

# THERE MIGHT BE OTHERS

#### REBECCA LAZIER AND DAN TRUEMAN

Conceived and Directed by Rebecca Lazier
Choreographed by Lazier in collaboration with the dancers
Composed by Dan Trueman in collaboration
with Sō Percussion and Möbius Percussion

World premiere performance commissioned by New York Live Arts, March 16-19, 2016

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World premiere performance commissioned by New York Live Arts, March 16-19, 2016

Dancers: Rhonda Baker, Sara Coffin, Simon Courchel, Natalie Green, raja feather kelly, Cori Kresge, Agnieszka Kryst, Jan Lorys, Ramona Nagabczynska, Christopher Ralph, Pawel Sakowicz, Anna Schön, Tan Temel, Saúl Ulerio

Musicians: Möbius Percussion (David Degge, Mika Godbole, Yumi Tamashiro, Frank Tyl) with Alex Appel, Dylan Greene, Luz Carime Santa-Coloma, Jessica Tsang, Sō Percussion (Eric Cha-Beach, Josh Quillen, Adam Sliwinski, Jason Treuting) and guest performers, members of Mantra Percussion (Joe Bergen, Al Cerulo, Jude Traxler)

Costumes designed by Mary Jo Mecca Lighting designed by Davison Scandrett Photographer: Maria Baranova Assistant Editor: Sydney Schiff Documentary Filmmaker: Metin Çavuş

interview and backmatter © 2016 by Lynne DeSilva-Johnson book design, editing, and cover art by Lynne DeSilva-Johnson

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# THERE MIGHT BE OTHERS

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#### **FOREWORD**

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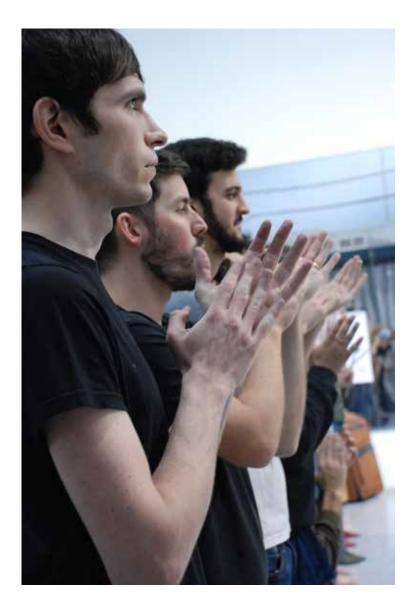
THE MODULES

SYSTEMS OF ORGANIZING

SAMPLE SCORE

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**ACKNOWLEDGEMENTS** 



This document is a collection of propositions. It contains the dance and music score, performer instructions, guiding principles, and notes on the collaborations that led to the creation of the performance of There Might Be Others. In publishing this document the work becomes an open source for any reiterations, reimaginings, and repurposings. It is a field guide to a process of collective composition, an archive of a project, and presents the score as a set of possibilities to be taken in parts or absorbed as a whole. While a held paper is a fixed item, the score is a moment on a continuum.

#### **HOW TO USE THIS BOOK**

The **PERFORMING INSTRUCTIONS** list guidelines for running the piece. They are an adaptation of Terry Riley's instructions for *In C* and include general notes to the performers and suggestions for survival. There might be other instructions.

**BEGIN SEEING** describes the opening scores. Seeing Score is a track that runs through the whole piece. Walking, Grouping, Geometry, and Emergent Movement scores are also introduced in this section and weave throughout the piece once the Modules begin. There might be other scores.

**THE MODULES** are a catalogue of the 44 modules created for the version of *There Might Be Others* we used in performance at New York Live Arts in 2016. We present a range of modules and rules for their manipulation. There are definitely other modules.

**SYSTEMS OF ORGANIZING** explains how and why we categorized the modules and details the governing laws we experimented with. There might be other systems.

The **SAMPLE SCORE** articulates the overall structures we may use for the NYLA production. There might have been other versions performed.

Our **NOTES ON PROCESS** include interviews with Rebecca and Dan, the performers and designers who participated in TMBO at NYLA, an essay by science advisor Naomi Leonard, and from book designer/editor Lynne DeSilva-Johnson. There were many other collaborators along the journey.

The **ACKNOWLEDGEMENTS** recognize and express thanks to the people who made the performance and book happen. There are many others, but at some point we had to publish.

There might be more.



#### **FOREWORD**

#### **TOMMY KRIEGSMANN**

Seminal works of the avant-garde become so when the inherent risk at the heart of the experiment catalyzing the vision to its fruition pushes the work's sphere of influence beyond its original form and often its intended meaning. Terry Riley's minimalist masterpiece *In C* is such a work - breaking the conventional and academic structures that flowed from Schoenberg's serialism, it crystallized minimalism in its socio-political and aesthetically non-conformist frame and continues to influence composition from pop to experimental via composers to this day, including filmmakers, choreographers, visual artists and everything in between. It's shape is the shape of ours and any time and will never be played or heard the same way twice.

Riley influences our work at New York Live Arts in countless ways as we aim to shape shift around the work of experimental artists from our NYC community and beyond in a constant dialogue with the public imagination - artists like the intrepid choreographer Rebecca Lazier, whose penchant for musical interpretation and the infinite aesthetic and physical languages in its breadth make her among the very best of her generation. And as this book attests, possesses a vision that will bear influence on generations to come. What a gift to this and future generations that the unique scope of this remarkable project will have its record in the pages of this tract, and a gift to us to be a part of bringing *There Might Be Others* to life.

Tommy Kriegsmann Director of Programs New York Live Arts



### CHOREOGRAPHER'S NOTE

This project began three years ago when I went into a studio with four dancers and one question: what would happen if I adapted the structure and performance procedures from Terry Riley's *In C* to choreography? I created 10 modules of movement, taught them, gave Riley's instructions — repeat each module as many times as you wish, proceed in order, stay within 3 modules of each other, listen to the group to make dynamic choices — and said go.

It was terrible, a dull kind of movement soup. It was also fantastic as it revealed my unconscious movement and compositional habits. Together with the dancers, I began creating new modules and defining parameters for their repetitions to see how much more I could learn. I thought of these early runs as generative exercises from which I would select the 'best of' moments and put them in my new work. I had no idea that three years later I would be staging this process with 14 dancers from four countries, collaborating with Dan, Sō Percussion and Möbius Percussion, designers, scientists, or that this would be my debut performance at New York Live Arts.

The question 'what was missing?' drove our process. My initial modules had a similar physical shape, syntax, and style. I realized I craved contrast between the modules to support the possibility of radical juxtaposition when they were placed within the structure. I wanted to see how perceptions of the modules change when positioned in different contexts. Some modules were initiated by a game (Don't Hit), others arose as fully formed movement ideas (Oar), or an idea for collection of gestures (Arms.) I mined our improvisations for modules and then worked to differentiate them from others by changing characteristics and repetition patterns. The dancers contributed modules based on noticing what tools they wished they had in the moment, translating their impulses into new possibilities, and built modules based on their individual idiosyncratic ways of moving. We experimented with tone, mood, rhythms, collaborative tasks, humor, style, and theatricality to build a reservoir of distinct modules.

Then Riley's instruction to 'repeat' for us became a question: how can you repeat? You can modify fragments or complete phrases of movement in space, scale, style, rhythm, shape, dynamic, body part, level, tempo, and in relationship to other people, objects, or the room. You can incorporate jumps, turns, locomotion, or emotion. You can retrograde, invert, transpose, embellish, interpolate or adjust density, timbre, and amplitude. You can do these separately or at the same time. After experimenting, we assigned different types of repetition to each module. These limitations increased the performers agency within the piece, challenging them to continually differentiate the modules. Yet, it is not a solo work, they cannot do this on their own. The composition is an ensemble creation and the task to 'repeat' also guides the performers to seek each other out and merge worlds to help break personal patterns and find new possibilities.

We began performing the score using our modules with Riley's instructions. The process was full of discovery as we tried different module orders, eventually settling on one as we prepared for an early showing. I thought it would invite invention, it didn't. We then experimented with having the performers choose the order on the fly, and while plenty of chaos ensued there was also a palpable sense of negotiation. With this experience my intention shifted, the process would become the performance; I wanted to stage the act of negotiation, the unexpected. This decision invited a new question: how and why do we choose what module should come next?

What if a performer doesn't like the module another person chooses to do next? What additional performer instructions do we need to manage conflict? How can we be a generous group and work together even when frustrated? I realized I added to this tension by reporting what I thought 'worked,' invariably judging events as 'good' and by exclusion, 'bad'. I had to change how I gave feedback. My role was to define the situation that created my version of 'working-ness' and implement new rules and structures to ensure the piece would consistently 'work.'

This is when and why the Seeing Score came into being. Start with seeing and being seen. These are the tasks. Follow impulses to move towards each other, see yourself with different people, and be with everyone. If we can establish this ethos as the groundwater of the piece, then when it gets wild and resistant, the performers have a way to recalibrate and find equilibrium.

After this research period I taught the score to various populations in Turkey, Greece, Poland, and Canada. From folk dancers to trained improvisers, ballerinas to non-dancers, each experience brought the question of how to create a piece that can house difference and dialogue between individuals and communities into focus. New populations introduced new modules and at the end of the tour we had over 40 modules.

Until this point there was no music and while there were modules that included sounding and singing, I wasn't clear I would collaborate with a composer. Serendipity intervened. When I told my colleagues Dan and Naomi about the piece they revealed they were also exploring Riley's *In C* as an example of emergent composition. They had started a project to see how Naomi's work on group decision-making could inform Dan's composition. We joined forces and There Might Be Others continued to evolve.

The music was to be all original modules and the musicians would follow the same performer instructions as the dancers. Dan's approach was to come up with music that was as widely varied as the dance modules. Their modules include folk tunes, noisy improvisations, quiet restrained textures, intensely rhythmic modules and modules where musicians read out loud or turn on their cell phone's metronome app. Dan enlisted the collaborators Sō Percussion and Möbius Percussion and during a residency with both quartets and six additional percussionists, 11 dancers, and an exorbitant number of instruments, the piece went from being an exercise in minimalism to a matrix of maximalism.

Naomi joined us and offered her expertise in evolutionary dynamics and the collective behaviors of various species as models for compositional experimentation. Having new structuring mechanisms at our disposal, such as a strict two maximum rule where all performers must merge in one module before moving on unleashed new experiences of chaos and confusion along with renewed simplicity and clarity. These tools gave us the ability to better track the rate of change between modules and number of modules seen at a time, and seeing these patterns allowed us to break them.

At the time of writing, we haven't finalized the structure for the performances at New York Live Arts. Just today Dan and I flung emails at each other with new

possibilities. I imagine these will continue long after closing night. The seven international guests joining us from our residencies in Poland, Turkey, and Canada arrive in six days. The majority of the New York cast has not met them. They have not met each other. Lighting designer Davison Scandrett is creating 40 lighting environments. He too will compose in real-time using modules of light. Costume designer Mary Jo Mecca is using of a set of ten fabrics to create unique costumes for each dancer.

Which brings me to, why a book? This process has allowed me to be in the world differently. Watching the piece I see time progress, I see nothing lasts yet something is built. It is terrifying to watch, the ultimate exercise in letting go. I, like the performers, have to continually shed my expectations and witness how the laws of the piece work to create harmony and dissonance in new ways every moment. Just like in life.

-Rebecca Lazier

#### **COMPOSER'S NOTE**

One of the things that struck me about the videos of the early Dance-Only workshops of *There Might Be Others* was how interesting it sounded as it was, without "music." And yet, there was also a sense of potential: interesting, yes, but in part because of the whiff of There Might Be More, and and the sense that music/sound could play a vital role in how the piece is performed, felt, and perceived. This piece clearly didn't need a conventional score, indeed it was incompatible with such a fixed beast. And while Rebecca's invocation of Terry Riley's *In C* suggested a number of other routes, ones where the music could emerge from a composed vocabulary and relatively simple set of rules, the way forward from there was never clear. However, as is often the case, starting small proved to be the best way to begin, or perhaps the only way.

Rebecca's modules are full of personality, idiosyncrasy, and range. For each one, I tried to imagine a musical role, one that might support the dancers, undermine them, complement them, provoke them, ignore them, or simply be with them. I also tried to imagine the myriad ways they might all fit together musically—since from the outset I knew the ordering and layering of these modules would vary from performance to performance, unlike *In C*—and to give the musicians stuff full of opportunities, things they could work with to respond, to create counterpoint, to struggle with, but also to enjoy.

Flipping the equation around and imagining this as Music-Only proved crucial; while the piece is intended to depend symbiotically on the dance in performance, it also needs to have the vitality and clarity to stand alone, and it has taken being alone, without the dancers, to discover how that might play out. In doing this it became clear just how different musical and dance priorities might be; what might

make great sense to sequence in the moment for the dancers might not for the musicians, and vice versa. And while this awkwardness might also be productive, it became clear that inviting independence between the musicians and dancers was going to be important.

And this leads to one particularly intriguing aspect of *There Might Be Others*: the relationships between the dancers and musicians, and how they play out over time. We made the crucial decision part way into the process to allow the dancers and musicians to establish separate orders for their modules, but to group the modules so they would never get too far apart (though what too far is remains an open question!); so while these modules were conceived to be together, musician with dancer, they are often not in practice. This might seem like folly, but remember that we always knew that these modules would be layered with others in unpredictable ways, so the sense of risk and unpredictability has been built into the sturdiness or delicacy of each module. Instead of a clear preconceived structure, we hope we have something that can take on many structures, shapes, and forms that emerge in the moment in ways that we simply couldn't imagine on our own.

- Dan Trueman

#### PERFORMING INSTRUCTIONS:

All performers know the Modules to be used in performance. These may include some or all of the 44 modules described here. Performers could also create new modules.

A minimum of 10 dancers and musicians is recommended. It can be done with only dancers, only musicians, or musicians and dancers together. All performers follow the same instructions.

You may choose to begin with Seeing Score prior to introducing the first module. Alternatively, you may begin with the performers standing along the perimeter of the space on all sides with one person entering to start the first module.

Repeat each module as many times as you wish with the manipulation parameters defined for the selected module. When improvising on a module, maintain a distinct thread of the original form to ensure clear signalling to the group.

The performers determine module order in the moment. The leader of a new module chooses the next module with the intent to contrast or add a different layer onto what is happening in the room visually and sonically. A leader must stay with the new module even if people do not join immediately. Proceed with confidence, people will join.

Musicians and dancers can proceed in their own order and come together in the modules where both communities perform the same task. Or musicians and dancers can share leadership, meaning if a musician leads the next module the dancers pick up which module it is and that choice become the next dance module as well, and vice versa where the musicians see a dancer lead a module and that becomes the shared order.

It is helpful to look and listen before you introduce a new module to be sure you haven't missed someone else introducing a new module. If two are accidentally introduced at the same time, people in the preceding modules pick one to do next and then move to on. Do not do both. Or the people who led the two modules can play rock, paper, scissors to find out which module to do next.

Everyone proceeds in the established order. Once you have done a module move forward. Modules cannot be returned to once the disappear.

Aim to have three modules occurring at a given moment but also track module density and alter merging into one module at times, or have many occurring simultaneously. (See Systems of Organizing for other possible parameters.)

As a practice: do every module. There are structures in Systems of Organizing that allow skipping or switching.

Modules should last for different durations. Notice patterns of how long modules are kept alive and the length of time between the introduction of new ones. Seek to break those patterns.

You cannot lead two modules in a row. Share leadership.

Modules can emerge slowly or be introduced quickly.

When transitioning between two modules, you can stay where you are and abruptly change to the new module or crossfade between modules. You can also choose to stop doing your current module, walk to where the new module is happening, and join, or adapt your current module to the new one and do it traveling to where others are doing the new module. The entire group can also decide collectively to transition simultaneously.

It is important that the performers ask collectively 'what can we do with this module and what can we do with these modules set against each other?" Work together to bring new perspectives to single modules and to how modules interact. It is important to watch for habits and continually discover new aspects of the modules and their interaction.

Observe the number of groupings on stage and work to shift partnerships. Is the group divided into solos and duets? Is there a quartet that has been together for a while? Ensure groupings are changing and that you have danced and played with each person in the room.

Some modules need to be earned.

When someone starts a new module everything on stage is responsive: even if no one moves forward to that new module, individually and collectively people's choices must be affected by the introduction of new information.

It can be helpful to think that you are sometimes providing the background or frame for something else that is happening.

Play with different types of responding to each other. You could mirror exactly or select an idea someone is exploring and do it in your own way.

Almost all of the modules are emergent and adaptable to the extent that the other performers have followed their evolution.

Performers work together to ensure uncertainty. Uncertainty comes from establishing a pattern and then letting it transform into something else. Patterns exist in space, tone, movement, mood, durations, interaction, etc. Aspire to track them all.

You can stop someone at anytime. They can choose to stop or keep going.

When confusion happens: collect to survive and remember structure will emerge from connection.

If there is chaos hierarchy will emerge. Work to come together.

Act generously even when frustrated, let go of taste and preference ideas and join. Notice personal resistance and redirect to seeing others and joining. Reduce resistance. Scan the room, if someone is alone go to where they are.

Performers cannot leave the designated performance space. Use stillness as a way to observe, assess, and make a new decision.

Say yes. Keep saying yes.

When you come to the end of the array of modules you are working with, gather in the final module, build to a cohesive whole, and then gradually exit one by one.

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#### BEGIN SEEING

#### **SEEING SCORE**

The purpose is to create a responsive community. This is also a mechanism to suggest a mode of viewership for the audience.

All performers start off stage or standing on the perimeter of the space on four sides. Someone counts down 5, 4, 3, 2, 1, then says "begin." Try not to be predictable in timing of your counting.

If starting off stage, all performers enter running quickly to a personal destination in the space. It should have the effect of a human dice toss; everyone is thrown into this together. Try to stop at the same time. Once you have arrived at your destination, which you do not know ahead of time because you don't know when you will end, you begin Seeing Score.

Acknowledge the excitement of the blank canvas.

Start by seeing everyone. Find out where everyone landed, or if starting standing on periphery, find everyone with your sight. You may not actually know where everyone is, seek them out. Keep your gaze actively moving from person to person, the attention focused on the movement associated with your focus changing. Allow yourself to be seen, adjust your body to ensure everyone has access to you. You can stay with some people for a long time or a short time. Focus on community, discovering who is here now, and who they are today. Use the focus on each other to distract from any impulse "to perform." Let go of gestural actions. Your lines of sight establish the lines in space.

Walking Score begins to overlap Seeing Score. It emerges from the adjustments performers make to see and be seen.

## WAI KING SCORF

#### WALKING SCORE

#### Part 1: Join in Space

As an extension from Seeing Score follow an impulse to walk towards someone. You can arrive at your destination or change your mind mid-walk and choose another person to move towards. Allow impulses to ricochet across the entire performance space. Track the movement in the whole room and continue following impulses to join others. Continue to keep your focus actively moving between people in the room. (Work on not letting your-self drop your eyes to the floor, letting your gaze pull inward, or becoming a performance zombie.) This first part of the Walking Score is about groupings in space. Be attentive to where groups are forming and angles of the body. Allow spatial structures to emerge. Balance stillness and movement. Be parts of different groups. Play with anticipation, try to start something at the exact same time as someone else. Do not be suspicious. Perform being rather than questioning. You might smile.

#### Part 2: Move in Space

As the score progresses begin following in tandem with others to form moving groups. Give yourself the rule in this score that you cannot stop, accelerate and decelerate. Respond to the changing space by changing groupings and moving the formations in space. Introduce new rhythms as compared to those established in Part 1. Push the speed: both faster and slower. Emergent Movement may start to arise but allow things to dissipate. Let details be a contagion but not take on greater importance than the moving in space. Think of making sense of the space and discovering your role in the room.

#### Part 3: Move Geometry

Collectively discover specific shapes (triangles, rhombuses, trapezoids, chevrons, etc.) and move them in space.

#### Part 4: Emergent Movement and Sound

Start to pick up on gestures in the space and allow them to function as a contagion and affect the entire room. Never stay too long with any one emergent gesture. Notice idiosyncrasies in personal walking styles and mine them for initial movement adaptations. This includes adapting walking to move sideways, backwards, etc. Only allow movement to emerge that is already in the room. Even contrast must come from something already in the room.

#### Part 5: First Module

At some point Emergent Movement will generate a module. Let the first module take time to emerge. It will catch on, but in the meantime there may be a few that have glimpses. Do not panic. Wait it out until you know for certain what the first module is.

You can go back to Walking Score and Emergent Movement until there are three modules in the room. The parts will overlap, but Walking Score stops once three modules are in play.

### THE MODULES

#### **ARMS: DANCE**

#### Use these words to create 5 gestural ideas:

- 1. Clear the space
- 2. Close the space
- 3. Crack the space
- 4. Pull up the anchor
- 5. Itsy bitsy spider

To lead, establish with the group what the first "Clear the space" will look like so that everyone can know Arms has begun.

The repetition here is wide open.
Allow gestures to transform as you merge with others.

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#### **ARMS: MUSIC**

### Three parts; do all three, but do Part 3 only once! sync is an open question, either with pulse or phrase beginnings.

1. fast (125bpm, quarter-note). play either, repeat:



2. same fast tempo. repeat:



3. only once, again same fast tempo:



## TANANE

**BALLET: DANCE** 

This module begins with a dancer choosing a spot on the perimeter of the space, going there and standing in a ballet fifth position with arms in first position en bas.

(See dictionary of classical ballet for reference.)

Everyone joining the module must stand very close to the leader, making a tight cluster. For a time there is stillness and no variation.

After a while you can start playing with the ballet vocabulary however you interpret it and move it into space. No petite allegro.



# **BOX DRAG: DANCE**

#### **BOX DRAG: DANCE**

One person is the Manipulator, the other the Boxed. The Manipulator makes contact with someone's head and becomes the leader. The person they have touched must join the module but can, and should, resist. One movement at a time the Manipulator contorts the other person, now the Boxed, into precarious and bizarre abstract positions as if organizing them into a small box.

During the still moments between manipulations the Boxed visibly maintains any uncomfortable positions, especially as they approach and when they are on the floor.

Manipulators: do not only use your hands. Use all of your body to box them. Engulf them. Be menacing.

Once the Manipulator has boxed their partner down to the ground, drag the Boxed anywhere in space by any body part.

Dragging can be a moment to align with others. For example, you can drag in parallel paths.

Roles can reverse.

You could have multiple partners, but never more than one at a time.

Play with dominance. But also question these roles.

Play with slow and fast tempi.

#### **BOX DRAG: MUSIC**

Roll wine bottles throughout the space.

Careful!!!!



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#### **BRAVO: DANCE**

Join the musicians.

When they lead the module it becomes the next dance module as well.

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Everyone stand in a line shoulder to shoulder facing the same way. The line runs from upstage to downstage on one side of the space. The module is a stylized clapping of the hands with no noise. You pat the base of one other hand with the tips of your other fingers. The rhythm starts fast but it can slow down. The head position is a slight tilt toward the hands and located near the ear. The hands can switch sides. If sounding happens, it should be more like a murmur than clapping. Once established you can play with torso position, arm height, and moving the line.

#### **BUMPER/YIBRATION: DANCE**

Bump your body into someone else's.

Or vibrate a part or all of you.

This can be many things from playful to violent.

Change body parts.

It is important to find a rhythm with your partner(s) so that you can understand how to hit your bodies together safely and how to negotiate a mutual pulse.

Once achieved speed up and slow down.

Be sure to differentiate this module from Heart Attack, Don't Hit, and Box Drag.

**BUMPER/VIBRATION: DANCE** 

Pick a dancer to follow.

Exaggerate their collisions with drums; follow energy.

Vibrate (roll?) as well, as they do.

This module is Responsive. Only the dancers can lead.

## **BUTOH: DANCE**

Stand balanced on one leg. Slowly move suspended limbs. Be very slow.

