CURVED LINE AT THE END OF THE SECOND SECTION, BUT SINCE INDIVIDUALS BEGIN SECTION C AT DIFFERENT TIMES, WE DO NOT EVER SEE THE CURVE WITH ALL IN IT. THEY PROCEED TO SECTION THREE. (STILL, WE WISH THE AUDIENCE TO PERCEIVE THE CURVED LINE DID EXIST. IT'S A MATTER OF TIMING, AND DANCERS HAVE TO WORK AS A TEAM TO MAKE THIS HAPPEN.)

IN SECTION THREE THEY ALL HAVE SOLO PARTS, AND THIS IS CHOREOGRAPHED PRECISELY. THE ONLY VARIATION IS: HOW FAST OR HOW SLOW THEY GET TO THEIR STARTING POINTS. SO THE CENTRAL PART OF THIS PIECE IS HEAVILY CHOREOGRAPHED, BUT WITH RANDOM CHOICES OF DIRECTION, AND TIMING CHOICES BEING MADE, TO BRING ABOUT A GREAT DENSITY OF IMAGERY. IT IS INTENDED TO LOOK VERY "ADVANCED TECHNICALLY" WITH BEAUTIFUL AND COMPLEX MOVEMENT BEING DONE.

AS DANCERS FINISH THIS SECTION THEY LEAVE THE PERFORMING SPACE. IN THE END ONE IS LEFT, AND WE DO NOT KNOW IN ADVANCE WHO THIS WILL BE. THIS PERSON LEADS THE LAST SECTION. S/HE DANCES A MEMORY OF OTHER PERSON'S WORK, A TRIBUTE TO THEM AND TO THEIR DISCOVERIES. AS AN INDIVIDUAL RECOGNIZES HER/HIS CONTRIBUTION, THEY MAY ENTER AND DEVELOP ON WHAT THEY HAVE DONE PREVIOUSLY.

THE LEADER WILL QUOTE REFERENCES FROM EACH PERSON'S WORK, AND EACH OTHER PERSON WILL HAVE A SHORT AND THEMATICALLY RELATED SOLO TO END HER/HIS CONTRIBUTION TO THE PIECE. THERE WILL BE SEVERAL SOLOS GOING ON AT THE SAME TIME, BEING INVENTED LIVE, AND EMBELLISHING PREVIOUSLY PERFORMED MATERIALS. HAVING LED EVERYONE INTO THEIR MATERIAL, THE LEADER WILL FIND STILLNESS FROM

WITHIN HER/HIS SET MATERIAL, AND WILL STAY IN THE STILLNESS AS THE ONLY REMAINING FIGURE UNTIL ALL DANCERS HAVE FINISHED AND LEFT THE STAGE, AND LIGHTS GO OUT.

THE MUSIC WILL ALSO HAVE AN OPEN FORM, AND THE MUSICIANS, HAVING A SCORE BASED IN IMPROVISED, MELODIC, INTER-RELATING MATERIAL, WILL ADJUST TO LIVE CUES FROM THE DANCERS TO MOVE SECTIONS ALONG.

BOTH DANCERS AND MUSICIANS WILL TAKE PART IN A FLEXIBLE SYSTEM THAT ALLOWS FOR SPONTANEITY AND CHANGE FROM ONE PERFORMANCE TO THE NEXT, BUT THE PERFORMANCE WILL RESONATE WITHIN A ZONE OF SIMILARITY EACH TIME IT IS PERFORMED.

NOTE: THIS WORK IS NOT IMPROVISED, NOR IS IT “SET” CHOREOGRAPHY. IT IS PROCESS BASED, THEREFORE BETWEEN THE TWO. (IT IS ALSO NOT A REAL PIECE EITHER, BUT A HYPOTHETICAL EXAMPLE—THOUGH WITH WORK, THE READER COULD MAKE IT REAL.)

IN THE MAKING OF A PERFORMANCE WORK OF THIS NATURE THERE IS A HUGE AMOUNT OF PLANNING, INDIVIDUAL COACHING, AND A LOT OF COMPLEXITY. DANCERS HAVE TO MEET ALL THE REQUIREMENTS OF SET MOVEMENT COMPOSITION AND ALSO ALL THE REQUIREMENTS OF IMPROVISATION....AT DIFFERENT TIMES IN THE PIECE.

IT IS, IN THE END VERY EXCITING TO SEE SUCH A WORK, AND THE DANCERS LOOK WONDERFUL AS THEY MEET A VERY HIGH LEVEL CHALLENGE IN THE PROCESS. THEY MUST BE VERY MOTIVATED TO TAKE UP SUCH A DEMANDING TASK. FOR THE CHOREOGRAPHER TO SET UP SUCH A WORK, THERE HAS TO BE EXPERIENCE AND COMMITMENT IN THE AREAS OF BOTH, IMPROVISATION AND CHOREOGRAPHY. TEACHING EXPERIENCE IS ALSO VALUABLE.

**PRACTICE, ONE HUNDRED TWENTY-FIVE, DANCE FOR SIX PERSONS**

**REMEMBER OR IMAGINE A BEAUTIFUL LANDSCAPE OF YOUR OWN CHOICE.**

**ALLOW THE INSPIRATION OF THAT PLACE TO INFORM YOUR MOVEMENT, AS YOU IMPROVISE,**

**SELECT ABOUT ONE MINUTE OF FINISHED WORK FOR THE PURPOSE OF THIS EXERCISE.**

**NOW YOU HAVE, AS A GROUP OF SIX PERSONS, SIX MINUTES OF MOVEMENT FOR ALL TO LEARN.**

**EACH PERSON PERFORMS ALL SIX MINUTES IN ANY ARRANGEMENT HE OR SHE WISHES.**

**THE ORDER OF PARTS IN YOUR FINISHED WORK MAY CHANGE AND PARTS MAY BE REPEATED. ANYONE MAY START; AND ENTER AND LEAVE WHEN THEY WISH, BUT THE TOTAL TIME DURATION WILL BE NOT LESS THAN SIX MINUTES AND MAY BE AS LONG AS NINE MINUTES.**

**INSPIRATION FOR MOVEMENT MAY COME FROM:**

**FEELINGS AROUSED BY YOUR MEMORY OF THE LANDSCAPE,**

**OR FROM THE LINES AND SPACES THERE,**

**OR THE COLORS OR SOUNDS THERE,**

**OR MEMORY OF EVENTS THAT OCCURRED THERE,**

**ETC.**

**EITHER PERFORM THIS AS A "SET" STUDY WITH ALL PARTS OCCURRING IN A REPEATABLE TIME FRAME, AND IN THE SAME WAY EACH TIME PERFORMED; OR WITH PARTS DEVELOPING, REPEATING DIFFERENTLY EACH TIME PERFORMED, BEING "IMPROVISED" AND PROCESS-BASED THROUGH REHEARSALS AND EVENTUALLY ALSO IN PERFORMANCE.**

## **Practice 126, Stations and Actions**

GIVE EACH STATION A MOVEMENT IDENTITY.

IMPROVISE WAYS TO MOVE BETWEEN THOSE STATIONS. (THE PERFORMER DOES NOT HAVE TO PASS DIRECTLY BETWEEN STATIONS, BUT MAY TRAVEL ANY WHERE BETWEEN STATIONS, EVEN POSSIBLY PASSING THROUGH THE SAME OR DIFFERENT STATIONS TO CREATE MEMORY OR FUTURE PROJECTION OF WHAT WILL HAPPEN LATER IN THE PIECE.

LET THE WAY OF TRAVELING BETWEEN STATIONS HAVE SOMETHING TO DO WITH WHAT OCCURS AT EACH STATION—INCLUDING CONTRASTING GREATLY.

BEGIN WITH ANY STATION AND MOVE THROUGH ALL STATIONS.

## **HOW LONG TO SUSTAIN AN IMAGE?**

When is the image clear?

When is the introduction of new, additional material necessary?

If a new piece of material is added to an image how does it affect that image?

ANSWER THESE QUESTIONS IN REAL PERFORMANCE TIME OR IN ADVANCE, AND YOU WILL KNOW HOW LONG TO SUSTAIN AN IMAGE.



## **Re: Editing:**

It is often necessary to edit out a large amount of information. As a SECTION of movement takes on its own direction and builds its own “structural presence”, the piece itself indicates materials to discard as well as materials to add.

Regarding the creation of “set forms:” we may plan entire pieces in advance, and then teach them to dancers. We may use any means to arrive at these set forms, including even “chance” processes or process based sections (both of which, by definition, may be created as “not set material” at conception).

## **HOW DO IMAGES SPEAK?**

Images rarely contradict each other, but they do speak differently.

**Refer to concept: Referential, Abstract, and Real Gestures, MOD, (influenced by Patrice Pavis.)**

## **PART ONE**

### **Example of Referential GESTURE:**

Create and perform a complex series of pure movement events and images. Then make them into slow motion.

Then add a totally unrelated series of emotions. In this case emotion is physical...and is seen in the body.

These will speak their own harmony of references, changing communication, naturally adding bodily expression and additional movement potential.

## **PART TWO**

**Example of Abstract MOVEMENT:** Perform and create another complex series of movement events totally AND PRIMARILY attending to every movement... no gestures, and no allusions.

Be concerned with space, time and energy only. Body design!!!

The movement will achieve great clarity and become transparent to its own energies, shapes, and timings. Seek movement clarity!!!

## **PART THREE**

**Example of Real GESTURE: pedestrian action!—actually of the street!**

ANY one person walks toward another,

...takes that person's hand,

...and they walk together to a new place where they briefly touch the sides of their faces together,

...each; lifts a hand to someone else, who does not have to acknowledge the gesture,

(take all the time needed to make gestures real and actual, including the time it takes to actually decide to do the gesture. Approach each gesture with nothing in mind, make a decision to do the gesture, and then do it, in a way that is as close to real life as possible.)

...both start to leave the space,

...and before going out stop, shift bodies to look back at the whole space,

...and they wait to make eye contact, with someone else (not their partner) who is also stopped near the periphery....,

...wait until there is actual eye contact, with someone and this registers as an image, —it may take time!

...then leave the stage.

All on stage perform all three processes, but of course, in their own, individual ways.

There may be long moments of waiting before someone meets your gaze, especially if they are moving...so don't give up, just observe the space from within, as quietly as possible, but small movement is allowed. Before you leave, watching the work of the others, until one of them catches your eye—even for a moment while they are moving—and then you may leave.

Having created these three examples, with a group of 12-16 people, each person chooses to do either the “abstract” or the “referential” section first, and do the other one, second.

At the end, do the “real gesture” work that takes you off the stage.

Choose without telling anyone else where you will place your activities.

If someone comes to you to take your hand while you are doing either the abstract work or the referential work, because their part is shorter than yours, interrupt what you are doing, share the real work—it's a real interruption, until the part after you touch both cheeks, and break out of the real work to continue and finish both the abstract and referential work. Then, finish the real work by making eye contact with someone who is on stage. If this is not possible because you are the last one on stage, look at someone off stage.

The last person, making eye contact with someone else off stage, then leaves, but in a different direction from where s/he has been looking.

If one person is very quickly finished, they have this possibility: to wait for a long time in stillness before making eye contact at the end and leaving. This figure could be very interesting to watch.

To do real work will demand a very genuine and direct approach to the material. There is no way to pretend about this. Persons who are wishing to be either self important or invisible will find it difficult.

Note: It is necessary to find a way to be “one’s very own self” when performing. And this means that it’s very important for each person to be able to devote himself or herself completely to the task that they are given. Ego security is important for a performer, because a secure person is able to give himself or herself entirely to the “role” or “part” that they “do,” “portray,” or “play.”

## **DANCES FOR HUMANITY**

### **HAPPINESS**

**This is a hugely desired quality among the rich of this world, replaced for the vast numbers of international poor by “survival.”**

**We have to bridge the gap between “survival” and “happiness” so that all people on earth may have the potential to surpass the “longing to survive through the next day” with the “desire to be happy.”**

**The question is “how?”**

**To begin, we must all accept the reality of this huge problem.**

**Happiness starts with food, shelter, clothes, and sustainable existence relative to climate and environment.**

**BUT NOTE—YOU DON'T NEED ANYTHING TO DANCE! YOU ONLY NEED YOUR SELF! DANCE IS FREE! AND IT BELONGS TO EVERYONE, AND IT CAN GREATLY CONTRIBUTE TO HAPPINESS.**



**Stumbled Upon Greenery #21**

**PRACTICE ONE HUNDRED, TWENTY-SEVENTEEN, “*THE FIVES*”**

Choose three categories, and these do not have to be related in any way but they may be related. For example:

FIVE MOVEMENT INSPIRATIONS

FIVE BODY PARTS

FIVE PHRASES

The following example is not definitive. You may fill in your own surprising combinations of words, and the more strange the combination of words is, the more fun it can be. Also, if we choose obviously related subjects, then there will be a possibility for work that looks nearly thematic.

THE MOVEMENT SCORE, AN EXAMPLE:

INSPIRATIONS

WAYS TO MOVE

BODY PARTS

TIGER	FAST	FOOT
CROCODILE	JERKY	HEAD
ZEBRA	CIRCULAR	LEFT ARM
ELEPHANT	ESCAPING	TWO FEET
GOAT	WEAK	BELLY

CHOOSING ONE WORD FROM EACH CATEGORY. IT'S GOOD IF THEY DO NOT DESCRIBE AN ORDINARY ANIMAL DOING ORDINARY THINGS, BECAUSE THEN YOUR IMAGINATION HAS TO GET BUSY, AND YOU WILL FIND INTERESTING INTERPRETATIONS.

MAKE FIVE MOVEMENT INTERPRETATIONS (SHORT PASSAGES OF MOVEMENT), WITH EACH INCLUDING THREE WORDS, USING EACH WORD ONCE ONLY. THEN, HAVING FIVE SHORT PASSAGES OF MOVEMENT, ADD ALL FIVE TOGETHER INTO A STRING OF MOVEMENT.

USE YOUR FEELING FOR RHYTHM, YOUR MOVEMENT IMAGINATION, AND IN THE END, INVOLVE YOURSELF IN A CONTINUOUS STRING OF EXCITING AND SURPRISING MOVEMENT. MAKE THE PROCESS YOUR OWN.

EXAMPLE: SUBSTITUTE ANY OTHER INSPIRATIONS, BODY PARTS AND WAYS TO MOVE, TO CREATE ENDLESS WONDERFUL PHRASES. SUBSTITUTE FOR ANIMALS, ANY GROUP OF NOUNS: FRIENDS, FLOWERS, COLORS, BIRDS, PLACES, THINGS, ETC.

THE FIRST COLUMN DOES NOT EVEN HAVE TO BE A SENSIBLE CATEGORY—ESPECIALLY IF YOU WANT TO BE LAUGHING A LOT WHILE WORKING... BUT IT'S GOOD TO KEEP THE SECOND CATEGORY IN THE BODY PARTS AND THE THIRD CATEGORY AS DESCRIPTIVE... OUTSIDE THESE PROVISOS, THERE IS A LOT OF ROOM TO EXPLORE...

SUBSTITUTE ANY WORDS FOR THE FIRST LEFT CATEGORY:

CONSIDER THE RANDOM:

- A TYPE OF FLOWER
- AN EMOTION
- A COMPLEX RHYTHM
- A PLACE
- A WEAPON

OR: RETIREMENT

TREES BLOW IN WIND

VOLCANIC ERUPTION

POLITE APPLAUSE

RAIN MAKING

MAKE YOUR OWN LISTS!!!!!!

IF YOU CHOOSE TO HAVE HARMONIOUS LISTS THE ACTIONS WILL APPROACH THEMATIC WORK, AND HAVE COHERENCE AND SENSIBLE RESULTS

IF YOU CHOOSE TO HAVE TOTALLY UNRELATED LISTS, THE MOVEMENT WILL BE UNEXPECTED, TRAVEL BETWEEN REAL, ABSTRACT AND REFERENTIAL GESTURES, AND AROUSE CURIOSITY ABOUT WHAT THE DANCERS MIGHT POSSIBLY DO NEXT. IT WILL THEN APPEAR TO BE A COLLECTION OF DIVERSE EVENTS, AND MAY CAUSE LAUGHTER OR SURPRISE.

THE WORK!!!!!! TO GET ACQUAINTED WITH THIS PROCESS, USE THE FIRST SCORE OF WORDS ABOVE FOR YOUR STARTING POINT. TAKE ANY THREE OF THESE STIMULUS WORDS TOGETHER, AND, USING THIS AS A GUIDE, FIND POSSIBLE MOVEMENT – USE ALL OF THE WORDS ONCE. THIS MAY RESULT IN ONE MOVEMENT PER LINE OF THE SCORE, OR A SHORT CHAIN OF MOVEMENT FOR EACH LINE OF THE SCORE.

MAKE A “SUPER PHRASE” BY SELECTING THE HARDEST MOVEMENTS AND PUTTING THEM TOGETHER. THEN YOU GET TO DECIDE AN ORDER FOR THESE MOVEMENT EVENTS.

NOW YOU HAVE A SHORT DANCE STUDY THAT MIGHT EVEN BECOME A SHORT SECTION OF MOVEMENT WITHIN A PERFORMANCE PIECE THAT COULD HAVE SO MANY PHYSICAL REFERENCES THAT IT WILL MOST LIKELY ENCOURAGE THE AUDIENCE TO SEE IT AS A GROUP OF HIGHLY COMPLEX PHYSICAL IMAGES.

THE “MEANING” FOR AN EVENT LIKE THIS IS CONTROLLED BY THE PROXIMITY OR DISTANCE IN MEANING FOR THE WORDS CHOSEN TO BE IN THE SCORE AS WELL AS THE FIELD OF PHYSICAL IMAGES YOU MAY NOW IMAGINE AND CREATE FOR YOURSELF.

