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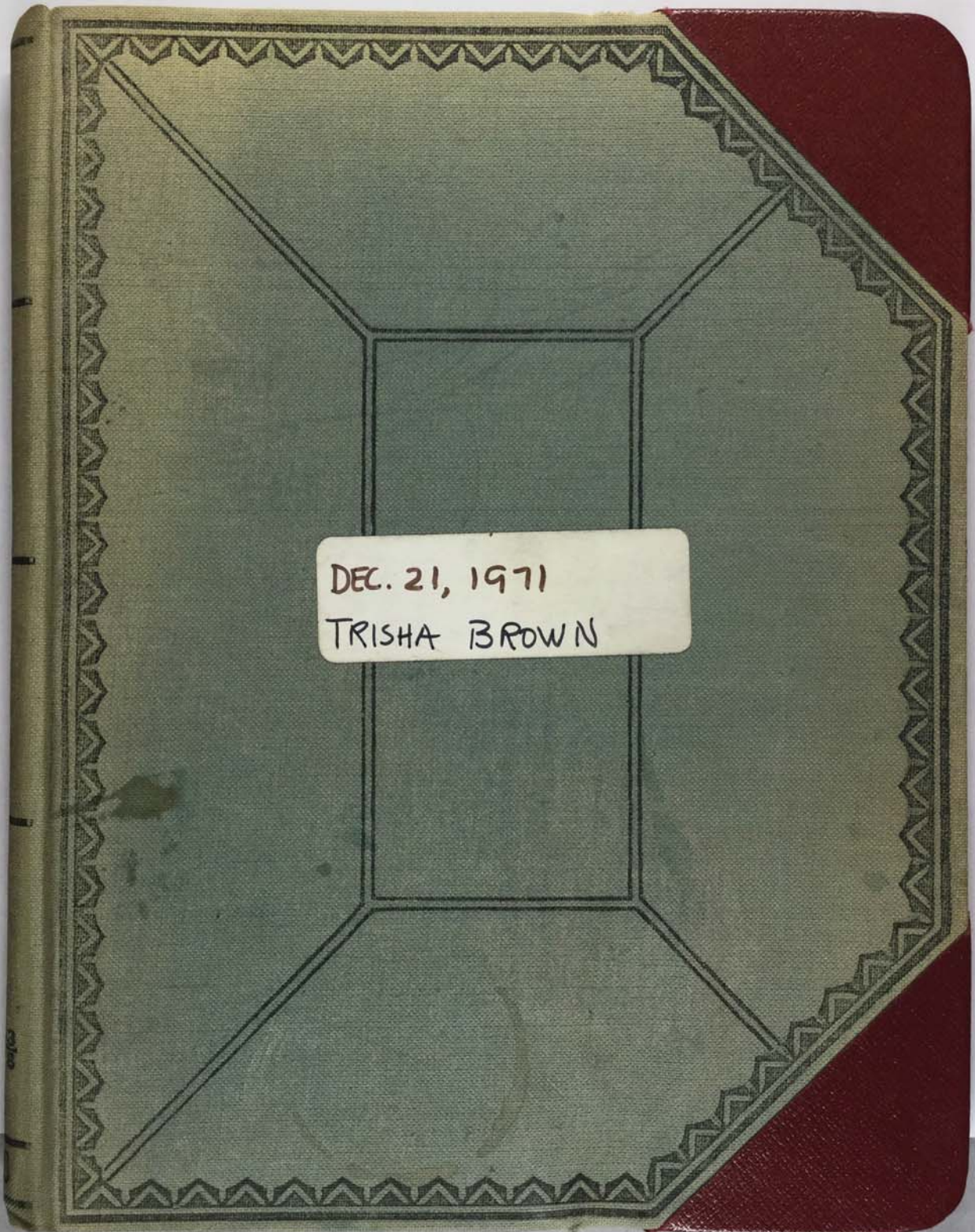
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	Trisha Brown	I.1





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# Account Book

NO. 37<sup>3</sup>/<sub>8</sub>

Journal  
S. E. Ledger  
D. E. Ledger  
Record Mar  
In 150 a

AERO STATIONERY CO.  
327 CANAL ST. N. Y. C. 10013  
Phone Canal 6-5382

Standard  
**BOORUM  
& PEASE**  
MADE IN U.S.A.

TO REORDER THIS BOOK, SPECIFY NUMBER, RULING AND THICKNESS AS INDICATED ON BACKBONE OF BOOK

DEC 21-1971

1  
1130 a.m.

skeleton.

I saw a lady today whose face was hanging in front of her head - just right so the eyes could see through the holes in it.