Play with designing the space away from your body using symmetry and asymmetry. Play with pushing your pelvis off center so the movement is precarious.

As people join, everyone follows the leader in front. The leader's face remains forward so the followers can also keep their face forward. If a leader rotates their face they're passing the leadership on.

As you follow the leader, try to keep your gaze expansive, taking in the information from the leader through peripheral vision rather than staring directly at them or turning your head. Shift through the form to adjust your position to match the leaders.

The leader is responsible for the group being able to follow them exactly. Allow plenty of time for the group to attend to details.

The movement should be so slow it is almost still.

There can be several groupings of Butoh but in each there is unison.

To start another Butoh cluster, walk to a new place in the space by keeping an element of Butoh alive in your body while you walk.

Within one larger grouping of Butoh there can be multiple smaller Butoh groupings. These can overlap.

#### Cellphone tuner drone.

If you lead, broadcast by walking through the space with cell phone up; otherwise remain stationary around perimeter.

You can also stand behind instruments, holding tuner up high, and still.

Don't change the pitch too often, but be aware that it can get annoying, especially higher pitches.















#### **CARRY: DANCE**

Carry someone else. If you are carried you can stay in the module you are in, you do not necessarily join Carry. Only when you start lifting others have you started Carry. You can't ask to be Carried. Carry is not lifting for the sake of lifting. You must move the person. Don't start Carry from a floor module. Carry in as many different ways as possible.

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#### **CARRY: MUSIC**

Choose one of these, loop quietly, funereal.

Sync pulse with others.

If joining someone already playing one of these cycles, be in phase with them (play the same pitches).

If leading, start with bass-line, pitched, or on bass drum or similarly low; establish tempo. important to always have this slow ostinato present

Can get big. Should lock into a gruesome dirge.



#### **CHAIN: DANCE**

This module starts when someone takes hold of your forearm.
You do not have to join, you can resist.
But then that person must find someone else.

Hold each other by the forearms, don't let go.

Chain is done in groups ranging from duets to the entire cast.

Counterbalance.

Tug of war.

Play with degrees of tension and going off balance. Find extremes.

Change levels. Run forward and backwards. Spin out of control.

Go as fast as possible.

Go as slow as possible.

There can be multiple Chains simultaneously. Or one.

First musician to join, play ascending C-scale rapidly, stop on top C, sustain (or repeat a-periodically).

Subsequent players play ascending scales and stop somewhere, ideally on a note no-one else has stopped on.

Sustain, or a-periodic (unsteady, speeding/slowing, perhaps imitating dancer) repetition of note.

Can periodically repeat scale, but not too often!

£3







CHAIN







# CHORD : DANCE

#### **CHORD: DANCE**

There are two roles in this module: the manipulators and the manipulated. These roles change within the module. There should be a minimum of 3 manipulators.

The play of this module is to take the center person off center and bring them back.

The person to be manipulated stands on one leg extending their limbs to provide a scaffolding for the manipulators to move. The manipulators provide surfaces for the center person to press against. The center person can be in control or the manipulators can take control. The signaling between the roles is essential for safety and maximizing movement potential.

Always start slowly so that trust can be established.

Together, you can do small repetitions of movements that elevate progressively so that you can safely build to lifting the manipulated high in the air.

A goal of this module is to enhance the topography of the space, especially the up space.

Make sure gender roles are shared.

## **CHORD: MUSIC**

Pick 1–2 notes from this chord, sustain quietly, without movement; enter/exit subtly.

Avoid notes that others already have, if at all possible, otherwise take one that the fewest are playing.

Try to stay in the notated octave.

Except the bottom two notes can go down an octave.

Or the top three notes can go up an octave.

Sustain, avoid plucks/strikes; make it smooth, glassy, flat.





























#### **CHRISTIAN DIOR: DANCE**

This is an 8 count phrase during which a full weight transfer occurs on every beat.

On count 1 [Toss]: Kick a leg (now the gesture leg) to forward middle and spoke the arms forward with the dynamic of tossing. Also throw the head and torso forward. Imagine you have been stopped at the pelvis by an airplane seatbelt, flinging all of your limbs and head forward. Land on 1.

On counts 2, 3, 4 the torso and arms resolve to upright dispersing the energy of the toss. Do three jogs in place, one on each count. End with the arms by side and head and torso upright.

On count 5 three things happen [Sweep]: the same gesture leg as on count 1 sweeps front to back in a semi circle (leg height is variable), the arms spoke across the body diagonally and sweep two semicircles from front to back coming to the sides of your torso, and the torso bends forward from the hip to be parallel to the floor.

On counts 6, 7, 8 use three jogs (can be in place or travel) to resolve, same as for 2, 3, 4

The rules for manipulation for this module are:

You can start the phrase on any count. This can cause you to be in canon with other people or to shift into unison.

You can repeat just Toss or Sweep. Complete the movement without transposing to other planes.

You can travel in space and play with scale and rhythm. All permutations are possible if the group can follow.

## **CHRISTIAN DIOR: MUSIC**

Sync with dancer(s), whatever they are doing, not necessarily same module.

Take either/both lines; flexible octaves, though bass-line should be below treble.

Unpitched: articulate similar pattern, different sound for bass/treble clefs.



















#### **CLAPPING: DANCE**

Clap the 3rd Rhythm.

Or -

Isolate the rhythm in your body.

Be hyper-articulate and only move on the beats.

Find stillness on the rests.

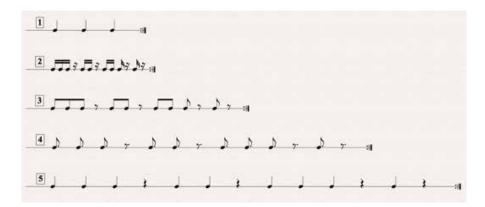
Or -

Do a travelling jump version where every landing from a jump is on a beat.

Or-

Try all three.

This module is Coupled with the music. Either group can lead and it becomes the next module for everyone.



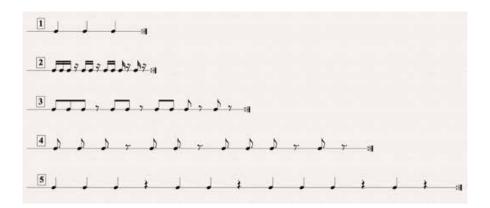
#### Layer the following:

No pitches, but different timbres!

Can start anytime in the pulse.

Can move into space and join dancers.

This module is Coupled with the dance. Either group can lead and it becomes the next module for everyone.



#### **CRAWL AND SING: DANCE AND MUSIC**

#### Crawl. Sing.

Crawls can change time, direction, be fragmented, and go anywhere.

It is in the personal realm, but still join others. A Lament. An Ode.

No National Anthems, no Happy Birthday, no Iullabies.

Sing in languages other than English.

Sing obscure songs.

This module is Coupled with the music. Either group can lead and it becomes the next module for everyone.

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No National Anthems, no Happy Birthday, no Iullabies.

Sing in languages other than English.

Sing obscure songs.

This module is Coupled with the dance. Either group can lead and it becomes the next module for everyone.

#### **DESTROYER: DANCE**

The Destroyer is assigned to a specific person prior to the performance by the director and no one knows who it will be.

Destroy what is happening in the space. Everyone can stop and watch or join. Cannot last longer than 1 minute.

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Destroy what is happening in the space. Everyone can stop and watch or join. Cannot last longer than 1 minute.

#### **DOG RUN: DANCE**

Dogrun is assigned to a specific person prior to the performance by the director and no one knows who it will be.

At some point the person drops and does a "dog run" around the space as long as they want. Everyone pauses what they are doing, remains where they are, and watches Dogrun. When Dogrun is over return to what you were doing.

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[no music needed! freeze, silence, watch]

## **DON'T HIT: MUSIC**

#### Two waltz options (slow/fast).





#### Emphasis on beats 1 and 3, for unpitched instruments

When initiating, start with slow version.



# DO-OP: DANCE

#### **DO-OP: DANCE**

Step touch is a basic aerobic dance step that involves gently stepping from side-to side, usually to a music rhythm or beat. (Think "My Girl" from The Temptations). Begin moving your arms more dramatically back and forth, and then bring them in front of you slightly to stylize your step touch (try snapping). Perform this basic aerobic step for a few minutes in unison with others, then begin to alternate the move with other basic steps.

Start the module in a downstage line. Come close to the audience. Flirt with them. Talk to them, as questions.

When you join, be in unison with others already performing the module. Later it can evolve.

This may or may not be Coupled with the music.

This is the only module that directly engages with the audience.

#### 104 bpm

Do this, with back beats (snaps, whatever).

Sync with others as much as possible.

Can also sustain an E across all of this, quietly, expressively.

This may or may not be Coupled with the dance.

9: 0 | D, 0 D, 0 | 10, 0 10, 0 | D, 0 D, 0 | 10, 0 10, 0 D, 0 | 10, 0 D, 0 10, 0 D, 0 10

6

#### **DROP AND ROLL: DANCE**

Give yourself a running start to hurl yourself across space to begin the drop.

Roll fast. Roll slow.

Roll with people. Roll alone.

No somersaults. Only roll as if you are rolling down a hill.

You can get up and run to hurl and drop again.

## **DROP AND ROLL: MUSIC**

Drop a ball (tennis, basketball, soccer, rubber, whatever).

Let it bounce until it stops, ON INSTRUMENT.

#### Repeat.

If you don't have such an instrument, move around the floor while do this, choosing a new location for each drop.

Can bounce the ball in rhythm with a dancer occasionally, but not for too long.

This is the only module that is repeated exactly as created with no variations or manipulations. It must be in unison and performed exactly the same. Dancers join the phrase in the established rhythm. Once they join the module there is no stopping, nor can the dancers slide into a cannon. The purpose of this module is to endure; each person should do a minimum of 15 repetitions. You can allow the exhaustion to show. Hang on and go more.

Make your own phrase for Endure that includes:

one jump from 2 feet to 1 foot one jump from 1 foot to the other one hiccup movement a syncopated phrase one turn

Your phrase must also:

travel from stage right to left spend part of the time on a flat line and part of the time on a diagonal never have an upright torso have arms that alternate following and leading the action

## **ENDURE: MUSIC**

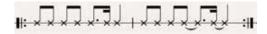
### Play one of the following:

- 1) the tune below (can also play in F, and octave is open)
- 2) or the dance rhythm (also below)

#### 2.86 bpm



2. add four-on-the-floor if you like



## FIST AND TONE: DANCE

Hold hands in fists. Any movement is possible as long as the hands are kept in fists.

Highlight the use of mirroring as the main type of repetition and responsiveness in this module. Contribute sound to the room to create a tone cloud similar to a tone cluster in music. Be sure there is no rhythm in the voice. Create a constant stream of sound.

This module is Coupled with the music. Either group can lead and it becomes the next module for everyone.

## FIST AND TONE: MUSIC

Like dancers, sing tone, have hands in fists, but choose your tones from these notes:



Aim for tone cluster from these notes, no rhythm, no instruments other than voice.

Can use your instrument to find tone.

For tone cluster, try to find tone that isn't already being sung.

Carry instruments among the dancers to help set pitches; bowed crotale, etc.... but nothing struck; must be bowed or quiet roll.

Someone (or two) should drone softly on G/D 5th (harmonium, marimba).

This module is Coupled with the dance. Either group can lead and it becomes the next module for everyone.

# FLAMINGO: DANCE

## **FLAMINGO: DANCE**

A series of three movements to be fragmented and adapted while maintaining the shape of the form.

- 1.) Step onto a straight leg in parallel while swinging both arms forward in the saggital plane with the palms up from back low to forward middle, the elbows remain straight. At the same time, the gesture leg also swings forward in parallel with a straight knee. When the leg reaches 45° and the arms reach 135° then bend the elbows, keeping them in a space hold, bringing the hands to slap the back of the shoulder. Make sure the elbows remain in the forward high position from the shoulder joint and that they stay directly forward of the line of the shoulder. Simultaneously, both knees bend and the foot of the gesture leg slaps the shin of the standing leg and comes to rest there, molding around the shin, sickling.
- 2.) The arms remain where they are in relation to the body. Straighten the standing leg and twist the torso away from the gesture leg, looking as far behind you as possible.
- 3.) All in one move, you jump forward twice on the standing leg, attempting to keep the jumping leg straight. Your spine returns from rotation, and pitches forward to 45° off vertical, flexing from the hips. The arms thrust back to low back diagonals palms down.

Repeat in parts or in entirety. Play with scale, rhythm, and retrograde. Change how you are coordinating the different parts of the movement.

## **FLAMINGO: MUSIC**



can repeat elements, recombining in various ways

can sync with others or not

2nd and 3rd bars are quiet

## FLAZEDA: DANCE

## FLAZÉDA: DANCE

The word "Flazéda" is a made-up word of "La Di Da", "Laissez-Faire" and "Blasé" coined by Drag Queen Pearl during an episode of RuPaul's Drag Race. The mood of this module is similar. It is very "Déjeuner sur l'herbe" (Manet's painting where, at a picnic in the woods, several men are fully dressed and a single woman is fully naked.)

You pick a place in space to go, remove an article of clothing and repose. Very little movement. Be soft. Contemplative. There should be some eye contact between performers. Everyone must join you in your specific area in close proximity.

Earn this module!

## FLAZÉDA: MUSIC

Blow into wine bottles, gather in one cluster somewhere in the performance space, at a distance from dancers.

No matter what the dancers are doing, form one cluster in space as far from them as possible.

## FOLK W/CUNNINGHAM ARMS: DANCE

The lower body is doing any type of folk dance from around the globe. The upper body performs arm and torso gestures derived from Merce Cunningham Technique and Repertory. The carriage of the arms has an emphasis of changing shapes from curves to angels while reaching towards new points in space around the body. Work to break any personal natural movement patterns in the arms and upper body by perpetually changing coordination habits between each arm and between the arms and the torso. The torso curves and reaches in all planes to all points in space.

(See http://dancecapsules.mercecunningham.org for more information.)

Work to use a diverse selection of folk dances and heighten the difference between the upper and lower body movement.

## FOLK W/CUNNINGHAM ARMS: MUSIC

If playing un-pitched, map this contour to your instrument!

or just pulse 8th-notes if necessary.

Can pulse 8th-note E's in A-section and D's in B-section, or just drone those pitches,

or can just play the "melody" (first 8th on each beat).

Work it out though, make versions of the tune as a group that you know you can go to, even if it is against another module that makes it difficult.



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## GENGHIS : DANCE

## **GENGHIS: DANCE**

This is built on a very natural way that Christopher Ralph moves. It begins in a slightly crouched position, hunker down. The scapula are somewhat elevated and rolled forward. The hands are stretched wide and in low forward diagonals from the body as if placed on two end-tables. Fingers spread as if holding basketballs.

Imagine a pole in front of you down the midline of your body. Isolate parts of your body to make a "U" shape in the horizontal plane, moving from one side of the pole to the other. For example, if using the head the nose/chin would retract to jut forward as if placing one ear on the pole and then in a U shape jut back and around to the other side. You can play with one body part doing this for a bit, or shift to another point on your ribs, pelvis, feet, etc...

The pole can switch the angle of its axis.

The arms always stay in the 'end-table' configuration. The arms can move up, down, behind you but not cross the midline. The end tables can be on the floor, taking weight on the hands.

Emphasize the task with a changing use of the feet using all surfaces and edges of the feet to wrap around pole and return and putting weight on different parts of feet.

You can change facing, rise, sink.

Speed up and slow down.

Do this in a cluster of people and use other people as your "pole". The clusters should swarm in space and move. There can be multiple pods of Genghis happening in the space.

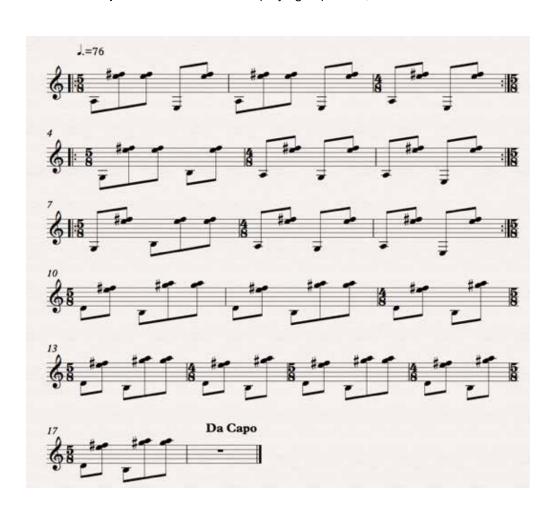
There is a bound quality, a tautness to the movement, a sense of rebound, recirculating energy, ping pong balls travelling through the torso.

## **GENGHIS: MUSIC**

Rattan cross-glisses, keyboard percussion; vigorous, gestural, with gaps between glisses.

Walk on hands and feet at the same time.

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# HEART ATTACK : DANCE

## **HEART ATTACK: DANCE**

#### Two Parts

#### Part One:

Place your hands on a bent standing leg, always positioning one hand higher than the other, and one hand on each side of the leg. Clasp leg. Use your hand to support you. Have the other leg straight, out to the side with the foot on the floor.

In the Sagittal plane only, vibrate, shake, and undulate your spine in various rhythmic configurations. Range in quality from oozing slowness to twitching quickness.

#### Part Two:

Fall to the floor. Land on one forearm and the hand of the other arm. In the horizontal plane, vibrate, shake, and undulate spine in various rhythmic configurations. Range in quality from oozing slowness to twitching quickness.

Alternate between Part One and Part Two as much as you like. Or stay in Part One or Part Two. Alternate quickly or slowly.

You can do Heart Attack with other people. Keep the position of your body and change orientation. For example you can do Part One while lying on the floor. Or you can do Part Two with a forearm and hand on the wall. Keep the integrity of the position in the new relationship to gravity and others.

Mood is internal, shaking off a demon, being possessed.

## **HEART ATTACK: MUSIC**

Get out cell phone, turn on your metronome app so we can hear it pulse, at whatever tempo you like. Real metronomes also possible.

Walk out among the dancers while looking at your phone. Pick a dancer to stand very close to.

Stare at your phone. You can adjust the tempo and other settings... occasionally.

Turn off while walking.

Pay no attention to anyone else.

Do not lead this module. When you see a dancer doing the module you can begin at any time.

## **HUMAN PILE: DANCE**

Minimum 3 bodies lay on top of each other.

There can be multiple piles and you can switch between piles.

You can rearrange people in your group.

To start this module lay down on your stomach with your arms and legs spread wide to ensure you are broadcasting Human Pile. Otherwise people might think you are in the middle of Drop and Roll, or Lay Down.

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## **HUMAN PILE: MUSIC**

Wheel the instrument into the dance space.
Gather around concert-bass drum,
collectively play it (both sides) with hands, creating a continuous quiet roll,
but one that is constantly changing in subtle ways,
and occasionally explosive.

### **JANGLE JUMP: DANCE**

There are seven movements in this module. Each can be broken down and played with separately. The seven are linked together as a phrase as well.

- 1.) Step onto one foot, gesture the opposite leg to 90' flexion at hip, knee bent for 90', ankle hanging below the knee joint, foot relaxed. Torso remains upright. Arms by your side.
- 2.) On the side of the raised leg, laterally flex the lower spine and pelvis initiating from the tailbone to bring the side of the pelvis as high as possible in the frontal plane. Maintain a body-hold on the raised hip joint so that while the spinal/pelvis action movement will cause the leg to change its position in space but the relationship of the pelvis to hip stays the same.
- 3.) Push down through standing leg to rise to the ball of the foot (releve). Simultaneously stretch both arms down straightening and reaching strongly back low. Twist the ribcage/thoracic spine towards the raised leg then pushing more on the standing leg laterally shift the pelvis so your weight is suspended until you fall onto the leg that was previously up.
- ]4.) As you land, untwist your torso, pitch forward over leg you have landed on, similar to Whip It posture. The foot that was in releve remains touching. The arms gesture as if you are putting them into the sleeve of a coat. Twisting from the hand inward and stretching down. Repeating several times.
- 5.) Move your torso over the extended side leg so that you are laterally flexed as much as possible. Grasp the hand together behind you and reach them away from your head. Use the pull of the hand to help offset the head. Keep pulling the hands to draw your weight onto the standing leg. Keeping your head as close as possible to the gesture leg, raise the leg in abduction and internal rotation above 90°.
- 6.) All at once, turn out both the standing leg and the gesture leg. Swing the gesture leg from its position down across the body to adduction and external rotation. The standing leg bends and goes to releve. The head stays flexed to the side as it was when over the leg in 5, but the arms pull away from the direction of the leg to help suspend the position.
- 7.) Step on the leg that has just swung across, allowing your whole body to go with this step. The arms unclasp an the hands pull up to armpits. Then, you brush the other leg up and leap into a high, split jump with a bent back leg. Once you are in the air, but before you land, you jangle the arms down from the shoulder sockets. The spine flexes over the front leg.
- 8.) Land and start again.

It is advisable to link with other people in jumps. Because you all know the material and the order, play with anticipation. The mood of the module can be both ferocious and calm. You can play with coordination of movement, repetition of fragments and changing tempos.

## •

## **JANGLE JUMP: MUSIC**

Choose a tempo individually once chosen, maintain. can be in tempo with others or not

#### Any octave

Can repeat "hang" or "drop," lengthening or shortening by single beats

Unpitched: go for contour (i.e. rolls in blocks for "hang," bass drum for "drop," or some such)

Play something RATTLY/JANGLY/TREMOLO-Y after/on downbeat of 2nd measure (drop)



























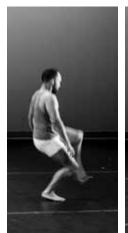














## FAY . DANCE

## JENIFAY: DANCE

Place your legs forward and back in as if on a balance beam. How far apart can your feet be while still standing?

#### Part 1:

Rhythmically step/stomp back and forth. Play with syncopated rhythms. Change emphasis between legs. Can be small/large, turn/jump, small gestures/big gestures but always keeping some kind of rhythmic pulse between the legs.

#### Part 2:

The body turns to face a front, the legs are no longer forward and back but widely spread sideways. Stay on balls of feet as if doing a tire run football drill. The pelvis is loose. Allow the movement to reverberate like that of a jackhammer.

Alternate between Part I and Part 2

You can travel everything.

Chausses are not allowed.

Be careful not to look like Folk.



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# JUMP BEAN: DANCE

## **JUMP BEAN: DANCE**

#### Jump.

This could be a deadpan bouncing up and down from two feet to two feet and changing rhythms and varying heights.

This could be pretending you're on a trampoline

This could be a playful romp with partners throwing each other higher and higher.

Link with musicians who will follow you and play with them syncing up with and countering musicians (if you are working with musicians).

## JUMP BEAN : MUSIC

Sync with 1 dancer, play chord 1, then switch to another dancer, play chord 2

Can arpeggiate if necessary.

Can subdivide/multiply pulse of dancers.

Try to match the character of the dancer(s)
This module is Responsive. Only the dancers lead.
When they do it becomes the musicians next module.











Kiss.

KISS: MUSIC

Kiss.

## LAY DOWN AND GET UP: DANCE

Lay down on one surface of your body. The surfaces with which you touch the floor remain the same from the moment you first come in contact with the floor. Stand up by retrograding how you laid down. Walk to a new spot and lay down again. You can lie on any surface of the body but do not switch body surfaces once down. To change surfaces you need to get up again and lay down again.

When on the floor you can locomote but only by keeping the same surfaces in contact with the floor. Think of an inchworm. Keep methods of locomotion simple. Avoid excess movement. Keep your arms by your side.

Create spatial definitions, boundaries, lines, borders.

Be sure not to roll so the module does not look like "Drop and Roll."

## LAY DOWN AND GET UP: MUSIC

Lullaby (or slow waltz) in C (two Brahms examples included here, others are possible)

Can also play in F or G (Bbs and F#s ok)

Stop when they stand up

Must be quiet, almost inaudible

Restart (from the beginning) when they lay down again

Look to sync with others

FIND YOUR OWN LULLABY!