THE RESULTS IN MOVEMENT TERMS MAY EASILY BECOME SURPRISING NON-SEQUITURS, AND THEREFORE SOMEWHAT AMUSING. OR THEM CAN BE A SPRINGBOARD TO SHOW GREAT SKILL AS YOU CONNECT PHYSICAL IMAGES THAT ARE VERY DIVERSE IN NATURE. AS THE FLOW OF

MOVEMENT TAKES OVER, YOU CAN FIND VERY BEAUTIFUL NEW VOCABULARY WITH LITTLE EFFORT AND A LOT OF FUN. IT TENDS TO BEGIN WITH "REAL GESTURE" BUT MAY MOVE EASILY INTO REFERENTIAL MOVEMENT OR ABSTRACTION, THROUGH SPEED CHANGES. ENLARGEMENT OF GESTURES, USE OF DIFFERENT BODY PARTS IN INTERPRETATIONS, AND ANY ATTENTION TO DETAIL THAT THE CHOREOGRAPHER WISHES TO ADD TO THE MATERIAL.

IN FACT, SET ASIDE FROM THE WORDS, THESE INTERPRETATIONS CAN BE, IN THEMSELVES, BEAUTIFUL DANCE PHRASES.

DANCE AS A HUMAN WHO CAN PLAYFULLY, AND RICHLY IMAGINE BEING ANYTHING.

### **SPONTANEITY--THREE CONSIDERATIONS FOR A DANCE MAKER:**

- 1. DO I SEEK MY DANCES IN THE WILDEST POSSIBLE FORMS? WHY? WHY NOT? HOW DO I FEEL ABOUT EXTREMES?**
- 2. HOW MAY I FIND DEFINITION FOR DANCE IN TERMS THAT IT IS REMEMBERED AND STILL ALLOWS FOR SPONTANEITY IN PERFORMANCE?**
- 3. HOW MAY I INCLUDE REAL-TIME DECISION MAKING IN MY CHOREOGRAPHY? WOULD I WANT TO DO THIS?**

*PRACTICE ONE HUNDRED, TWENTY-EIGHT, A DREAM AND SEVEN ACTIONS*

*COMING FROM THE ANATOMICAL REST POSITION, AND TWENTY MINUTE STILLNESS:*

*CREATE A SERIES OF SEVEN ACTIONS BY RECALLING A DREAM-A SEQUENCE OF EVENTS INVOLVING ACTION.*

*SEE THE DREAM AND BE THE DREAM...*

*DESCRIBING THE DREAM SILENTLY TO YOURSELF, PERFORM THE SEVEN ACTIONS. LET THE DREAM INFLUENCE AND ADD TO YOUR ACTIONS, WAKING UP NEW POSSIBILITIES FOR MOVEMENT. IT MAY SEEM LIKE AN IRRATIONAL TASK AND NOT POSSIBLE TO RECONCILE THE DREAM WITH THE*



*ACTIONS...BUT IT IS POSSIBLE TO RECONCILE THE TWO SOMETIMES THROUGH RHYTHM, OR REPETITION...*

*HAVE THREE OR MORE PEOPLE WORK FROM THE SAME CONCEPT USING DIFFERENT DREAM IMAGERY AND MOVEMENT.*

*EACH OF THE THREE THINKS FOR HER/HIMSELF AND LETS CHANCE FUNCTION TO CREATE SUGGESTIVE RELATIONSHIPS OR COMPLEXITIES BETWEEN THE DIFFERENT PHRASES.*

*IMAGES WILL FLOW INTO NEW RELATIONSHIPS AND HAVE 'ADDITIONAL' AND "OTHER' MEANINGS FOR THE AUDIENCE. THE AUDIENCE WILL SEE A LEVEL OF INVOLVEMENT THAT IS DEEP AND SIMILAR, THOUGH WHAT EACH DANCER DOES WILL BE ENTIRELY INDIVIDUAL.*

*IT'S POSSIBLE TO INCLUDE THE "IRRATIONAL" IN CREATIVE PROCESS.*

*GRADUALLY, IF YOU SO DESIRE, REHEARSALS MAY ALLOW FOR INDIVIDUALS TO HAVE ACCESS TO VOCABULARY GENERATED BY THEMSELVES AND OTHERS. EACH PERSON MAY HAVE A CHANCE TO WATCH THE OTHERS WORK AND MAKE NOTES TO CREATE THEIR OWN INFLUENCES FROM WHAT THEY HAVE SEEN AND CHOSEN. EACH PERSON MAY ADD TO THEIR WORK ELEMENTS OF OTHER'S WORK. THIS SHOULD RESULT IN DIFFERENT, AND HOPEFULLY RECOGNIZABLE, SHORT PARTS OF EACH PERSON'S MATERIALS APPEARING IN THE CONTEXT OF OTHER PERSONS' WORK.*

*IT'S POSSIBLE TO GO TOWARDS SET MOVEMENT USING SPECIFIC PROCESSES THAT MIGHT LINK THE GROUP TOGETHER, BUT YOU CAN ALSO PUT MOVEMENT ON STAGE THAT IS ENTIRELY IMPROVISED AND TRUST THAT THE ATMOSPHERE OF CONCENTRATION AND THE PLACEMENT OF THE PERSONS INVOLVED WILL IN ITSELF SPEAK TO AN AUDIENCE.*

## **UNIFYING IMAGES**

**Consider each image:**

**Its origin**

**Its development**

**Its moment of strongest impact**

**Its references**

**Its inherent use and possible meaning**

**When the images of one composition:**

**--grow together**

**--remain clearly dependent upon each other (even if that dependence is based in total disconnection)**

**--admit all necessary information and nothing extraneous to perception,**

**--and reach their resolution contributing to full knowledge of the compositional aims of the total composition**

**.....then we have a complete piece, and communicative work.**

## **COMPOSITIONAL OVERVIEW**

What are some possible “threads” that can “knit” images together? ALL THESE “THREADS” ARE EQUALLY IMPORTANT.

...content,

...similarity of reference

...field of reference

...timing of imagery

...energy flow

...increase/decrease of scale:

    small to large

    large to small

...central to peripheral

...peripheral to central

...fast to slow

...slow to fast

...open to closed

...closed to open

...narrative

...context

...proportion

...repetition  
...contrast  
...interruption  
...change the frame  
...free association  
...shared references to shape  
...shared references to design elements  
...music  
...logical progressions  
...interruption of logical progressions  
...history of movement language,  
...allusions  
...technical basis of movement language  
...rhythm  
...music  
...symbols  
...THE LIST IS ENDLESS!

## ***PLACING ACTION***

***Each time an event occurs in the theater it occupies “place.”***

***In entering a dance study, dancers choose a place to begin their daily work. So they have the opportunity to practice the act of positioning a theater event in space nearly every day.***

***When choosing a place, consider each possibility as you pass through it either visually or actually. What questions inform the individual choice for a place?***

***Consider heat, light, sound, all physical properties of a place.***

***Consider the imaginative landscape encouraged by each place. Consider where others are in or near your chosen place. Consider if many people seem to gather in some places more than others.***

***What makes a place more attractive than any other for you yourself?***

## **REMEMBER...STRUCTURE EXPERIENCE INTO FORM**

Four Architectonic Levels of Composition as described by Mary O'Donnell, (refer to Ianis Xenakis who wrote music referring to architectural structure, establishing “building blocks “ with “materials” in musical terms to create beautiful compositions based in units of time.)

1. moment-to-moment
2. groups of moments
3. groups of small structures
4. overall form—the total impression

1 = separate movements, what happens from one short moment to the next, (like the bricks of a building)

2 = phrases, collections of movements, similarities and differences on an intermediate scale, (like floors, walls, beginning of functional infrastructure leading to heat, light, water)

3 = sections, collections, similar and different groupings compared, (like all walls, floors and ceilings together without the roof, infer-structure for water, gas, electricity without it running yet)

4 = the overall structure, meaning and communication, sum of ALL parts, (like a complete building, all integrative elements like electricity, gas, water functioning)

## ***PRACTICE, ONE HUNDRED, TWENTY-EIGHT, COLLAGE AS FORM FOR PERFORMANCE***

***Visual and sound event, independent from each other—neither illustrates or connects with the other in an intentional way, though there may appear to be different connections for different audience members, and these will occur by “chance.”***

***Example:***

***Part One: The sound of small bells ringing occasionally, randomly....***

**Accompanies:**

**The film of the Betty Crocker Bake Off –with sound (this was a contest in the 1950's to see who could bake the best cake)**

**As: One person dances, runs fast through darkness and the film projector's light, falls, very slowly rolls, and balances again until the last sentence in the 6 minute (edited) film.**

**Part Two: Then, in silence, the dancer repeats words from the film while pulling her clinging sweaty clothes from her body.**

**(She is now wearing just a body stocking or undergarments.)**

**She interrupts this action with very highly evolved, short movements....For example, pirouette with head shaking and "free foot" escaping.**

**She makes a complete set of unusually related movements for the final section.**

**Include:**

**highly technical movement,**

**ordinary gestures,**

**attenuated traveling steps.**

**The two part piece has the effect of different worlds of information colliding—hence it is a time-based collage. Create your own time-based collage.**

**DISCARD AND EDIT HOW DO YOU KNOW when to discard or edit?**

**There's a point of completion for every action. This is the moment to stop. No more is needed.**

**I believe Peter Hulton used to said something like "the bowl is full."**

**Don't throw away important memories, learning, or experiences. Keep these in a special honored place in the mind where you have easy access. These form the basis for your creative resonance. I believe that timing comes from experiences of being interrupted, being able to complete your thoughts and being able to refresh thoughts and continue farther. Timing is related to editing.**

**I remember a conversation with Peter in the early 70's, where we discussed editing at some length. His thinking greatly influenced my**

**work. He continually faced me with the question “How do you know when to stop?” I never thought about it in terms of stopping. I thought of it in terms of letting the image find its meaning and validity and then its transition to another image, or the resolution of all the images together. Discussion with Peter had a huge influence on my solo works. I regarded him as a critic as well as a friend, and I had absolute trust in his good will and the objectivity that he brought to every discussion. He is a truly educated man.**

**My most fulfilling audience member, was the great lady of theater, Colette King, who approached me smiling through her tears, after every performance I made at Dartington, saying, “Lass, lass, you’ve done it again.” Colette never cried-really! But she always cried after my solo performances. I think it had to do with authenticity and my general lack of mannerly form. As an artist I am very un-mannerly, and my dances don’t come from good homes. I have let form come about organically, especially in my solo works, going from one process to the next, with adherence to the life of the image guiding the length of each section. I felt that both, Colette and Peter were witnesses to the truth of my dances that some were never able to see. Apparently, the sight of me dancing the truth of my own experience, touched them deeply, and I was uplifted by their true support. Everyone needs support—Look for it! And cherish it when you find it.**

## **DANCES FOR HUMANITY**

### **FOCUS**

Not only pertaining to the eyes, focus is the ability to direct attention and to contribute increased awareness, scope, and potential.

Every choreographer focuses the audience attention on many levels, on overview, particular detail, and the general flow and continuity of activity.

As we dance, the projection that we are able to create, regarding HOW what-we-are-doing can be seen and understood by others, is a continual source of feedback for performers.

As audience members meet with the created dance image on stage, they understand from the subtleties of the work, as much as they understand from the overt pictures. This is true in life as well as in dance performance. But we have much more experience with reading our surroundings in real life than we have in reading dance.

The dance performers’ work is made up of choreographic directions and feedback, and accumulated knowledge of “how what one does” is read by the

audience into meaning.” In addition to this, the dancer’s own life experience of understanding and being understood enters into the dancer’s ability to communicate with the audience.

On a larger scale, focus is the way we move ourselves from one position, viewpoint or idea to another. We re-direct our attention all the time, as part of daily activity. And in so doing, we are all preparing the performance of LIFE. It’s a huge simultaneous open-form performance, and our greatest challenge is to remain focused through all the changes that life brings to us.



## **Stumbled Upon Choreography #22**

### **PRACTICE, ONE HUNDRED, TWENTY-NINE, COMPLEX RHYTHMIC PROCESS**

#### **A BASIC RHYTHM IS SUBDIVIDED**

#### **--IN COUNTS OF “3” AND “4”**

ONE PERSON CLAPS RHYTHM OF “3;” EMPHASIS ON “ONE”

AS ONE PERSON CLAPS RHYTHM OF “4” EMPHASIS ON “ONE”

IN BOTH CASES, ACCENT COUNT “1”

CLAP 3:

**X        X        X        X        X        X        X        X        X**  
**1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1**

X            X            X            X            X            X            X  
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1

**TOGETHER THE ACCENTED COUNTS ARE:**

X - - X X - X - X X - - X - - X X - X - X X - - X  
 1        4 1     3     1 2        1

**OFTEN WHEN REMEMBERING COMPLEX RHYTHMS ITS POSSIBLE TO PUT WORDS TO THE RHYTHM...IN THIS CASE TRY SAYING, "HOW I LOVE MY PAPA."**

**HOW I LOVE MY PAPA**

**SUBSTITUTE MAMA OR ANY TWO SYLLABLE NAME.**

**FIRST DO THIS RHYTHM WITH DANCERS CLAPPING THEIR HANDS THEN, WITH ONE CLAPPING , ONE MOVING ONLY ON X.**

**THEN LET DANCERS MAKE THEIR OWN MOVEMENT PHRASE, USING ACCENTED MOVEMENT FOR ACCENTED COUNTS.**

**WATCH THE COMPLEXITY GROW, AND THE RESOLUTION AT THE END OF EACH MYSTERIOUS UNIT OF TIME.**

**THIS TAKES A LITTLE PRACTICE, BUT IT'S FUN!**

**LISTEN TO THE SHARED RHYTHM, AND THEN DO THE RHYTHM WITH BOTH PEOPLE PLAYING BOTH PARTS.**

1 - - 1 - - 1 - - 1 - - 1 - - 1 - - 1 - - 1 - - 1  
 X - - X X - X - X X - - X - - X X - X - X X - X X  
 1 - - - 1 - - - 1 - - - 1 - - - 1 - - - 1 - - - 1

**IMAGINE WHAT YOU COULD DO WITH COUNTS OF "5" AND "9".**

## **OFF BALANCE/REFLEXIVE CHOICE MAKING**



**We do it all the time. We're "out shopping"—or we're in a crowded market. We see something that's not on the shopping list (unplanned activity). We think that it will be good if we get (do) it, and we assess if we can afford it, and we get it or don't get it. It's a choice of and in the moment.**

**We're walking through a landscape, and we choose spontaneously where to go next.**

**We constantly make choices in the moment and we are very good at it.**

**Such choices are frequent in life and in improvisation, but rare in dance composition of the Western World\*, yet they may occur to affect activity on one or all architectonic levels:**

**At any one moment,**

**Between phrases of moments,**

**During a short or long section,**

**Or distributed systematically or randomly throughout the whole dance.**

**\*In many cultures that dance, form is more typically "open" and close-to-nature, with narratives being a constant source for semi-improvised narrative dance. This is true and natural Open Form. At one time Frank Denyer, composer also known to me from Dartington, told of a method for singing where the length of the song matched the length of the journey, reflecting on direction, and the passing through of an environment. In fact some songs cannot be sung unless you are walking the exact right walk where the song belongs. The song belongs to nature. In the West, we have created an interest in abstraction and non-narrative forms, but we still may find interest in narrative as well as non-narrative, along with both, the creation of chance and predictability. Some find an interest in the outcome of a work's being not exactly the same, each time it is performed. This interest leads to improvisation and unpredictability, Chance Composition, and Open Form Composition.**

*Proviso for interesting yourself in open forms: if you as choreographer give the right to choose to a dancer, you have to accept AT LEAST SOME OF what they choose or else get a backlog of "ILL WILL" building*

*up. Changing the power lines of decision-making causes endless ill will. Yet, there are choreographers who do this regularly, either without awareness of what they are doing, or else with a seeming aim to dominate dancers and make them submit to authority.*

*If the choreographer wishes to use open forms with dancers, s/he must be ready for the end result of the piece to reflect true dialogue, and shared vision—not being a one-person’s-vision-work.*

*Since the late 60’s I have worked with process-based sources and structures that allowed for partly set forms. My first process based work was “For Queen Elizabeth I,” performed several times, 1967-1968. I made several other major works at the University of Illinois. While teaching at the university of Rochester, my students and I developed works along process-based lines. (1971-73). These were performed in upstate New York and also in New York City. In England, 1973-86, I made process based work the central focus of an internationally famous course, “Movement for Performance” at Dartington. I continued to teach at the SNDO, Amsterdam, then at the EDDC, ARNHEM, also at Die Werkstatt, Duesseldorf, and ARTEZ Dance Academy Arnhem, (all these related LOCATIONS were supported by the Dutch national school system, 1986-2008) --always I continued my search for new social and cultural perspectives for highest quality dance performance. Certainly this has been the pivotal journey of my life. Now, living in Austin, Texas, I continue to support and believe in the communicative values of “Open Forms” as being more life-like, more humane, and more exciting to do than other more conventional, “set” or “fixed” forms.*

*I realize I am in the minority within our field, but know that Open Forms intrigue me greatly. The journey continues here in Austin where I have given two group performances in 2009, my first year of living here in semi-retirement. In these performances I have been working with an international group of highly trained, intelligent people who represent very different dance styles, and I am making every effort to find new forms to present them on stage with their personal, social, and historic dance roots intact. It’s a wonderful exploration.*

## **TWO Ways To Know Personal Growth:**

- 1. Careful regular slow growth that relies on memory of yesterday’s and prior day’s understandings: a cumulative process...**
- 2. Sudden understanding relying on a creative leap, a “synapse” of understanding, a moment of illumination where a large amount of information suddenly becomes**

**clear; while being related to daily struggle and present experience in sudden unity, this is a process of ‘sudden illumination.’**

**Be aware of both of these, as they occur; and encourage both in your creative processes.**

## **PRACTICE ONE HUNDRED, THIRTY, FIVE STATIONS, FOUR JOURNEYS**

**STATION ONE—CHOOSE A PLACE TO BEGIN. DEFINE THIS PLACE WITH A SINGLE POSITIONAL MOVEMENT THAT HAS IDENTITY AND WILL NOT RELATE TO ANY OTHER MOVEMENT IN THE WHOLE COMPOSITION. (SET FORM)**

