

Coven Press: Dances for Helsinki

Open Dancing & Spontaneous poem

Timing: starts before house opens and continues. As house fills, each person on own timing, up to three times per performer, goes to an individual audience member, looks them in the eyes or whispers in the ear, and recites a spontaneous poem from the dance.

Welcome

After the doors are closed, performers sit in front of audience, watching towards the stage.

Juliette reads **WELCOME** from onstage (cued by house lights)

Sliding Score: In Which They'd All Had Enough

Sliding through the acorn landscape, as they did each morning tide and each evening eclipse, they had all had enough, and really needed a break from the world.

Spacing: In common tides and eclipses.

Timing: Common tides and eclipses. Remember really needing a break from the world.

Come to an end after the reader has finished. ("pink gelatinous thrust.")

Transition: after perceived ending, swap readers and take corner positions for diagonal.

Sextet: common space and time

Juliette reads **SKY, HORIZONS, AND A BIT OF THUNDER**, begins when all elements of the score are visible/established.

Visual element: (1) The sky is light green, very pale green, almost white. radioactive trunks. It is many horizons at once. (glows)

The Pleasure Diagonal

Licking my fascia from the inside and trusting in pleasures:

- the pleasure of angles
- the pleasure of recognition, of clichés
- the pleasure of unlocking joy behind the sacrum, behind the sternum

Spacing: Working along a common diagonal, cover its length minimum 1x, maximum 2x.

Timing: Explore different tempos. Duration is individual (can start and finish on own time).

Relations: Use each other to support your work with the score, trust individual appetites.

sextet: common space, individual time

Kai reads **TEXTILE WITH SLIME**

Visual element: (2) Marmelade, sticky skin.

Sci Fi Musical

Scene 1:

In a bar for comedians,

she lies on the bar making sure that I sense my loneliness.

“You have the bones of a bird in your upper arms,

I know because I folded them.”

three solos (AAA), spread out (include downstage)

Stina reads **HOLLOW**

reader begins when she senses her loneliness.

*Visual element: (3) The rocks fracture at the edges.
hemisphere biosphere nanosphere*

Oblique Abundance

Three things, with equal measure:

- consider the feeling of questioning. feel it very slowly (in every atom).
- consider the feeling of a joke. feel it for the people in the back row.
- consider pause: it is gorgeous!

Transition: after stina reads, when two more performers enter, **Garbage Compactor** starts

four solos, spread out (include downstage)

Stina reads **MACHINES**

reader begins when she sees all elements of score in all four ppl.

*Visual element: (4)My pelvis is some bizarre piece of machinery.
rotting battery fluid.*

Garbage Compactor

1. push the compacted mass of heavy mood sediment into a thick pile
2. drag it to a resting place, far far away
3. rest (continue resting after start of text reading)
4. pile forms an entangled symbiosis with resting place, rich in emotional literacy
5. after reader ends ("skies burned dry") the pile dries up in still sculpture-tableau.

Spacing: start spread out, individually interpreting step 1 in order to work towards thick pile

septet (all), congealing, until rest, then sextet and reader.

Eleanor reads **TWIN PLANETS** (exits "rest" to speak)

Visual element: (5)Parallel, the skies burned dry.

Instructions For Stage Diving Or Simply Jumping While Being Watched:

She just knew what she knew when she knew it however she knew it and since to know is to feel she trusted her guts, her toes, her heart, her heels, the spaces between each vertebrae and all the aches and pains were only archives for information past.

Then, and so, she jumped.

Timing note: the performer knows when to jump. Take time to exit after the Jump. No rush.

Transition: cloud surrounds soloist and exit

solo, **Alex (or Kai? or both?)** reads **FIRE** (reader cued by jump)

Visual element: (6)Quite bright, with a lot of craters in it.

I, Cloud

A group dance, performed in proximity but without touching:

A communion of surfaces sliding and riding
Clouds gather around all of the hairs across the whole surface

Relations: group dance, communion, clouds gather
Timing: a year of different weather conditions and seasons (duration of text, three sons)
Spacing: one orbit around the sun, (from reading to table and back by "moon dust")
End in a line for bounce

quintet, **Alice** reads **THE SUNS, MOONS, AND OTHER PLANETS**
reader begins after perceiving three different types of weather

Visual element: (7)Weighted precision. Eclipse. The menstruation blood.

where they used to be where they are now

They bounce a lot
Feet moving
Gazing (see **Brushing the Surfaces**, below)
How does it look when nine bodies are fading out?

Brushing the Surfaces:
Take inventory of all the surfaces available to your vision. Activate those touched surfaces and feel the divine communion of them sliding and riding. Let them speak to each other.

Spacing: in a line moving from front to back. swap positions one position-move at a time in order to finish tallest to shortest.
Timing: continual fade out, finish with / shortly after end of text

quintet, performed in a line from downstage to up.
Alice reads **SOUNDZZZZ**
reader begins when group reaches middle of space

Visual element: (9)Loud, like a constant pink-brown noise.

Monetizing dance

1. This dance counts.
2. Every movement has a worth and a cost.
3. The currency is money.
4. Generate and spend wisely.

Spacing: start from back line where previous ended, take a decision about spacing to start.
Timing: until replaced by a derivative dancer

quartet, performed in SILENCE

Visual element: (10) SILENCE

We perform a song (Derivative Market)

Re-perform a song
Disobedient mind singing
It's a whispering war.

(Disambiguation: Listen to the dance just performed by the others as if it is a song. Dance that song you heard in their dance. Focus on reproducing the song of their dance rather than the form. While performing their song, your disobedient mind is singing another song. Use the sentence "It's a whispering war" as an influential sentence for how to perform.)