Also, you can instead join the dancers

This module is responsive to the dancers and can be participatory. Musicians only start the module after the dancers have introduced it.





## **LEAN LINE UP: DANCE**

Make a line in space. Have your body position leaning in some way towards another person in the line. You can touch. Move the line in space. The moment one person steps out of line everyone repositions to keep a line. The line can break to form separate lines. Lines shift orientations. People in lines can be far apart or close together. Everyone is responsible to always be in a line and to move the line. You can switch lines. Balance stillness and movement.

It can be difficult to broadcast the beginning of this module clearly. It is recommended you conspire with someone to lead and start as far from everyone as possible.

Quiet sustained, unpitched roll on whatever is handy...

## NATALIF - DANCE

## **NATALIE: DANCE**

Travel on two diagonals that intersect at center stage. Your movement can only take place on this track. You can switch diagonals but only by going through center. You can pass people, but stay close and be efficient. The movement is a type of squiggle walking, with an added sense of baroque mannerisms in the movement of the feet, head, wrists, and hands.

Hands begin as if drawing a strange calligraphy in the space around the body. Both hands can do the same thing, but also work to do different things with each gesture. Alternate fast, flicking movement, with dabs and sustained pulses. Fingers open, close, clasp, grab, and are hyper-articulated.

The torso can follow the arm movement or remain upright.

The feet never proceed in the same way. You cannot simply walk or repeat a locomotor pattern. As you choose how to step onto one foot, have its shape distinct: use forced arch, rotation, and bend of knee/hip/ankle to discover possibilities. Then the next step also has a distinct action. You can come to a 'sousou' type position, standing on the balls of two feet placed one in front of the other. Lots of quick changes of direction in the legs.

You can shift your focus between upper and lower body.

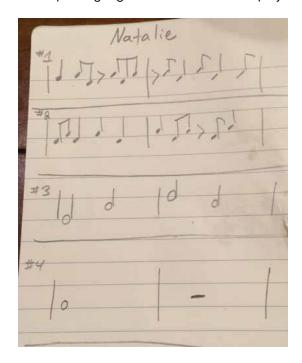
Keep the tension of the diagonal.

Be sure to shift the duration: feel fast at times, steady at others, and linger.

## **NATALIE: MUSIC**

Gongs. From Jason T.

The top 2 interlock and the bottom 2 are underlying gong patterns. Best to lead with #1 or #2, and if you join later add #3 or #4. One player holds up two gongs and finds another to play the patterns.



NATALIE



NATALIE

### **NIKITA: DANCE**

Have a wildly dynamic call and response physical conversation with someone.

No sound.

Use movement from Kung Fu and martial forms and take them further.

Movements should be sharp and bound. Some are absurd and cartoonish.

Play with shifting rhythm and scale.

Noisily drop a handful of change into another musician's hands.

They then do the same with another

Continue...

Should be able to hear the dancers as well.

## ROMPER/FLOP: DANCE

### **ROMPER/FLOP: DANCE**

### drop violently to the floor

fling legs

flop legs

fling arms

flop arms

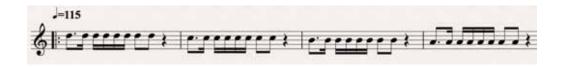
fling torso

flop torso

dance vehemently

pair with people and play with rhythm

### **ROMPER/FLOP: MUSIC**



Can make these dyads by adding a constant note from these notes throughout.



Try to lock pulse with others, though you don't need to be in phase with others, either with notes or rhythm/meter.

Big, fat, shameless.

Half-time also good.

### SINAN : DANCE

### **SINAN: DANCE**

A moment to go wild and move everywhere. Everything starts with a twist, full 3-dimensional movement, starting from spirals of wrists and/or feet and extending through the joints. Take the rotation to extreme and then find the reverse actions. Let this take you off center and cause you to fall and dart to new places. You can go to the ground and spin as if swirling lines are swishing through your body and the space.

Think of activating the spirals through the space, across the body, around the body taking arms and legs to all points in a cube around you, cutting across, above, behind the body, closing and opening. Weave and carve unpredictable spirals, experimenting with various contralateral and homolateral coordinations.

Play with a sense of each other, falling into someone else's momentum, letting their energy affect you, quote what other people are doing, someone else's lower body and another's upper body.

Space should get huge and messy.

### **SINAN: MUSIC**

Antiphonal cymbal rolls, all around the room!

Be distant from one another, and abstractly responsive.

Move to the edge of the performing space. Sound a siren.

Can be done alone or with a group.

Everyone can stop what they are doing and listen or keep going.

Cannot last longer than 1 minute.

# SOLO CONSTELLATION: DANCE

### **SOLO CONSTELLATION: DANCE**

Begin to dance a solo of wild and epic proportion. Show your feathers. Let it be an idiosyncratic response to what is happening. The solo must travel in space. When you stop the solo, it should end with a punctuation mark, a "ta da" of movement, signaling to the others you are done and strike a position of ending.

Once the soloist stops, wait a beat. Then, anyone joining this module performs a movement response taking inspiration from the solo (can be doing a fragment, a condensed version of the whole solo, or whatever you are inspired to do.) The responses must be half the time of the original solo and travel. The responders also do a version of the "ta da" ending, then wait a beat. Everyone looks around to see who the next soloist will be.

### Repeat.

You cannot be a soloist twice in a row, except if you are starting this module and nobody chooses to be a responder right away. Continue doing solos with the same instructions: travel, be big, find idiosyncrasies. The object of the solo is to get everyone's attention. Do something so exciting that it garners everyone's desire to do it and join you.

### **SOLO CONSTELLATION: MUSIC**

During solo, "shh" as if you are silencing noisy audience members.

During response, invent a wicked fast clapping pattern/solo.
—don't worry about sync with anyone

This module is Responsive.
Only the dancers lead.
When they do it becomes the musicians next module.

### TRACE: DANCE

Put 3 points of your body on the floor. Your body should be suspended above these points, generating a feeling of precarity. The pelvis is usually in the air. Use small, specific points. Imagine the surface of your body is covered in small graph paper; when you have weight on a singular point you cannot revisit that point again.

Trace one of the points in a pathway along the floor in an arc or line. When you stop, this point becomes your North Star. Put weight on this point so that you can change the other points to two new points. Pick a new North Star.

Repeat.

Trace happens in a straight line. The leader of this module can start it anywhere.

The second person to join sets the direction of the line. All subsequent joiners must select a place along the established line.

### TRACE: MUSIC

- 1. choose one note from the C-major scale, play it.
- 2. choose two other notes from C-major, play them together, while still sustaining the first
- 3. from those three notes, choose one, play it again
- 4. repeat step (2), but make sure your new chord is different than any you have played before
  - 5. repeat steps 3-4
- 6. have the gesture of playing one note, then two together, be really clear, a marker

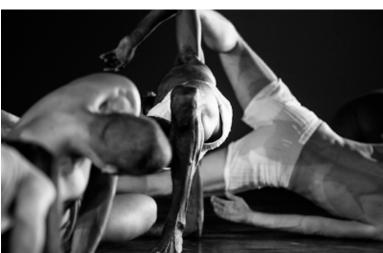
TRACE













## FRIGGER: DANCE

### **TRIGGER: DANCE**

Run. The leader starts a hurried run to a predetermined location and pauses abruptly. Arrest your run and stop. Try not to slow down to stop.

Wait. Look around.

The next leader runs. If you are joining the module you try to leave at the exact same time as the leader and end at the precise moment they stop.

Wait. Look around.

The next leader runs. If you are joining the module you try to leave at the exact same time as the leader and end at the precise moment they stop.

If you are the first one starting this module, you can lead several times until someone joins. After people join you cannot lead two in a row.

Make spatial formations in your play.

You can wait out a trigger set and watch them.

Make them all different lengths: different length of running and pauses. Careful of patterns.

Directly looking at everyone in room, it has the sense of game, a strange variation of tag.

### 12

### **TRIGGER: MUSIC**

### Track one dancer

When they have stopped running, gently change chord

Sustain quietly

Don't worry about precise sync others

Chord changes should be gentle; simply present the dancer with a new sonority to rest to before they run again.

This module is Responsive.
Only the dancers lead.
When they do it becomes the musicians next module.



### **TWITCH AND SWITCH: DANCE**

Twitch.

Switch.

Anyway you like.

Use small parts and big parts of your body. Explore your nose, but also your hip joint.

Be curious.

Have fun.

### **TWITCH AND SWITCH: MUSIC**

Choose a sentence from Riley's instructions for  $\ln C$ , read it out loud, with authority.

Don't choose one that has already been read.

Read from wherever you are, or join people.

### OAR: DANCE

A very simple rock forward and back. Calming, imagine being in a canoe on a still pond and you are sensitively moving an oar back and forth and trying not to rock the boat.

Stand in parallel with your feet three feet apart as if you are on two balance beams placed in close parallel lanes.

Arms are straight down beside your body.

Start by rocking onto the forward leg, initiating with the arm.

As you shift forward you bring the arm forward with the palm facing forward. To shift backward, at the most forward-leaning moment your hand turns inward (pronation) to let the palm face back and during this movement your gaze and rib cage also rotates in same direction, away from the arm, looking behind you.

Keep the eyes just lower than the horizon with a slight inner focus. The eyes track a line between horizon and the floor the entire time.

As you rock onto the back foot the front foot flexes, keeping the weight on the heel but lifting the forefoot.

The arm sways back with the palm pressing back, as it gets to back low initiate turning the palm again to face front. Let the ribs twist to allow you to see the hand. Maintain the pelvis facing forward to keep clarity of the legs.

You can do this anywhere in space.

You can be alone or with people.

You can slowly adjust your action to walk forward or backward.

You can subtly reflect the arm gestures in the same plane to different heights.

There is one tempo, no variation. It is slow. It unifies, invites stillness, quiet, contemplation.

It is timeless.

Soothing.

Something with friction; bowed gong, lion's roar, temple bowls, finger on drum, etc...

Repeat slowly, in sync (or multiples) of rowing pulse...





### WHIP IT: DANCE

Each person appears like a radar, scanning, animal like, playing with a sense of physical listening and then, as if from nowhere, appears a rapid whip of the leg and arm that quickly resolves back to a radar state.

Stand with the weight primarily on one leg, in parallel, flexed at the hip, knee, and ankle. The other leg is gestured to a spot between forward and side with the forefoot resting on the floor, heel off the floor. The foot is pronated, with the center of the ankle joint aligned vertically above the metatarsals. You can shift weight from leg to leg but one leg always has more weight and the other is always straight.

The torso is pitched forward at a 45° angle by flexing the hips. The spine itself is lengthening along the diagonal axis, stretching in a long line from the hip joint. The head is turned and laterally flexed, as if listening to something far away. As the module progresses you shift the head as if you are a bird listening to surroundings in a forest.

Elbows begin at your sides with the upper arms moving forward and back staying in the saggital plane. The forearms are parallel to the ground and are sensing the space between where they are and the floor. The hand is the sensory organ of the forearm. Hands can breathe, fingers widen, palms cup, all to bring ease and breath into the joints. As the forearms rise and and lower or shift forward and back, continually adjust your body so that they always remain parallel to the ground. Arms can be symmetrical and asymmetrical.

These tasks continue until suddenly you whip the non-weight bearing leg behind you. First, draw the leg towards your midline like a horse pawing its hooves, straightening the standing leg. Continue the pawing action to whip the femur, knee, and foot back and end by kicking the back of your pelvis on the same side with your foot. Then replace the leg in its starting spot to the forward side diagonal making a double tap with the forefoot, which can be soft or loud. At the same time as the leg whip, the opposite arm does a swipe in the saggital plane pushing back behind the body, the head turns to the arm that is swipping as if twisting the see the foot make contact with the pelvis. Everything returns to the original position at the same time. The whole whip should be very fast, sudden, and surprising before you return to the calmness of the first part.

You can move in space, change the coordination of the legs and arms, head, torso, shift timing, add turns or jumps, and partner with others. It is important that the group is able to be in exacting unison as well as confident to develop this module as much as the context requires. The only limitation is that it should not start to look like Heart Attack.

Tear paper; single gestures, tear, leave silence, drop scraps.

Pickup scraps. (can't leave on dance floor)

WHIP IT







A peg-legged, de-stabilized, off-kilter type of walk that moves on a grid. It should be loose, not graceful. The combination of hand/arm movement is generally the initiator, as if batting a changing point in space while your head and eyes are trying to follow a different point equally forcefully. Focus is as if you are stuck in a swarm of bees and you are trying to see each bee. It only moves back and forth on a spatial grid. The legs feel cracked, agitated, choppy, and spastic in the way they are stepping. Go anywhere but stay on grid.

### ZOMBIE: MUSIC

Intense, not necessarily loud, though could be very loud or very soft.

Probably want to be in sync, given the changing meters.

Note the tempo marking!





### SYSTEMS OF ORGANIZING

### **BEING CLEAR**

In rehearsal we perform extended improvisations with single modules. This helps clarify the repetition parameters for each and gives the group time to continuously rediscover the module. With each new space and each new day the modules have different properties and potentials. The situations of our rehearsals change constantly, and while this can be frustrating, it also reminds us to use limitations to discover new options.

We work on the opening scores. They help reintroduce everyone to themselves and others and remind us to be with each person in the room in new ways each day.

We perform run-throughs with varying structures. Even though we are in 'rehearsal' these feel like performances. Sometimes we invite quests to rehearse with us who do not know any of the modules or rules. They simply agree "to join." This helps break up our tendencies that emerge in how we are doing the modules and who we are doing them with.

We talk. A lot. Most of the time we need to figure out how confusion happens. When there is confusion people get frustrated and it becomes difficult to remain focused on the compositional needs of the moment. Watching videos can help as we can pinpoint how the disarray began and understand collectively how to avoid these situations.

Many times chaos begins because the "Broadcast Signal" is weak. This is a term we learned from Naomi and describes how you are being perceived. What are you signalling to the group by where you are, what you are doing, how you are doing it? This is especially important when leading a new module. Leading is making a commitment and while it is taking the group and the piece in a new direction it is also an act of individuality, taking a stance. If a performer doesn't broadcast the new module then multiple modules are introduced and nobody knows the order.

Our conversations also center around analyzing module order. What makes one order work and another dull? What factors contribute to selecting an order?

### HOW TO CHOOSE WHAT MODULE COMES NEXT

The performers begin with the modules memorized. To decide what module to introduce next, they recall what has already happened, scan through the library of remaining modules, place this information in context of what is currently happening in the space, and choose what the piece needs in that moment. Since it is likely that three modules will be seen at once they need to be think of adding a module to the room that will work in tandem with the two preceding modules to provide an adequate repository of compositional material.

But sometimes they make a choice because they are tired. Or because they want to do their favorite module. What tools could I give them so they are always able to make compositional choices? And what are *compositional* choices?

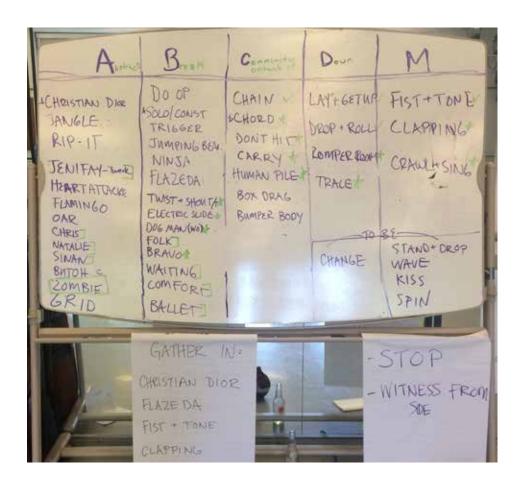
I started looking for patterns. There are several modules that go to the floor and I noticed that if they were done sequentially the piece became static. I looked deeper to find groupings of modules that shared traits so the performers could select from different categories as they moved through the piece. Our discussions of how to categorize the modules helped define them, we asked how each could be a new environment and serve a different purpose.

We formed four categories: a.) for abstract, these are the hyper articulated dancerly sequences, movement concepts, or scores of movement tasks b.) for breaks, things that break the mood, they often quote genres including ballet, popular dance, and folk forms; c.) for communal, collaborative, and contact modules that can only happen if there is touch and mutual participation of two or more dancers; d.) for down, things that literally take place on or near the floor; and m.) for the ones where the dancers perform sound as part of the movement task.

When three of any group was done in sequence it diminished the potential for the modules to reflect in new ways against each other. More contrast was available if an abstract form is set against a communal task set against a floor based module. Within these categories we found more subdivisions, for example, one D module is disorganized in space and another creates clarity, we worked to ensure each category had multiple spatial options. We found that modules often fit into two categories, yet this too gave us the means to understand what was happening and to choose a new direction.

### Then we added music.

When Dan began composing music modules, it wasn't clear if he would come up with a similar a/b/c/d system. Even if he did, how were the performers going to choose an order together in real-time?



One option would be for all of the performers to create one order together. For this, everyone would need to learn each other's modules. This way if a dancer led a module the musicians would be able to pick up on it, and likewise if a musician led a module the dancers would quickly and easily pinpoint which module was being led and proceed without confusion.

When we tried this Dan and I felt that the compositional integrity of each discipline was compromised. It required so much energy directed towards each other it made it difficult to make decisions. Dan and I agreed that we wanted parallel streams, everyone operating with the same scoring instructions, but not tied to each other's choices.

Yet, we wanted some control, moments where everyone could come together. This is when we organized the 44 modules into Sets of 10 – Yellow, Green, Blue, and Red – with four floating modules. The musicians and dancers select modules from the same Set but make their own order within a Set. The order of the Sets is not established prior to starting

the piece. One night the first Set could be Yellow, another night it could be Blue. The rules for each set could be tied to the order of the Sets rather than the color of the Set. Having Sets also gave us the opportunity to make decisions about transitions.

We also articulated four ways the movement and sound modules would relate. These became classified as Coupled (C), Responsive (R), Space (S), and Participatory (P).

'Coupled' means both musicians and dancers will perform their respective tasks for that module together. For example, in Heart Attack a dancer does their movement and a musician does their corresponding task next to a dancer. Whichever population introduces that module, the other group makes it next in their order.

'Responsive' means the Musicians are responding to the dancers and they will not introduce this module on their own. For example in Jump Bean, the musicians follow a dancer and match their jumping rhythm. A dancer will start Jump Bean but a musician will not. Conversely, in Bravo, the musicians can start this module but dancers cannot.

'Space' means that the musicians must move into the space.

'Participatory' means the module is the same for both the dancers and musicians. For example, in Crawl and Sing both communities crawl and sing together. As with Coupled modules, which ever community starts the module it becomes the order for both groups.

### **CURRENT SETS** (subject to change)

We assigned colors to the Sets so that it would be easier to select different performance orders, as opposed to numbered or lettered systems of labelling.

Green, Yellow, Blue, Red - Are the Sets A, B, C, D, M - Refer to the Dance Organizing System (C), (R), (S), (P) - Refer to the relationship between Music and Dance

### GREEN:

- A.) Whip It, Twitch and Switch, Natalie
- B.) Jump Bean(R), Heart Attack (S,C Option)
- C.) Chord, Lean Line Up
- D.) Human Pile (S,C), Drop and Roll
- M.) Clapping (C)

### YELLOW:

- A.) Jangle Jump, Sinan, Butoh (S,C)
- B.) Folk, Ballet, Solo (R)
- C.) Box Drag
- D.) Romper/Flop
- M.) Fist and Tone (P,C,S)

### BLUE:

- A.) Flamingo, Genghis, Zombie
- B.) Christian Dior, Trigger (R), Nikita
- C.) Bumper/Vibration (R), Don't Hit
- D.) FlaZeDa (S)
- M.) Crawl and Sing (P,C,S)

### RED:

- A.) Grid, Oar, Jenifay, Arms
- B.) Bravo (P,S)
- C.) Chain, Carry
- D.) Giraffe, Lay Down (R), Trace

Do-Op (C) was in Yellow but might be used as a transition.

There are four floating modules – Dogrun, Kiss, Destroyer, Siren – that are only done by one person. Kiss happens anytime in the 2nd Set; Destroyer in the 3rd Set; Dogrun in the 4th set. Siren can happen anytime.

### **GOVERNING RULES**

The Riley instructions suggest staying within 3 modules of each other and to work to come together throughout the piece.

These general rules remain our basic practice. However, when Naomi joined the rehearsals she brought new language and options to our process. She introduced the "Always Three" and "Max Two" systems as explained below. Each have different effects not only on the psychology of the dancers but also on the compositional outcomes.

### **ALWAYS THREE WITH SKIPPING**

There must be 3 modules at all times. You could start with 3 or accumulate to 3. The moment a 4th module is introduced a module must disappear. It can be any module, but once it is gone it cannot come back.

If the number of modules drops to 2, someone must start a 3rd.

You can skip modules. For example if modules A, B, C are introduced in that order. Module A being the first and C the last, a person in module A could introduce module D. This person cannot go back and will not do modules B or C.

You cannot do a module that has disappeared. Using the example above, if there was one person in module B and that person led module D, module B would disappear, even though there are still people in module A, they will not do module B because it has disappeared.

The compositional task here is to let three modules interact in the space. The play is how the modules affect each other. Increase the responsiveness between modules.

### MAX TWO WITH SWITCHING

2 modules are started.

Everyone must converge into 1 module to move on.

You can gather to the 1st module or the 2nd. This rule continues, meaning you could continually gather back and in effect make a Rondo pattern.

Switching between modules is allowed but not skipping

The compositional task is to shift between modules. To create tension of resisting and provoking the merge.

### SAMPLE SCORE

# THIS IS A SCORE THAT WE MAY USE DURING THE PERFORMANCES AT NYLA

#### **START**

Begin with all performers offstage in the downstage corners, half on each side.

44 Modules are divided into 4 sets of 10: Red, Blue, Green, Yellow. The performers have memorized which modules are in the sets.

There are 4 floating modules: Dogrun, Kiss, Destroyer, and Siren. These are assigned secretly to different individuals prior to the performance, and performers are given a set in which they can do the floating module. The group has instructions of how to respond. (See modules.)

No one knows the order of the sets. No one knows the first module.

#### INTRODUCTION

One musician enters and plays a fragment of a module, they do not know which module they will play ahead of time, the person who does this is not chosen ahead of time. Their choice of module determines **SET ONE**. For example, if Jangle was the first module played, then set one is Yellow.

Everyone offstage enters in Human Dice Toss. (See Begin Seeing.)

Begin **SEEING SCORE** with everyone. The musician at the instrument can join or continue playing the first module. The subsequent Walking, Geometry, and Emergent Forms scores ensue with dancers and musicians. Musicians choose when to leave these scores and go to the music area.

The first module emerges from the Emergent Form score. Fragments of different modules may have floated but performers wait to discover which module takes hold. The first module must be from the Set established by the musician in the opening.

The dancers and musicians do not follow same order but they stay in the same Set. In the sample above, the dancers know to pull from the Yellow Set but do not need to start with Jangle. Likewise, the musicians can proceed in their own order, and can reuse the opening module (Jangle, in the example above) anywhere in their order (the opening module

SET TWO

fragment is just to trigger the beginning set choice). The exceptions are for the "Participatory" and "Responsive" or "Coupled" modules. Whichever group starts these modules it becomes the next module for everyone. This does not mean you stop and join, the rules at play continue.

The rules of governance for Set 1 are to generally aim to have three modules at once. Merge to one at some point, have move alive at other times.

When dancers come to the end of Set 1, decumulate and exit. You do not need to wait until everyone is in the last module before you leave, but you do need to complete the Set. Musicians decumulate and remain on stage.

End of Set 1.

#### **SET TWO**

The governing structure of Set 2 is the 'Always Three' rule with skipping. (See Governing Rules for explanation.)

Set 2 starts with one dancer entering from off stage and beginning a module. Their choice determines Set 2. If they do Grid, Set 2 is Red.