**JOURNEY ONE—A UNIQUE PROCESS FOR TRAVEL, BASED ON ABSTRACT BODY DESIGN IN SPACE, A SERIES OF MOVEMENTS THAT ARE REMEMBERED EXACTLY EACH TIME PERFORMED...A PHRASE OF ABSTRACT MOVEMENT. (SET FORM)**

**STATION TWO—ONE SENSORY IMAGE: IN ONE AREA, CREATE A SPECIFIC MOVEMENT PHRASE THAT “MAKES SENSATION” IN THE BODY OF THE PERFORMER AND WILL BE “SENSED” KINESTHETICALLY BY THE VIEWER. (SET FORM)**

**JOURNEY TWO—MOVE FROM MEMORY, EACH TIME A DIFFERENT INTERPRETATION OF ONE SPECIFIC MEMORY. (IMPROVISED)**

**STATION THREE—MOVE WITH ONE ANATOMICAL IMAGE, (RELATED TO A SPECIFIC BODY PART,) EACH TIME A DIFFERENT INTERPRETATION OF THE SAME BODY CONCEPT IN MOTION. (IMPROVISED AND BASED ON ACCUMULATION OF EXPERIENCE)**

**JOURNEY THREE—CREATE FROM A TRAVELING KINESTHETIC IMAGE OF THE BODY IN MOTION, EX: OFF BALANCE, SWINGING, FALLING THROUGH SPACE, ETC. (MAY BE SET FORM OR IMPROVISED.)**

**STATION FOUR—“SCARY,” SHAKY FALLING DIMINISHES TO BECOME VERY SMALL SUGGESTIONS OF MOVEMENT—DISSOLVING TO TINY FRAGMENTS OF MOVEMENT, (IMPROVISED.)**

**JOURNEY FOUR—SLOW MOTION TRAVELING, THROUGH LARGE, DRAMATIC BODY POSITIONS (SET FORM)**

**STATION FIVE—SMOOTH ROLLING AND FAST RISES TO JUMP, TURN AND FALL (IMPROVISED)-- stop ON A WELL LANDED JUMP.**

**THE PROCESS MAY BE DONE WITH ANY NUMBER OF PEOPLE, EACH WITH THEIR OWN STATIONS AND JOURNEYS—THOUGH SOME STATIONS MAY COINCIDE IN**

**SPACE. LET TIMING OF INDIVIDUAL SECTIONS BE FREE, BUT HAVE A TOTAL TIME WITHIN WHICH THE GROUP ENDS. THIS MAY BE ACCOMPLISHED THROUGH MUSICAL CUES OR THROUGH A SIGNALING SYSTEM. WITH GREAT ATTENTION TO SECTIONAL TIMING, WHILE STILL KEEPING THE DISCIPLINE OF THE SAME OVERALL TIME FRAME, THE WORK WILL BE MOST INTERESTING.**

***PRACTICE ONE HUNDRED THIRTY-ONE: IMPLY ONE SENTENCE WITHOUT SAYING IT.***

***EXAMPLE:***

***A quotation:***

***“as a matter of fact...***

***each new encounter of amorists...***

***creates a unique universe.” J. C. Powys***

***Use any means, gestures, rhythms and spaces of interests to create movement phrases that are derived from, but of course not the same as the verbal sentence.***

***Examples:***

***Consider “as a matter of fact...”***

***--as a rhythmic source for movement...move to the rhythm of the words...***

***--or as a gestural encounter with definitive “fact” of movement—this must be a phrase of movement that has very clear quality***

**and is non-referential, “set” movement, repeating the same several times to create it as a “fact” an “entity” each time performed...**

**--or as a chance for you to think of the ‘facts’ of movement— demonstrate alignment principles, or a quality of movement...**

**--or refer to a specific vocabulary of movement...(that exists as fact exists, self created or created by another person...**

**Example:**

**Consider “each new encounter of amorists”**

**a....as referential to duet form with narrative relationship included, finding a dance where two people work closely together, to reveal a loving relationship**

**b....or, as referential to “the new” in a relationship...taking up the idea of “new” representing an a-typical relationship**

**c...or find movement language that fulfills expectations or else surprises the audience concerned with the way an encounter between two amorists might occur...**

**Example:**

**Consider “creates a unique universe”**

**Possibly something expansive would be suggested by this language...**

**Or, the unique universe is an escape to another totally different zone of physical experience...**

**In all cases, the interpretation of the language is up to the individual “reader” of the imagery. One can never count on everyone in an audience seeing things the same way. There will always be variation, and subtlety...always independence in creative reading of images, for both choreographers and for the**

*audience members. It is important always to ensure high quality imagery and specificity of process.*

## **PRACTICE ONE HUNDRED, THIRTY-ONE, COMPLEXITY: UNISONS AND SOLOS INTEGRATED WITH PROCESS BASED WORK**

**Create group unison work...find/create a set of repeatable movements, where several dancers work in unison, doing the same thing at the same time. Make this by accumulating suggestions for movements the dancers—it's an additive process:**

**1 movement + 1 movement etc.**

**To remember easily, use video.**

**Phase One: Start as a group with one movement suggested by anyone, repeat this movement and try out several possible second movements, eventually selecting the one you like best. Continue the search for the third movement, in a process of accumulation. (If you go too fast you won't remember—proceed slowly and accurately.) Create a unison phrase of set movement.**

**Phase Two: Use the completed Phrase One with each person interrupting the phrase three to five times with stillness of unequal lengths, each person making their own choices. Explore stopping at unusual moments—not just at the beginning or end of one movement. Set the movement so it repeats the same, each time it is performed, by cueing the movement with counts or taking visual cues from each other, or having musical cues. EMBELLISH THE PHRASE AS INDIVIDUALS**

**Phase Three: Improvise, using all the material at least once, out of order, and with another movement “base” –for example find each movement from running so the movement interrupts the run in small fragments of difference. Besides running, experiment with “turning” or “horizontal” or other possibilities.**

**Again, SET these studies to repeat the same each time performed. NOW EVERYONE KNOWS THREE PHRASES.**

**Phase Four: working with an image, all work individually to find and set solo material that comes from a shared image.**

**Example of image: Sunrise over a meadow, horse runs, falls, rolls in wet grass, bird flies--seeking insects, posts and wire encircle the field, grass blows in wind, small rise of earth contains rocky soil, insects fly and land, field mice live in a corner of the field, one post is leaning out of line...Invent movement for each image...with each person making their own order of images. Set these solo studies to repeat exactly. NOW EVERYONE KNOWS FOUR PHRASES.**

**Phase Five: Find solo material from another source...--Think of a hot city street on a summer’s night, what energies and images come to mind? Create a “string” of movements. Remember and repeat exactly. NOW EVERYONE KNOWS FIVE PHRASES.**

**Having made these phrases, each person puts all their solo material into a “chain.”**

**Show each other your work. Place the solos in a timed organization to make a group event. Do this simply: Example: What if we each begin five seconds after the person before us, and “draw numbers out of a hat” to see who starts? Or... make the organization as complex as you wish. The end result has**



**different territories of meaning and it is not necessary to have everyone know details like “for the dancers, the summer night exists.” The night is present as a common and shared source for movement that may take many different directions. If you choose to let the viewer in on the source, call the piece Hot Summer Night, or, Five Phrases and expose the process to the audience in the program.**

**Perform the resulting choreography stemming from the solos. Then insert the group studies at various points. These can be cued from any one person’s work. Initially, it’s helpful to practice if each person who is in charge of a cue calls this out into the space, “Stillness Two” or “Favorite steps.” Then all may move into the new cued structure at a comfortable rate. As the structure settles through repetition, fewer and fewer cues need to be called. The dancers begin to recognize from their surroundings when to make changes. Dancers wait for the form to be fulfilled before continuing. It’s a shared group process.**

**Let the form ‘breathe’ by allowing individual timings to occur so the broad outline of the piece is the same, but the breathing form allows for continually new design to appear. This is an example of an Open Form (concept MOD) with much continuity inside.**

## **HOW TWO STATEMENTS IN LANGUAGE AND MOVEMENT-LANGUAGE MAY RELATE**

**Example 1: Both statements describe the same thing equally.**

**“they’re large”**

**“they’re green”**

**The statements are directly related in that they both describe the same thing, and both comment on the appearance of the object in question.**

**Example 2: One statement leads to a question that adds inferred information to the first question.**

**“She wears many colors”**

**“What polish does she use most?”**

**The statements are indirectly related: Initially the first sentence seems to imply someone is wearing different colors of clothes. But after the second statement, we realize that color refers to nail or shoe polish.**

**Example 3: These two statements may occasion a third person to think:**

**“Who was that?”**

**(wondering who was wearing nail polish) and this is an even more indirect addition to the conversation.**

**In this question a memory is hoping to be called up, so that the third “new” person can enter also into understanding of what’s “going on.”**

**Example 4: Then comes the statement,**

**“They’re screaming in the hallway.”**

**This statement is nearly non-sequitur, but still can be followed as a logical part of the dialogue if we are thinking, for example, of a group of young people speaking together in a hallway full of lockers where they have gathered at the beginning of a school day, and there is a lot of surrounding noise as they greet each other every morning.**

**Example 5: “Does yours wear a jacket?”**

**This statement definitely could belong to another conversation, or it might fit into the scene rather peripherally in that everyone there might be putting away jackets at the beginning of the day. This is a “just possible” relationship.**

**A real, non-sequitur would be something that could not even be studied in a school, and that would be difficult to imagine. A non-sequitur, a chance event that occurs in random relationship with other events is needed. Perhaps a holographic image of a huge freight train placed into the hallway would create a non-sequitur of information. It's actually quite difficult to create total lack of continuity.**

***Movement Arising from Word (Directions--Processes) Assumes A Relationship with These Words...***

*Movement can:*

- a. fulfill the predictions of the words*
- b. reflect on past statements*
- c. provide time to assimilate thoughts as new thoughts develop*
- d. provoke a desire for responding or avoiding responsive activity*
- e. initiate lateral thought through making us find associative links*
- f. activate other brain function to either add to or detract from the message and communication of previous movement.*
- g. provide a counter rhythm or supportive rhythm in relation to the words*
- h. ...undoubtedly many more...*

*It's interesting, when choreographing a work, to examine the way in which verbal directions are both given and understood. This is a reflection of the dialog in the process of creation, but may also shed light on how the choreographer is thinking, what aims are most important, and how the choreographer intends for lines of communication to occur between the work and the audience members.*

*For example, if a choreographer wants to create a SET FORM WORK, s/he will give exact movement to each dancer, will refine the phrases through practice that demands exact repetition and will end up with a fully crafted and always reliable product.*

*Another example: If a choreographer wants to create PROCESS BASED WORK with live decision making during performance, still wishing to have control over the total communication, and realizing that something may be said differently many times and still arrive at the same essential meaning, though arriving at that meaning differently...s/he will give process based instructions to the dancers, and allow them to acquaint themselves with options during rehearsals.*

*Another example: If a choreographer wants to create IMPROVISED WORK, she will abdicate her role as leader and enter into dialogue with her dancers, allowing each of them to feedback after rehearsals, communicating areas of interest for the performance, all of which will never be possible to present in the same performance, but some of which may occur, evolving into becoming sources for new forms during any one performance.*

## **ORDERING PROCESS BASED MATERIALS**

**This book contains many processes from which both guided improvisations and set form studies may be created. How these processes come together to create choreography is an obvious question. The following articles articulate some possibilities.**

### *TIME DURATION WITHIN OPEN FORM COMPOSITION*

*Specific time duration—how to arrange this?*

*Order sections and leave the total time to fluctuate with each performance.*

*Or, decide total time to spend, and what would be possible ways to choose how long each section will be, and each part of each section will be? This may be done with musical cues.*

*Or, working on the sections themselves, they suggest their own lengths. This may be graphed on a time line:*

XXXXXXXX-----OOOOOOOOOOOOOOOOOO MMM

*X = process A, with the end of process X cued by music ending*

*--- = process B, occurs with one tone as music, as the tonic from process A continues as a one-sound event, with the end's being cued by dancers' agreement, and on a visual cue from dancers, the technician will start music for the next part...*

*O = process C cued by music starts with each dancer to end individually and proceed to the next section as music continues ... coming into the newly created sound world, when dancers choose to enter.*

*M = process D cued by a gradually growing stillness as dancers individually find an ending, and music finishes. As dancers get used to the time length of the music they will make even more interesting choices.*

*This of course is a highly simplified example, and scoring of parts with musical cues can make a huge contribution to an open form dance work. FOR GREAT COMPLEXITY, this little example could provide thirty seconds to a minute of a long work. FOR LESS COMPLEXITY this section could provide work for a longer time. Remember, complexity through adding new information is not the*

*only way complexity exists...there's detail, and expression, and interpretation to be considered. I have used extensive scoring devices to create full evening pieces, scoring each person's entrance(s) and exit(s), movement processes, transitions, cues, spaces to be used, use of objects, use of light and music, and starting points and stopping points, achieving great complexity to very useful effect.*

*My scores consist of one master score that is a record of the major sections and events. Across the top I list units of time, usually in minute time frames, but these are subdivided into smaller units later, as necessary. Vertically, from top to bottom on left side, I include a line where music cues are noted, a line for costume changes, one for light changes, and set/design changes. Below all these I place the names of each of the performers, also on the left side of the page, vertically. Section lengths in time making vertical lines on the page, and the elements that will occur make horizontal lines. As I read each persons part from left to right I can see all that person will encounter during the progression of the piece.*

*Then I fill-in the movement processes for dancers. They may, for example, start a process in a cannon form...one after another...the first person to enter is closest to the left side of the score.*

*I usually give processes a name, as it is too difficult to fit directions on the small space of the score, but I have sometimes created an individual score for each person, and there, her/his part can be written in great detail.*

*The score represents the overview of the whole piece.*

*I have this in mind when we start the work, though usually I re-score a few times as working turns up interesting alternatives.*

*Usually, in practice, the score is amended, proportions change, and many different opportunities present themselves. The clever choreographer knows when to agree to these changes and when to “hold the line.”*

*Using this graphic form allows for individual choice and process-based work to reach the same level of communication values as set movement in set time frames creates.*

*Much of the author’s work has been to explore individual freedoms for dancers (beginning in 1966) and then to find highly complex forms that resonate different meanings simultaneously and that evolve intuitively to sensible, meaningful and inspiring closures.*

*Reliability of formal concerns depends on each dancer, who must be fully concentrated, focused and aware through all rehearsals and performances of work, as cues “evolve” rather than being “fixed” in advance, and individuals are required to take interesting and detailed choices every time and all the time, as they perform.*

*Many talented dancers have appreciated this complexity very much, but more than that, many have loved having their own, personal choices and their own right to create, live on stage.*

*Some dancers have been very disturbed by the invitation to use the freedoms of the structures, and they have not had an easy time in my performance works. But mostly I have chosen people who enjoy the excitement of investigating in real time the complex open form processes that I enjoy inventing.*

PRACTICE ONE HUNDRED, THIRTY-THREE, FAST TRAVELING SEQUENCE FOR ANY NUMBER OF PEOPLE

WITHIN A RECTANGULAR SHAPE, REPRESENTING THE STAGE, CREATE A COMPLICATED LINE WITH AN ORIGIN AND AN ENDING THAT IS CLOSE TO, BUT NOT THE SAME AS, THE BEGINNING. THE LINE MAY CROSS ITSELF, AND CURVE, BE STRAIGHT FOR A PART, AND HAVE COMPLICATED AREAS...AS THE CREATOR WISHES.

CREATE A LINE LIKE THIS FOR EACH DANCER.

LET EACH DANCER MOVE TO FOLLOW AN APPROXIMATION OF THIS LINE, IN ACTUAL SPACE, MAKING ANY MOVEMENT EVENT THEY WISH, AND ALLOWING THE LINE TO CHANGE AS ACTIVITY FILLS IN SPACES ON AND AROUND THE LINE.

LET DANCERS CONTINUE ON THE LINE, EXCEPT FOR AREAS WHERE THE CHOREOGRAPHER MAY DESIGNATE: EXAMPLE: THEY (EACH OR ALL) MAY DANCE IN ONE SPACE WITHOUT TRAVELING. THIS MAY BE DESIGNATED BY A CIRCLE ON THE LINE.

DANCERS BEGIN ALL AT ONCE, OR WHENEVER THEY WISH, ALONE AT THE SAME TIME AS OTHERS.

DANCERS MAY ACCUMULATE MOVEMENT EXPERIENCES AND BRING THESE INTO SUCCESSIVE REHEARSALS AND PERFORMANCES.



DANCERS MAY PAUSE ON THE LINE IF THEY WISH AND WORK IN ONE SPACE.

ONE DANCER MAY CONSISTENTLY FINISH IN A VERY SHORT TIME—THIS DANCER COULD BEGIN LAST, AND FINISH FIRST, OR BEGIN LAST AND FINISH LAST, OR EVEN BEGIN FIRST AND FINISH BEFORE ANYONE ELSE STARTS. SUCH DECISIONS ARE UP TO THE CHOREOGRAPHER WHO FUNCTIONS AS THE ‘OUTSIDE EYE’ TO GUIDE THE WORK.

ANOTHER DANCER MAY HAVE ONE PARTICULAR PLACE WHERE SHE ALWAYS DOES A PARTICULAR ACTIVITY, AND REMAINS FOR A LONG TIME. S/HE MAY CHOOSE TO DEVELOP A SET MOVEMENT COMPOSITION THERE...

THIS IS AN OPEN-FORM IMPROVISATION, AND MAY EVENTUALLY INCLUDE DETERMINED, SET FORMS AS WELL AS IMPROVISED FORMS, THUS THE TERM, “OPEN FORM COMPOSITION.” THIS IS DECIDED INITIALLY BY THE CHOREOGRAPHER, BUT MAY EVOLVE TO A RESULT THAT INCLUDES BOTH, THE CHOREOGRAPHER’S AND DANCERS’ WISHES. IN EITHER CASE, WITH OR WITHOUT SET FORMS INCLUDED, THE PERFORMANCE WILL BE VERY DIFFERENT EACH TIME IT OCCURS, AND ALSO WILL HAVE A STRONG IDENTITY THROUGH SIMILARITIES WITH OTHER TIMES THE WORK IS PERFORMED.