Transition: enter one at a time when you have heard the song and it is over. Derivative dancers decide their own ending and exit. Corners and edges solos enter to replace exiters.

trio, **Kai** reads **MUD, SOIL**

Visual element: (11) It just covers everything in a mud.

Corners and edges are for solo investigation

My movements are **slower than slow**.
The meat starts to separate from bones, becoming tender,
disturbing the flight paths of birds migrating across my lower back.
Streams of salt and sugar pour out of every hair.

You don't have to stay there.

A good ending is nothing but an invitation to start a new and better beginning.

Timing/Transition: when CAVES reading is over, start new and better beginning next score.

quartet, **Alice** reads **CAVES**

reader begins when perceives the score in each solo

Visual element: (12) slime cave, mercury sea, silver slicks

5 simple scores

These can be performed as 5 different scores, or put together, as the heart desires.

Becoming the cat.
Touching and sensing surface.
There is more than you.
Make the institutional more artistic.
The heart needs a hand.

Relations: Include the others in your score. Solos are fantastic. Collaborations are fantastic.
Stillness is fantastic. Let each action really crystalize as a micro-scene.
It is also possible to sit out and watch at any point.

Timing: As the heart desires. Exiting performance score one at a time to read a character description. After the 5th character reading is done ("in my penthouse two blocks away from here"), performers join reading one at a time until no one is left onstage.
Spacing: can enter and exit also not when reading, to watch.

tutti, performed with **IL GIORDANO DI FLORALE MAGNIFICA (all)**

Visual element: (13) Fontana di Trevi (in the autumn)

Brushing the Surfaces:

Everyone re-enters the space and takes a position in stillness.

Take an inventory of all the surfaces available to your vision. Activate those touched surfaces and feel the divine communion of them sliding and riding. Let them speak to each other.

Let the surfaces you are seeing speak through you to determine your timing in reciting:

Time as the cave where all the lights have been blown out.
Time as physical, material and concrete.
Time melting on top of my sandwich, like cheese.

tutti, **Stina** recites **TIME**, when the divine communion of surfaces is felt (it can take a while)

Visual element: (14) The lights have been blown out.

Cheese-Melt Time-Sandwich

Everyone creates a pile, experiencing the melting of time, like cheese.

Timing/transition: when melted, begin “pleasure diagonal” score, moving towards the previous pleasure diagonal.

tutti, performed in SILENCE

Visual element: (15) SILENCE

The Pleasure Diagonal II

Licking my fascia from the inside and trusting in pleasures:

- the pleasure of angles
- the pleasure of recognition, of clichés
- the pleasure of unlocking joy behind the sacrum, behind the sternum

Timing and Spacing: Once at the original Pleasure Diagonal diagonal, drop to Half-tempo from the first pleasure diagonal and move to the opposite diagonal. At this point the reader (Alex) exits to read. Decelerate towards stillness as the reading is finished (“weaving seaweed into a textile, thinner than water”). Look for a position in stillness in which you can imagine yourself as part of a city-scape, in relation to the others as the rest of the city.

sextet. **Alex** reads **THE SEA & SAND & RIVERS**, exiting to begin after everyone has dropped to half tempo.

Visual element: (16) Silver, metal, liquid.

Abandoned With abandon

performers remain in stillness for the reading of CITIES.

Transition: those not in duet or reading of HOTEL stay onstage to watch from their stillness

sextet, same cast and same reader as before, **Alex** reads **CITIES**

Visual element: (17) A suburb, 1960's, a dump of compacted matter.

Emptying the Space, leaving A and B

Misdirected and curious limbs

A and B want to meet.

Timing: Everyone exits one at a time, from stillness, watching the duet.

Transition: duet starts next score (after end of HOTEL, others join one at a time)

duet, **Eleanor** reads **HOTEL** when only the duet is left onstage.

Visual element: (18) Dungeon of latent dreams.

Sound Cloud

porous ghost so penetrable by sound

it streaks through me

I respond I respond I respond

Spacing: start downstage left, be very close to each other, travel to the exit.

sextet, performed exiting the space, before **HOUSE**

Kai reads **HOUSE** is read to an emptying space.

Visual element: (20) It is dissolving. white roof, grey floor and the gaps.

TIPS FOR PERFORMING:

use the downstage, front, and all the awkward spaces near and far.

be specific and extreme - let each score transform your vocabulary, address, embody

be literal - let the image of what it means form your understanding (outside-in)

“take the pill” - let the language define your sensation/sense of self (inside-out)

do to find out - continual discovering what the score does to you

take your time

readers, see the performers you are talking about and to.

readers, take your time to be clear, dictate.

OUTTAKES

~~The Coven's Cocktail for special venues~~

~~Bathing in a sloe gin fizz sprinkled with bacteria of fish and topped with sticky jelly.~~

~~solo, Adam reads PURPLE~~

~~Visual element: (8) Purple and a low frequency sound, like an earthquake.~~

~~Sci-Fi Musical in Oblique Abundance II~~

~~Two people perform Sci-Fi Musical:~~

~~In a bar for comedians,
she lies on the bar making sure that I sense my loneliness.~~

~~"You have the bones of a bird in your upper arms,
I know because I folded them."~~

~~Four people perform Oblique Abundance:~~

~~——— 3 things with equal measure:
consider the feeling of questioning. feel it very slowly (in every atom).
consider the feeling of a joke. feel it for the people in the back row.
consider pause: it is gorgeous.~~

~~two and four solos, while Adam reads THE BAR
Adam begins reading the entire score is visible in each solo~~

~~Visual element: (19) Cheap fake plants that do not do the job, a stage for comedians. Red, muted green and orange.~~