The first module has been established, the second dancer to enter starts a different module from the Set. The third dancer to enter starts a third module. The remaining dancers join one of these groups. The order is established.

You cannot go back in the order. Therefore if Dancer #4 joins the 1st module they can do the 2nd and 3rd modules. But if Dancer #4 joins the 3rd module they cannot do the 1st and 2nd modules.

If two people enter the stage and start new modules at the exact same time it is possible they pick modules from different Sets. In this case the 3rd person to enter picks the Set by doing a module from one of the Sets that was established. Everyone now knows the Set for certain. But the module from a different Set is still used in this Set as if it was intended, however, it is now eliminated from the possible modules you can do in its home Set.

At the end of Set 2 everyone is in the final three modules. When you are done go stand in a line from upstage to downstage on stage left, facing the musicians. The moment one module disappears everyone must join line immediately.

\*At any point during SET 2 the module Kiss can happen.

End Set 2.

#### **SET THREE**

The governing rule of Set 3 is Max Two with switching.

Begin by forming two groups, one on each side of the center stage mark facing each other. Feel as if you are two teams facing off. Have a front person for each group. The front person of one of the groups starts a module and with that determines Set 3. The leader of the second group responds with a different module from that Set.

These are now the two modules in play. You can switch back and forth between the modules and everyone must gather in one module in order to move on. Remember, you can gather in either module and subsequently always gather to the first module.

The Set ends when everyone is gathered in either the last or 2nd to last module.

\* At any point during SET 3 the module Destroyer can happen.

Once finished the Set come to the downstage edge of stage, face the audience and begin Do-Op. Look directly at the audience. Do Seeing Score with them. Lights will come up on the audience. Flirt. You can talk to the audience, smile, say sweet nothings, wink. The music will match. This is a break, a dance party. Let it crescendo. Two dancers will pick two people from the audience to join them for the rest of the show.

Once Do-Op has reached a super party feeling, slowly retreat. The audience lights will dim and return to the performance space to start Set 4.

#### **SET FOUR**

The governing rule for Set 4 is the same as Set 1. Loosely think of having three, go to one, you can be in four. Emphasize the feeling of emergent forms. Everyone will know which set will happen and the first module can take time to be established.

To end. All gather, musicians and dancers, in the last module. It may not be the same for the musicians and dancers. Slowly build as a group three times and then gradually one by one leave stage.

\* At any point during SET 4 the module Dogrun can happen.



We might make 3 sets.

We might abandon the sets.

We might do something else.



## NOTES ON PROCESS

## REBECCA LAZIER AND DAN TRUEMAN IN CONVERSATION WITH LYNNE DESILVA-JOHNSON

Lynne DeSilva-Johnson: Who are you, and what's your creative title of choice?

RL: Rebecca Lazier -- Choreographer.

DT: Dan Trueman -- Composer, fiddler, electronic musician.

LDJ: How did you end up in this medium?

RL: I have no idea. It simply is what I am. There are some high 8 films of me making up some choreography on my 10 year old friends and performing in a field in Nova Scotia. And stories of me enlisting my younger brother in early productions, so you can say I have always done it. But in many ways it is a continual surprise that I am still doing this and only recently have I come to trust I won't have to go to medical school.

DT: I can't help it. Really, I've played violin/fiddle for as long as I can remember, and have spent the last 25 years or so trying to "make it my own" and, by extension, discover music for me and others to play. Sometimes this means putting notes to a page, improvising, learning a tune by ear, writing code, it all depends, but I basically can't help doing these things every day that I have the privilege to do so.

LDJ: When did you decide you "owned" this label? Have you always felt comfortable calling yourself this? What other titles or affiliations do you prefer/feel are more accurate)?

RL: In my mid-twenties. I first trained to be a professional dancer but have never really used that label. While I am a dancer, I still train a great deal and use my body as a site of experimentation, I was primed to think 'making it' meant getting a job in a full-time dance company, which I never did. At the same time I was told I would likely never be dancer because I was too fat, too smart, and my feet were too big. I wasn't sure I would stay in the field and then I herinated two discs and broke two vertebrae. Rather than pushing me to leave dance I was galvanized to retrain and keep going. I turned to making and directing and once I was on the other side I felt I belonged. But I do have a tricky relationship to my title as a 'choreographer' because it implies I make my money doing that, yet, I choose to support myself by teaching. I love teaching and the two acts feed each other tremendously. So I am actually an educator/choreographer. I am also many others things: a mom, a sibling, a daughter, a friend, a mentor, and a person dedicated to being in or near the water as much as possible.

DT: This is complicated. I've played violin as long as I can remember, but I've had difficulty identifying as a "violinist" for a LONG time, and i don't identify as one anymore. I identify SORT OF as a "fiddler" but only with caveats, in part because I didn't grow up playing in any particular tradition. I've identified as a composer for about 20 years, but also not without some difficulty; I confess to not being entirely comfortable with the conventional notion and image of a Western composer, but I LOVE composing, making new music, inventing ways to be together musically. And somewhere along the way I discovered that I'm pretty good at programming, and that I like it, so that crept into the whole creative mess, so i sometimes identify as an "electronic musician" or "musical hacker."

LDJ: What do these labels mean, anyway?

RL: Haha. Someone tried to pick me up in a bar once. He asked what I did. I said "I'm a choreographer." He said "Oh yeah, someone who works with rocks!" I responded "you could say that."

Some describe choreography as being undefinable as its purpose is to redefine itself with each iteration. I relate to this, with each piece I challenge my process and question how I am thinking the form. But I often wonder, when does movement become choreography? When it is watched? Could a definition be "movement or stillness made to be watched" but then there is the tree/forest problem. I've heard composers call music "organized sound" would the corollary be dance (first we would have to agree that the term dance is synonymous with choreography) is "organized movement"? So then is a choreographer someone who organizes movement? There are holes in these propositions. I could move rocks.

DT: History and convention aside (if that were ever possible): composers invent/construct/ dream up/discover ways for people to make music together. One thing that i've found differentiates "composers" from "fiddlers" is the level of preparation that is typically expected; composers love to prepare, that's what we do! Fiddlers love to be in the moment, and while there is lots of preparation with fiddlers as well, i have found that \*i'm\* usually the one doing the most preparing of material when i work with fiddlers.

LDJ: What do you see as the role of someone in your field today?

RL: Choreography is everywhere and has different roles in its various contexts. Choreography serves different purposes on concert stages than it does in music videos, musicals, site-specific locations, experimental work, pieces that work in a vernacular, rituals, rehearsals, pageants, flash mobs, or in state sponsored spectacles.

DT: Basically the same answer as Rebecca here. I will add that I aspire to make up stuff that people just do, for themselves, without a thought of "performance." For me, most of what i get from music is in the making of it, often by myself or with a small group of others.

Of course I love performing and sharing that work, but honestly I wish today's music/art culture were a bit less about that and a bit more about simply doing. One of the things I love about this project is that we really are making something that is about the doing, and while there will be performances and the nature of performance will bring that "doing" into intense focus, this is fundamentally different than what sometimes feels like "executing" a set of instructions (a conventional score).

RL: Indeed. I feel the same in dance.

LDJ: What do you see as your cultural and social role in your disciplinary community and beyond? Talk about the process or instinct to move the work in this volume into a published document. How and why did this happen? Have you had this intention for a while? What encouraged and/or confounded this (or a book, in general) coming together? Was it a struggle?

RL: I have had this intention for a while. Allowing *There Might Be Others* to become Open Source is freeing. In many ways I don't feel I can claim ownership over any of my work. I am making work in a time, of a time. Influences circulate unconsciously and if I were to breakdown each moment of a work and analyze it in the history of dance I'm sure it has all happened somewhere before. What I do trust is that the sum is greater than the parts and I acknowledge there are influences in this work I am only tangentially aware of. By making it an open source I am recognizing the importance of the transmission of ideas. I believe it is important that information be disseminated. The creation of new knowledge depends on access to information. Much dance is limited in its reach because of the limits of number of performances and audience capacity, and geographic limitations. If this book can offer a way of working, circulate some strategies for making and contribute to someone else's making, then it has been a success.

DT: I've made some participatory/emergent pieces before, and love it, though it's really hard (there is only one "In C", after all!), So when Rebecca told me about TMBO I was intrigued and drawn to the possibility of making one in collaboration with Rebecca, and more generally with dance.

LDJ: Speaking of monikers, what does this title represent? How was it generated? Talk about the way you titled the book, and how your process of naming influences you and/or colors your work specifically.

RL: The second time we showed the work in public I titled it "This might be:" and then listed 18 modules. The performance was timed to turn off the lights at 15 minutes no matter what, so the title was truly indicative of what might, or might not, happen. After that show I was walking (and most titles come to me when I am walking or swimming) and heard "There Might Be Others" and realized in fact, isn't this always true? Especially for this work as it folds into the open element of the piece. Indeed, there might be others. Other

versions, other ideas, other modules, other everything. Since it was titled and we travelled abroad, we found ourselves saying the title as part of sentences all the time. There might be others!

LDJ: What does this particular volume represent to you

...as indicative of your method/creative practice?

...as indicative of your history?

...as indicative of your mission/intentions/hopes/plans?

What formal structures or other constrictive practices (if any) do you use in the creation of your work? Have certain teachers or instructive environments, or readings/writings/participation of/with other creative people or their work informed the way you work/make?

RL: I often look to other forms for structures to adapt choreographically. I've mined visual arts, literature, architecture, theater, but mostly music. One of my favorite inspirations is when I learned that Dr. Seuss wrote *Green Eggs and Ham* on a challenge from his published to write a book in 50 words or less. I love the way this illustrates the use of limitations to spark creation. I am always looking for ways of thinking that define a narrowed path, a way of setting up a rehearsal, and then seeing where the body goes. My performers are important contributors to this process, they bring new perspectives and questions. So many ideas are left of the proverbial 'cutting room floor.' Yet, it is often those discards that become the beginning of my next piece. *There Might Be Others* started with something I found when rehearsing *Coming Together/Attica* but realized wasn't part of that piece.

DT: My experiences with fiddlers and fiddle music has had an enormous influence on me in countless ways. The flexibility, energy, and participatory qualities are remarkable, and I love the sense of practice that seems common there; they/we are always learning tunes, intentionally or by osmosis, and always changing them, intentionally or not. Norwegian tunes in particular are full of mystery and wonder, and the experience of playing for dance in Norway (one fiddler, surrounded by dancers) is one I both treasure and fear! On the other hand, I grew up playing Bach on my "fiddle" and I've taught counterpoint at Princeton for over a decade; the discipline involved, and the need to problem solve and negotiate multiple often incompatible priorities simultaneously, is a constant presence in how i work and think. And finally the practice of programming, of hacking up ideas in lines of code, seeing what happens with them, trying again, working intuitively but incredibly specifically (as computers require) is also part of how I work and think in general. There is an inherent messiness to it all, but one full of specific activities, things to do while exploring and making music. This is not so unlike TMBO, actually.

LDJ: Let's talk a little bit about the role of creative practitioners/community in social activism, in particular in what I call "Civil Rights 2.0," which is present all around us in the time of this publication. I'd be curious to hear some thoughts on the challenges we face in

making work, performing, speaking and publishing across lines of race, age, privilege, social/cultural background, and sexuality within the community, vs. the dangers of remaining and producing in isolated "silos."

RL: This work has been so much about getting out of my silo. Challenging my habits on all levels is a theme. And it isn't just me doing this, the performers have to be willing to challenge themselves as well. It is critical that this work be inclusive of race and background. I want our stages to reflect the world around us, as should our classrooms, board rooms, backstages, administrations, foundations, organizations, etc.... I recognize that I benefit from a level of privilege. I have the support of institutions. This hasn't always been the case. I take seriously the responsibility that this moment of visibility offers to include not only my voice, but also activate the voices of many.

DT: In all honesty, I love my silo! And I feel incredibly fortunate to have it. In some ways the power of that silo is how it provides a private place to reflect and explore, a kind of retreat, but it is when you step out of the silo that you really feel what it gives you, so stepping out is essential, often and in unpredictable directions. One of the attractions of TMBO is how it is on the one hand clearly outside of my silo, but in some ways an extension of it, as we are all making, exploring, trying, experimenting, reflecting together, recognizing that we aren't quite sure what we are doing, but we are going to support and challenge one another while we do it.

LDJ: WHAT DOES THIS BOOK DO? as much as what does this book say or contain. This is the first question to ask yourself. What is your intention?

RL: This document is a collection of propositions. It contains the dance and music score, performer instructions, guiding principles, and notes on the collaborations that led to the creation of *There Might Be Others*. In publishing this document the work becomes an open source for any reiterations, reimaginings, and repurposings.

It is a field guide to a process of collective composition, an archive of a project, and presents the score as a set of possibilities to be taken in parts or absorbed as a whole. While a held paper is a fixed item, the score is a moment on a continuum.

DT: For a composer, part of what making a score does is bring your ideas into intense focus, requiring you to be articulate and simply make some decisions about what you are after. This is even more so when imagining a beautiful book, one that can be read, perused, studied in the way, say, a book about visual art might be. Now, a conventional score is usually meant to be final, more or less, but mostly more; sure, Stravinsky revised Rite of Spring some 30 years after the premiere, but these revisions mostly serve to reinforce the notion that the score IS the final word. Not so in this case. I like Rebecca's notion that this is set of propositions, propositions for how we might make a piece together, in various ways. The propositions include highly specific musical and dance ideas, but also

loose and metaphorical notions for how we might all BE together when making this piece, notions that just don't usually find their way into a musical score. So, for me the intention here is in part simply to make this book and learn from the process, to actually bring our ideas into focus and make the piece stronger, more compelling, and then to have something for me and others to live with and learn from in the future.

RL: It is interesting because simultaneously presenting a dance and publishing the score is not a common practice, yet it is in music. Forms of dance scoring are evolving and no one method dominates the field. There are methods of dance notation that have been used in history, examples include Labanotation and Benesh Notation, but you must be highly trained to notate or understand what is being notated, so they do not necessarily make a piece more legible or articulate a choreographer's process. More recently, dance scores such as Deborah Hay's No Time To Fly, which is a poetic script, or Thomas Lehman's Schreibstück, a set of performance instructions, have become available and both record a process and provide a scheme for performance. I am curious about other choreographer's methods and tracking the history of dance through choreographic process. I agree with Dan that creating the book has clarifed our ideas and I hope the document will help the work have a wider reach.

LDJ: If in a hundred years, a book could be found that not only presented the end result of this work, but also included contextual cues, images, and correspondence giving personal, social, and cultural backstory within which to locate it, what would that book look like?

RL: I think it would embody many of the values we discuss in the creation of the piece itself: complexity/simplicity, unity/difference, individuality/community, openness/structure, freedom/containment, limited/infinite, playful/serious, visual/tactile.

LDJ: The question about future audience begs another, more complex question about audience in general: what audience is the book for? what audience do you WANT it to be for? Are the contents (text images AND design) legible for multiple audiences? How or how not? Does something need to be added / shifted / framed / annotated or relanguaged to include or expand into a wider potential readership? How or why?

RL: I want this to be for the curious, makers of any kind who want a glimpse into another way of working.

It could be a sourcebook for someone who wants to replicate the work, either as a guide to create their own modules and version or to produce a version with the modules and instructions described here.

It is also an archive.

It is also a collaborative piece of art itself.

It exists as an artifact but is not the piece itself.

The piece only exists in practice. It can be done on a small scale or large, in a tiny space

or vast, by professionals or nonprofessionals, in pajamas or dress clothes.

The practice is a vehicle for community engagement. It is a structure that allows people to learn about themselves, understand about how they interact with others, unearth habits, and provides the potential for change.

LDJ: As one looks through this document in its book form, one might find familiar a feeling that one is becoming familiarized to a language - in so far as even in layout, the modules / sets might unconsciously recollect a type of encyclopedia or glossary.

I think a lot about cultural and creative literacy and accessibility - in so far as we can understand music, art, literature, performance (any creative outlet really) of existing at the cross-section of myriad languages informing and serving as the components of its creation, some of which are accessible and legible immediately to most every audience... while some are considerably more selective in their relationship to public consumption / familiarity. Is this a consideration as you produce not only this piece but this piece in document form, which makes it far more readily available - and replicable - on a wide scale, for little to no cost, far beyond the stage?

What are the languages informing THERE MIGHT BE OTHERS, what traditions does it draw from? How does the multiplicity of voices, both in terms of concept and design collaboration between you both, and then too perhaps especially including the international team of dancers brought together for the performance, affect and evolve questions of "language" in a piece such as this, and to what extent was that part of its intent?

RL: Language. We talk a lot in rehearsal. Languaging is a vexing and immensely important part of our process. It pushes at assumptions. We compare viewpoints: I might describe what I saw in a given moment which may prompt laughter as it is opposite to the internal experience. This was true in Eastern Turkey where we worked through a translator and in Poland where we worked in English.

What I loved about the way this project came about was having the opportunity to teach the piece to so many different populations. It gave me the chance to refine my language, to offer directives in new ways each time, and continually discover new perspectives to what I was doing. I had to say different things to different populations. Teaching folk dancers was very different than teaching ballerinas, as was leading non-dancers versus experienced improvisors.

I have worked to keep the language as simple as possible. Yes, there are some modules that are intricate and complicated but others are single directives. Some explain how we made the material and prompt the reader to make their own phrase using the same criteria we established, others define each gestural action in detail. In this way some are readily accessible, such as "Kiss", others will be a glimpse into a way of thinking that is potentially unfamiliar. I strived to create a balance between these possibilities.

In terms of the traditions we are drawing from, the work is built upon a rich foundation of artists who integrate performer agency into their compositions. This ranges from jazz improvisors to avant garde experimentalists in both fields. There is rich history of dance improvisors, too many to name here but include, Anna Halprin, Simon Forti, Nina Martin, Steve Paxton, and Nancy Stark-Smith. But also present are the various technical languages of ballet, modern, contemporary dance, among other forms. In addition to Riley's prompt, the questions that drove many composers such as Karlheinz Stockhausen, Frederic Rzewski, and John Zorn informed the process and provided me with new modes of thinking. And yes, John Cage and Merce Cunningham are clearly present. The intent is to put all of these traditions, and many more, next to each other. Adding the international cast has only contributed to extending the network of influences.

DT: Musically, TMBO draws from a number of traditions. Of course there is "experimentalism" and "minimalism" as represented by *In C*, but also Cardew, Andriessen, Cage, and others; the musicians have to be sympathetic to ideas and practices from that music to really get into TMBO, I think. There is also focus on making and doing together, which draws from fiddle music for sure. I found Rebecca's omnivorous taste in designing her modules to be inspiring, and I also felt sympatico with it, so musically there wasn't anything that was excluded just because it was from this or that tradition.

In terms of "language," there are so many ways to think about that word, but one thing I think we've all found is that musicians and dancers do tend to speak in parallel languages, sometimes trying to express similar things in different ways, and sometimes simply trying to express different things that the other might just not have experience with. This plays out in how the piece evolves over time, how the musicians and dancers make different choices, how they respond to one another and think about what is happening.

LDJ: Do we have a responsibility as creators to make "legible" work? If so, to whom, and why (or why not)?

Most of us know creators who fall strongly into both camps: 1) work for works sake, if it's appreciated all the better but that's not the goal, and 2) work specifically with a didactic and social aim, which is consistently reframing its own vocabulary and framework in order to respond to a multiplicity of publics and social constraints. And of course there's many many grey areas in between. Do you have a strong feeling one way or the other about this?

I often feel like my answer on this cannot be divorced from the current — dare I say, epidemic? — facing students being churned out from school systems with less and less interest in this sort of intersectional critical cultural understanding.

I've had many students who kept an arms length away from "elitist" or "snobby" cultural production, performance, and texts, not because they had a critical stance on these based on an understanding and subsequent decision to not particularly enjoy these things, but

quite the opposite — because their "education" had not given them any sort of foothold of familiarity or context within which to receive the signals (to translate or comprehend, again, the languages) of these works, and exposure brought up feelings of impotence and frustration.

What do we do at times like these? How are you working, through this and other pieces, to facilitate interpersonal, interdisciplinary, community, and cross cultural understanding?

What, if any, is your responsibility? to the community, to your company, to the integrity of your work?

RL: I fall in with the mixed camp. This piece is both. I want audiences to walk into the theater, know nothing, and be able to appreciate the work, with its multiplicity of layers, simply for itself. But this piece has social and educational potentials as well. I have worked to define and then stage my vision of beauty which I believe cannot be separated from chaos, messiness, and tension. To experience beauty is to experience the world as it is, including its contradictions, dangers, and flaws. I also believe it is possible in the presence of beauty to imagine social change. We are enacting a way of being that is a potential model. When I watch performers look at each other, eye to eye, and let themselves been seen it is a profoundly beautiful act. It is also deeply ethical. The mixed camp, or merged camp of ethics and aesthetics.

DT: This reminds me of the old "from the heart or the head" question, and I remember sitting on a panel once with Steve Reich and after I gave a long and labored answer, Steve grabbed the mic and simply said "cut off your head, you die, cut out your heart, you die." There is also a beautiful old Irish proverb—"ar scáth a chéile a mhaireann na daoine"—that Paul Muldoon worked into a text that I am currently setting, and it means roughly "we live in each other's shadows" and has the broader meaning that we all depend on one another, we "shield each other from the sun" as it is sometimes put. Both of these are relevant concepts, ones that I try to remember, and ones that I hope people who participate in this piece and experience it can feel and learn from.

LDJ: Do you feel like music and dance, as more directly sensory / proprioceptic mediums, are more easy to communicate in than other mediums? Do you feel that a transliteration / print document version of the work can be legible to as wide an audience as the performance itself? a wider one? a narrower one? or simply a different one? Why?

RL: Simply different. I think it will be hard to derive kinesthetic empathy from the book which is fundamental to the performance. But the book has other modes of reception.

DT: Well they are certainly highly sensory and proprioceptic, but, right, I think that means that there is not necessarily more or easier communication, just different kinds of communication. And I also always remember the musicologist and composer Edward Cone's

notion of "vicarious performance" when referring to a powerful listening experience, and I think that can be true in the abstract as well, when reading a book, or remembering an experience; I would hope that this book would be able to conjure up some kinds of vicarious experiences, different though they may be and always will be.

LDJ: Talk about the collaborative process. What did you hope to achieve in working together as creative collaborators on the project at its different stages? What was the role / intention of the participants? All dancer / performer / musicians on this piece participate in ways that overlap, even to the extent that at certain points their roles are indistinguishable. How important is interdisciplinary collaboration and experimentation to this work and to your work in general? How did it originate? How did it change even more (or less) than expected?

RL: I've worked in many types of music collaboration: from working with musicians to perform works from the canon to collaborating with composers to create a piece that is performed alongside the dance. What I got so fired up about this collaboration was the ability for the performers to have agency, since they are choosing so many elements in performance they are truly co-authors. For a long time in the process I couldn't imagine adding music. It was never my intention to perform to the Riley score, I love it, but it was the structure that intrigued me most. There wasn't a piece in the cannon that would work, I could commission a score, yes, but it couldn't be a piece that remained the same for each performance. Connecting with Dan and discovering he had an interest in working in the exact same way with the music/musicians was, to borrow a word from my students, awesome.

DT: Oh i just love collaborating. Even when I'm not, when I'm in my silo alone coming up with ideas, I'm thinking of particular people and how they would sound, look, feel, while doing what I ask, or what they would make of it and do differently. In this case I had so much wonderful material to work with from Rebecca; it reminds me of when I've worked with writers creating text, they give so much and I can respond, rather than coming up with everything from scratch. With Rebecca's dance modules I sometimes felt like I was setting text more than I was composing music for dance, and it almost had to be that way given the concept of the piece, where nothing could be exactly planned or specified. So we have to imagine our collaboration continuing to the very end, til the curtain falls, and rather than prescribing what to do and asking for it be executed, we have to incite, inspire, give, give, give, and see what happens in the moment.