### **RESPONSIBLE ANARCHY (MOD)**

**COMPLETING THE CONCEPT OF “OPEN FORM COMPOSITION” (MOD) (CHOREOGRAPHY) AND TAKING THIS ONE STEP FARTHER, MARY HAS INSISTED ON OPENING FORM AT ONE OF THE FOUR ARCHITECTONIC LEVELS, AND NOT ALL—THUS ENSURING BOTH OPEN AND**

**CLOSED FORM STRUCTURES MUST EXIST. THIS IS NECESSARY TO SEPARATE OPEN FORM FROM BOTH IMPROVISATION AND SET FORM.**

**FORM MAY BE OPENED ON ANY OF THE FOUR ARCHITECTONIC LEVELS :**

**a. Level One: MOMENT TO MOMENT—HERE MOMENTS-IN-TIME ARE CREATED LIVE IN PERFORMANCE SPACE.**

**b. Level Two: GROUPS OF MOMENTS—HERE SHORT SEQUENCES OF MOMENTS ARE GROUPED TOGETHER, AND THEY MAY BE PLACED IN ANY ORDER.**

**c. Level Three: GROUPS OF MOMENTS COMPARED—HERE LARGER SECTIONS OF TIME MAY BE PLACED IN ANY ORDER.**

**D. Level Four: THE WHOLE COMPOSITION—WITH OPEN FORM THIS EXISTS ENTIRELY DIFFERENTLY EACH TIME THE WORK IS PERFORMED, BUT THE WORK RETAINS IDENTITY AS PROCESS-BASED FEATURES IDENTIFY IT AS A UNIQUE, ZONE OF FORMAL COMPOSITION ( THOUGH IT MAY NOT HAVE SUCH A STRONG IDENTITY THAT IT COULD BE CALLED A COHERENT PIECE...IT MIGHT BE CALLED AND IMPROVISATION IF FORM IS OPENED AT ALL LEVELS.**

**THIS IS WHY MARY APPLIED THE ARCHITECTONIC LEVELS (XENAKIS) TO DANCE: TO DIFFERENTIATE OPEN FROM, CLOSED FORM, IMPROVISATION AND PROCESS BASED WORK, AND TO HAVE THE POTENTIAL TO USE THESE SIMULTANEOUSLY WITHIN GROUP WORKS.**

**SO: THE OPENING OF FORM IS POSSIBLE SIMULTANEOUSLY WITH CLOSURE OF FORM, IN GROUP WORKS, AS ONE GROUP MIGHT BE IN CLOSED FORM PROCESSES WHILE ANOTHER GROUP MIGHT BE IN OPEN**

**FORM PROCESSES—TECHNICALLY THIS WOULD MAKE THE WHOLE WORK OPEN IN FORM AT THAT MOMENT.**

**ONLY IF A UNISON SECTION OCCURS WILL CLOSED FORM BE VISITED. MARY HAS USED THIS POSSIBILITY EXTENSIVELY ALSO, PARTICULARLY IN LONG GROUP WORKS LASTING AN HOUR IN LENGTH.**

**WORKING WITH DIFFERENT ARCHITECTONIC LEVELS ASSISTS THE PERCEPTION OF HOW TO APPLY BOTH OPEN AND CLOSED FORMS TO CHOREOGRAPHIC PRACTICE.**

**EACH PERFORMER HAS A DIFFERENT SCORE, AND THIS INCLUDES BOTH OPEN AND CLOSED FORMS. THE READING OF THE SCORE REMAINS THE SAME WHERE IT IS “CLOSED”, “SET” (RESPONSIBLE) AND IS OPEN TO A VARIETY OF INTERPRETATIONS WHERE IT IS ”OPEN” “IMPROVISED” (ANARCHIC). IN SET FORM EVERYONE DOES REHEARSED MATERIALS EXACTLY AS REHEARSED, AND IN OPEN FORM THERE IS PROCESS BASED MATERIAL GIVEN THAT LEADS TO DIFFERENT INTERPRETATIONS AND ALLUSIONS FOR THE AUDIENCE DURING EVERY PERFORMANCE. IT IS DIFFICULT TO CONTINUALLY FIND NEW POSSIBILITIES. MANY PERFORMERS HAVE RESPECTED AND LOVED THE CHALLENGE OF OPEN FORM COMPOSITION.**

***OPEN FORM COMPOSITION—HOW TO “OPEN”***

***Form may be opened at LEVELS ONE OR TWO, but if all three levels are opened simultaneously, this will become improvisation within the fourth level, and then the composition turns into improvisation with rehearsed sub sections.***

***NARRATIVE is possible in open form. There is identity of meaning in each section of Open Form Composition, and this is***

**compatible with the possibility for the existence of narrative, but narrative is not a defining feature of OFC.**

**IN NARRATIVE FORM: If the lower levels are made in visible chronological order, and then the fourth occurs out-of order, in first or second place, EX: aDbc, we have the possibility for “flashbacks” in the total form. This occurs first, when we place the summative material, D, with parts of all before, in second place, and follow this with the OTHER groups of moments material. In this form we would see a narrative of meaning displayed as follows:**

**PART A**

**PART D**

**PART B**

**PART C**

**This form could also be interesting where non-narrative elements occur and the usual “drawing together” of elements at the end is placed second.**

**A will occur once in its entirety,**

**D(composed of PARTS OF A, B, and C) will occur next, once in entirety, but D, being composed of parts of AB and C...will recapitulate part of A, and pre-figure parts of B and C.**

**Then we would see B and parts of this would already be familiar to us...**

**Then we would see C and parts of this would already be familiar to us.**

**So: a, (d=parts of a, b, and c,) b, c**

**It's very interesting to try out such structures, and one could divide into many more parts, for far greater complexity.**

**According to the formal potential of Open Form Composition, (OFC), one develops each “A” differently and for real, within the**

*boundaries of its potential existence, so maybe it is not recognized as (A....A) but as (A.....variation as AI).*

**Remember:**

***Again: only by USING DIFFERENT ARCHITECTONIC LEVELS DO WE ALLOW FOR THE SIMULTANEOUS OPENING AND CLOSING OF FORM AT DIFFERENT ARCHITECTONIC LEVELS OF TIME...***

***Again: THESE TIME-BASED LEVELS ARE AS FOLLOWS:***

***MOMENT-TO MOMENT***

***WITHIN GROUPS OF MOMENTS***

***BETWEEN SECTIONS (RE-ORDERING OF SECTIONS)***

***...SIGNIFICANTLY AFFECTING THE TOTAL PICTURE, AND ACTUALLY CREATING OPEN FORM COMPOSITION, (CHOREOGRAPHY).***

***WITH SEVERAL PERSONS ON STAGE, AND WITH OPENING FORM AT DIFFERENT “ARCHITECTONIC LEVELS” IT BECOMES POSSIBLE TO HAVE BOTH CLOSURE AND OPENING SIMULTANEOUSLY—within different person’s parts.***

***THESE REQUIREMENTS MUST BE PRESENT FOR OPEN FORM COMPOSITION TO EXIST:***

***1. ACTIVITY IS DEFINED ON FOUR LEVELS;***

***MOMENT TO MOMENT***

***GROUPS OF MOMENTS***

***SECTIONS COMPARED***

***TOTAL COMMUNICATION***

***2. FORM IS OPENED THROUGH PROCESS BASED WORK ON ANY OF FOUR ARCHITECTONIC LEVELS:***

*MOMENT TO MOMENT*

*GROUPS OF MOMENTS MAKING SHORT SECTIONS*

*SHORT SECTIONS JOINING TO MAKE LONG SECTIONS*

*THE SUMMATIVE COMMUNICATION*

*AS SOON AS FORM IS OPENED FOR IMPROVISATION THE WHOLE WORK BECOMES IMPROVISATION.*

*3. BUT IMPROVISATION MAY EXIST SIMULTANEOUSLY WITH CLOSED FORMS THAT CARRY CONTINUITY FORWARD WITHIN THE WORK, USING TRADITIONAL CHOREOGRAPHIC CONCERNS:*

*--CREATION OF INFORMATION,*

*--DEVELOPMENT OF INFORMATION,*

*--RAISING INTEREST THROUGH INTRIGUE (S),*

*--AND A BELIEVABLE OUTCOME...*

*WHEN WE HAVE OPEN AND CLOSED FORMS OCCURRING SIMULTANEOUSLY ON THE STAGE, AND A TRANSFERENCE OF MEANING THROUGHOUT, THAT IDENTIFIES THE WORK AS CONTAINED AND DIFFERENT FROM ANY OTHER WORK, THEN AND ONLY THEN MAY OPEN FORM COMPOSITION EXIST.*

*THE OPEN FORMS CREATE CONTINUALLY NEW ASPECTS OF PERFORMANCE, EACH TIME THE WORK IS DONE. THE CLOSED FORMS ENSURE A ZONE OF COMMUNICATION THAT IDENTIFIES THE WORK AS A "COMPOSITION", RATHER THAN AN "IMPROVISATION."*

*OPEN FORMS MUST EXIST WITHIN A STRUCTURE THAT HOLDS CONTINUITY THROUGHOUT, SIMULTANEOUSLY ALLOWING FOR THE EXISTENCE OF IMPROVISATION... THIS CANNOT BE DONE WITHOUT MORE THAN ONE SOURCE OF INFORMATION. THE NEED TO INVESTIGATE THIS IS WHAT PROPELLED MARY O'DONNELL INTO THE MAKING OF GROUP WORK.*

*THE AUTHOR OF THIS WRITING AND THESE CONCEPTS DEVELOPED THEM AS A SOLO PERFORMER. BUT SHE COULD NOT FIND A WAY, AS A SOLOIST, TO PRESENT OPEN FORM COMPOSITION. AS ONE PERSON ON STAGE SHE COULD PASS BETWEEN OPEN AND CLOSED FORMS, BUT COULD NOT MIX THE TWO SIMULTANEOUSLY. THIS NEED WAS A DETERMINING FORCE IN 1987 THAT ENCOURAGED MARY TO LEAVE BEAUTIFUL ENGLAND AND GO TO THE NETHERLANDS TO EXPLORE THESE CONCEPTS IN THE SCHOOL FOR NEW DANCE DEVELOPMENT OF AMSTERDAM, WHERE IMPROVISATION HAD A VERY STRONG HOLD. THERE, SHE WAS ABLE TO DEVELOP OPEN FORM COMPOSITION AS A CONCEPT FOR PERFORMANCE AND TO CARRY OUT HER RESEARCH WITHIN A HIGHLY FOCUSED DANCE ENVIRONMENT.*

*LATER THE RESEARCH DEVELOPED FULLY IN ARNHEM, AT THE EDDC, (EUROPEAN DANCE DEVELOPMENT CENTER), THEN UNDER THE DIRECTION OF AAT HOUGEE, BERTRAM MUELLER AND MOD., AND LATER AT DIE WERKSTATT, and TANZHAUS N.R.W. DUESSELDORF, UNDER THE DIRECTION OF BERTRAM MEULLER, WHERE MARY HAD GREAT FREEDOM TO DEVELOP HER ARTISTIC CONCEPTS AND WONDERFUL STUDENTS, FORMER STUDENTS, AND TALENTED PROFESSIONALS WHO SUPPORTED AND CONTRIBUTED THROUGH THEIR UNDERSTANDING AND PARTICIPATION IN DANCE WORKS.. THE SUPPORT OF AAT HOUGEE AND THE HELPFULNESS OF STUDENTS OF THAT PARTICULAR ERA, 1988-THROUGH 2001, WAS THE CRITICAL OPPORTUNITY THAT MARY NEEDED TO CARRY OUT HER RESEARCH. AND FROM THIS SHE DEVELOPED THE "RESPONSIBLE ANARCHY" AS A CHOREOGRAPHIC PROCESS, FORMAL SOCIAL MODEL AND PHILOSOPHY. THIS IS DETAILED IN THE WRITING "RELEASE, SEVEN ZONES OF COMPREHENSION COMING FROM THE PRACTICE OF DANCE" (AVAILABLE: GOOGLE, RELEASE DANCE OR MARY ODONNELL) THERE IS ONLY ONE WEBSITE THAT CONTAINS THE HEART OF MOD'S RELEASE WORK DISCOVERIES AND ACHIEVEMENTS AND THE WEBSITE IS CALLED RELEASEDANCE.COM*

*THE SITE PROVIDES AN OVERVIEW ON CONCEPTUAL AND ARTISTIC DEVELOPMENT FOR MARY'S WORK. PROCESS BASED WORK FROM A RELEASE BASIS HAS BEEN THE GERMINATING*

*FORCE FOR ALL THE SEEDS OF MARY'S ARTISTIC WORK, AND THE PROCESS OF STILLNESS INTO MOVEMENT HAS BEEN THE SOURCE FOR HER PHILOSOPHICAL POSITIONING.*

**PRACTICE ONE HUNDRED, THIRTY-FOUR, ACHIEVE YOUR OWN CONCERN FOR THE FOLLOWING SUBJECTS FOR SHORT DANCE STUDIES, PHRASES OR TOTAL FORM:**

1. **RHYTHMS**
2. **BODY DESIGN AND SHAPE**
3. **ORIENTATION IN SPACE**
4. **LEVELS—FLOOR, LOW, MIDDLE, HIGH**
5. **ELEVATIONS (OFF GROUND)**
6. **ARTICULATION OF BODY PARTS**
7. **TRAVEL IN SPACE**
8. **SUSTAINED ACTION**
9. **CONTRASTS IN SPEED**
10. **CONTRASTS IN QUALITY OF MOVEMENT**
11. **SEQUENCING OF DIFFERENT BODY PARTS**
12. **PROGRESSIVE FLOW OF MOVEMENT  
THROUGH BODY PARTS**
13. **PERSONAL, INDIVIDUAL VOCABULARY**



**14. INVESTIGATIONS OF FORM—**

**POSSIBILITIES?**

**CREATE A DANCE FOR FOUR DANCERS THAT IS COMPOSED OF FOURTEEN PHRASES, A “LIBRARY DANCE OF SOURCES” (MOD) FOR BODILY MOVEMENTS, EACH BEING BASED ON ONE OF THE ABOVE CONCERNS, WITH THE LAST STUDY DRAWING ON ALL THE ABOVE RESOURCES.**

PRACTICE ONE HUNDRED, THIRTY-FIVE, FOUR PEOPLE IN LOCALIZED AREAS, SECTIONS OF THE TOTAL SPACE

SECTION 1	SECTION 2	SECTION 3	SECTION 4
CURVING	SITTING	FALLING	TURNING
FALLING	KNEELING	BALANCING	ANYWHERE
ROLLING	CRAWLING	TOGETHER	ON A LINE
UN-CURVE	SQUATTING	-----	-----
STAND (still)	-----	-----	-----

Continued:

Each person begins in section one, proceeds to section two, when s/he wants, proceeds to sections three and four when s/he wants. Each decides how s/he wishes to engage with the possibilities of each section. Each chooses tempo for movement, space for movement, floor pattern for movement if it travels,

and energy level; pay attention to the whole field of activity of others as you make your own choices.

In section four, the small area is left behind, each person **URNS** in **THEIR OWN, CHOSEN TRAVELING MOVEMENT** repeating this movement as they proceed in a long line, a complex pathway that is the same for everyone, and that is chosen and rehearsed as closed form. The path must be wide enough for dancers to pass each other, as the natural timing of each person's travel should be respected. Delays in stillness may occur if needed to allow for all to proceed as a group.

How each person accomplishes each action is a personal choice. Each person is a soloist, in a field of enquiry, and is invited to do the most interesting movement possible.

Explore extreme energy states as you enter the areas of consideration. These may be sourced in speed, emotion, complexity of steps...

## **PRACTICE ONE HUNDRED, THIRTY-SIX, SYMMETRY, ASYMMETRY**

**--in the body**

**--in the shape of a work**

**CREATE PHYSICAL SYMMETRY WITHIN ONE BODY, LETTING THE  
INHERENTLY SYMMETRICAL BODY STRUCTURE FIND SEVERAL  
POSITIONS OF SYMMETRY AND MOVE BETWEEN THESE.  
CONNECT YOUR FINDINGS, AND BEGIN THE SERIES WITH A  
MOMENT OF SYMMETRICAL BALANCE.**

**MAKE A “FOLDABLE” DANCE, WHERE TWO IMAGES OF MOVEMENT MIRROR EACH OTHER. ONE PROCEEDS FROM LEFT TO RIGHT, AND STOPS CENTER; ANOTHER PROCEEDS FROM RIGHT TO LEFT AND STOPS CENTER. THE MOVEMENTS ARE DONE IN BOTH, CORRECT, AND REVERSE ORDER TO COMPLETE A “FOLDABLE” OR “MIRROR” IMAGE.**

**WITH TWO PEOPLE, CREATE TWO “MIRROR” FLOOR PATTERNS THAT ARE BI-LATERALLY SYMMETRICAL AND FIND MOVEMENT TO ARTICULATES THESE SPATIAL PATTERNS FULLY. END TOGETHER**

**THEN, CREATE A DEVELOPING A-SYMMETRY: START CLOSE, SHARE STILLNESS IN A SYMMETRICAL POSITION. GRADUALLY GO TO MORE AND MORE ASYMMETRY, TRADE CHANCES TO MOVE, AND REMEMBER YOUR CHOICES. REPEAT SMALL SEGMENTS...AFTER A SHORT, REPEATABLE DEVELOPMENT WITH SYMMETRICAL FORM, MOVE MORE AND MORE TOWARDS INDEPENDENCE, MAKING THIS JOURNEY EVIDENT AND REPEATABLE. BE AWARE OF YOUR PARTNER AND DEVELOP FROM SYMMETRY TO FIND ASYMMETRICAL AND INDEPENDENT ACTIVITY.**

**CONSIDER THE IDEA OF “VORTEX SYMMETRY...”**

**“CIRCULAR AROUND A VORTEX MOVEMENT” OCCURS WITH TWO SYMMETRICAL PATHS STARTING LOW, SYMMETRICALLY WEAVING AND RISING HIGH ROUND CENTER...**

**APPLY THIS CONCEPT SPATIALLY TO A DUET WITH AN INVISIBLE VORTEX IN THE CENTER OF THE TWO BODIES.**

**LET THE MOVEMENT REVEAL THE INVISIBLE CENTER.**

**THEN SEE IF IT’S POSSIBLE TO CREATE A VORTEX SYMMETRY WITHIN ONE BODY.....?**

**Of course, being human, and not geometrical forms, we cannot reach a true vortex, but the attempt does provide interesting movement results...**

*PRACTICE ONE HUNDRED, THIRTY-SEVEN, FIND NINE PLACES, FROM THE FOLLOWING LIST, IN ANY ORDER:*

**PLACES:**

*TO LEARN,*

*TO BE STILL,*

*TO WORK,*

*TO EXPECT,*

*TO RECEIVE,*

*TO MEASURE (OR COMPARE),*

*TO BE WARM (MAY REFER TO HEAT OR AFFECTION,)*

*TO SING (ONLY A FRAGMENT OF A SONG—MAY BE METAPHORIC  
AS MOVEMENT LANGUAGE)*

*... TO STAND*

*MOVE BETWEEN YOUR “PLACES” WITH ANY TRAVELING MOVEMENT YOU CHOOSE. THIS MAY HAVE SOME CONNECTION WITH WHAT YOU HAVE DONE IN THE LAST PLACE WHERE YOU HAVE BEEN, BUT IT DOES NOT HAVE TO HAVE A RELATIONSHIP. IT MAY JUST BE MOVEMENT OF YOUR OWN CHOOSING.*

*IN THE PLACES YOU HAVE CHOSEN, ASSOCIATE AN ENERGY WITH EACH, AND USE THIS ENERGY TO OCCUPY THAT PLACE.*

*THIS STUDY CAN BE DEVELOPED TO A HIGH SKILL LEVEL THAT GENERALLY MAY REFLECT AT LEAST SOME STRANGE EVENT, LEADING TO THE AUDIENCE PERCEPTION OF HUMOR, BUT IT MAY ALSO BE VERY SERIOUS. FOR SURE IT WILL BE FULL OF SURPRISES IF EVERYONE INVOLVED SIMPLY AND DIRECTLY FOLLOWS ALL THE INSTRUCTIONS.*

**EXAMPLES OF ACTIVITIES RELATED TO PLACES/SPACES:**

*EX: 1 CLOSE TO AND FACING THE WALL, DO THE PHYSICAL WORK OF TEN STAND-UP PUSH-UPS WITH ARMS CATCHING BODY WEIGHT AS BODY FALLS TOWARD THE WALL, AND ARMS PUSHING BODY BACK TO STAND...*

*EX: 2 LYING UNDER A LIGHT, RECEIVE A SMALL DOSE OF LIGHT RADIATION, IMAGINE IT WARMS YOUR HEART, AND DO A LITTLE SOLO FOR SOMEONE YOU LOVE...*

*EX: 3 WATCHING SOMEONE ELSE, SING OR HUM, OR RECITE THE WORDS OF A SONG THAT FITS WITH THEIR MOVEMENT...*

*EX: 4 RECEIVE THE MOVEMENT OF SOMEONE ELSE BY FOLLOWING AND SKETCHING THEIR ACTIVITY USING ONLY THEIR HANDS AS THE MODEL FOR YOUR FULL BODY MOVEMENT*

*POSSIBILITIES ARE ENDLESS.*

## **EXAMPLES OF POSSIBLE WAYS TO MOVE BETWEEN PROCESSES IN OPEN FORM STRUCTURES**

**EX: DRIFTING IN AND OUT BETWEEN PROCESSES**

**EX: BREAK SUDDENLY INTO THE NEW FORM**

**EX: “BE STILL” DURING SLOW MOTION WORK...OBSERVE THE START AND STOP OF THE STILLNESS FINISH IN STILLNESS AND THEN BREAK AND WALK TO A NEW PLACE TO BEGIN ANOTHER SECTION**

**EX: WATCHING SOMEONE ELSE WHILE THEY WORK IN ONE PLACE, SING A FRAGMENT OF YOUR OWN NATIONAL ANTHEM REPEATEDLY, SUCH AS, “BY THE DAWN’S EARLY LIGHT” AS YOU GENTLY MOVE TO THE NEXT PLACE WHERE YOUR DESTINY IN THE PIECE LEADS YOU.**

**EX: LET YOURSELF BE AS OUTRAGEOUS AS YOU WISH IN TRANSITION**

**EX: LET YOUR FANTASY GUIDE YOU. REFER TO POSSIBILITIES THAT HAVE NOTHING TO DO WITH YOUR PREVIOUS STATE OR ACTIVITY**

**EX: AS YOU REHEARSE, YOU MAY WISH TO DEVELOP SOME AREAS OF THE WORK TO A HIGH DEGREE, AND LEAVE OTHERS AT THE**

**LEVEL OF BRIEF SKETCHES. LIMITS FOR THIS ARE UP TO THE PERFORMERS TO SUGGEST, AND THE CHOREOGRAPHER TO DECIDE WHERE THE BOUNDARIES ARE.**

**THE LIST IS ENDLESS.....**

### **ENDURING VALUE OF IMAGES**

**A theater image has enduring value as long as it continues to be suggestive, up until it becomes over-produced, and is completely revealed.**

**Pursuit of an image after it is completely revealed raises the somewhat maniacal and interesting questions of:**

**--how much longer can this go on?**

**--is this a joke?**

**Doing this, the choreographer may be dealing with requiring individual, rather than group perception within his audience. Some things can be seen for along time, by certain individuals and for a shorter time by others. The audience becomes divided; each person involves himself or not in what is presented. Many visual artists and theater makers offer such choices in their works.**

*TIMING*

*Any particular movement has its own easy energy of execution. Sometimes changing the easy timing of movement makes it special. Sometimes, changing the easy timing of a movement makes it difficult, awkward or ambitious beyond its nature, destroying it...AND some choreographers have been fascinated with this destruction....go figure.....*

*Make a series of easy actions.*

*First: do all actions in a natural easy timing.*

*Then repeat all with the most difficult timing you can imagine. Teach someone your work. Look at these and speak about them...*

*Maybe a group of people wish to create a form so all works can be seen together?*

*EX: performing the same phrase with completely independent timing, draw numbers out of a hat to start five seconds after the person before you...endings will not appear at five second intervals, but will appear randomly.*

#### **NOTE: CHANCE PROCESSES VS. IMPROVISATION**

*Chance occurs with the use of an arbitrary, non-biased source, such as dice, a computer, or cards making an impartial selection process.*

*Improvisation is not the same as chance, because improvisation often relies on feedback and future prediction. It has the continuity and bias of human perception.*

## **METHODS FOR SHAPING OPEN FORMS**

### **1. BEGIN WITH OVERVIEW.**

#### **FILL-IN PARTS AS PROCESS BASED WORK**

##### **“GATHERING”**

**GATHER, THEN DISCOVER FORMS AND MEANINGS—  
SORT OUT THE BERRIES FROM THE LEAVES**

##### **“SUBJECT SOURCING”**

**CREATE AN INDEX THAT REFLECTS SOURCES IN FINAL  
PRODUCT AND REVEAL CONTENTS OF INDEX BEFORE  
OR AFTER SOURCES**

##### **“CONCEPT-IDEA-MESSAGE—“**

**HAVE THE END IN SIGHT WHEN BEGINNING. GOOD FOR  
POLITICAL WORK THAT PRESENTS MORE THAN ONE  
OPINION**

**“EVOLUTION AS FORM”—DEVELOP STEADILY FROM  
SOURCE**

**“BRANCHING OR FLOWERING”—GROWING FROM A  
“STEM” LIKE A TREE GROWS**

**“FLASHBACKS”—REMEMBERED TIME OUT OF ORDER**



**“INTERPRET ACCORDING TO” A RELEVANT SOURCE--**

**Ex. SUBJECT, THE SUN—USE ROTATION AND  
REPETITION AS FORMS**

**SO, FORM IS EVERYWHERE! AND WE MAY ALSO DRAW  
ON MORE THAN ONE SOURCE TO CREATE HYBRID  
FORMS.**

**EXAMPLE: FLASHBACKS ARE SET IN ORDER  
ACCORDING TO HISTORICAL OCCURRENCE, AND SO  
CREATE A HYBRID FORM THAT IS PREDICTABLE UP TO  
A POINT THAT IS THE PRESENT; AND THEN MULTIPLE  
WILDNESS OF CHANCE OCCURRENCES HAPPENS TO  
REVEAL THE UNCERTAINTY PRINCIPLE WHERE  
ANYTHING MAY HAPPEN IN THE FARTHEST REACHES  
OF IMAGINATION AND EXPERIENCE IN THE FUTURE**

- . Wouldn't it be interesting to see a film constructed this way, with the interference of past and present simultaneously occurring?  
And a dance accompanying the film that takes into account the multi-directional forces of the filmmaking as a multi-directional surge of physical wildness through**

## **DANCES FOR HUMANITY**

### **PEACEFUL WORK**

**The source for peaceful work is a sound and honest mind, supported by the conscious effort to give as well as get.**

**The reciprocal allegiance to the world where giving is in balance with receiving provides satisfaction. Cherish all that you have.**

**When dancing together, we lead and follow generously. We support, and give weigh. We lean on each other. We descend, we rise, we embrace forms of dance and fulfill them together....sharing.**

**The history of dance goes all the way back to earliest tribal ceremonies: initiation, sacrifice, seduction, bonding, battle, celebration, healing and contacting higher powers. It's worth remembering that our tribal essence is still within us. As we dance, we exercise all the principles of historic human experience; and we become one, with the earth mother and full force of liie.**



**Stumbled Upon Greenery, #23**

## **THE CHALLENGE OF DANCE MAKING**

**DANCE MAKING IS A RECORD OF THOUGHT PROCESSES. MORE THAN THE MANIFESTATION OF BODIES IN SPACE, IT IS THE RECORD OF ALL DECISIONS MADE OR ASSUMED THROUGHOUT THE CREATIVE PROCESS. WHEN WE DANCE OR SEE DANCE, WE CONNECT TO THE IMMEDIACY OF THE ACTIVITY AND OUR THOUGHTS SIMULTANEOUSLY RUN BACK TO WHAT WE IMAGINE AS TO HOW THIS DANCE CAME INTO BEING, AND FORWARD TO WHAT MAY BE THE RESONANCE OF THIS DANCE IN OUR FUTURE.**

**IT'S A CONTINUAL PROCESS, LIKE READING, BOTH FOR DANCERS AND CHOREOGRAPHERS, AND ALSO FOR AUDIENCE MEMBERS.**

**REMEMBER SOME OF THE GREAT BOOKS YOU'VE READ? THAT'S HOW WE PERCEIVE DANCE, AS IMMEDIATE AND REMEMBERED EXPERIENCE. DANCE PRESENTS BOTH, PHYSICAL AND IDEATIONAL CHALLENGES.**

### *EXPERIENCE WHOLE BODY WORK (CONCEPT)*

*When experiencing sensation through the body, work happens from a unified thinking/feeling source, in total harmony. When this harmony is understood properly, it is expressed equally in one small gesture and in total body movement.*

*All parts of body/mind/spirit focus and dwell on the immediacy of being that enhances awareness and communicates directly to the outside world.*

*Imagine the frightened cat with all hairs standing—this is an unmistakable signal. The exact opposite of what we need to feel in learning and performing roles for dance.*

*So when we dance without distractions and simply, directly, as the choreographer desires, we are “at one” with the images of our being, and at that moment we are transparent to the viewer’s eye.*

## **DANCES FOR HUMANITY**

### **SPIRITUALITY**

**Since ancient times, spirituality has been associated with dance. As the earliest tribal cultures danced round fires to the beating of primitive (though very complex) rhythms, they fought back the fear of darkness and gained a strength through showing off their beautiful bodies and defying the darkness of the night. Their dances were sexual displays, initiations, rain dances, feasting and seasonal celebrations, and celebrations before and after battle. To mark an important event, wo/man danced.**

**Today we celebrate more with gifting than dancing, though many do still dance, especially our youth.**

**Dance performance today ranges from competitive display to esoteric, high art forms, from ethnic to experimental events.**

**All of these together form a culture, with historic roots and beautiful manifestations. It does not really matter how you dance, does it? What matters is that, if you want to, you can partake of dance as either participant or watcher, and there is certainly a dance style or form for everyone.**

**The aspect of dance that interests me is its spiritual aspect. When we enter the stillness in Release classes, it is a perceptual change of pace that lets us step aside from the rough and tumble of daily life's concerns. We enter a zone of contemplation, stemming from the mind/body integration that quite naturally follows the practice of stillness. The greater perspective, harmony, altered states of consciousness, body/mind integration, respect for life, and personal respect, are all there, waiting to be discovered in stillness.**



**Stumbled Upon Greenery #24**

## ABSENT PERSONS

Consider:

The dance of being with another person when he or she is 'absent.'

The dance of "becoming" another person....

The dance of remembering being a different person...

Sometimes dances will provide unexpected results. Take lots of time with this one—improvise with your absent family, loved ones or friends, and you can feel their presence with you. Arrive at a form for this that satisfies your interests and needs.

## **PRACTICE ONE HUNDRED TWENTY-NINE, FIVE SHORT PROCESSES**

**Imagine yourself lying somewhere specific—not in the location where you actually are.**

**Put the image of yourself into that picture, where you would like to be.**

**Where would you like to start?**

**Maybe...see yourself lying: 1. On the horizon**

**Then after a while, or on another day, Maybe:**

**2. On the edge of time**

**Or, maybe:**

**3. On a spider's web**

**Or:**

**4. Under water, near a rock**

**Or:**

**5. In the curve of a printed letter**

**Be in your chosen location for twenty minutes.**

**Let your imagination inform you, knowing that you are working with images (not reality) so that your mind can adventure freely.**

**Follow and find the images into action, as they lead you to new and wonder-filled experience.**

**Imaging is a game,**

**But it is not pretending.**

**To “image” one sets aside the time-space continuum, with all its orders and predictions, and enters a state of constant wonder...humor is certainly there, as is beauty, as is the huge enlightening awareness that the instability of the imaginary world has its own dimensions.**

**Imaging is the complete participation in a thought. Just as in tennis, it's not possible to play the “game” without putting yourself on the court. You have to be fully present for imagery to live in your body.**

**Through imaging, a special new entity of self may be created: “BODYMIND.”**

#### SCIENTIFIC LAWS OF NATURE AS SOURCE FOR PERFORMANCE

The best example I know of this is Contact Improvisation. CI is the form Steve Paxton created for free flowing physical contact between two individuals who inhabit a responsive zone of heightened awareness and alert reflexive activity when they dance together. CI is Historically related to Steve Paxton's encountering martial arts at a very high level, (having already been a gymnast and also a dancer in the Cunningham Company), and having visited India to witness body-mind awareness techniques of meditation at a high level.

Steve was looking for his own framework to “ground” his physical vision. At Bennington College, Vermont, and at the University of

Rochester, he found a home for his research, and taught groups of students his developing vision. While teaching a group of men in Oberlin College, he saw a quick development of this vision, and then put together a series of open-to-the-public working sessions at the Weber Gallery in NYC, also inviting people from Bennington and the University of Rochester where I was working then. It was wonderful to work with Steve on this project, as his daring and curiosity about what could be done in this newly emerging field was enormous. All of us, myself included, truly enjoyed the experience of the adventurous new technique, Contact Improvisation. A lot of great movement research came out of the Weber experience. I remember several types of work stemming from that time, the “Round Robin” of course, training exercises where we would catch and be caught, along with the fullness and excitement of all knowing that we were into something rich and new.

From the rest position of release, lying on the floor and then going to partner work and solo explorations or group work, and eventually anywhere, skills of Contact became a possible reference and a territory within my Release classes. The company I formed at Rochester, The Tropical Fruit Co. worked out process based pieces, some of them influenced by contact, and performed in Rochester and NYC.

Contact fitted very well with my developing investigation of Release. (So Release and Contact, though very different, grew up together for those early years in the USA before I moved to Europe in 1973.) I found it very necessary to invite Steve to teach in England at Dartington College of Arts, during my time as Head of Dance there. And from Dartington, we were able to spread Contact to the school of Aat Hougee and Pauline de Groot, Opleiding Moderne Dans, in Amsterdam. That school eventually became the School for New Dance Development and then the European Dance Development Center. From there Contact spread across Europe, parallel to its growth in the United States.

We were all exceptionally lucky to be contemporaries and to be able to work together, with the scientific laws of nature belonging

to Contact and the body alignment principles belonging to Release providing exquisite resources for workshops and performances.

## **A FEW LAWS OF BODY PHYSICS**

**WEIGHT FALLS.**

**SUPPORT IN STILLNESS HAS A CENTRAL VERTICAL AXIS.**

**SUPPORT AS MOVING MOVES THE CENTRAL VERTICAL AXIS OFF BALANCE.**

**SUPPORT AS WEIGHT MOVES BUILDS MOMENTUM RELATIVE TO DIRECTIONAL CONTINUITY, WEIGHT DISTRIBUTION AND SPEED.**

**WEIGHT LIFTED CREATES MOVEMENT POTENTIAL.**

**CIRCULAR MOVEMENT IS STOPPED BY ANTI-CIRCULAR MOVEMENT OR GRAVITY.**

**SWINGING MOVEMENT IS STOPPED BY ANTI-CIRCULAR MOVEMENT OR GRAVITY.**

**THE MOVING BODY IS AFFECTED BY INERTIA AS STIMULUS TO MOVE LESSENS.**

**BECAUSE OF MOMENTUM IT IS EASIER TO CONTINUE A MOVEMENT THAN TO BEGIN IT.**

**INERTIA IS RELATED TO WEIGHT AND FORCE.**

**OFF BALANCE CREATES MOMENTUM**

**BODY LIMBS TRAVEL AS SEGMENTS OF CIRCLES**

**THE VERTICAL CENTER LINE OF THE BODY IS RELATED TO MOVEMENT WHEN FALLING TOWARDS ANY DIRECTION. AS THE CENTER FALLS IN ANY DIRECTION, THE RIGHTING REFLEX IS ACTIVATED AND THIS ALLOWS THE BODY TO BE CAUGHT BEFORE IT FALLS, TO TRAVEL IN THAT DIRECTION, AND ALSO TO SWIFTLY CHANGE DIRECTION.**



## **THE NERVOUS SYSTEM DESCRIBED**

### **THE CENTRAL NERVOUS SYSTEM**

--command center

--consists of brain and spinal cord

### **THE PERIPHERAL NERVOUS SYSTEM**

--brings messages to and from the brain

(cranial nerves—from brain  
and spinal nerves—to brain)

--This consists of two parts:

I Sensory, afferent division-

II Motor, efferent division

(these bring messages to and from the brain)

This is a great simplification, but anyone may learn in depth from a good anatomy book in your own language.