LDJ: How does this change the experience as a performer of the piece, given the shifted roles of ego as a result of the dancer and musician becoming, by dint of a score that involves constant interpretation / improvisation / choice, more composers and choreographers themselves? What is the intention here within the piece itself, but also what is it saying, if anything, about collaboration in general / interpersonal relationships / life? RL: I loved reading the performer responses. They speak of what a social experiment this is and how they have to be willing to learn and change with each rehearsal. This value system came about in the process as the piece found out who and what it was.

LDJ: Could this piece be described as a metaphor? How and for what?

RL: I love watching time pass in this piece. Nothing lasts. Even though there is stillness and it slows down there is a driving relentlessness. This reminds me of life.

DT: I do think the flocking and schooling parallels are useful; we have a large group of actors all following the same set of "rules." But this is one wild and woolly collection of fish! The "rules" and ways they move and sing are idiosyncratic and sometimes a bit nutty.

LDJ: Do you have an interdisciplinary background? did you come from a tradition that valued and encouraged exploration, improvisation, and collaborative work? do most of the performers on this piece come from that kind of background?

RL: No. My early training was in ballet and ballet alone; improvisation was essentially disobedience. I think much of my commitment to working interdisciplinarily and collaboratively comes from experiencing such strict hierarchical and disciplinary lines.

DT: Well, yes and no. It depends on what is meant by interdisciplinary. I grew up playing classical violin, with very little improvisation or engagement with vernacular music, while my undergraduate degree is in physics, and I worked for the National Oceanic and Atmospheric Administration for a while, on a project related to el nino. But these all felt like independent things to me and while I can't say that I ever willfully try to be interdisciplinary or to try to bring my divergent interests together, neither do I try to keep them apart. And so I love it when opportunities to work with people like Rebecca and Naomi come up; these are definitely conversations that draw me out of my little silo.

LDJ: Do you feel like now that the piece is, essentially, "Open Source," it will be better appreciated or used by people specifically trained for this kind of behavior / experience? or not? Do you hope that people entirely new to the mediums within it find play and experimentation within its pages? What makes you feel this will or will not be possible? How can we make this more possible in books like this one or other mediums?

RL: I would love for the book to be relevant across disciplinary lines. I'm curious about what other fields would be interested in the propositions of the work. Our collaboration with Naomi has certainly carved the way for applications in engineering. The paper she cowrote with Kayhan Öscimder and Biswadip Dey "Investigating Group Behaviour in Dance: An Evolutionary Dynamics Approach" that analyzed our rehearsals will be presented at The IEEE Control Systems Society Conference July and subsequently published in the conference proceedings. I also have so many books on different subjects in my bookcase

that I open, read a page, get inspired, and return to the shelf. I'd love if this book could serve that purpose.

LDJ: Do you feel in general that the composers / choreographers / performers / creative people coming out of programs now are adequately equipped for the contemporary creative landscape, for creating their own work like this, and for living sustainable creative lives? How and how not? How do you feel well equipped or not? What tools do you feel you needed that you have now, lessons that you've learned, etc? What do you feel you can teach your peers, younger creative practitioners, and strangers?

RL: I enjoy teaching in a liberal arts environment in part because the students are balancing so many different interests and having to constantly make decisions about their priorities. I think this is terrific preparation for life outside school. I think 'success' is largely longevity and resilience; the ability to develop a sustained practice. This includes managing expectations and finding employment that may or may not be in your field. I am certainly an example of a tortoise. I graduated 26 years ago and am having my work produced by a major venue in NYC for the first time.

DT: I honestly don't know if it is possible to prepare people for this. Rebecca is right: longevity, resilience, persistence, desire, realism with idealism, luck, all these contribute to building a sustaining and constantly transforming practice, and while we can do as much as we can to teach, both specifics and more general qualitative things, in the end people have to find their own way; as my colleague and former mentor Paul Lansky likes to say: "you'll figure it out." And of course we should endeavor to do no harm; it is possible to try too hard as a teacher, i think. For myself, I just can't believe how fortunate i've been; i've mostly just followed my nose and my ears, and have had the fortune to meet some amazing people and to make work with them. I used to count each year: "it looks like i can do this one more year. oh, and now another..." somehow that's been going on for 25 years now. but i'll keep counting!

LDJ: What have you learned about yourself / dance / music / interpersonal relationships / the body / the senses / etc through this project / process? what will you take with you into future work / projects / collaborations?

RL:To trust myself. To trust myself. To trust myself. To empower others to trust themselves if they don't already.

DT: yes, and also to trust others. Approaching that line where you give enough for people to have something they can work with and be inspired by, but not crossing it where you remove their agency, their ability to play and trust themselves, that's something I keep learning more and more about all the time.

# INSIGHTS FROM NAOMI EHRICH LEONARD, SCIENCE ADVISOR

There Might Be Others offers a roomy setting for the meeting of art and science. At its heart are questions surrounding the role of sociality in collective art making – questions that intrigue artists and scientists. In its structure is a ready path for exploring, artistically and scientifically, how the rules, the artists, and the context affect the social dynamics, the ever-shifting compositional authority, and the collective outcomes.

The emergence of movement and music relies, by design, on the collective decision-making of the dancers and musicians in the moment. Performing their way through an unordered set of movement and music modules, the dancers and musicians make compositional choices while respecting rules that constrain how new modules can be initiated and how many modules can be performed at a time. The rules impose a social context that requires heightened social awareness, collaboration, and negotiation.

The project intrigues me in great part because of my interest in the mechanisms that help explain what happens when individuals, engaged in a group effort, make choices that rely on social cues communicated through nonverbal means such as movement or sound. I use observation, experiment, mathematical models, and analysis, to better understand the changing individual choices and collective behavior, and how they evolve over time as a result of factors including tensions between individual preferences and collective goals, clarity of communicated cues, the network of who is sensing and responding to whom, features in the surroundings, as well as the underlying behavioral rules.

I have studied the remarkable collective behavior of animal groups, from flocking birds to schooling fish, and I have designed the dynamics of mobile robots to coordinate their motion for environmental monitoring in the ocean. My interest also grew from Flock Logic,

a project with choreographer Susan Marshall, on what happens when dancers adopt the rules used to model flocking birds and schooling fish.

For *There Might Be Others*, these kinds of investigations have proved to be generative, both for the science and for the art, providing new perspectives and methods for enabling collective composition. One of the highlights has been learning how to tune the balance between the predictable and the unpredictable. In collaboration with Rebecca, Dan, the cast, and two postdoctoral researchers from Princeton University (Kayhan Özcimder and Biswadip Dey), we have explored new "dials" that the choreographer or composer can apply to sculpt the piece.

We started by examining videos of past (dancer-only) performances, and we observed temporal patterns in the changing adoption and popularity of modules. At times one module became the popular choice with other modules sustaining very few dancers. At other times the group split itself evenly among modules.

From these observations, we derived an abstract mathematical model of the changing popularity of modules, by adapting a model used in evolutionary dynamics. The model is a set of mathematical equations that simulate "replication" by approximating the changing number of dancers adopting a module as a result of its "benefit", and "mutation" by approximating dancers making arbitrary switches between modules.

Without isolating individual decisions, the model allows exploration of the dependence of the changing collective decisions on environmental and design parameters. Using the model we learned that strict application of a maximum number of modules at a time can dramatically affect tensions and outcomes. Rebecca uses a rule, based on Terry Riley's instructions for In C, requiring that no more than three modules should be used at a time, although a fourth is allowed to initiate a new module. If, instead, a maximum of three modules is strictly applied, then a new module can only be initiated when there are no more than two active modules. Likewise, if a maximum of two modules is strictly applied, then the dancers have to aggregate into one module before a new module can be initiated. The model predicts that the strict application enhances the tension between exploiting current modules (through variation and interaction) and exploring new modules (advancing the pace of the performance). Trying it in rehearsal, the dancers reported experiencing this very tension and with it new challenges and opportunities. We observed, for the maximum of two modules, that the dancer who resists joining the group in a single module controls the pace of the performance. Thus the rule transfers leadership from those who initiate to those who resist. We also observed dancers developing playful strategies for coaxing others to join them in a single module.

Another design parameter in the model is the mutation rate, which represents the likelihood that the dancers will make arbitrary switches between modules. Low values represent restrained switching and high values impetuous switching. Changes in the param-

eter value lead to bifurcations in the (modeled) collective dynamics, for example, a shift from the group split between modules to the group aggregated in a single module. Explorations in rehearsals showed us when and how these parameters might serve as compositional dials. Some of the dials have found their way into rules for the performance and others for use in practice. For example, Rebecca's 2-to-1 rule is the strict application of the maximum of two modules. Our latest observations in the studio have also led us back to the modeling and mathematics, where new developments are proving to be exciting and beautiful.

In this collaboration, science has informed art and art has informed science. And, as is typical in science and perhaps too in art, our efforts to address our original questions have motivated many more, making the project ever intriguing.

- Naomi Ehrich Leonard

# (THERE MIGHT BE) OTHER THOUGHTS FROM BOOK DESIGNER / EDITOR / PUBLISHER LYNNE DESILVA-JOHNSON

When (choreographer) Rebecca Lazier approached me to see if it might be possible to do a book in tandem with the *There Might Be Others* production at New York Live Arts, it was one of those situations where pure will and an unwavering belief in the power of 2+2 = 5 collaboration must overrule any "practical" hesitations or weighing of plausibility -- quite literally because it's totally "impossible," by any sane standards, what we did here (now less than three weeks from that first conversation, with this book going to print).

I mention this because perhaps this sort of insanity is essential to the tenor of projects of this ilk, and why they succeed...wherein insanity, of course, can be understood as a refusal to be bound by expectations, limitations, language, form, and so on. I love constraints, and I love collaboration, and I love proving myself and others wrong again and again visavis what is possible with "no" time and "no" money; it turns out these words can prove surprisingly porous if you refuse a scarcity mindset.

Creative challenges on a timeline are perhaps doubly creative because they require the flexing of so many different muscles - and because efficiency in project design is an essential tool to develop if one wants to be sustainable/agile in the current creative-capital environment, where something like this CAN (at least in terms of services and technical considerations) indeed happen at what would have seemed like light speed even a decade ago.

I already knew, too, that Rebecca and I were on the same page insofar as considerations of why and how a document like this one might function as an object in the world, a conversation we began in 2014 when she and David T. Little participated in the RE:CON-VERSATIONS series I curate on The Operating System's online platform, which is similarly dedicated to archiving creative process conversation around ephemeral performances, exhibits, and other short-term events.

In the years since that conversation The OS's press arm has grown substantially, with many such originally digital exchanges with composers, musicians, artists, educators, organizations and others in the rich interdisciplinary landscape (in addition to poets and others for whom writing is a primary activity) turning into explorations of print possibilities. I myself am a visual artist, scholar, teacher, mother... but the reason I became a publisher, and taught myself these tools is radical possibility: the notion that we, together, can work to document our creative activities, practices, and stories to serve simultaneously as archive for the record as well as to provide peer-to-peer, open source tools for learning and growth across disciplinary, geographic, generational and institutional barriers that too frequently stifle organic pollination and connection.

As someone inspired by and constantly looking back to past examples of dense interdisciplinary learning and community formation -- in particular those that spawned alternative educational and production models, such as Black Mountain College and the Bauhaus -- I'm so glad that Tommy Kriegsmann speaks to the TMBO project as very much part of the ongoing story of the avant-garde, because it seems at times that contemporary creators are reticent to assign such a weighty mantel to their own productions -- and this project truly has the earmarks of the conceptually rich, yet playfully, unapologetically human collaborations so many of us have grown up in awe of.

The exciting thing about this *book* is how much the ego of the solo creator/author has been abandoned for the intelligence of the new organism of the thing itself -- how the aleatory nature of the composition and the responsive, stochastic choreographies are here realized in not only theory but also practice, with agents (and therefore, ultimately, authors) drawn from multiple schools of thought, of dance, of instrumentation, of science, and indeed of different countries, and how much the complex reality of that influence has been encouraged, demonstrated, and documented in this volume, rather than becoming invisible in the interest of a clean "final" product, or hagiography of the solitary genius.

On my end, I worked with the design of the book to speak to this range of influences and intentions in subtle ways -- from concept and structure, to the typography's vintage nods to the cover design: our bodies, on a field of particle tracks, the microscopic drawings made by electrically charged particles...movement at its most elemental. The pages are organized and navigable in a way intended to accept and respond to our increasingly nonlinear, hypertextual relationship to information - we imagine you are able to flip through this document and almost always land somewhere productive, and that you're able to navigate easily from wherever you are.

Unsurprisingly, Rebecca, Dan, and the other collaborators were more than game to work with me to produce one last feedback loop, putting into words their thoughts about this experience, their own creative practice, and the intersection of these into the new whole of TMBO in response to process questions from me -- something I've insisted upon appear in the back of every OS book since our PRINT DOCUMENT series' inception, but which here serves to introduce for the first time "authors" via the performers and creative forces otherwise less visible in the modules and instruction pages.

All of us hope that this book grows legs, wings, claws -- that it reaches audiences and libraries, classrooms, that it makes its way into community spaces and encourages use, interpretation, and translation in heretofore unimagined ways, and that it also remains, marking this time and place and these people and their explorations. And I hope, as I always do, that it encourages others to consider the print/document as a way to expand and strengthen their practice.

I can't promise I'll be able to say yes to everyone who comes my way, but having to figure out collectively how to get more books than I, one person, can handle into print - ultimately, encouraging creators from every tradition to learn the ropes for documenting as radical community practice -- is the best problem I could hope to have. Bring it on. Let's leave a trace.

There will be others.

# FEEDBACK FROM THERE MIGHT BE OTHERS COLLABORATORS

WE PROVIDED DANCERS, MUSICIANS,
AND OTHER COLLABORATORS
WITH THE FOLLOWING INSTRUCTIONS
AND
SET OF QUESTIONS.

THEIR ANSWERS FOLLOW.

LYNNE DESILVA-J9HNS9N AND REBECCA LAZIER

Answer as many of these as you like. Make up new questions as you wish. Write in a style/voice that suits you.

Who are you? What is your role in this collaboration?

What, if any, disciplinary title or titles do you call yourself by?

Why are you [this thing/answer to question2]?

When did you decide you were a [answer to question2] (and/or: do you feel comfortable calling yourself this publicly? have you always? what other titles or affiliations do you prefer/feel are more accurate)?

What is the role of the [answer to question2]today?

What interests you about participating in this process?

What are you curious about leading to production?

Is there a difference between rehearing this work and performing this work?

How do you think the work will change as all of the elements come together?

How has your understanding of the piece changed in the process of rehearsing?

Could this piece be described as a metaphor? How and for what?

Do you have an interdisciplinary background? did you come from a tradition that valued and encouraged exploration, improvisation, and collaborative work

What have you learned about yourself / dance / music / interpersonal relationships / the body / the senses / etc through this project / process?

Talk a little bit about the role of creative practitioners/community in social activism, which is present all around us in the time of this publication. I'd be curious to hear some thoughts on the challenges we face in making work, performing, speaking and publishing across lines of race, age, privilege, social/cultural background, and sexuality within the community, vs. the dangers of remaining and producing in isolated "silos."

#### RHONDA LIANE BAKER (CANADA)

Who are you? What is your role in this collaboration?

My name is Rhonda Liane Baker. I was born in Halifax, Nova Scotia in 1983. My role in this collaboration is that of an improviser / dance artist, under the moniker of Mocean Dance. On a much larger scale, the question of who I am, is always being discovered, established, undone, and reexamined.

What, if any, disciplinary title or titles do you call yourself by & why are you [this thing/answer to question2]?

When did you decide you were a [answer to question2] (and/or: do you feel comfortable calling yourself this publicly? have you always? what other titles or affiliations do you prefer/feel are more accurate)?

I'm a dance artist, interpreter, collaborator. Every new contract presents a varying degree of inclusion to the working idea, and so the level of agency I am granted also changes, along with my credited title.

This decision to become an artist, was not one I sat down with over a coffee and made plans around. Of course it's a difficult decision to make, to follow a career in the arts. All decisions we make will warrant some kind of sliding scale of consideration. However, I never once considered living a life without movement, living a life without investigating the depths to which I could express and experience myself through my senses, living a life without questioning my place on this earth through an embodied relationship to another; this I get to explore in the studio and on the stage. There was definitely a following of something, that perhaps, was unknown to me in my early training. I had a facility for dance, my potential was parallel to the aesthetic of my training, and I worked hard. I was a chameleon, and perhaps I still am. I wasn't sure if any of it was worthwhile. Eventually. I needed to ask myself if I could turn this love affair into something substantial, something I could live with. The answer was and continues to be yes.

I cannot recall a specific moment when I had become "an artist". It simply was what I became through doing my work. We feel this need to name things, to have titles, to organize chaos; I've never taken great delight in naming things or making lists, so perhaps I always felt the title was a bit premature. We are always in a state of becoming what we are. I do like trying to organize a mess though.

If I think about when I first called myself a professional dancer, it would be after I signed my first contract. This was about a

year after my graduation from The School of Toronto Dance Theatre. It was with Coleman Lemieux & Compagnie for a work called, Impermanence, with choreography by Guillaume Côte and Zednek Konvalina. Impermanence premiered at The Canada Dance Festival in 2010 with a cast of dancers from CLC and The National Ballet of Canada. At that point I knew I was doing this for real, that maybe I had a right to call myself a professional dancer, but I wouldn't have gone as far as to call myself an artist. Especially when compared to the people I was performing with at that time.

What is the role of the [answer to question2]today?

The role of the artist has extended beyond the preparations and ongoing maintenance of the body. This role now includes reading literature based on an idea that is being proposed, having a part in the conversation in the studio, keeping up with scientific research relating to the body, and investing in the people/work you are doing. Just being in the room is not enough. You are an endorsement of the work.

There are substantial contributions being made by dancers in the studio that we are now seeing more recognition and respect for. The role of the artist is vast. Sometimes, when I think of the things I need to be, the things I need to do, and what I need to accomplish, I imagine myself in a search for a horizon that is not endless.

What interests you about participating in this process?

This process has been relentlessly fascinating for me. Noticing the patterning of action and reaction, seeing hierarchical shifts, feeling the hive mind that starts to occur as you become familiar with people.

What are you curious about leading to production?

Well, I'm always curious about my costume. ;)

Is there a difference between rehearsing this work and performing this work?

If the work is approached with the same intention each time, than no, I don't believe this will yield a great difference; except for the amount of sweat due to increased light intensity in a performance setting. The outcome of the work is always wildly unpredictable, and so are the variations in experience for the performers due to what connections are made early on and how events unfold.

How do you think the work will change as all of the elements come together?

I think this work has a similar life to that of any organism; It exists simply, yet in such a complex way that it is a wondrous thing to behold. I cannot predict where this life or where this piece will lead me, unless I use myself as a force for change for my own desires, and even then I must prepare myself for external reactions to this force that I cannot predict. It is of my own interest to continue to let these shifts happen as naturally as possible, and to be as present and honest about my intentions, and my curiosities with all of the performers, as I am with my own self as it unfolds.

Do you have an interdisciplinary background? did you come from a tradition that valued and encouraged exploration, improvisation, and collaborative work?

My professional training was based in the Martha Graham Technique, among other rigorous modern and contemporary techniques that moulded my body in a very specific way. After my graduation, I started to broaden my knowledge and experience in more collaborative, improvisational, and somatic based work.

#### SARA COFFIN (CANADA)

Who are you? What is your role in this collaboration?

My name is Sara Coffin; I am a performer/catalyst in the *There Might Be Others* construction. In my role as Co-Artistic Director at Mocean Dance I also play a role in producing and managing the Halifax component within the larger international cast that Lazier has assembled. Rebecca and I are also working together to co-produce a later version of *There Might be Others* for its Canadian premiere in Halifax in 2017.

What, if any, disciplinary title or titles do you call yourself by?

I am a contemporary dance artist, with deep ties in the contact improvisation sensibility/world.

Why are you [this thing/answer to question2]?

I feel the most awake to myself when I am moving three-dimensionally in a 360 manner. I also feel the most alive and creative when I am following a proposition in relation to my current practices of the day. I don't like fixed things, I like being in relationship to my ever changing world. The world of contemporary art practices and contact dance provides a platform for such a way of being.

When did you decide you were a [answer to question2] (and/or: do you feel comfortable calling yourself this publicly? have you always? what other titles or affiliations do you prefer/feel are more accurate)?

Well, I've always been an existentialist. I've been a catalyst or agent for action as long as I can remember. I have been presenting choreography publicly since 1996, finished my professional dance training in 2003, took over Mocean Dance as a Artistic Director since 2011 and completed my masters (Smith College) in 2014, but I'm sure the list isn't finished.

What interests you about participating in this process?

The unpredictability of how each person functions as a catalyst for the next choice.

Is there a difference between rehearsing this work and performing this work?

This difference between rehearsing and performing is pretty slim. The alchemy and history of our group practice informs each run but does not dictate the outcome. In performing perhaps we give ourselves the permission to push the boundaries or risks a little further due to the adrenalized nature of performance. But as the group bonds and we create a history it is also our job and rebellious nature to find new ways to push the group and surprise ourselves within the depths of the chaos and logic that the score holds.

How do you think the work will change as all of the elements come together?

I am excited to see the larger entity functioning as a whole, breathing and morphing based on all the interactive changing elements. The work will be become its own functioning beast or society, which in itself will be fascinating to be a part of and to watch or witness.

Do you have an interdisciplinary background? did you come from a tradition that valued and encouraged exploration, improvisation, and collaborative work

Yes, very much so. My formative professional training was at a school with an interdisciplinary focus (Simon Fraser University, Vancouver BC). I have always worked with many multidisciplinary collaborators. The intermedial nature of collaboration; the joining of two or more to make a third (that really in essence you have little control over) also fuels my creativity and the desire to carve new roads within my reflexes and aesthetic research.

#### SIMON COURCHEL

Who are you? What is your role in this collaboration?

I am Simon, one of the performers.

What, if any, disciplinary title or titles do you call yourself by?

An artist

What interests you about participating in this process?

Rebecca Lazier and the other performers' personalities, this project asks us to make a work as a group. It is also exciting that when we start a run or a performance, we don't exactly know what is it going to be. We discover it while making it, we compose in the moment.

Is there a difference between rehearsing this work and performing this work?

I believe that for this specific project, the performances are a real continuity of the process, the piece is being created while presented. We will be in the same process of making a piece either it happens in the studio or on stage, with viewers. And that is the challenging part of this piece, how to perform it? I believe we should not think ''perform it", but ''present it"

What have you learned about yourself / dance / music / interpersonal relationships / the body / the senses / etc through this project / process?

I have learned that relying on a group does not mean being weak.

#### DAVID DEGGE

Who are you? What is your role in this collaboration?

I'm David Degge: member of Mobius Percussion, and the guy who will be shredding on hammered dulcimer during the "folk" module.

What interests you about participating in this process?

I find the real time negotiations that must take place for the group to navigate from beginning to end extremely intriguing.

The obvious interactions are those that directly reflect aspects of each performer's personality, but I love how the processes in place can result in people performing actions outside their normal patterns of behavior. You get to view someone through a completely different lens.

What are you curious about leading to production?

I'm interested to see how the collaborators who have spent more time with the material will react to and interact with those who are less familiar with it even as those changes take place during the week of the performances. The nature of the work allows newer people to primarily follow, but sometimes the lack of familiarity with material amplifies the natural tendencies of an individual's personality, and he or she will boldly contribute and add a new dynamic to the group. Replacing the members of So Percussion with members of Mantra Percussion is going to dramatically alter the whole social dynamic within the musical ensemble.

Is there a difference between rehearsing this work and performing this work?

The relative safety of knowing we can stop in rehearsal is replaced by the relative assurance that no one in the audience will have any idea what is or is not supposed to happen in a performance. Performance demands an elevated level of commitment to whatever choices we make, for better or for worse. So if something unexpected happens and we are heading for a train wreck during the show, we're going to wreck this train with confidence and style. I think that's pretty cool.