The Central Nervous System functions:

To direct the body through electro-chemical changes, (+--+)-...

That pass at the speed of light from one cell to the next, making the whole body functional, aware, sensory, and cognitive. The CNS receives messages from the body periphery and converts these into recognizable stimuli, and then passes information back to the whole system. The CNS is responsible for what we know, feel, intuit, understand, learn and remember, as well as what we perceive and project. It is also responsible for organ regulation, for habits, and for para-normal potential, and actualization, for creativity, reasoning power, abstract thought, sleep and dream.

The Peripheral Nervous System also functions through electro-chemical changes, (+--+--) and includes the autonomic and automatic nervous system, and is located throughout the whole body; responsible for: all movement, senses, organ functioning, sexual pleasure, sensation of touch, temperature, physical orientation, carrying out all bodily functions, connecting all body systems, and sensations to the CNS, assisting glandular, regulatory functions to be recognized throughout the whole body, all physical activity, controls of heart, and breathing, organ functioning, health, maintenance, physical pleasure and pain, and is responsible for the sensations of the senses.

To begin to understand what is involved in one human body is phenomenal.

The fact that we dance is amazing beyond belief. Dance integrates refers to, and depends on every function of body-mind. Dance is one of the most primitive and also most comprehensive activities for the human being.

### **The Choreographic Process Relates To:**

Central Nervous System Processing (CNS)

Reflexive Choice Making (RCM)

Personal and Historical Experience (PHE)

Extra-Sensory Perception (ESP)

From the CNS:

(The Rational

The Philosophical

The Scientific...)

...we experience guidance, direction, concepts, extremes beyond experience, objectivity, and choice making

From the RCM:

(Physical, experiential and instinctive response,

Practical “doing”

The “synapse”

Experience of and transcendence of gravity)

...we experience energy forces of nature, basis of physical need, primary sight, hearing, touch, taste, smell, momentum, and movement caused by reflexes

From PHE:

(Recognize the meaning of sensation

Aging

Imagination)

...we experience subjectivity, emotion, empathy, endurance, choice making.

From ESP (–refer to The Seven Zones of Awareness by Mary O’Donnell Fulkerson, documentation of personal perceptions and developments into choreography and life’s experiences) we experience paranormal and out of the body events.

## **DANCES FOR HUMANITY**

### **ALLEGIANCE TO BODILY FORM**

When studying dance and working on “fitness,” it’s important to see the bigger picture. Why exercise?

- to be better physically
- to maintain health
- to use up energy, aggression
- to free oneself from physical restrictions
- to have social experience
- to enjoy moving
- to ???

Why dance?

--to do all the above in a perspective of artistic, personal, social and spiritual development--

As we dance, we discover ourselves, and each other.

And we prepare ourselves for activity in the proximal world.



**STUMBLED UPON GREENERY #25**

**PROCESS ONE HUNDRED, TWENTY-EIGHT, CREATING IN THE PRESENCE OF A LONG NARRATIVE**

STAND IN STILLNESS

EYES CLOSED.

...TWENTY MINUTES...

THEN HEAR THE FOLLOWING NARRATIVE...

AS YOU LISTEN, YOU MAY ENTER PHYSICALLY WHENEVER YOU WISH, AFTER THE NARRATIVE IS OVER YOU MAY GO ON TO EXPLORE IMAGES THAT COME TO YOU, AS YOU WISH.

YOU ARE ABOUT TO ENTER NARRATIVE OF EXPERIENCE AS METAPHOR.

THE NARRATIVE YOU WILL HEAR IS A TRUE STORY, FROM THE AUTHOR'S EXPERIENCE...

OF COURSE THE AUTHOR HOPES YOU WILL, AFTER EXPERIENCING THIS NARRATIVE, WRITE YOUR OWN NARRATIVES TO USE IN FURTHER EXPLORATIONS.

AS THIS NARRATIVE IS DESCRIBED TO YOU, YOU MAY ENTER PHYSICALLY WHENEVER YOU WISH. AFTER THE NARRATIVE YOU MAY GO ON TO EXPLORE IMAGES THEY COME TO YOU, AS YOU WISH. YOU MAY LEAVE THE NARRATIVE AND ENTER YOUR OWN NARRATIVE ANY TIME YOU WISH, AND WHEN THE CLASS ENDS, YOU WILL HAVE TIME TO "COLLECT" YOURSELF BEFORE WE DISCUSS THE WORK.

YOU ARE STANDING NEXT TO THE CAR, WHERE YOU HAVE PARKED IN A SMALL MEADOW, IN CORNWALL, ENGLAND. THERE IS A SMALL GRANITE STONE WALL JUST NEAR YOU. YOU RECOGNIZE THAT THE WALL HAS BEEN STANDING FOR CENTURIES JUST ON THE BASIS OF CUTTING THE ROCKS SO THEY FIT TOGETHER AND WILL NOT FALL. (THE WALL DATES BACK TO BEFORE THE TIME WHEN ADDITIONAL MATERIAL LIKE CEMENT WAS INVENTED.) AND BEYOND THIS WALL THERE IS A

BLACK ASPHALT PATH, RECENTLY BUILT. YOU KNOW THIS FROM PREVIOUS EXPERIENCE, BUT THE FOG IS SO THICK THAT YOU CAN BARELY SEE THE WALL FROM WHERE THE CAR IS PARKED.

FEEL THE LONG ROUGH GRASS UNDER YOUR FEET.

NOW, ON THE PATH, SEE THE OLD FENCE POSTS MADE OF WIRE CONNECTING ONE POST TO ANOTHER. THE WIRE IS OF DIFFERENT DISTANCES FROM THE GROUND. THIS WIRE FENCE PREVENTS YOU FROM FALLING DOWN A STEEPLY DESCENDING MEADOW. THE MEADOW EXTENDS FOR A FEW METERS AND THEN CASCADES INTO THE OCEAN. WEATHER OVER CENTURIES HAS WORN THE CLIFF STEEP AND HIGH. IT IS AN IRON STONE, ROCK LIKE FORTRESS, BUT YOU CANNOT SEE THIS IN THE FOG. YOU CAN ONLY SEE A FEW METERS OF ROUGH GRASS AND THEN A FOGGY ABYSS. ENDLESS SPACE OF WHITENESS EXTENDS ALL THE WAY TO FRANCE.

FOLLOW THE FENCE ALONG THE NARROW PATH THAT CLINGS INSECURELY, TO EARTH AND ROCK BELOW. THE PATH IS BROKEN IN SOME PLACES, FROM EROSION UNDERNEATH.

FAR BELOW, NEARLY STRAIGHT DOWN, SEE JAGGED RED ROCKS WITH THEIR SIDES PLUNGING DIRECTLY DOWN INTO THE OCEAN. THE ROCKS STAND LIKE GIANTS IN THE WATER.

THE PROTECTIVE FENCE IS BLOWN DOWN BY WIND IN SOME PLACES, AND THE WIRE IS BROKEN.

STAY ON THE PATH. IT'S VERY DANGEROUS TO LEAVE THE PATH, ESPECIALLY ON THIS SIDE OF THE CLIFF, WHERE THE OCEAN IS SPINNING ITS WATER-FILLED-WIND WILDLY AGAINST

THE ROCKY CLIFF WALL, GATHERING EARTH FROM THE ROCK AT EVERY CREVICE.

SUDDENLY, IN FOGGY EMPTINESS, HANGING OVER NOTHING VISIBLE, THERE APPEAR THREE BLACK FACES...THE SMALL BLACK FACES OF SUFFOLK SHEEP. THEIR BODIES ARE INVISIBLE, AND THEY STAND MOTIONLESS, SURROUNDED BY FOG. FORTUNATELY THEY DO NOT BECOME STARTLED, BECAUSE TO MOVE QUICKLY WOULD CAUSE SUDDEN DEATH. THEIR EERIE DISEMBODIED FACES ARE EXPRESSIONLESS, AS IS YOUR OWN. THEY ARE AS SURPRISED AS YOU ARE. NOBODY'S MOVING. YOU GENTLY WHISPER, "EASY, EASY THERE...EASY, EASY THERE..."

YOU CONSIDER TURNING BACK, BUT THE WHOLE PLACE IS SO ALLURING, IT CALLS TO YOU A STRANGE MOURNFUL CALL OF WIND AND WAVE ON ROCK, AND YOU MUST SEE MORE. SO YOU CONTINUE.

THE PATH IS DESCENDING SLOWLY, AND QUITE SUDDENLY YOU SEE A HUGE SHADOW BEFORE YOU. IT'S KNOWN TO YOU. THIS IS THE LIGHTHOUSE. YOU SEE THE NARROW SWINGING BRIDGE OF WOOD AND ROPE THAT HANGS OVER NOTHING, AND LEADS TO THE STEEP, CEMENT WALLS OF THE LIGHTHOUSE AS THEY RISE FROM THE ROCKY OCEAN FLOOR. THE ROUND, UPWARD SHAFT OF THE LIGHTHOUSE IS CIRCLED WITH A RING OF LIGHT AT THE TOP. HUGE WHITE LANES OF LIGHT, APPEARING SUBSTANTIAL ENOUGH TO DRIVE OVER, IN THE HEAVY FOG, SOAR INTO THE NIGHT SKY, INTO FOG COVERED INVISIBILITY. BUT AFTER ABOUT FIFTY FEET, THE LIGHT DISAPPEARS COMPLETELY. IT JUST STOPS. IT'S A STUNNING EFFECT, BUT NO HELP FOR A MARINER, FOR SURE. THE WILD SPLASHING OF THE WAVES ON THE ROCK BELOW IS DEAFENING, BUT UNSEEN.

YOU KNOW THE WAY TO LITTLE HEAVEN.

YOU LEAVE THE PATH, CRAWLING THROUGH THE FENCE, AND STEP INTO A ROCKY, SLANTED MEADOW. THE GRASS IS EXTREMELY WET AND SLIPPERY.

YOU KNOW IT'S DANGEROUS, BUT YOU HAVE BEEN HERE BEFORE, AND YOU CANNOT RESIST SEEING AGAIN THE ISOLATED COVE THAT IS YOUR DESTINATION. YOU FIND THE SMALL PATH THAT WILL TAKE YOU UPHILL TO THE SUMMIT OF ROCK WHERE YOU WILL WIND ALONG THE DEVIL'S KNIFE EDGE OF THE CLIFF TO FIND THE DESCENT TO START POINT.

YOU FLOAT OVER A SEA OF GREY, UNKNOWING YOUR BOUNDARIES, BUT JOURNEYING STEADILY, DIAGONALLY UPWARDS. AS YOU REACH THE TOP OF THE RISE, YOU BEGIN TO UNDERSTAND HOW DANGEROUS IT REALLY IS.

THERE IS NO REMISSION IN CLOUD COVER.

YOU CANNOT BE SURE OF WHICH DIRECTION YOU ARE WALKING. YOU ARE AWARE THAT THERE IS A FEAR CREEPING INTO YOUR SHOES—FEAR OF SLIPPING AND A CATASTROPHIC FALL TO YOUR DEATH.

THERE IS NO WAY OF KNOWING HOW TO GET BACK WITHOUT ARRIVING SOMEWHERE RECOGNIZABLE, SO YOU CONTINUE ON A TRAJECTORY THAT YOU VAGUELY REMEMBER, SLIGHTLY UPWARDS BEFORE THE ROCKS END AND THE DESCENT TO THE OTHER SIDE BEGINS.

ONE FOOT FALLS INWARD, ONE FALLS OUTWARD AND FROM THIS YOU ESTIMATE THE STEEPNESS OF THE CLIFF. IT SHOULD NOT BE THIS STEEP.

YOU GENTLY CURVE FORWARD, AND FEEL WITH YOUR FOOT THE GRASS TO YOUR LEFT. THERE IS A SMALL HILLOCK THERE.



THIS IS EXACTLY IN KEEPING WITH WERE YOU WANT TO BE. SMALL HILLOCKS, ROCKY PROMINENCES THAT HAVE NOT YET SURRENDERED TO NATURE'S WASH-AWAY. FROM THIS YOU KNOW THAT YOU WILL NOT SLIDE DIRECTLY OFF THE CLIFF, AS THERE WILL BE A LUMPY AREA TO YOUR LEFT, JUST WHERE IT SHOULD BE. YOU DECIDE TO CONTINUE, USING THE LUMPY OUTCROPPINGS TO SUPPORT YOURSELF. YOU WALK IN A CROUCHING SHAPE, WITH HANDS REACHING FOR THE CLUMPS OF GRASS THAT STAND ON THE OUTCROPPINGS OF EARTH AND STONE, IN CASE YOU LOSE YOUR BALANCE.

CURIOSITY IS STRONGER THAN FEAR.

NOW THERE IS NOTHING BUT WHITENESS AHEAD. THIS WILL BE THE EDGE OF THE CLIFF. NO POINT IN GOING THAT DIRECTION, BUT YOU KNOW THAT YOU CAN FOLLOW THE WHITENESS AT A SAFE DISTANCE TO ARRIVE ABOVE THE COVE.

TURNING AGAIN UPHILL, YOU ARE VERY ALERT. YOU SOFTEN THE KNEE ACTION OF EACH STEP TO SUPPORT THE DIFFICULT ANGLES THE FEET AND ANKLES ARE ENCOUNTERING AS YOU SLOWLY PROCEED FORWARD.

NOW YOU HEAR THE SEA AGAIN, FAR BELOW. AND YOU FIND THE SMALL PATH THAT LEADS TO THE COVE JUST BEHIND THE POINT. AS YOU BEGIN TO DESCEND ALONG THIS SMALL PATH LEDGE, THE ROCKY EDGE OF THE PATH RISES UP ON YOUR RIGHT SIDE, AND SEE NOTHING, AND HEAR ONLY THE SEA, BELOW AND TO YOUR LEFT. THE PATH IS VERY ROUGH, AND YOU DRAG YOUR RIGHT HAND ALONG THE CLIFF BESIDE YOU TO STEADY YOUR WALK. SMALL FERNS AND LICHENS SURPRISE YOUR FINGER TIPS. EACH TIME THIS HAPPENS YOU RECOIL, IMAGINING WHAT MIGHT BE THERE, BUT THEN YOU RATIONALIZE THIS FEAR, TELLING YOURSELF THAT IN THIS WEATHER THERE ARE NO STINGING INSECTS OUT, AND YOU'VE NEVER SEEN A SNAKE HERE YET. THEN, AS YOU CONTINUE DOWNWARD, THE PATH DISAPPEARS. IT HAS BEEN WASHED

AWAY BY THE RAIN. YOU PUSH YOUR TOES AHEAD OF YOU. YOU SIT DOWN AND FEEL FOR THE NEXT STEP. THERE IT IS. YOU SHIFT YOUR WEIGHT FORWARD AND NOW YOU TURN AROUND A ROCKY PROMINENCE, HOLDING THE ROCKY WALL WITH YOUR HANDS AS YOU REACH BACKWARDS WITH YOUR FOOT, TESTING TO FIND THE NEXT STEP. YOU HAVE MADE IT AROUND A SMALL OUTCROPPING OF ROCK. YOU CROUCH SLOWLY, AND NOW YOU ARE CRAWLING BACKWARDS, DOWN THE PATH.

SUDDENLY IT MAKES A SHARP ANGLE OUT TO THE DIRECTION OF THE SEA. YOU LIE DOWN. YOU SMELL THE SHEEP'S DUNG AS YOU STRETCH OUT YOUR LEG TO EXPLORE, ---SEE IF THE PATH STILL EXISTS. KEEP YOUR BODY WEIGHT FORWARD ABOVE YOUR LEGS, ON YOUR PELVIS AND CHEST.

NO MORE EARTH

YOU PULL YOURSELF BACK AND THEN REPEAT THE STRETCH, THIS TIME IN THE LANDWARDS DIRECTION. ROUND THE JUTTING OUT ROCK WHERE YOU ARE BALANCED, THERE IS THE PATH. THREE TIMES YOU MISS THE NEXT STEP AND HAVE TO LIE DOWN AND STRETCH TO FIND IT BEHIND YOU.

YOU ARE COVERED IN COLD MUD.

FINALLY, YOU SEE THE REFLECTION OF WATER BELOW, AND YOU HEAR THE WAVES CRASHING ON ROCKS BELOW.

NOW YOU CAN SEE THE FOGGY COVE.

THE REFLECTION OF THE SEA AGAINST THE BLACK WET ROCKY WALLS CREATES A SPLASH OF LIGHT AS EACH WAVE HITS LAND.

YOU HAVE NEVER BEEN HERE AT HIGH TIDE.

AGAIN AND AGAIN THERE IS NO PATH.

IT'S NOT A CASE OF "LOOK BEFORE YOU LEAP," AS TO MOVE YOUR FACE FAR ENOUGH FORWARD TO SEE AROUND THE EDGE WOULD MAKE YOU UNBALANCED, AND YOU WOULD FALL.

NOW TRAVELING ONLY VERTICALLY, YOU HAVE THE ANGLE IN MIND, YOU EASE YOUR VERTICAL BODY AROUND THE OUTCROPPING OF ROCK, HUGGING THE CLIFF, AND FEELING WITH YOUR FOOT WHERE TO PLACE THE NEXT STEP AND HOW TO SHIFT THE WEIGHT.

PERHAPS NO ONE HAS BEEN HERE IN A LONG TIME.

YOU ARE AWARE THAT IF YOU FALL YOU WILL DIE AND MOST LIKELY NEVER BE FOUND IN THE OUT-GOING TIDE.

NOW YOU SEE THE REFLECTION OF WATER BELOW, AND YOU HEAR THE WAVES CRASHING ON THE ROCKS AND SAND OF THE SMALL COVE. THE REFLECTION OF THE SEA GLITTERS, LOW DOWN, AGAINST BLACK WET ROCKY WALLS. THE WHITE SAND OF THE COVE HAS ALMOST DISAPPEARED. THE TIDE IS IN AND THE COVE IS NEARLY UNDER WATER—HENCE ITS INVISIBILITY FROM ABOVE.

AS YOU APPROACH, YOU HEAR THE SAND BEING TORN AWAY FROM THE ROCKS AND DUMPED BACK ON THE ROCKS IN A RHYTHMIC, PULSING, RUSHING ROAR OF SOUND. YOU KNOW THE UNDERTOW IS HUGE HERE, AS THE WAVES HIT THE ALMOST VERTICAL ROCK TO BE INSTANTLY FOLDED DEEP UNDER THE FORCE OF THE NEXT IN-COMING WAVE

THERE IS JUST ENOUGH SPACE TO STAND IF YOU DON'T MIND GETTING YOUR ANKLES WET. YOU FACE THE SLIPPERY ROCK WALL AND HOLD ON WITH YOUR HANDS, AS THE SEA THREATENS YOUR ANKLES. YOU FEEL THE WASH AND RUSH OF

THE WATER AS IT COVERS YOUR ANKLES AND NEARLY PULLS YOU OUT TO SEA. YOU ARE CLINGING TO WET ROCK BEHIND YOU WITH YOUR WHOLE BODY MAKING AS MUCH CONTACT AS POSSIBLE. MOST WAVES DON'T REACH YOU, SO, YOU TURN AROUND AND PUT ONE FOOT ON THE SMALL PEBBLES THAT ARE MOVING BELOW YOU. THERE IS NO STABILITY THERE.

YOU ARE STANDING ON THE EDGE BETWEEN ROCK AND SEA, BETWEEN LIFE AND DEATH.

SENSATIONS OVERWHELM YOU AS COLD CREEPS INTO YOUR WET CLOTHES AND THE ROARING REACHING SEEKING WIND TEARS AT YOUR BODY ON THE CLIFF. YOU CANNOT TURN AROUND HERE. YOU SEARCH WITH ONE FOOT FOR THE PLACE YOU LAST STOOD. IS THAT IT? YOU CANNOT AFFORD TO MAKE A MISTAKE. THAT SEEMS TO BE SOLID ROCK. YOU GENTLY SHIFT WEIGHT BACK ONTO THE SLIPPERY SURFACE.

BACK ON THE SMALL LEDGE, YOU EDGE YOUR WEIGHT UPWARDS. YOU WIPE YOUR HANDS DRY ON YOUR DAMP CLOTHES, BUT NOTHING IS GETTING MUCH DRYER.

IT'S COLD. YOU CAN FEEL YOUR BODY CLOTHED IN WET, CLINGING SALT-WATER COLD.

YOU WANT TO GET OUT OF HER NOW, BUT "UP" IS MORE DIFFICULT THAN "DOWN." YOU TAKE ANOTHER FOOT REACH-WEIGHT-SHIFT. YOUR HAIR IS DRIPPING DOWN YOUR FACE. YOU TASTE SALT. YOUR BODY FEELS WEAK, BUT EXHILARATION MIXES WITH DRIVING POWER TO SURVIVE. STEP, STEP-BY STEP, UNTIL YOU REACH THE SHARP BEND IN THE PATH. YOU CRAWL THE SHARP BEND IN THE PATH. HANDS ARE SLIPPERY--MORE SLIPPERY THAN YOUR JEANS THAT PROTECT YOUR LEGS AS YOU CRAWL.

AS YOU CONTINUE TO CRAWL ALMOST VERTICALLY UP THE MUDDY ROCK WALL, YOU SUDDENLY REALIZE THAT YOU ARE WAY OFF THE PATH, AND ABOVE, THE TOP OF THE CLIFF JUTS OUTWARD, BEING ERODED UNDER THE GRASSY VERGE BY THE WEATHERING OF WIND AND RAIN. ONLY A CREATURE THAT COULD WALK UPSIDE DOWN ON SURFACES COULD MAKE IT UP THIS WAY.

SO, YOU SLOWLY LET YOURSELF DOWN, SEEKING THE PATH. WHERE DID YOU MISS THE PATH? THEN YOUR FOOT MEETS A FLAT ROCKY SURFACE. YOU FEEL TO THE RIGHT, AND THE LEFT TO FIND THE PATH AGAIN.

SO MUCH FOR SHORT CUTS...

IT WAS FARTHER DOWN THAN YOU HAD IMAGINED. GENTLY SIDE STEPPING FOR A WHILE, ON THE SLIPPERY ROCKS, IT SEEMS YOU ARE NOT GETTING ANY HIGHER, BUT THEN YOU REACH THE PLACE WHERE THE PATH MAKES A RIGHT ANGLE. YOU KNOW HOW THE PATH GOES ON THE OTHER SIDE, BUT GET LOW AND REACH AROUND THE POINT WITH ONE ARM. THEN YOU CLUTCH THE ROCK, STANDING, AND PULL YOURSELF AROUND, HUGGING THE CLIFF EDGE. NO SURPRISES HERE. THEN YOU CRAWL FORWARDS. UP IS EASIER THAN DOWN, BECAUSE YOU'VE BEEN HERE BEFORE. FAR BELOW, THE SMALL COVE LOOKS LIKE A JEWEL IN THE MISTY COMING NIGHT. THE CLOUDS HAVE PARTED. A BRISK WIND IS PUSHING DARKNESS, CHASING LIGHT FROM THE LAND.

THE COVE IS ALTERNATELY SHINING WITH MOONLIGHT AND DISAPPEARING INTO A BLACK EMPTY VOID.

YOU CLING YOUR WAY UP THE PATH, AND AS CLOUDS PART, YOU CAN SEE HOW DANGEROUS THE JOURNEY HAS BEEN. JUST ABOVE WHERE YOU MADE THE RIGHT ANGLE TURN, THERE IS A LARGE BOULDER THREATENING TO FALL. ONE PUSH AND IT WOULD HAVE FALLEN, TAKING YOU OVER THE EDGE.

THE SHEEP, MAKING THIS LITTLE WALK ON CAREFUL FEET, HAVE NO IDEA WHAT DANGER THEY MIGHT ENCOUNTER. BUT THEIR SMALL SIZE AND CAREFUL FOOTFALL ALLOW FOR A DIFFERENT ,LOWER STABILITY.

THE NARROW TRACK IS MORE EASILY CROSSED WITH THE INTENSE LIGHT FROM THE LIGHTHOUSE NOW REVEALING LANDSCAPE INSTEAD OF FOGGY EMPTINESS. BACK ON THE CEMENT WALK, THE SHEEP HAVE ALL GONE EXCEPT FOR ONE EWE WITH TWO LAMBS. SHE IS LICKING THOSE LITTLE WET FACES. AT THE TOP OF THE CEMENT WALK, YOU CRAWL THROUGH THE WIRE, AND CROSS THE WET GRASS AGAIN TO REACH THE CAR. PART OF YOU REMAINS BEHIND AS RELIEF FLOODS THROUGH YOUR WHOLE BODY. TEARS ESCAPE YOUR EYES. THE BEAUTY YOU HAVE SEEN FAR OUTWEIGHS THE DANGER YOU RISKED TO SEE IT, BUT JUST AT THIS MOMENT YOU THROW A FAST GLANCE AT THE WET SHINING LANDSCAPE BEHIND YOU, AND IT IS TERRIFYING. BLURRED VISION CLOUDS YOUR PERCEPTION, AND STILL, YOU BREATHE THE OCEAN SMELLS. IRRESISTIBLE...

**When we work with narrative** we make constant choices as to how to relate to the images of the narrative. Some possibilities are listed below:

1. --direct transfer—imitate the activity of the narrative
2. --repetition, of a movement maybe rhythmic, the movement stemming from an image in the narrative
3. --forward and reverse of an image related activity repeated
4. --use the rhythm of a phrase of words to dance with the story as it continues, creating rhythmic counterpoint with language
5. --tell a contrasting story in movement, opposite to the one being told, good especially to provoke humor

6. –create an entirely separate dance, knowing nothing of the narrative, and then let chance make-or not-make relationships

Possibilities are endless.

## **CHOREOGRAPHIC MODELS FROM SCIENCE—cell life**

**There are many wonderful systems within the study of cell life. And each of these processes can serve as a model for the making of dance.**

**1. Osmosis—the ( +/-- ) that controls cellular life: biological matter passes information through a fluid communicating system of electrical impulses. It works by passing information, in the form of an alternating current . This is the rhythm of life. + -- + -- + -- +**

**2. Cell Reproduction—the birth of the cell, where a cell doubles the nucleus and grows, finally dividing to create its own likeness. This is the birth of life. Maybe all life is a dance or all dance is life...?**

**3. Cell Decay—the death of a cell. The cell current gets weak; the cell wall gets thin. The cell collapses. This is the death of life. The electro-chemical force leaves the body and escapes to become diluted in the vast endlessness that surrounds us all the time anyway...and this endless has many names...**

**4. The synapse, the electro-chemical charge, as ions move between cells. The cell becomes polarized extremely for a very short moment as ions jump from one cell to the next. This is life functioning on a daily basis. (When they're not activated, they're resting and nourishing..)**

**5. Proprioception, this is the nervous system, functioning to organize the body in space; an extended-through space series of responses to gravity in the liquid of each cell, and especially in the gravity sensitive cells of the ears and the tendons at the ends of skeletal muscles pass chains of information throughout the body. This is the balance of life.**

#### *CHOREOGRAPHIC THOUGHTS FROM NATURE*

*There are thousands of thoughts in nature that may give us interesting perceptions and material for dance...*

*Consider the movement of fluid in gravity...or the movement of one fluid in another when they have different viscosity...*

*What does the central vertical axis say to human movement?*

*Who will propose a new hybrid, physical culture of world movement?*

*What is an infusion of movement from one state to another?*

*What is a distribution of movement along or through a barrier?*

*What is a free radical? In movement?*

*What is a permeable membrane? In movement?*



*What is involved as cells divide and multiply to create the birth of a miniature copy of the original? How would this apply to choreography?*

*How do planetary bodies affect our physical bodies on a daily basis?*

*“Read” these thoughts into dance, of course, not by imitating cellular function...or description...but by thinking of a zone of movement, as a cell; create contrasting zones of movement that are related and very distinct, and then interface these to get either new movements or new combinations of existing movements.*

*One question: How do planetary bodies affect us on a daily basis? Probably the audience for a work based on this question is small, composed of persons who have an interest in particular subjects that are the sources for such work. Or else they are experimental artists who are always interested in new subjects, possibilities and potentials.*

*It is the artist’s prerogative to be able to enter into and to explore imaginative spaces. As choreographers we are free to interpret life experience as we wish, in the non-verbal zone of communication that is art. We are indeed free to speculate, to create concept, and to re-draw the paradigms of body/mind. It sounds like some form of heresy, but in fact it is the great prerogative of the artist to claim*

*artistic freedom.*

*Consider Cell Decay--how one cell loses potential and gradually becomes absent of essence that defines it, that essence disappearing organically... the down-turn of cellular activity to death has been a subject for dance and celebration since humans first appeared on the scene...*

*I can imagine a dance created live from information  
Sampled from audience members' bio-rhythms, with these  
creating both movement and music.*

*Every cell of our bodies functions in multiple rhythmic contexts, responding to chemical changes, fluid changes, shifts caused by nourishment and lack of nourishment, by hormonal direction, responding to both interior-to-the-body and exterior-to-the-body-rhythmic cycles. Even the cycles of the moon have direct implications for individual lives here on earth. We exist in planetary pulls.*

*What does the rhythm of the heartbeat say to movement?  
and what does movement say to the rhythm of the heart  
beat? How would this information become a dance? There are  
many movement studies recorded from the meditation*

*vocabularies that deal with the heart beat, trance and altered states of awareness. For more information consult the Sufi Tradition, with its long history of turning dances that disorient the body-mind unless done with proper education, and the right state of being...in which case they provide for transcendent experience.*

*Proprioception...and the 'righting reflex'—the body stands, through constantly changing and adapting to small messages in tendons and muscles, and nerve endings that, by their shortening and lengthening, or by subtle, combined pressures of both of these in alternation, inform the whole body of how to stay in any position. This happens all over the body, all the time. If it did not happen we would fall instantly and live an amoebic-like life on as flat a plane as possible. What movements does his suggest for dance? What movement could one invent that would specifically demand the use of the righting reflex?*

*When using scientific examples of form, structure, and function, we do not as artists have to comply with scientific methods or principles. And we certainly don't need to imitate unconscious body functions...which humans are quite bad at doing. The potential for movement influenced by scientific discovery is not nearly explored yet, and we*

*are going to breed new audiences, styles, forms, methods and potentials continually, once we learn how to perceive that they are already all around us. The study of Physics is a plentiful bed of wonderful concepts waiting for anyone to lie down there and consider....*

*At his point it should be noted that one of America's finest choreographers established his whole system of choreography on the SCIENTIFIC MODEL of CHANCE— (REFERRING CHOICE TO AN IMPARTIAL AND NON-HUMAN FORCE THAT HAS NO PREFERENCE AND NO PARTIALITY... NO JUDGMENT.*

*And that was: (MERCY CUNNINGHAM), of course...*

*Imagine how strange it seemed to people when Merce first presented a "chance" based choreography. "Chance" is just one of very many scientific functions that could also become important forms for dance.*

*The area of New Physics is full of such information. So, we can never discount the value of true scientific models for the arts, and particularly for dance.*

## **DANCES FOR HUMANITY**

### **SATISFACTION**

**What makes us feel satisfied, expansive, free, loving, and joyful?**

**--being accepted as we are**

**--having what we feel we need**

**--meeting the expectations we have for ourselves, our families and our friends**

**--knowing we satisfy others**

**--knowing others are satisfied with us**

**--being able to do what we want to do so long as it hurts no one else**

**--having personal freedom and independence**

**--being loved and appreciated.**

**We can be there instantly if we place satisfaction ahead of competition and striving.**



## **Stumbled Upon Greenery #24**

### **PROCESS, ONE HUNDRED, TWENTY-NINE, DANCE ONE DREAM**

SEE YOURSELF AS A MULTI-FACETED BEING.

--SOMEONE WHO CAN USE ALL OF HER/HIS PERCEPTIONS AND LIFE AWARENESS SKILLS TO COMMUNICATE THROUGH DANCE.

CHOOSE A DREAM

WORK WITH THE BI-LATERAL POSSIBILITIES OF MOVEMENT THAT PROVIDE GESTURAL OPPORTUNITIES FOR DANCE, AND WITH THE MULTIPLE OPPORTUNITIES OF YOUR PERSONALITY TO MAKE DREAM STATES THAT REFER TO MEMORIES OF AN IMPORTANT DREAM YOU HAVE HAD.

USE YOUR OWN WISHES AND DESIRES AS INFORMATION FOR CREATIVE EXPLORATION.

THE PROCESS:

CHOOSE ONE DREAM

IDENTIFY ITS IMAGES.

FIND EITHER SPECIFIC MOVEMENTS OR CLEAR PROCESSES TO INTERPRET ALL PARTS OF THE DREAM INTO PHYSICAL EXPERIENCE

THEN PUT THESE TOGETHER.

THE CHOREOGRAPHY DOES NOT HAVE TO BE GRAPHICALLY DESCRIPTIVE. BUT IT MAY BE. IT MAY CONTAIN THE 'FEELING' OR 'IMPRESSION' OF THE DREAM.

DANCE THE DREAM FOR REAL...EXPLORE IT AS ESSENCE AND ALSO AS STARTING POINT TO DISCOVER MORE ABOUT YOURSELF

IT'S POSSIBLE TO EXPLORE MANY DIMENSIONS IN DANCE. 'IMAGING' IS RICH WITH INFORMATION. TAKE YOUR CHANCES TO FREELY ASSOCIATE AND EXPLORE WITH ACTIVE IMAGINATION ALL PARTS OF THE DREAM.

YOU MIGHT END UP WITH A NARRATIVE DANCE THAT SUGGESTS MANY DIFFERENT ENDINGS...

OR A DANCE THAT BECOMES A BEAUTIFUL COMPILATION OF GESTURES THAT HAVE LITTLE RELATIONSHIP TO THE ORIGINAL DREAM

AS AN ARTIST, TAKE YOUR FREEDOM TO FORM...MAY THE FINAL STRUCTURE MAY BE INFLUENCED BY MYTHIC TIME RATHER THAN LINEAR TIME?

## **FRAGMENTS, AND HESITATION**

FOR A SHORT PERIOD OF TIME, SUGGEST MOVEMENT THAT MIGHT OCCUR BUT DOESN'T.

HESITATE, INDICATE, BUT DON'T GO.

BEGIN AGAIN

RE-RUN ACTION

BACK TRACK, GO BACKWARDS...PAUSE

THEN, SEE AN IMPLICATION FROM THE START OF A MOVEMENT, KNOW THE END WHERE IDEAS AND ACTIONS WOULD BE RESOLVED OR FULLY DEVELOPED, AND AVOID THE END.

RE-DIRECT ATTENTION TO AN UNEXPECTED RESULT.

THIS WORK CAN BE FASCINATING TO SEE AND CAN BE SERIOUS BUT MAY ALSO LEAD TO HUMOR.