How do you think the work will change as all of the elements come together?

It will be more awesome.

How has your understanding of the piece changed in the process of rehearsing?

I've grown from having absolutely no idea what is going on to having a very slight idea of what is going on. Understanding the piece better has also made me realize I have an incredible amount of control over the process. It's also made me recognize I have very little control over the process. It's like acquiring knowledge: the more I learn, the less I know.

Could this piece be described as a metaphor? How and for what?

Probably. Tell me what you think after the show.

What have you learned about yourself / dance / music / interpersonal relationships / the body / the senses / etc through this project / process?

I love movement but I'm not a dancer. I can be both an introvert and an extrovert simultaneously. I love jamming but it's not always necessary. I can know exactly what's going on but look confused. I can be confused but look like I know exactly what's going on.

Talk a little bit about the role of creative practitioners/community in social activism, which is present all around us in the time of this publication. I'd be curious to hear some thoughts on the challenges we face in making work, performing, speaking and publishing across lines of race, age, privilege, social/cultural background, and sexuality within the community, vs. the dangers of remaining and producing in isolated "silos."

I'm a white male, and I acknowledge my whiteness and maleness brings enormous societal privilege regardless of whether I want it or not. With this project, I feel like I may attempt to forfeit sexual and racial privilege in favor of more abstract social constructs that exist within the piece. We can choose to see or be seen, hear or be heard, conform or resist, create or destroy, participate or observe, insinuate or broadcast. If we performers find our way through these processes together as artists, we might, if only for brief moments, learn how to better transcend the social barriers we face outside the piece.

#### RAJA FEATHER KELLY

Who are you? What is your role in this collaboration?

I am undeniably myself. I am Raja. I am naturally a provocateur. I am a listener. I am hypersensitive. My role is to be the best me I can be in this collaboration. And in so doing, stretch my understanding of who that/I am.

What, if any, disciplinary title or titles do you call yourself by?

Writer, Dancer, Director, Choreographer, Image-maker.

Why are you [this thing/answer to question2]?

Because that is what I do.

When did you decide you were a [answer to question2] (and/or: do you feel comfortable calling yourself this publicly? have you always? what other titles or affiliations do you prefer/feel are

more accurate)?

It depends who I am talking to and for what purpose. I call myself these things because there isn't a word yet to describe a human, that is an artist, that vacillates between mediums in an effort to best do their work.

What is the role of the [answer to question2] today?

An institutionalized, or studied or respected professional of any of the aforementioned.

What interests you about participating in this process?

I believe the process is simply and at it most complex a social experiment, and experience. I am interested it its inherent Darwinian themes of survival and reaction/response and the interaction of a hyper-aware sector of the human animal.

What are you curious about leading to production?

How can it fail?

Is there a difference between rehearsing this work and performing this work?

The work is about being present and recycling/recalibrating your understanding of presence. Each rehearsal is a performance; the performance I can't speak to yet- we haven't done it. I presume however, it will seem vastly different- though really it will be the same- realized with the volume turned up!

How do you think the work will change as all of the elements come together?

What's required of the participants, Musicians, Performers, Designers, and Audience will not hypothesize until the actual performances. There doesn't seem to be a proper or most beneficial way to "prepare"

How has your understanding of the piece changed in the process of rehearsing?

I am really learning more and amore about the people more than anything, and the differences between how we all survive.

Could this piece be described as a metaphor? How and for what?

1984

Do you have an interdisciplinary background? did you come

from a tradition that valued and encouraged exploration, improvisation, and collaborative work?

My whole life.

What have you learned about yourself / dance / music / interpersonal relationships / the body / the senses / etc through this project / process?

I have trust issues.

Talk a little bit about the role of creative practitioners/community in social activism, which is present all around us in the time of this publication. I'd be curious to hear some thoughts on the challenges we face in making work, performing, speaking and publishing across lines of race, age, privilege, social/cultural background, and sexuality within the community, vs. the dangers of remaining and producing in isolated "silos."

There is nothing that we are doing in the performance that is Taboo. Though I imagine it seems so. To me there is not a difference between what happens outside of the studio at the coffee shop, dog park, or subway and what happens inside of the studio. We are all different, we all have a different understanding of what it going on and why. And when we come to an agreement it is either a compromise or a consensus- tow very different ways of finding congruency. The most interesting facet- which is based upon the individual will to be a whole, not a larger collective interest. Now that's taboo. Not the what, but the how and that we'll never actually know.

#### NATALIE GREEN

I'm a dancer because I just kept dancing. My follow through surprises and amazes me. I must deeply need it. It's too difficult to sustain unless it's essential.

I keep deciding I'm a dancer. It wasn't just one choice but a series of choices.

I am interested in the societal/communal aspect of this dance. I'm learning about myself and am surprised by how my mood and choices shift-- what makes me aggressive, when am I generous, why do I sometimes open up and other times shut down? As Corey mentioned a few rehearsals ago, this dance requires that you accept those around you. Any attempt to control the group without listening first will fail.

I'm curious how this dance will feel with 20 plus people. Will we be strengthened or weakened as we grow in numbers? I'm looking forward to the curve balls and complications.

The difference between rehearsal and performance is the big question. It will be essential to quiet the ego and lean toward the group. The bravery required in this piece is unique. There is so much unknown when you step on stage. You are simultaneously a piece of the puzzle, the whole puzzle and the person trying to figure out where the next piece goes.

#### CORI KRESGE

I have always been a dancer and I suspect that I always will. It's not a question I have to ask myself, really, it just is happening and I am delighted by it. Being able to freelance and work with various artists at the forefront of the field keeps my curiosity constantly engaged. I am excited by the endlessness of what a body can do/learn/feel/hold/project. The various ways that dancing and dancemaking intersects with politics, history, science, neurobiology, play, censorship, spirituality, social conflict, ect, means that I am often engaged in more than simply dancing.

I greatly value *There Might Be Others* as an invitation to attune oneself to a community and create something together, using a catalogue of rules that is collectively understood (and sometimes misunderstood). The project has evolved to be increasingly more focused on listening to each other. Listening has always been imperative as one of the directives in Riley's score of *In C.* Our group sensitivity for what listening to each other can be/mean continues to develop in profound ways.

The main difference between rehearsing this work and performing it is that I tend to get more selfconscious in performance. I feel the need to make choices that are "good"; present my best self to the viewer. While these instincts can sometimes be distracting, I think we are practicing using them in authentic and transparent ways. We acknowledge that this is a performance event in which conflict is staged and resolution is negotiated in the moment. This work is a practice of dealing with all of the known and unknown variables, while being seen. I think it is possible for a viewer to experience what is happening along with us, as the piece creates itself. I am very curious about how viewers will find their own way through the work and perhaps feel a sense of participation.

#### AGNIESZKA KRYST (PQLAND)

Who are you? What is your role in this collaboration?

My name is Agnieszka and I am a dancer/performer

What, if any, disciplinary title or titles do you call yourself by?

Dancer; performer; improviser

Why are you [this thing/answer to question2]?

Dancer because of my educations; performer because of the way I am present on the stage; improviser because of the daily practice and project that I am working in and because of my choice to work with improvisation in dance and performance.

When did you decide you were a [answer to question2] (and/or: do you feel comfortable calling yourself this publicly? have you always? what other titles or affiliations do you prefer/feel are more accurate)?

I think first I call myself a dancer, then when I was going deeply into the process of developing my artistic path I start to call myself performer and improviser.

Other affiliations: artist

What is the role of the [answer to question2]today?

Sharing/ giving people an experience. Open imagination.
Open senses.

What interests you about participating in this process?

Compositional potential of this piece, it freshness; fleshy. Amazing challenge both from physical and performative side. Working with different and great performers/dancers; musicians. Building with them a group/Community/one organism.

Is there a difference between rehearsing this work and performing this work?

Stress © Excitement; performing is the next level or step that the piece must go through to achieve new possibilities of the emerging form between given modules. Performance is kind of evolution of part the process and opening the next level for it continuation.

How do you think the work will change as all of the elements come together?

Answer this question before starting rehearsal in NYC – I have no idea and I am so curious about this!!! I don't want to create any projections: how it will be come all together because otherwise this project will lose this potentiality of creativeness and collaboration that it have. I am witting for it, for meet all dancers and musician and go through the process !!!

How has your understanding of the piece changed in the process of rehearsing?

I think as well as pieces change all the time between given structure this same thing happened with understanding of this process. You have to be ready that each time you developing with the group something new, something that surprise you. The power of this process is working together in the given structure and developing all the time the new possibilities its gives.

Do you have an interdisciplinary background? did you come from a tradition that valued and encouraged exploration, improvisation, and collaborative work?

I always was very into exploration and improvisation work. In my point of view for dancer as well as for audience performing improvisation on given structure is the most fresh and real experience that happened. Conscious collaborative work open more potential and possibilities in a given moment.

We learn how to listen and being listen.

We learn from each other.

Being together. Being alone. Being together. Being alone. Being together.

What have you learned about yourself / dance / music / interpersonal relationships / the body / the senses / etc through this project / process?

There is no one answer for this question. I think this kind of process is constant learning about yourself, about working, being and creating in/with the group. It is conscious individual and group process of developing all senses.

Talk a little bit about the role of creative practitioners/community in social activism, which is present all around us in the time of this publication. I'd be curious to hear some thoughts on the challenges we face in making work, performing, speaking and publishing across lines of race, age, privilege, social/cultural background, and sexuality within the community, vs. the dangers of remaining and producing in isolated "silos."

Practicing and working with community gives as more power to

achieve our given aims.

Collaborations is a pure example of synergy effect (2 + 2 = 5). Collaboration should be used more not only in economy but in art and the economy of art in order to be more fruitful, hearable and being understood.

#### JAN LORYS (POLAND)

Who are you? What is your role in this collaboration?

I'm Jan. and im a dancer. And myself.

What, if any, disciplinary title or titles do you call yourself by?

I call myself also: Actor, Performer, artist.

Why are you [this thing/answer to question2]?

I'm an actor because I like to tell stories.

When did you decide you were a [answer to question2] (and/or: do you feel comfortable calling yourself this publicly? have you always? what other titles or affiliations do you prefer/feel are more accurate)?

decide to be an actor in high school. I don't like to call myself like this. Its to narrow. When somebody ask me who am I? I will answer im dancer, actor, performer. I am mix of thouse because I don't want to be only one. (also it depend on language because dancer 9tancerz) in polisch have difrent connotation.) So mayby im an artist who like to perform.

What is the role of the [answer to question2 artist ]today?

I don't know. I have to do it. I don't have real choice. I know my work is important but ewrybody see something difrent. The role is difrent for everybody. Mayby its to be a kind of mirror... but from the other hand im doing it also for myself.

What interests you about participating in this process?

Dancing with all these amazing people. Its cool. And super.

Is there a difference between rehearsing this work and performing this work?

Oh yes. The day of the performance is like a big celebration

for me. Its like I'm waking up and I now that at the evening I will open a big "kinder surprise". And more than that I will be a supraise for so many people. Also rehersing is something we doing again and again ther is always next rehelsal and you can do it again. And performance is something you make and its done. Then you make another one and its done. I will try to explain this as a metaphore. Delphin is swimming underwater and then he start to jump to rais his speed. So for me rehersing is exploring something underwater. And then we jump and ewry performance is like jump... I don't know..

How do you think the work will change as all of the elements come together?

No idea I'm so excited.

How has your understanding of the piece changed in the process of rehearsing?

It's changing with the change of relations in a group.

Could this piece be described as a metaphor? How and for what?

I like in this piece its openness. Every metaphor will close freedom of doing and receiving thise piece.

#### MARY JO MECCA

Who are you? What is your rolein this collaboration?

My name is Mary Jo Mecca and I am the Costume Designer

What, if any, disciplinary title or titles do you call yourself by?

Actress/Designer

Why are you [this thing/answer to question2]?

I work as both and I have a passion for both and often these two elements intermingle and become one discipline.

When did you decide you were a [answer to question2] (and/or: do you feel comfortable calling yourself this publicly? have you always? what other titles or affiliations do you prefer/feel are more accurate)?

I have been creating my entire life, as an actor, building a char-

acter and as a singer interpreting a song. In my late 20's, a move to Los Angeles sparked an interest in Construction. I began restoring houses, designing hardscape and landscaping which tapped into a side of my creativity I wasn't aware I possessed.

When I returned to NYC, it became very clear to me that I am someone who needs to make something with my hands. I started to design and build Clothing and Costumes as a result of that realization.

What is the role of the [answer to question2]today?

My role is to collaborate with the Director/Choreographer. We work together to understand the needs of the piece and how it applies to costuming movement, color, physical demands and everything Visual.

What interests you about participating in this process?

Rebecca Lazier is the ultimate collaborator! She has a strong vision and is very detailed. Together, we are able to keep on task and yet remain open to new ideas.

it is always an exciting creative exchange!

What are you curious about leading to production?

I am excited about the blending of Artists from different countries.

How do you think the work will change as all of the elements come together?

Costumes add a layer, lights add a layer, having musicians adds an additional human layer - all these layers are built to support the existing work and highlight what is Rebecca's Vision.

Do you have an interdisciplinary background? did you come from a tradition that valued and encouraged exploration, improvisation, and collaborative work?

YES!

Talk a little bit about the role of creative practitioners/community in social activism, which is present all around us in the time of this publication. I'd be curious to hear some thoughts on the challenges we face in making work, performing, speaking and publishing across lines of race, age, privilege, social/cultural background, and sexuality within the community, vs. the dangers of remaining and producing in isolated "silos."

We are all creative beings. We start out creating. Universally as

children, we are encouraged to CREATE and COLLABORATE! Learning to make sound is using our voice to create. Crawling is our first foray into freedom and creative movement, coloring and drawing, etc.

As children, there is a healthy curiosity about each other that is devoid of judgment. Art, in all forms, has the ability to bring us back to our original selves.

#### RAMONA NAGABCZYNSKA (POLAND)

Who are you? What is your role in this collaboration?

I am Ramona. A collaborative performer

What, if any, disciplinary title or titles do you call yourself by?

Dancer and choreographer

Why are you [this thing/answer to question2]?

Because I dance for money; and I organize objects or bodies in time and space.

When did you decide you were a [answer to question2] (and/or: do you feel comfortable calling yourself this publicly? have you always? what other titles or affiliations do you prefer/feel are more accurate)?

A dancer when I was 11. A choreographer, just recently, so it still feels strange. Dancer or choreographer is fine. You can also call me Ramonskin

What is the role of the [answer to question2]today?

Anyone that carries affect is a dancer. Anyone that designs the movement of matter is a choreographer.

What interests you about participating in this process?

It's rock n roll

What are you curious about leading to production?

The musicians. The cultural differences between the dancers. The American work environment

Is there a difference between rehearsing this work and performing this work?

Yes. When you rehearse you try to make it seem like a performance and when you perform you try to make it seem like a rehearsal (a very very focused one)

How do you think the work will change as all of the elements come together?

It will be a totally new assemblage

How has your understanding of the piece changed in the process of rehearsing?

I still don't understand it because it isn't one piece, it's a new one everytime we do it, at least when it's a successful run. I never managed to understand the piece but I think I might have developed an organ that makes me act according to the logic of the piece.

Could this piece be described as a metaphor? How and for what?

Sort of a metaphor for Complex Evolving Systems or the weather

Do you have an interdisciplinary background? did you come from a tradition that valued and encouraged exploration, improvisation, and collaborative work

There were quite a few artists (mainly visual artists and writers) in my family and I have an undergraduate degree in culture studies but I suppose that's not really the answer to the question. I'm one of 11 Warsaw based artists who collaboratively lead a performance space. That is definitely something that develops collaboration skills.

What have you learned about yourself / dance / music / interpersonal relationships / the body / the senses / etc through this project / process?

Everytime I do Grid I learn that I'm fucking out of shape.

Talk a little bit about the role of creative practitioners/community in social activism, which is present all around us in the time of this publication. I'd be curious to hear some thoughts on the challenges we face in making work, performing, speaking and publishing across lines of race, age, privilege, social/cultural background, and sexuality within the community, vs. the dangers of remaining and producing in isolated "silos."

This is a very broad topic and I'm afraid I would need some more time to reflect on it. However generally I do believe that art should be autonomous, or rather it is at it's strongest when

it is autonomous- when the polyphony of perspectives and critical thought are implied by the corporeal, spatial, relational and temporal strategies but are not their 'goals' as such. The ultimately political thing we can do is engage ourselves in a play of constant becoming, which ultimately is what we do in corporeal artistic practices. If we advocate for a specific social, race, gender or age group we are conforming to it's given, fixed identity, which is politically dubious. We engage in body related art in order to subvert the images of female, white, black, disadvantaged, so on and so forth, to perform them with a difference, with a shift and a crack, and through performing leave a trace of beneficial confusion.

#### PAWEL SAKOWICZ (PQLAND)

Who are you? What is your role in this collaboration?

I am a dancer from Poland. I was invited to continue working on TMBO in NYC after the process and shows in Poland last June.

What, if any, disciplinary title or titles do you call yourself by?

I am also a choreographer.

Why are you [this thing/answer to question2]?

Making my own works or collaborating with other artists stimulates my creativity and informs me about my artistic assumptions.

What interests you about participating in this process?

Practicing the awareness and complex modes of togetherness.

What are you curious about leading to production? Is there a difference between rehearsing this work and performing this work?

Not that much: I feel like sharing the work with the audience is another natural side of the practice.

How do you think the work will change as all of the elements come together?

It might become more than just a dance piece, the number of performers can create a complex experience.

#### ANNA SCHON

Could this piece be described as a metaphor? How and for what?

In today's western world there is a breakdown of boundaries and rules. Separations and limits are often seen as something destructive. TMBO has reintroduced the idea that limitations and rules can in fact strengthen the individual by helping it concentrate and compartmentalize the myriad of choices that it faces, this in turn make a working community.

What have you learned about yourself / dance / music / interpersonal relationships / the body / the senses / etc through this project / process?

If you want connect to someone, look to their eyes. This works on the subway too!

#### ADAM SLIWINSKI

Who are you? What is your role in this collaboration?

I'm Adam. I'm a member of Sō Percussion. We are delighted to be involved with this project. I have to give enormous credit to Yumi Tamashiro and David Degge for their intense involvement in bringing it to life.

What, if any, disciplinary title or titles do you call yourself by?

Musician pretty well covers almost any situation I find myself in.

Why are you [this thing/answer to question2]?

Because I'm pretty much always making music.

When did you decide you were a [answer to question2] (and/or: do you feel comfortable calling yourself this publicly? have you always? what other titles or affiliations do you prefer/feel are more accurate)?

When I was 12 years old, I walked into a room where my parents were sitting and declared that I was going to be a professional musician. They both had musical training, and I've always ap-

preciated their response, which was to challenge me to achieve a lot in that field instead of discouraging me.

What is the role of the [answer to question2]today?

I think it's the same it has always been: to serve as an essential part of the community in connecting sound with our minds and bodies. Lately these rituals have taken diverse forms though diverse media, but the most effective moments all still happen together in a room.

What interests you about participating in this process?

Well I certainly enjoy the feedback you get from an engaged audience. That role in the community is still sacred. As a percussionist, I've always been an ensemble player. Making music with other people is one of the greatest privileges any of us could enjoy in this life.

Is there a difference between rehearsing this work and performing this work?

Oh yes, as there always is. The audience is a crucial x-factor in any work or performance. The widest gaps I see between less and more experienced performers rarely come down to a disparity in skill level. It usually has more to do with managing the x-factor.

Human beings have a magical impact on each other when they share space. This used to be the single and obvious condition of life, but now much of our lives are lived virtually, so it is often for us to rediscover this.

You never really know if an idea is going to work until you play for people.

How do you think the work will change as all of the elements come together?

This particular piece requires a balance between preparation and spontaneity. Constantly shifting modules around means that some combinations will work while others don't. Yet our job is not to just find one right assembly, but rather to find a plurality of right'ish ones.

We must constantly have this balance in mind during the preparation, while with more set works the goal would be perfect polish and practicing one flow.

How has your understanding of the piece changed in the process of rehearsing?

I came into the piece slightly later in the process, which lent me the advantage of seeing it first and imagining what it is, versus participating later and knowing for sure.

The most enriching part of this is that when I didn't realize the modular nature of the work, I was constructing narratives based on the order of events. This only proves that we are constantly doing this in our own lives.

Could this piece be described as a metaphor? How and for what?

I believe that all performance is a ritual for exploring life. Each type of piece gets at a different aspect of what it is to be alive.

This piece is an especially harmonious and satisfying exercise in group decision-making, as well as an affirmation of going together in a direction but we're not always totally sure which one.

Do you have an interdisciplinary background? did you come from a tradition that valued and encouraged exploration, improvisation, and collaborative work?

Yes and no. Classical music is not always the best field for these values, but being a percussionist always forces you to be open, relentlessly open.

What have you learned about yourself / dance / music / interpersonal relationships / the body / the senses / etc through this project / process?

I spend most of my time listening to three other people. It's fun to have more people in the room sometimes.

Talk a little bit about the role of creative practitioners/community in social activism, which is present all around us in the time of this publication. I'd be curious to hear some thoughts on the challenges we face in making work, performing, speaking and publishing across lines of race, age, privilege, social/cultural background, and sexuality within the community, vs. the dangers of remaining and producing in isolated "silos."

Like Terry Riley's *In C*, TMBO imposes a radical egalitarianism on the performers. It's true that one or another performer could start making all the decisions all the time, but it wouldn't really work the same way.

There is room inside the work for both individuality and a collective voice. You never feel either left alone or subsumed into a rigid totality.

#### YUMI TAMASHIRO

Who are you? What is your role in this collaboration?

Yumi Tamashiro. I am a musician, part of Mobius Percussion. I have been helping develop the music.

What, if any, disciplinary title or titles do you call yourself by?

I am the Managing Director for So Percussion. I'm involved in many capacities with this project. I am basically the production manager for the musicians.

Why are you [this thing/answer to question2]?

Since there are 12 musicians, it was easier for Rebecca and Dan to be directly in contact with me and then I be the main contact for all the musicians to cut down on having too many cooks in the kitchen. Since I am the Managing Director for So Percussion and am in Mobius Percussion, it only made sense that that person be me.

When did you decide you were a [answer to question2] (and/or: do you feel comfortable calling yourself this publicly? have you always? what other titles or affiliations do you prefer/feel are more accurate)?

When there started to be too many people on a thread is when we decided this be dwindled down to avoid confusion. I am fine with being called a Production Manager, I am often that for So Percussion (even though I am now the Managing Director I was their Production Manager before that) and I also do that for Mobius Percussion. I would rather be called Managing Director as that is the title I most use in any publicity regarding So Percussion.

What is the role of the [answer to question2] today?

In the setting for *There Might Be Others*, I manage all the gear rental, the musician only rehearsal schedules, the communication between Composer/Choreographer and musicians. But as part of the musicians, I try to help develop and direct the music to where we feel it should go. I try to give as much freedom as possible but within our boundaries for music.

What interests you about participating in this process?

The idea of making art with dancers and an open interpretation of a score.

What are you curious about leading to production?

Mostly just what the end product is going to be with the project. Lighting, costumes, feel in the space.

Is there a difference between rehearsing this work and performing this work?

It's the unknown that is ALWAYS scary, but it's always 10 times scarier in performance because there isn't any sort of resetting possible in a performance. Though this work has some built in resets, it's still hard in a performance. Sometimes even musically some cells don't work so great together right in the moment and it's so hard to sit and let that pass.

We all know this as members part of this project now, but some really really great things happen in rehearsals or performances and the hardest thing is that we can't force recreate that again.

How do you think the work will change as all of the elements come together?

Most of it is we need time with the dancers. Once we get a good chunk of time together in a concentrated time, I think the work will redevelop again since it changes so much between rehearsal to rehearsal.

How has your understanding of the piece changed in the process of rehearsing?