HOW AUDIENCE EXPECTATIONS ARE MET IS AN IMPORTANT QUESTION FOR CHOREOGRAPHERS AND DANCERS. USUALLY WE MEET AUDIENCE EXPECTATIONS BY PROVIDING:

--TECHNICAL EXPERTISE, WHATEVER THE TASK,

--APPROPRIATE TIMING FOR UNDERSTANDING OF MEANING AND EFFORT,

--AND FLOW OF INTELLIGENT COMMUNICATION.

--INVENTIVE AND INTERESTING SOURCES

--SUPPORTIVE ALLUSIONS

SOMETIMES WE INTERRUPT OR RE-DIRECT EXPECTATIONS TO FULFILL THEM DIFFERENTLY.

BUT, USUAL EXPECTATIONS MAY BE MET IN UNUSUAL WAYS.

## **REVEALING THE PROCESS BASED NATURE OF OPEN FORM COMPOSITION IN PERFORMANCE**

WHEN SEEN, IT IS DIFFICULT TO KNOW IF FORM IS OPEN OR CLOSED, BECAUSE, AS DANCES REHEARSE OPEN FORMS THEIR AVAILABLE CHOICES BECOME MORE AND MORE REFINED, MORE KNOWN AND MORE SPECIFIC. BUT THERE STILL REMAINS AN 'EDGE' TO THE PERFORMANCE WHERE THERE IS ALWAYS A QUESTION A DOUBT, ABOUT WHAT WILL OCCUR.

THIS DEPENDS ON CONTINUAL RE-ASSESSMENT OF HOW THE PIECE IS WORKING. ESPECIALLY WITH A LARGE GROUP OF PEOPLE, EACH PERSON CREATES INDIVIDUALLY, AND IN REAL TIME THEIR OWN PERFORMANCE ROLE; MAKING HUGE POTENTIAL FROM VARIATION WITHIN THE EXTREME LIMITS OF THE POSSIBLE PERFORMANCE IMAGES.

THIS IS A LIVELY AND EXCITING WAY TO PERFORM. AND IT BRINGS A LOT OF FRESH ENERGY TO EACH PERFORMANCE. HOWEVER, IT CAN ONLY BE ACHIEVED WHEN FORM IS OPENED

SO HOW DO WE OPEN FORM?

PROCESS BASED WORK IS ACHIEVED BY MAKING A "FOLDER" THAT MAY "HOLD" SPECIFIC THINGS ONLY AND EXCLUDES ALL OTHERS. FOR INSTANCE:

A FOLDER COULD CONTAIN THE FOLLOWING PROCESS: GO FROM LYING DOWN TO STANDING UP WITH EIGHT DIFFERENT EMOTIONS, SHOWING THROUGH THE MOVEMENT. (THE FOLDER COULD CONTAIN MORE THAN ONE PROCESS, BUT FOR THE PURPOSES OF THIS EXAMPLE, THERE IS ONLY ONE PROCESS CONTAINED)

IN EXPLORING THIS FOLDER DANCERS WILL COME UP WITH VERY DIFFERENT RESULTS, WHILE REMAINING IN THE SAME "WORLD" OF IMAGES. AND THE "CONTAINER" OF GOING



FROM LYING TO STANDING WILL PROVIDE IDENTITY FOR THE WORK.

FORM IS OPENED THROUGH THE USE OF PROCESS BASED WORK RATHER THAN SET FORM, ON THE MOMENT-TO-MOMENT LEVEL OF A PERFORMANCE, REPLACING USUAL DANCE MAKING CONSTRUCTION OF:

...SET MOVEMENTS

...SET MOVEMENT PHRASES

...ADDITIVE PROCESSES THAT JOIN SET MOVEMENT PHRASES

...AND CONSIDERATION FOR THE WHOLE OF COMMUNICATION WITHIN A FINISHED PIECE.

PROCESS BASED DANCE REPLACES THIS USUAL WAY TO MAKE DANCE WHERE SET MOVEMENT PHRASES ARE ADDED TOGETHER TO MAKE A COMPOSITION. WITH “PROCESS BASED WORK” WHERE SUB-SECTIONS, SECTIONS AND ENDINGS ARE OPEN IN FORM AND CUED BY EITHER TIME SIGNALS IN MUSIC, OR ALLOWED TO EXTEND UNTIL EACH SECTION IS FINISHED BY SOME PARTICIPATING SOURCE. IN THIS LATER CASE THE SOUND HAS TO ALSO HAVE OPEN FORM STRUCTURES OR BE PERFORMED LIVE, EVEN IF IT IS ON TAPE.

SOURCES THAT MIGHT CUE THE WORK “LIVE” MAY BE:

--TIME SIGNALS IN MUSIC THAT ALLOW FOR THE SOUND OPERATOR TO CREATE SILENCES OR SUBSTITUTE SOURCING FROM A SECONDARY SOUND SOURCE OR TAPE,

--OR DANCERS DECISIONS --WHEN TO END A SECTION AND BEGIN THE NEXT—GIVEN BY MOVEMENT CUES

--OR GRADUAL GRAVITATION TO A NEW SECTION, WHERE ONE DANCER WILL MOVE ON AND THEN OTHERS WILL FOLLOW AS IT SEEMS APPROPRIATE WITHIN THEIR OWN PROCESSES.

--OR ANY CUEING SYSTEM THAT SEEMS TO WORK FOR A PARTICULAR PIECE.

AN EXAMPLE OF A PROCESS:

GO FROM LYING DOWN TO STANDING UP, WITH EIGHT DIFFERENT EMOTIONS, SHOWING THROUGH THE MOVEMENT. IN EXPLORING THIS FORM, DANCERS WILL COME UP WITH VERY DIFFERENT RESULTS, WHILE REMAINING IN THE SAME “WORLD” OF IMAGES. THE “CONTAINER” OF GOING FROM LYING DOWN TO STANDING UP IS THE CONNECTING FORCE DIRECTING PERCEPTION THAT WILL PLACE ALL THEIR DIFFERENT ACTIVITIES IN THE SAME WORLD OF IMAGERY.

**WHAT, THEN ARE SOME POSSIBLE SOURCES FOR CHOREOGRAPHY?**

**\*PURE MOVEMENT**

-----**BODIES IN SPACE,**

-----**KINESTHETIC AWARENESS**

-----**MOVEMENT POTENTIAL—INDIVIDUAL, GROUP**

-----**WEIGHT**

-----**BALANCE**

-----**ENERGY**

-----**SPEED**

-----**SENSATION**

-----**BODY DYNAMIC**

-----**PHYSICAL DESIGN**

**\*SELF DEFINED MOVEMENT VOCABULARY**

**\*ASSOCIATION**

**\*INSIGHT**

**\*PRIMAL BODY RHYTHMS**

**\*EMOTION**

**\*PERCEPTION**

-----**GESTURE**

**\*PHYSICS PRINCIPLES AS INSPIRATION**

**\*MEMORY OF EXPERIENCE**

-----**SPECIFIC MOVEMENT MEMORIES**

-----**MEMORY OF DREAMS**

-----**MEMORY OF SENSATION**

**\*BODY THOUGHTS—INDIVIDUAL BUT ALSO PERTAINING  
TO GROUP CONSCIOUSNESS**

**\*INHERITED MOVEMENT TECHNIQUES**

-----**PHYSICAL FUNCTIONS**

**\*PHYSICAL STRUCTURES, INCLUDING ANATOMY**

**\*MOVEMENT AND INDIVIDUAL PERCEPTION**

-----**PROJECTED MOVEMENT INVENTION (FUTURE)**

**\*PURE MOVEMENT PROCESSES**

-----**SPECIFIC MOVEMENT PHRASES, VOCABULARY**

-----**MOVEMENT CONCEPTS, (EX. SPACE/TIME/ENERGY)**

-----**MOVEMENT IMAGINATION AND DISCOVERY**

**\*MOVEMENT FROM SENSATION**

**\*MOVEMENT OBSERVATIONS FROM REAL LIFE**

-----**GESTURES**

**\*MINDFUL EXPERIENCES**

-----**TRANCE**

-----**SOCIAL AWARENESS**

-----**TRAUMA**

**\*HISTORIC EVENTS**

-----**TOPICAL ISSUES**

-----**SOCIAL CONDITIONS**

**\*PSYCHOLOGICAL DEVELOPMENTS**

-----**PSYCHOLOGICAL CONDITIONS**

**\*PURE PHYSICAL CONCERNS**

-----**CONTACT IMPROVISATION**

-----**RHYTHM**

**\*MUSICAL SOURCES**

**\*INTERACTIONS WITH OTHER ART FORMS, AND ARTISTS**

**\*SCIENTIFIC MODELS**

**\*SOCIAL PRINCIPLES**

-----**OBSERVED ACTIVITY**

-----**OBSERVED THEATRICAL MOMENTS FROM REAL LIFE**

**\*PHILOSOPHICAL OBSERVATIONS**

**\*DREAM STATES AND MEMORIES**

-----**DREAM SENSATIONS**

-----**RELEASE BASED IMAGES**

-----**IMAGES FROM ANY SOURCE**

**ALL THESE VAST RESOURCES ARE SPREAD ACROSS A  
PERSPECTIVE THAT IS WITHIN EACH INDIVIDUAL.**

**SPINOFFS FROM THE SEARCH TO CREATE:**

**THERE IS NO LIMIT TO THE POWER OF THE BODY-MIND.**

**WE AS HUMANS HAVE BARELY BEGUN TO POLISH THE STONE OF OUR EXPERIENCE.**

**AS I HAVE WORKED WITH IMAGERY I HAVE BEGUN TO BE AWARE OF THE FOLLOWING POTENTIALS, THOUGH I AM GRAND MASTER OF NONE...**

**MARY'S PERSONAL EXPERIENCE.....BEYOND THE CONFINES OF LOGIC AND PHYSICAL ORDER:**

**1. FROM THE UNREST OF A SEARCHING MIND COMES:**

**PERCEPTUAL UNREST,**

**RECOGNITION OF UNREST**

**DESIRE TO CREATE**

**DREAM AWARENESS**

**ORIGINAL SOURCES FOR DANCE.**

**2. FROM EXPERIENCE WITH PHYSICAL CONTACT AND**

**BELIEF IN THE FORCE OF LIFE, COMES:**

**HEALING WITH HANDS.**

- 3. FROM OUT OF THE BODY EXPERIENCES COME:  
ASTOUNDING REALIZATIONS  
EXTRA SENSORY PERCEPTIONS  
TRANSCENDENT AWARENESS  
KNOWLEDGE OF DEATH**

**PERSONAL INDEX EXAMPLE, (MAKE YOUR OWN!):**

- A. HISTORY OF MARY'S INTEREST IN OPEN FORMS**
- B. SELF TEACHING**

**A. History of Mary's Experience with Open Forms**

- 1. STUDY WITH WILLIS WARD, PROCESS BASED WORK, IN AN IMPROVISATION CLASS. WILLIS HAD WORKED WITH BARBARA METTLER, WHO STRESSED NATURAL BODY MOVEMENT AND FREE EXPRESSION**
- 2. HEARING OF JOHN CAGE AND HIS WORK WITH COMPOSITION STUDENTS, JAMES FULKERSON, PRIMARILY**
- 3. CREATING PROCESS BASED WORKS FOR PERFORMANCE, THE FIRST OF THESE BEING "FOR QUEEN ELIZABETH I" IN 1967**
- 4. SEEING THE WORK OF YVONNE RAINER, AND STEVE PAXTON, AND BEING IN THE EARLY PERFORMANCES OF CONTACT IMPROVISATION**
- 5. WORK WITH MARSHA PALUDAN AND JOAN SKINNER IN EARLY RELEASE CLASSES- AN IMAGE DIRECTED ALIGNMENT TECHNIQUE REQUIRING MOVEMENT EXPLORATION, THAT PRECEDED THE SKINNER RELEASING TECHNIQUE**

6. OCCASIONAL CHANCES TO SPEAK WITH JOHN CAGE
7. PERFORMANCE IN THE MUSIC CIRCUS OF JOHN CAGE
8. MERCE CUNNINGHAM'S CLASSES FOR TEACHERS-- "CHANCE"
9. IMAGE WORK WITH BARBARA CLARK
10. TEACHING AT THE U.OF I.CHILDREN'S SCHOOL: "PROCESS"
11. TROPICAL FRUIT CO. UNIVERSITY OF ROCHESTER, NY
12. SEEING ALL WORKS OF YVONNE RAINER, 1969-72
13. PARTICIPATION--FIRST CONTACT IMPROVISATION  
PERFORMANCES, NYC, AND EUROPE : ROME
4. CONTINUAL COLLABORATION WITH JAMES FULKERSON  
1968--
5. INFLUENTIAL PERSONS FOR MY WORK:  
JAMES FULKERSON—WATERGANG, NL  
JOAN SKINNER (UNIVERSITY OF ILLINOIS PERIOD)  
MARSHA PALUDAN (U. OF ILLINOIS PERIOD, AND KANSAS)  
BARBARA CLARK—PRESENTLY RESIDING IN HEAVEN  
MERCE CUNNINGHAM—ALSO IN HEAVEN  
PETER COX  
PETER HULTON--EXETER, UK  
THE X6 COLLECTIVE OF LONDON  
SVEND AAQUIST JOHANSSON DK  
CHRIS CRICKMAY UK  
MIRANDA TUFNELL UK  
COLETTE KING--OXFORD, UK  
STEVE PAXTON— VERMONT  
YVONNE RAINER--CALIFORNIA  
BERTRRAM MUELLER—DUESSELDORF, GERMANY  
AAT HOUGEE—CHILIBINSK, RUS  
WILLEM HILENIUS—ARNHEM, NL  
JOAO DA SILVA JR.—ARNHEM, NL  
THE GRADUATE STUDENTS OF ARTEZ  
STAFF AND UNDERGRADUATE STUDENTS OF THE FOLLOWING  
INSTITUTIONS:  
  
UNIVERSITY OF ROCHESTER, 1971-73  
  
DARTINGTON COLLEGE OF ARTS 1973-1987  
  
SNDO, AMSTERDAM 1987-1989

**SNDD, ARNHEM 1989-99**

**DIE WERKSTATT, DUESSELDORF 1999-2002**

**EUROPEAN DANCE DEVELOPMENT CENTER**

**ARTEZ, ARNHEM 2002-2008**

**AND THE PEOPLE I HAVE BEEN ABLE TO WORK WITH  
RECENTLY:**

**BRANDON GONZALES**

**DEREK WASHINGTON**

**JULIE NATHANIALSZ**

**JULIANA HELTON**

**KENT DE SPAIN**

**LUCILA VELEZ**

**YANG SEUNG HEE**

**AND ALSO PAM AND HER PARROT WHO ARE WATCHING MY  
WORK FROM THE INSIDE, ON STAGE.**

**B. SELF TEACHING:** Daily, physical confrontation with the ideas and materials of dance work—that's the only formula for survival as a choreographer. No matter how broadly based that confrontation may be, (whether it takes place in the dance studio, kitchen or the swimming pool,) the questions of composition are constantly demanding to be heard. Not all the answers are found in the studio.

Renewal occurs in dance practice, in group work, in teaching, and in confronting different life situations through works by other artists, new languages, and patterns of thought, acquaintance with advances in other fields: the sciences, social sciences, literature, philosophy, psychology...the list is endless.

## ***HOW TO BECOME INVOLVED WITH BUILDING LONG AND COMPLEX FORMS***

### ***1. SURVEY YOUR OWN FIELD OF IDEAS***

***\*WHICH OF YOUR PAST WORKS STILL INTRIGUE YOU?***



***\*WHICH STILL HAVE SOCIAL OR POLITICAL RELEVANCE?***

***\*WHICH WORKS HAVE BROUGHT YOU TO NEW CONCEPTS?***

***\*WHAT PHYSICAL ZONES CONTINUE TO INTEREST YOU?***

***\*WHAT PHILOSOPHIES STILL INFLUENCES YOUR WORK?***

***2. REVIEW PAST ACCEPTED BASIC PREMISES***

***\*MAY HAVE BEEN A PHYSICAL ZONE OF INTEREST***

***\*MAY HAVE BEEN THE URGE TO COMMUNICATE SOMETHING***

***\*MAY HAVE BEEN A PHILOSOPHICAL POSITION***

***\*MAY HAVE BEEN A NARRATIVE***

***\*MAY HAVE BEEN A SUBJECT OF INTEREST***

***\*OR A SEARCH FOR TRUE RELEVANCE IN MIND OF CHOREOGRAPHER AND FUTURE AUDIENCE***

***3. REMEMBER THAT CHOICES ARE/WERE MADE PLAYFULLY AND CAN BE ALTERED TODAY. ANY WORK COULD BE RE-CREATED AND FURTHER EXPLORED IN A NEW VERSION***

***4. CONSIDER PAST OF CREATING MOVEMENT AND SET FORM AS LEADING TO PRESENT INTERESTS AND UNDERSTANDINGS***

- 5. CONSIDER HOW WORKS WERE CONSTRUCTED TO CREATE WHOLE DANCES**
  
- 6. WHAT SAVED ITEMS HAVE RESONANCE IN CHOREOGRAPHER'S MIND?**
  
- 7. EVALUATE SHORT SECTIONS OF PAST WORKS**
  
- 8. CHECK OVER ALL PAST WORKS—FIND OUT IF THE PROCESSES "ADDED UP" TO YOUR DESIRED "STATEMENT" OR RESULTING COMMUNICATION**
  
- 9. IN GENERAL, WORK WITH AN ADDITIVE PROCESS, PUTTING ONE THOUGHT AFTER ANOTHER, THEN MENTALLY RE-WORK , ADD AND SUBTRACT, EDIT, AND INVENT TRANSITIONS. INITIALLY, SAVE ALL IDEAS, BUT BE PREPARED FOR ANYTHING.**

**OCCASIONALLY RE-EVALUATE WHOLE BODY OF WORKS. BE FULLY AWARE OF HISTORY OF IDEAS BEFORE PROCEEDING TO NEW WORKS.**

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**HOW DO YOU GET SENSORY BASED DANCES INTO FORMS THAT ARE SPONTANEOUS, LIVELY AND COMMUNICATIVE?**

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