I think we used to be a lot more strict with rules and the music, but when we decided that not every cell links up it allowed a lot more freedom for the musicians to make music, rather than always following the dancers and being a bit at their mercy. The familiarity of the music itself made a huge difference.

Do you have an interdisciplinary background? did you come from a tradition that valued and encouraged exploration, improvisation, and collaborative work?

I participated in a marching Okinawan drum group for about 7 years when I lived in California, that did encourage collaboration and a bit of improvisation.

What have you learned about yourself / dance / music / interpersonal relationships / the body / the senses / etc through this project / process?

Myself - I have always loved being a follower, but in this specific process I am much more of a leader.

Dance - Dancers are phenomenal human beings and I am constantly in awe and encouraged by them.

Music - Improv music is difficult......

Interpersonal relationships - I trust the people I love. I also trust people who are beautiful creators even if they are strangers. The body and the senses - they work together. Musicians are NOT touchy people, if anything we like to keep our distance from eachother.

But this process has made me so much more comfortable and I prefer making music in the middle of dancers and WITH dancers, meaning I love when they sometimes play music with me and I get to dance with them, that is such a touching and memorable experience.

Talk a little bit about the role of creative practitioners/community in social activism, which is present all around us in the time of this publication. I'd be curious to hear some thoughts on the challenges we face in making work, performing, speaking and publishing across lines of race, age, privilege, social/cultural background, and sexuality within the community, vs. the dangers of remaining and producing in isolated "silos."

I'm not completely sure I fully understand this question but I will respond to the best of my ability. I think a good majority of music/art/dance etc. that "makes money" in this society is done by privileged people, usually white but not necessarily. I think bringing work to the community vs remaining in an isolated silos is worth doing. Art and music is always about exposure. I think we have brought such a great diverse community of dancers, though I have realized that in our musician community percussionists who are not "white" are hard to find. Though I think we've found a good mixture of people (race, privilege, cultural background).

#### TAN TEMEL (TURKEY)

Who are you? What is your role in this collaboration?

My ID says that I am Tan Temel...Born 1976 July 1st...I am from Istanbul, Turkey. My role is in this production to help everyone to feel our community.

What, if any, disciplinary title or titles do you call yourself by?

Human, listener, observer, dancer, choreographer, dance instructor, researcher.

Why are you [this thing/answer to question2]?

These are the only ways that I could keep my soul and flesh together.

When did you decide you were a [answer to question2] (and/or: do you feel comfortable calling yourself this publicly? have you always? what other titles or affiliations do you prefer/feel are more accurate)?

My journey is still go on...I have no decision yet for any title... Honestly, I really don't like to put any tittle front of my name. For now, I think `Tan` my name is the only title that I would prefer to hear from people around me. And of course it would be great to feel that people are able to see what or who is Tan.

What is the role of the [answer to question2]today?

Observe, feel, listen and do it!

What interests you about participating in this process?

Personally, I really like to interact with different people, time, space, places, objects, bodies, animals, plants, etc. I don't afraid to try something that I never done before...And TMBO is exactly about what I am looking for...

Is there a difference between rehearsing this work and performing this work?

No difference for me. Because of the needs/system of the design and active interaction in between dancers and musicians there is no chances to pretend like you are in the rehearsal or you are on stage for performance. TMB clear Balance!!

How do you think the work will change as all of the elements come together?

I think the word of `change` is not the right definition of the result when all elements are come together. It is better to say for me how work will `BE` when elements come together. As dance piece to perform TMBO perfectly we all need to BE in the moment with all attention. This is why for me nothing will change just we will BE in the moment.

Do you have an interdisciplinary background? did you come from a tradition that valued and encouraged exploration, improvisation, and collaborative work?

As a choreographer I am always collaborating with artists from different field. I have worked with painters, sculptures, musicians, fashion designers, video artists in my previous productions. I always have inspiration from different fields of art and

other industries...Improvisation is the spine of my movement creation...

What have you learned about yourself / dance / music / interpersonal relationships / the body / the senses / etc through this project / process?

I clearly noticed during the different section of the TMBO that, how we are carrying our cultural identities in our flesh and how we are projecting with that information while we are improvising during the rehearsals.

Talk a little bit about the role of creative practitioners/community in social activism, which is present all around us in the time of this publication. I'd be curious to hear some thoughts on the challenges we face in making work, performing, speaking and publishing across lines of race, age, privilege, social/cultural background, and sexuality within the community, vs. the dangers of remaining and producing in isolated "silos."

As I mentioned before how our cultural and personal background is effecting on to flow of the any creative, collaborative art work...We definitely put everything into our work while we are creating and specifically dancing together for TMBO...

Sometimes we fight, sometimes we talked, sometimes we like, sometimes we don't like and we project everything with our body...

When we dance/create a work or perform I believe that we usually create an environment that are the small imitation of the combination of our inner personal and outer social world...

I am from a different continent where I am feeling big depression, turmoil and struggle all around me. I am not only talking about my country it is also about the social and political problems of our neighbors...before I arrive to the topic of gender, races, age, sexuality, etc. there are many other problems that puts me in a situation where I always have to fight to survive as an artist. I am always looking for an alternative ways to create my projects...After all my experiences I found that if I am stuck in my 'routine community' in the big city I will waste my time while I am trying to create dance related project.

My solution is to go out of this picture and find other places where the big potential is hidden in the pure culture...This solution put me as a role of activist more and with this unnecessary title I can be more productive while I am evolving...

#### JESSICA TSANG

Who are you? What is your role in this collaboration?

My name is Jessica Tsang, and I'm a percussionist.

What, if any, disciplinary title or titles do you call yourself by?

I am a percussionist.

Why are you [this thing/answer to question2]?

I am a percussionist, I suppose, because I'm interested in all of the non-musical and aesthetic choices that come with this territory. I have seen percussion music include almost any and every action usually only encountered in everyday life, like cooking or exercising, dancing or screaming. It is a very specific mentality, applied to these actions, that manifests itself as "percussion".

When did you decide you were a [answer to question2] (and/or: do you feel comfortable calling yourself this publicly? have you always? what other titles or affiliations do you prefer/feel are more accurate)?

I decided I wanted to be a percussionist in the 7th grade, but I've always had trouble taking myself seriously.

What is the role of the [answer to question2]today?

As the role of musicians themselves change in society, I believe the percussionist's job is to bridge the gap between (classical) music and other disciplines. We've been playing the same violins and flutes, more or less, for the last couple centuries, but percussion remains the only instrument with fluidity. It continues to change, and advances with technology and culture. Today we have concertos for paper, ping pong, and and car parts - I fully believe we can attribute much of the current style of contemporary classical music to the ever-evolving nature of percussion.

What interests you about participating in this process?

This process has opened my eyes to the relationships that occur within, and throughout a piece of music. It employs just enough parameters to create an extremely dynamic, yet always completely unique work. It honestly amazes me that we're actually playing the same material each time, as the piece always takes on completely new directions and qualities with each performance. What are you curious about leading to production?

I'm interested in how staging/lighting will come together amidst all of the rapid choices being made throughout the piece.

Is there a difference between rehearsing this work and performing this work?

Yes. In rehearsing this work, I'm focused on knowing the material as well as possible. In performing the work, I'm focused on what I contribute, as a single performer, to create a more cohesive and dynamic piece.

How do you think the work will change as all of the elements come together?

Even in rehearsing the music alone, becoming familiar with the other musicians' actions and behaviors has helped us solidify our playing as a unit. As we become more familiar with all of the other elements of the piece, I think (and hope) that we'll be able to trust each other more, and let the piece unfold more naturally.

How has your understanding of the piece changed in the process of rehearsing?

Originally, I was focused on simply executing the written material well, as one does in a typical musical performance. However, throughout the rehearsal process, I've been able to understand how individuals have the power to completely change the energy and aesthetic of the piece itself - for example, choosing to lag or push the piece forward, or entering aggressively vs. fading in or out. Each cell has a different function, and must be employed with care - and I've only come to understand that very recently.

Could this piece be described as a metaphor? How and for what?

Perhaps - when we discussed flocking in one of the rehearsals, and then attempted to "flock" within the walking module, I remember thinking that our behaviors within the piece were similar. I could see this piece being described as an artistic realization of animalistic behaviors

Do you have an interdisciplinary background? did you come from a tradition that valued and encouraged exploration, improvisation, and collaborative work?

I have been lucky enough to receive a classical, orchestral training while being allowed to explore both other kinds of music and other disciplines. I've mainly been interested in exploring

the food and beverage industry and its intersection with music.

What have you learned about yourself / dance / music / interpersonal relationships / the body / the senses / etc through this project / process?

It's been amazing to work with such talented dancers. I had originally felt trepidation even in the beginning walking cell - I thought I knew how to walk, but among dancers I was suddenly unsure - but there is an incredible sense of trust among the performers of this piece.

This piece has changed my perception of music, certainly - and just how much agency the performer has within any given piece.

Talk a little bit about the role of creative practitioners/community in social activism, which is present all around us in the time of this publication. I'd be curious to hear some thoughts on the challenges we face in making work, performing, speaking and publishing across lines of race, age, privilege, social/cultural background, and sexuality within the community, vs. the dangers of remaining and producing in isolated "silos."

With all of the rules present within this piece, I feel like it's easy to make a "mistake" - I've definitely been guilty of it, as have almost all the other musicians. However, we absorb that mistake as a group, and though we each have the power to create and change within the piece, it is only through a collective agreement and understanding that the piece develops and grows, and moves forward. There is always some hesitation in putting work out there, putting music out there, or putting yourself out there as an artist or performer, but within this piece we simultaneously make decisions and offer support. I would be interested to see what a different group of performers could make of this piece - whether it would appear relatively similar to me, or take on an entirely new direction.

While "In C" itself remains relatively the same whether played by the best improvisers or novices to contemporary music, I feel that, for example, a group of rock performers would completely change the energy of this piece. With our group of performers, we are fairly varied in race/age/etc., but we do share musical and aesthetic ideas and, for the most part, come from the same school of thought. It's been interesting for me to watch new dancers and guests be integrated into what seems to me like extremely complex choreography, and I would like to see how doing the same with additional musicians would alter our performance.



All photos by Maria Baranova except where noted.

Cover photo:

Simon Courchel, raja feather kelly, Christopher Ralph, Anna Schön, Saúl Ulerio Page 32: Christopher Ralph

Page 33: Natalie Green, Simon Courchel, Christopher Ralph, Saúl Ulerio Page 40: Top: Saúl Ulerio, raja feather kelly, Simon Courchel, Natalie Green, Anna Schön, Christopher Ralph; Bottom: Simon Courchel, raja feather kelly, Natalie Green

Page 41: Bottom: Saúl Ulerio, Simon Courchel, Anna Schön, Natalie Green Christopher Ralph

Page 46: raja feather kelly and Anna Schön

Page 47: Saúl Ulerio, Simon Courchel, raja feather kelly, Anna Schön Pages 50-51: Saúl Ulerio, raja feather kelly, Simon Courchel, Natalie Green, Anna Schön, Christopher Ralph

Pages 56-57: Saúl Ulerio, Simon, Courchel, Natalie Green, Anna Schön, Christopher Ralph

Pages 90-91: Christopher Ralph

Pages 96-97: Simon Courchel, raja feather kelly, Christopher Ralph, Anna Schön, Saúl Ulerio

Page 106: Simon Courchel, Saúl Ulerio Anna Schön

Page 107: Anna Schön, Natalie Green, Christopher Ralph, Saúl Ulerio, Simon Courchel

Pages 120-121: Anna Schön, Natalie Green, Christopher Ralph, Saúl Ulerio, Simon Courchel, raja feather kelly

Pages 127-128: Foreground, Rebecca Lazier

Pages 132-133: raja feather kelly, Anna Schön, Saúl Ulerio

Page 136: Christopher Ralph, Anna Schön, Simon Courchel, Saúl Ulerio, Natalie Green, Rebecca Lazier

This page: Kaya Kolodziejczyk, Agnieszka Kryst, Simon Courchel. Photo by Jakub Wittchen for Art Stations Foundation by Grażyna Kulczyk



ABOVE: SŌ PERCUSSION (PHOTO: JANETTE BECKMAN)
BELOW: MÖBIUS PERCUSSION



## COLLABORATOR BIOGRAPHIES

MARIA BARANOVA was born in Moscow, Russia and raised in Finland, since 2012 she has been working closely with Double Edge Theatre in MA, as well as photographing New York downtown performance scene as part of her Theatre Photography research. Her images have been featured in The New York Times, Chance Magazine, American Theatre Magazine, and many more. Her work as a photographer and fine artist has been exhibited in New York, Moscow, St. Petersburg and many other cities throughout Europe. She holds a degree in painting from Art School MAA in Helsinki, and a professional degree in photography from Heltech AV Media. For more information, visit www.mariabaranova.com.

**METIN ÇAVUŞ** makes documentary films and collaborates with artists in contemporary art projects as a member of their creative teams. His film Kutluğ Ataman (2011), a feature-length documentary about contemporary artist Kutluğ Ataman, has been shown in several art galleries and festivals. Çavuş obtained his Ph.D. in Art and Design from Yildiz Technical University in 2010. He is a faculty member of the School of Architecture and Design of Özyegin University, Istanbul, Turkey and has been teaching film theory and video production since 2002.

**REBECCA LAZIER** is a New York-based choreographer originally from Nova Scotia. She has collaborated with new music composers and ensembles including Shane Shanahan, Jody Elff, Fred Ho, Dan Trueman, Paul Lansky, Newspeak, and now, Möbius and Sō Percussion. Lazier's recent work, Coming Together/Attica, premiered at The Invisible Dog Art Center and was named one of 2013's most memorable experiences by critic Eva Yaa Asantewaa and subsequently toured throughout the U.S., Canada, Turkey, and Greece. A film adaptation was exhibited at the 2014 Venice Architecture Biennale. In New York Lazier's work has been presented at Danspace Project, The Kitchen, Symphony Space, 92nd Street Y Harkness Dance Center, and Movement Research at Judson Church. She has toured nationally to The Yard (Martha's Vineyard), Highways Performance Space (Los Angeles), Jacob's Pillow, Tulane University, Mobius (Boston), Columbia College (Chicago), Sushi Performance and Visual Art (San Diego), International Festival of Ideas (New Haven), among many. Internationally her work has been presented at venues in Canada, Greece, Russia, Poland, and across Turkey. Lazier has received a Bessie Schönberg Choreography Residency at The Yard and was an honorary fellow at Djerassi. In New York she has been the artist-in-residence at the Joyce Theater Foundation, funded with major support from The Andrew W. Mellon Foundation and the Rockefeller Brothers Fund, and Movement Research, funded, in part, by the Leonard and Sophie Davis Fund. Lazier is currently on faculty at Princeton University.

**NAOMI EHRICH LEONARD** is Professor of Mechanical and Aerospace Engineering at Princeton University, where she teaches and studies collective motion and decision-making dynamics. Among her projects, she has examined mechanisms of collective behavior in flocking birds and schooling fish, designed coordinated motion patterns for robotic submersibles to measure the ocean environment, and collaborated with Susan Marshall on FlockLogic to explore emergence in dance. She is a former student of ballet, a member of the American Academy of Arts and Sciences, and a MacArthur Fellow. With postdocs Kayhan Özcimder and Biswadip Dey, she is acting as a dramaturge to help Rebecca Lazier and the cast of *There Might Be Others* push their investigations of collective composition beyond their initial impulses.

MARY JO MECCA has designed costumes for Rebecca Lazier since 2009. She has recently designed for Joanna Kotze FIND YOURSELF HERE at Baryshnikov Arts Center; Liz Magic Laser Like You; Laura Peterson Forever at The Kennedy Center; Rashaun Mitchell Interface at Baryshnikov Arts Center and Nox at Danspace Project; Zvi Gotheiner Escher/Bacon/Rothko, Surveillance at New York Live Arts; and Jody Sperling Time Lapse-Fantasy at Danspace Project. Mecca designs for the Dance Program at Princeton and has collaborated with Susan Marshall, Brian Brooks, Jill Johnson, Graham Lustig, raja feather kelly, among others. She studied Couture Design with Miss Alice Sapho of Paris and New York. www.mjmecca.com

**DAVISON SCANDRETT** has supervised lighting and technical production for more than 1000 performances in 46 states and 27 countries. He has created lighting for Rashaun Mitchell, Silas Riener, Sarah Michelson, Andrew Ondrejcak, Pam Tanowitz, Rebecca Lazier, Harrison Atelier, and Paris Opera Ballet. Production management credits include Wendy Whelan's Restless Creature, Marina Abramovic's Goldberg at the Park Avenue Armory, National Ballet of China & Kafka on the Shore for Lincoln Center Festival, and serving as Director of Production for the Merce Cunnigham Dance Company from 2008-2012. He was the recipient of a 2007 Bessie for his collaboration with Sarah Michelson and Parker Lutz on the visual design of DOGS.

**DAN TRUEMAN** is a composer, fiddler, and electronic musician. His current projects include a double-quartet for Sō Percussion and the JACK Quartet, commissioned by the Barlow Foundation and to be premiered at Carnegie Hall; Olagón, an evening-length work in collaboration with singer Iarla Ó Lionáird, poet Paul Muldoon, and the Grammy-winning ensemble eighth blackbird; the Nostalgic Synchronic Etudes, described as "beautiful and haunting" by The New York Times; and ongoing collaborations with Irish fiddler Caoimhín Ó Raghallaigh. He is Professor of Music and Director of the Princeton Sound Kitchen at Princeton University, where he teaches counterpoint, electronic music, and composition.

## PERFORMERS:

**ALEX APPEL** received his Bachelor's Degree in Percussion Performance from the University of Miami in the studio of Svet Stoyanov and Matthew Strauss and his Master's Degree in Percussion Performance from New York University under the direction of Jonathan Haas. Based in Brooklyn, he recently organized an electroacoustic concert event entitled "Volt" and played in the off-Broadway production of the New York Times Critic's Pick Di Goldene Kale. soundcloud.com/percappel

**RHONDA BAKER** is a Dora Award nominated artist living in Halifax, Nova Scotia. She has performed for Coleman Lemieux & Compagnie, Mocean Dance, and Gallim Dance since graduating from The School of Toronto Dance Theatre in 2009. Baker maintains a practice of solo improvisation and has trained in Gaga and the Axis Syllabus. She also works independently as a soloist and had the pleasure of performing Nutshell (choreography by Sharon Moore) at the Guelph Dance Festival.

**SARA COFFIN** is a Halifax-based dance artist and Co-Artistic Director of Mocean Dance. She completed her MFA at Smith College, holds a BFA in Dance from Simon Fraser and a BSc. in Kinesiology from Dalhousie. Coffin has worked with many collaborators and companies across Canada and the U.S. including Chris Aiken, Angie Hauser, and Annie Kloppenberg. Coffin has taught at Smith College, Hampshire College, Earth Dance, and Holland College School for Performing Arts (PEI). Her work has been presented in many of Canada's major dance festivals, commissioned by Mocean Dance (2014, 2016), and her 2011 self-produced piece Taking Your Experience for Mine was been described by the press (Georgia Straight) as "hauntingly gorgeous." www. saracoffin.com

**SIMON COURCHEL** was born in Paris, studied dance at the Conservatoire National Supérieur de Musique et de Danse de Paris, and upon graduating worked with numerous companies and choreographers in Europe. Courchel has lived in Brooklyn since 2010 and is currently working with Yanira Castro, Paul-André Fortier, Maria Hassabi, Jon Kinzel, Rebecca Lazier, and Tere O'Connor. Courchel also develops his own work as a photographer and works at The Invisible Dog Art Center in Brooklyn NY. www.simoncourchel.com

**NATALIE GREEN** has danced for Levi Gonzalez, Juliette Mapp, Tere O'Connor, Anna Sperber, and RoseAnne Spradlin. Her choreography has been presented at The Chocolate Factory, Dance Theater Workshop, Catch, Movement Research at The Judson Church "About Town", Danspace Project's Food for Thought, BAX, and Roulette. Green is from Austin, TX and graduated from SUNY Purchase.

**DYLAN HUNTER CHEE GREENE** is a percussionist, composer, artist, and meek writer. He's managed numerous multimedia productions with Willo & The Tusks Band, a group he cofounded, recorded, and toured with, had compositions appear at the Alvin Ailey Citigroup Theatre, and appeared on a Grammy Nominated recording by the University of Michigan Symphony Orchestra. He is mentored at the University of Michigan School of Music, Theatre & Dance by Joseph Gramley, Johnathan Ovalle, Ian Ding, Steven Rush, Cary Kocher, Wasentha Young, and Christian Mecca, and studies with Sō Percussion. hunterchee.com

**RAJA FEATHER KELLY** has been a company member with David Dorfman Dance, Kyle Abraham/Abraham In Motion, zoe | juniper (SEA), RaceDance, Squint Productions (BE), and PEARSONWIDRIG Dance Theater and currently performs with Reggie Wilson Fist and Heel Performance Group, Christopher Williams Dance, and Keeley Garfield. Kelly created the feath3r theory in 2009 to present his own performance projects dedicated to and inspired by Andy Warhol. Kelly holds a BA with Honors in Dance and English from Connecticut College.

**CORI KRESGE** earned a BFA in dance from SUNY Purchase and the Dean's Award for "breaking the mold". In 2005 Kresge received a Darmasiswa International Scholarship, studying Balinese dance in Indonesia. She is a member of the Stephen Petronio Company and works with various artists including Rebecca Lazier, Rashaun Mitchell, Silas Riener, Sarah Skaggs, Ellen Cornfield, José Navas/Compagnie Flak, Wendy Osserman, Liz Magic Laser, and filmmaker Zuzka Kurtz. Kresge was a member of the Merce Cunningham Repertory Understudy Group and part of the Cunningham teaching faculty. In 2014 she was an adjunct professor at Dickinson College.

**AGNIESZKA KRYST** graduated from the Warsaw School of Economics and the Fryderyk Chopin University of Music in Warsaw with a MA diploma in Choreography and dance theory. In 2013 she received a scholarship from the Alternative Dance Academy, Old Brewery New Dance, Pozna, Poland and was a finalist of the choreographic competition New Europe Festival in Prague. As a performer she has collaborated with Karolina Kroczak, Tomas Nepsinski, Juan Dominguez Rojo, Małgorzata Haduch, Sjoerd Vreugdenhil, and Marta Ziółek and has presented her own choreography throughout Poland and abroad.

**JAN LORYS** was born in Kraków, attended the private acting school "Lart Studio" and graduated as a Master of Art from PWST National Academy of Theatre Arts in Krakow Dance Department in Bytom. In addition to acting and choreographing, Lorys has danced with Anna Piotrowska, Eryk Makohon, Kamils Wawrzuta, Jozef Frocek, Annie Vigier and Franck Apertet, Sharon Reshef, and Rebecca Lazier, among others. He also likes to travel and eat lots of ice cream.

**MOBIUS PERCUSSION** is a young Brooklyn-based percussion quartet that brings a visual and theatrical edge to their performances. They perform frequently throughout the tri-state area at venues such as (le) Poisson Rouge, Baby's All Right, ShapeShifter Lab, MoMA PS1, and the Princeton Sound Kitchen. Mobius has produced several video projects featuring the works of emerging composers and are currently working on a new video of paper melodies (my music box music), composed for the group by Jason Treuting. Mobius Percussion proudly endorses Vic Firth Sticks and Mallets and StickMan drumstick clips. Members are: David Degge, Mika Godbole, Yumi Tamashiro, and Frank Tyl.

**MOCEAN DANCE** is based in Halifax, Nova Scotia and a nationally recognized as a leading company from the Atlantic region of Canada. Led by Co-Artistic Directors Susanne Chui and Sara Coffin, Mocean commissions Canadian and international choreographers to create dance that is highly physical, collaborative, and technically and emotionally rich. Founded in 2001, Mocean is committed to its home base in Nova Scotia and contributes to the provincial art scene through creation, performance, collaboration and dance education. Sara Coffin and Rhonda Baker appear as members of and in partnership with Mocean Dance, generously supported by The Province of Nova Scotia Department of Communities, Culture & Heritage. www.moceandance.com

**RAMONA NAGABCZYŃSKA** was born in Toronto but trained in ballet at the Warsaw State Ballet School and contemporary dance in Frankfurt and London. Nagabczyńska has performed with Polish Dance Theatre, Fleur Darkin, Junk Ensemble, Lucy Guerin, Emma Martin, David Wampach, Ula Sickle, Sjoerd Vreugdenhil, Maria Stoklosa, Paulina Ołowska, and Clod Ensemble. She has been making her own work since 2009 and became the Aerowaves Priority Company in 2014.

**CHRISTOPHER RALPH** was born and raised in Long Island, N.Y. He began his dance training at Holy Trinity High School where he worked with Cathy Murphy and James Whore. He also trained at Broadway Dance Center and Steps with Peter Schabel, Dorrit Koppel, Frank Hatchett, and Chio Yamada. Since graduating from SUNY Purchase, Ralph has performed with Lauri Stallings, Gregory Dolbashian, Azure Barton, Janis Brenner, Loni Landon, Patrick Corbin, and with Doug Varone in the Metropolitan Opera in Les Troyens. Ralph has toured to China, Japan, London, Spain, and Indonesia with a wide range of choreographers.

**PAWEL SAKOWICZ** graduated from the University of Warsaw with a degree in political studies and holds an MA in Performance and Choreography from the London Contemporary Dance School. He has collaborated with Jeannie Steele, Paolo Mangiola, Ramona Nagabczyńska, Sjoerd Vreugdenhil, Mikołaj Mikołajczyk, Marta Ziółek, Rebecca Lazier, Iza Szostak, Alex Baczyński-Jenkins, and Isabelle Schad. His own works were supported by the Ministry of Culture and National Heritage and the Art Stations Foundation by Grażyna Kulczyk.

**LUZ CARIME SANTA-COLOMA**, raised in West Palm Beach, began studying music at the age of seven with classical piano, later classical percussion and guitar, and is currently in her senior year at New York University pursuing a B.M. in Percussion Performance, where she focuses on chamber music, West African percussion, and steel pan. In her collaborative arts duo with Sarah Bennett, she plays both standard percussion repertoire and original compositions that incorporate world percussion, piano, guitar, and vocals. They are working to establish a collective with young dancers and choreographers in the NYC area.

**ANNA SCHÖN**, hails from the Bronx and received her BA from Barnard College in European History and Dance. She is currently working with The Reggie Wilson/Fist & Heel Performance Group, The Metropolitan Opera, The Daniel Gwirtzman Dance Company, and Sydney Schiff Dance Project. She has also had the pleasure of working with Aszure Barton and Artists, The Bill T. Jones/Arnie Zane Dance Company, zoe|juniper, Mark Dendy, Jennifer Muller/The Works, Christiana Axelsen/Tundra, and Gabriel Forestieri/project LIMB.

**SŌ PERCUSSION** has redefined the modern percussion ensemble as a flexible, omnivorous entity, pushing its voice to the forefront of American musical culture for more than a decade of collaboration. Praised by the New Yorker for their "exhilarating blend of precision and anarchy, rigor and bedlam," their activities range from commissioning new works by notable composers (Steve Reich, David Lang, Steve Mackey), to performing their own music, to creative collaborations with a diverse range of artists. They have been featured at Carnegie Hall, Lincoln Center, the Walker Arts Center, the Barbican in London and many of the major venues in the United States and around the world. Sō is: Eric Cha-Beach, Josh Quillen, Adam Sliwinski, and Jason Treuting.

**TAN TEMEL** graduated from Mimar Sinan University State Conservatory Modern Dance Department and has since been on faculty at Yıldız Technical University Modern Dance Program. He received his MA at Yildiz and his MFA at Case Western University. Temel has danced with CRR Dance Theater Company and worked with Istanbul Dance Theater (IDT+) as dancer, choreographer, and instructor. He received the "International Choreographer Award" from the Dance Chicago Festival and in 2011 both started his own company TORK Dance Art and was appointed artistic director of L'Officina Dance Company based in Florence, Italy.

**JESSICA TSANG** is a New York-based percussionist and a founding member of the theatrical percussion trio, Verharren. As a contemporary, chamber, and orchestral musician, she has performed at a wide variety of venues and festivals including Carnegie Hall, Lincoln Center, MoMA, The Red Bull Music Academy, Bohemian National Hall, The Secret Opera, The Dream Unfinished, Vox Temporum, and Silent Barn. Tsang is currently studying at Mannes College, a division of The New School, under the guidance of Maya Gunji and James Baker.

**SAÚL ULERIO** is New York based choreographer-performer. Since Ulerio's relocation to New York City from the Dominican Republic his choreographic work has performed at New York Live Arts, Dance New Amsterdam, Danspace Project's Draftwork and Food For Thought, Dixon Place, BAAD! and Teatro lati. Ulerio has performed in the works of Antonio Ramos, Daria Faïn, RoseAnne Spradlin, Rebecca Lazier, Kota Yamazaki, and Tami Stronach, among others. Ulerio was a 2011-2012 New York Live Arts Fresh Tracks Artist and a 2012-2014 Movement Research Artist in Residence.



**DAN TRUEMAN** 



REBECCA LAZIER

# **ACKNºWLEDGEMENTS**

## REBECCA LAZIER

New works in all disciplines are syntheses of direct and indirect influences. All of the books I've read, conversations I've had, walks I've gone on, classes I've taken, and an untold number of other experiences have contributed to the creation of this work. Crossing currents of social, political, economic, and artistic events stream through the creative process, sometimes consciously entering the room, at others remaining in the background, unspecified but nonetheless ever present. My work is an artifact of the time in which I live as much as it is an artifact of where I am as a choreographer.

I can acknowledge all of the direct influences in my trajectory but I also want to acknowledge those artists whose work I have come to know in the process, perhaps have never met, who are asking similar questions. Many of whom I am unable to name but for whom I am grateful.

My first exposure to dance improvisation was in 1985 when I attended the Post-Modern dance workshop at Jacob's Pillow directed by Sally Banes. Ishmael Houston-Jones, Yoshiko Chuma, Wendy Perron, Lucinda Childs, Stephen Petronio, Danny Burkowski, and Beth Soll shared their improvisation and compositional methodologies. Simply put, I, coming from a ballet background, was floored. Nothing in this workshop was familiar. Yet it provided comfort as it transformed the body and studio from a site of replication into a site of experimentation. Later on in my career I studied other forms that use improvisation as a tool for repatterning and movement research. Irene Dowd, Jane Kosminsky, Martha Eddy, Laura Glenn, and Jim Lepore introduced me to Ideokinesis, Alexander Technique, Body Mind Centering, Bartieneff Fundamentals, Laban Movement Analysis, and Contact Improvisation respectively. My subsequent work in these practices informed the development and manipulation of many of the modules for *There Might Be Others*.

My ongoing research in 20th Century music has also been a significant influence on my continued fascination with open work. I am grateful to Simon Morrison for introducing me to Umberto Eco's essay on the subject as it became a field guide exposing me to the questions that drove many composers, Karlheinz Stockhausen, Frederic Rzewski, and John Zorn, to name a few, and provided me with new modes of thinking.

It must be acknowledged that the field of inderterminacy is also the result of the great oeuvres John Cage and Merce Cunningham. I am indebted to my training with former Cunningham dancer Sandra Neels who brought these artists into my view. I am grateful to the choreographers I danced with who provided me with early insights into the choreographic process: Laura Glenn, Pedro Alejandro, Judy Dworin, Allison Malloy, Sarah Franklin, Mary Barnet, and Aydin Teker.

There are so many other shoulders and spines that are supporting this work. Recently I was introduced to Susan Sgorbati who has also integrated scientific research from the field of Emergence into dance improvisation practices. Nina Martin's recent PhD on "Emergent Choreography: Spontaneous Ensemble Dance Composition

in Improvised Performance" documents the rich history of dance artists creating open choreographic forms. While I have not trained with them directly I want recognize their ongoing research.

The performers are true co-authors, risk-takers and give the work its life. Thank you for your willingness to rediscover the work each evening. Your histories weave through the piece. I appreciate each contribution made by the extraordinary, diverse group of artists I have had the honor of working with.

From the first rehearsals and through all of the turns along the way, to Cori Kresge and Christopher Ralph I owe heaps of gratitude. Simon Courchel and Natalie Green thank you for following this crazy idea to and over the Atlantic Ocean to the Black, Mediterranean, and Baltic Seas, you continue to inspire me. Saúl Ulerio, raja feather kelly, and Anna Schön you bring a wealth of knowledge and your questions always make me tick, thank you.

Tan Temel and Sernaz Demirel you are my Turkish siblings, may we continue to work together, thank you for everything. Sara Coffin, Rhonda Baker, Jacinte Armstrong, and Susanne Choi, you need to know how much it means to me that you are sticking it out in Halifax. The community needs you. Thank you for allowing me to stay linked to my northern home. Agnieszka Kryst, Jan Lorys, Ramona Nagabczynska, and Pawel Sakowicz: you have been fantastic collaborators through and through, may we swim in many more seas.

Thank you also to all of the dancers who participated in the development of this work: Alekzandra Bozek, Asli Bulbul, Pierre Guilbault, Kaya Kolodziejczyk, Paul Hamilton, Shayla vie-Jenkins, Vincent McCloskey, Elisa Osborne, Silas Riener, Jenna Reigel, Anna Steller, Bryan Strimpel, Josh Tuason, and Brandon Washington. Your contributions still live in the fabric of the piece. To my students Ellie Albarran, Sophie Andreassi, Kamber Hart, Colby Hyland, Marisa Remez, Grace Singleton, Oge Ude, Bree White, Emily Wohl, and Glenna Yu, who created the version This Is Another, thank you for being willing to put yourselves out there. To all of the participants of the workshops in Nova Scotia, Greece, Poland, and around Turkey, you helped me discover the center of this piece.

Dan and Naomi, what serendipity we found each other, thank you for jumping in and bringing so much to the project. Möbius, Sō, Luz, Jess, Dylan, Alex, Mantra and all of the players from SōSi, you more than rock. Mary Jo and Davison, you brought the work to new heights, thank you.

Thank you Tommy Kriegsmann, Bill T. Jones, and all of the staff at NYLA for making a New York home for this project; the staff of The Field: Shawn René Graham, Liza Wade Green, and Claire Baum for supporting grant writing and fundraising; Sydney Schiff: without you I would get much less sleep and know very little grammar; Yumi Tamashiro: you are a wiz and a wonder of organizational prowess, thank you for every cargo truck and so much more; a special thanks to the movers and shakers Szymon (Boris) Wroblewski and Joanna Leśnierowska, without you this project would be a much lesser version of itself; Neil Greenberg thank you for agreeing to lead the discussion; Lydia Mokdessi thank you for writing; and to E. Keating Hefrich, Caitlin Brown and Julia Kosanovich, thank you for making them all look good.

Meredith Boggia, creative producer of *There Might Be Others* at NYLA, thank you, I am indebted and in awe.

To Rebecca Stenn, you know.

To my family: John and Catherine Lazier, Jennifer and Nicholas Lazier, Jane Pyper and Kate Lazier, Robert and Judith Waldman, Hawley Waldman, and my dears Price, Jasper, Grace and Sylvia. I am very lucky. Thank you. By the way, Price, it's your fault, you asked 'what's stopping you?'

Thank you to editor/book designer/ publisher Lynne DeSilva-Johnson. You really said "YES".

The performances at New York Live Arts were supported by a veritable league of people and institutions. The New York premiere of *There Might Be Others* was commissioned by New York Live Arts and was presented with support from The Harkness Foundation for Dance, Culture.pl as part of The Campus Project, and with funding from The American Turkish Society, Trust for Mutual Understanding, Özyegin University, Polish Cultural Institute New York, Peter B. Lewis Center for the Arts, The Province of Nova Scotia's Department of Communities, Culture and Heritage, and Mocean Dance.

Support for the development of *There Might Be Others* came from a collaboration between Culture.pl as part of The Campus Project and the Art Stations Foundation by Grażyna Kulczyk in Poznan, Poland supported, in part, by a Foundation for Contemporary Art Emergency Grant. TORK Dance Art, Yıldız Technical University, and the Embassy of the United States of America in Ankara supported the Turkish tour; Ross Creek Centre for the Arts, Mocean Dance, and the Canada Council for the Arts provided a residency; and from Princeton University the Peter B. Lewis Center for the Arts, Council of the Humanities, Office of the Dean for Research, and the Department of Music contributed funding. The Sō Percussion Summer Institute (SōSi) provides a valuable platform for our research in the music and with Naomi. Early iterations of *There Might Be Others* in New York were made possible by Opera Cabal, Movement Research at Judson Church, and Nicky Paraiso as part of La MaMa Moves! Festival.

Crucial funding necessary to bring *There Might Be Others* to stage was also provided by the generosity of individual donors: Jody and John Arnhold, Iris Ashkinos, Nancy Bannon, Elizabeth Blake, Aliki and Franz Brandenberg, Michael Cadden, Aaron Copp, Nicholas Croft, Dr. Martha Eddy, Ori Flomin, Katherine Freedman, Hana Ginsburg, Robert and Rachel Gourley, Neil Greenberg, William Harman, Sally Hess, Emie Hughes, Mara Isaacs, Daniel Aukin and Emily Jenkins, Barbara and Mark Kronman, Aaron Landsman, Catherine and John Lazier, Kate Lazier, Geraldine Lenz, Clarice Marshall, Adam Miller, Minga O'Brien, Tere O'Connor, Dusan Perovic, Liz Radke, Rashaun Mitchell and Silas Riener, Joan Rothman, Sandra Sackett, Jessica Safran, R. N. Sandberg, Laurent and Kumiko Serog, Laura Staton, Mariah Steele, Hawley Waldman, Judith and Robert Waldman, Lynn Walsh, Edisa Weeks, Rebecca Stenn and Jay Weissman, Netta Yerushalmy, Hannah Yohalem, Judith and Stanley Zabar, and several anonymous donors. Thank you.

# LINKS AND RESOURCES

For videos of performances of There Might Be Others and links to the Documentary by filmmaker Metin Cavus please visit:

www.rebeccalazier.com/theremightbeothers

and find performers and collaborators here:

www.mariabaranova.com www.rebeccalazier.com www.mjmecca.com www.manyarrowsmusic.com www.mobiuspercussion.com www.nataliegreendance.com www.princeton.edu/~naomi/ http://torkdans.com www.saracoffin.com www.simoncourchel.com www.hunterchee.com www.thefeath3rtheory.com www.moceandance.com www.sopercussion.com www.newyorklivearts.org www.theoperatingsystem.org

## ABOUT THE OPERATING SYSTEM

The OS is an ongoing experiment in resilient creative practice which necessarily morphs as its conditions and collaborators change. It is not a magazine, a website, or a press, but rather an ongoing dialogue ABOUT the act of publishing on and offline: it is an exercise in the use and design of both of these things and their role in our shifting cultural landscape, explored THROUGH these things.

The OS was founded to exemplify a belief that people everywhere can train themselves to use self or community documentation as the lifeblood of a resilient, independent, successful creative practice, and the name "THE OPERATING SYSTEM" is meant to speak to an understanding of the self as a constantly evolving organism, which just like any other system needs to learn to adapt if it is to survive. Just like your computer, you need to be "updating your software" frequently, as your patterns and habits no longer serve you.

Our intentions above all are empowerment and unsilencing, encouraging creators of all ages and colors and genders and backgrounds and disciplines to reclaim the rights to cultural storytelling, and in so doing to the historical record of our times and lives.

The OS has evolved in quite a short time from an idea to a growing force for change and possibility: in a span of 5 years, from 2013-2017, we will have published more than 40 volumes from a hugely diverse group of contributors, and solicited and curated thousands of pieces online, collaborating with artists, composers, choreographers, scientists, futurists, and so many more. Online, you'll also find partnerships with cultural organizations modelling the value of archival process documentation.

Beginning in 2016, our new series: "Glossarium: Unsilenced Texts and Modern Translations", will have as its first volume a dual language translation of Palestinian poet and artist Ashraf Fayadh's "Instructions Within," translated by Mona Kareem, which will be published later this year, with all proceeds going to support Fayadh's ongoing case and imprisonment in Saudi Arabia.

There is ample room here for you to expand and grow your practice ...and your possibility. Join us.

## TITLES IN THE PRINT:DOCUMENT COLLECTION

In Corpore Sano: Creative Practice and the Challenged Body [Anthology, 2016] Lynne DeSilva-Johnson and Jay Besemer, co-editors

Instructions Within [2016] - Ashraf Fayadh Arabic-English dual language edition; Mona Kareem, translator

Let it Die Hungry [2016] - Caits Meissner

Everything is Necessary [2016] - Keisha-Gaye Anderson

agon [2016] - Judith Goldman

Everybody's Automat [2016] - Mark Gurarie

How to Survive the Coming Collapse of Civilization [2016] - Sparrow

There Might Be Others [2016] - Rebecca Lazier and Dan Trueman

CHAPBOOK SERIES 2016: OF SOUND MIND \*featuring the quilt drawings of Daphne Taylor

Improper Maps - Alex Crowley; While Listening - Alaina Ferris; Chords - Peter Longofono; Any Seam or Needlework - Stanford Cheung

TEN FOUR - Poems, Translations, Variations [2015] - Jerome Rothenberg, Ariel Resnikoff, Mikhl Likht

MARILYN [2015] - Amanda Ngoho Reavey

CHAPBOOK SERIES 2015: OF SYSTEMS OF \*featuring original cover art by Emma Steinkraus

Cyclorama - Davy Knittle; The Sensitive Boy Slumber Party Manifesto - Joseph Cuillier; Neptune Court - Anton Yakovlev; Schema - Anurak Saelow

SAY/MIRROR [2015; 2nd edition 2016] - JP HOWARD

Moons Of Jupiter/Tales From The Schminke Tub [plays] - Steve Danziger

CHAPBOOK SERIES 2014: BY HAND

Pull, A Ballad - Maryam Parhizkar; Executive Producer Chris Carter - Peter Milne Grenier; Spooky Action at a Distance - Gregory Crosby; Can You See that Sound - Jeff Musillo

CHAPBOOK SERIES 2013: WOODBLOCK \*featuring original prints from Kevin William Reed

Strange Coherence - Bill Considine; The Sword of Things - Tony Hoffman; Talk About Man Proof - Lancelot Runge / John Kropa;

An Admission as a Warning Against the Value of Our Conclusions - Alexis Quinlan

## WHY PRINT / DOCUMENT?

The Operating System uses the language "print document" to differentiate from the book-object as part of our mission to distinguish the act of documentation-in-book-FORM from the act of publishing as a backwards facing replication of the book's agentive \*role\* as it may have appeared the last several centuries of its history. Ultimately, I approach the book as TECHNOLOGY: one of a variety of printed documents (in this case bound) that humans have invented and in turn used to archive and disseminate ideas, beliefs, stories, and other evidence of production.

Ownership and use of printing presses and access to (or restriction of) printed materials has long been a site of struggle, related in many ways to revolutionary activity and the fight for civil rights and free speech all over the world. While (in many countries) the contemporary quotidian landscape has indeed drastically shifted in its access to platforms for sharing information and in the widespread ability to "publish" digitally, even with extremely limited resources, the importance of publication on physical media has not diminished. In fact, this may be the most critical time in recent history for activist groups, artists, and others to insist upon learning, establishing, and encouraging personal and community documentation practices. Hear me out.

With The OS's print endeavors I wanted to open up a conversation about this: the ultimately radical, transgressive act of creating PRINT DOCUMENTATION in the digital age. It's a question of the archive, and of history: who gets to tell the story, and what evidence of our life, our behaviors, our experiences are we leaving behind? We can know little to nothing about the future into which we're leaving an unprecedentedly digital document trail — but we can be assured that publications, government agencies, museums, schools, and other institutional powers that be will continue to leave BOTH a digital and print version of their production for the official record. Will we?

As a (rogue) anthropologist and long time academic, I can easy pull up many accounts about how lives, behaviors, experiences — how THE STORY of a time or place — was pieced together using the deep study of correspondence, notebooks, and other physical documents which are no longer the norm in many lives and practices. As we move our creative behaviors towards digital note taking, and even audio and video, what can we predict about future technology that is in any way assuring that our stories will be accurately told – or told at all?

As a creative practitioner, the stories, journals, and working notes of other creative practitioners have been enormously important to me. And yet so many creative people of this era no longer put together physical documents of their work – no longer have physical archives of their writing or notebooks, typed from the first draft to the last, on computers. Even visual artists often no longer have non-digital slides and portfolios. How will we leave these things for the record? How will we say WE WERE HERE, WE EXISTED, WE HAVE A DIFFERENT STORY?

Even as access to digital technologies and widespread virtual publication seems de rigueur in this day and age, many countries have extremely restrictive regimes regarding internet access and publishing in any and every medium — countries where publication is indeed still seen as the radical, potentially world changing act that it appeared as so clearly to our species upon its initial invention. How can we be assured that these voices will not be lost?

What the digital world means is that we may yet be able to send these words from one side of the world to the other, where they can be published. We can network and teach these strategies widely, to communities with a huge range of backgrounds and financial ability, and we can strategize within these networks to support publication of individual and organizational voices — and we can work to assure these volumes find their way INTO THE ARCHIVE, and we can build collections and archives of our own.

- Lynne DeSilva-Johnson, Founder and Managing Editor

### DOC U MENT

### /däkyəmənt/

First meant "instruction" or "evidence," whether written or not.

noun - a piece of written, printed, or electronic matter that provides information or evidence or that serves as an official record verb - record (something) in written, photographic, or other form synonyms - paper - deed - record - writing - act - instrument

[Middle English, precept, from Old French, from Latin documentum, example, proof, from docre, to teach; see dek- in Indo-European roots.]

#### Who is responsible for the manufacture of value?

Based on what supercilious ontology have we landed in a space where we vie against other creative people in vain pursuit of the fleeting credibilities of the scarcity economy, rather than freely collaborating and sharing openly with each other in ecstatic celebration of MAKING?

While we understand and acknowledge the economic pressures and fear-mongering that threatens to dominate and crush the creative impulse, we also believe that now more than ever we have the tools to relinquish agency via cooperative means, fueled by the fires of the Open Source Movement.

Looking out across the invisible vistas of that rhizomatic parallel country we can begin to see our community beyond constraints, in the place where intention meets resilient, proactive, collaborative organization.

Here is a document born of that belief, sown purely of imagination and will. When we document we assert. We print to make real, to reify our being there. When we do so with mindful intention to address our process, to open our work to others, to create beauty in words in space, to respect and acknowledge the strength of the page we now hold physical, a thing in our hand... we remind ourselves that, like Dorothy: we had the power all along, my dears.

#### THE PRINT! DOCUMENT SERIES

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"SEMINAL WORKS OF THE AVANT-GARDE BECOME SO WHEN THE INHERENT RISK AT THE HEART OF THE EXPERIMENT CATALYZING THE WISION TO ITS FRUITION PUSHES THE WORK'S SPHERE OF INFLUENCE BEYOND ITS ORIGINAL FORM AND OFTEN ITS INTENDED MEANING. INTREPID CHOREOGRAPHER RESECCA LAZIER [HAS A] PENCHANT FOR MUSICAL INTERPRETATION AND THE INFINITE AESTHETIC AND PHYSICAL LANGUAGES IN ITS BREADTH, MAKING HER AMONG THE VERY BEST OF HER GENERATION. AND AS THIS BOOK ATTESTS, POSSESSING OF A VISION THAT WILL BEAR INFLUENCE ON GENERATIONS TO COME."

TOMMY KRIEGSMANN, NEW YORK LIVE ARTS DIRECTOR OF PROGRAMS

an operating system print document c. 2016