- 18

- 88
01
+ 81

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DEC 21-1977 1130 a.m. 1





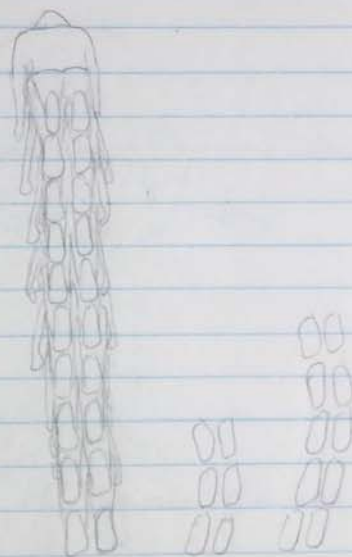


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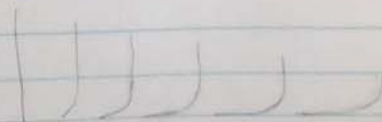
2



3



all roll to the right  
oh my god  
The wood pile    did did the  
wood pile  
fell over.





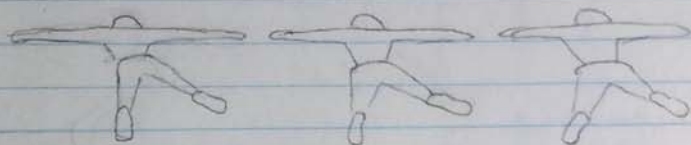
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4

5

unison movement impresses me alot  
 im thinking of a unison dance  
 6 or more people in slow  
 motion maneuvering around the  
 floor - lying about



for an hour.

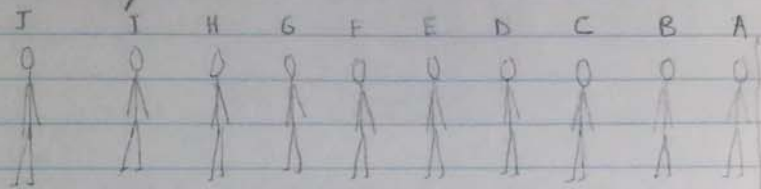
part II is the same dance on the  
 knees.

III standing.

with props being shoved around.  
 + hauled

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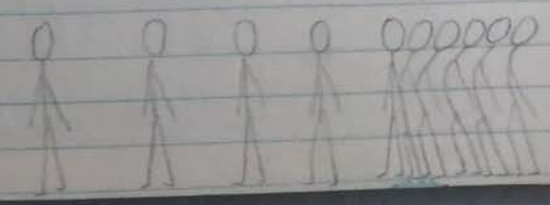
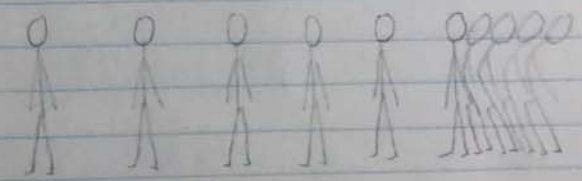
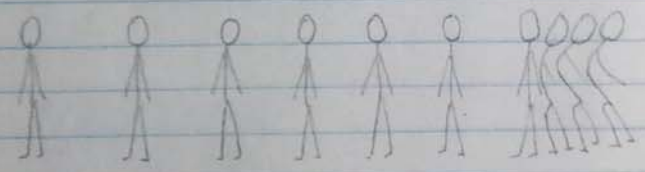
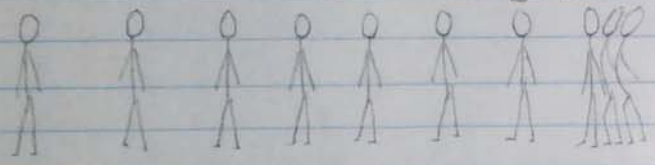
*another spanish dance*



*doing little spanish strut steps A Bump into B*

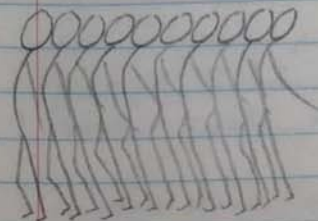
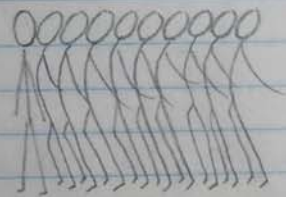
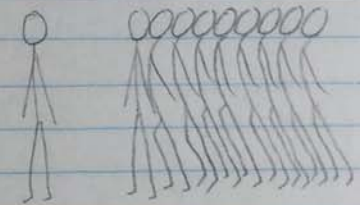
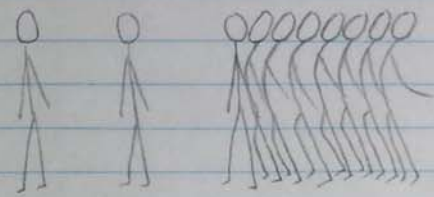
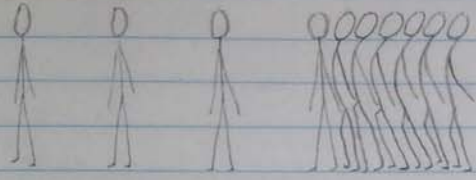


*B+A into C*





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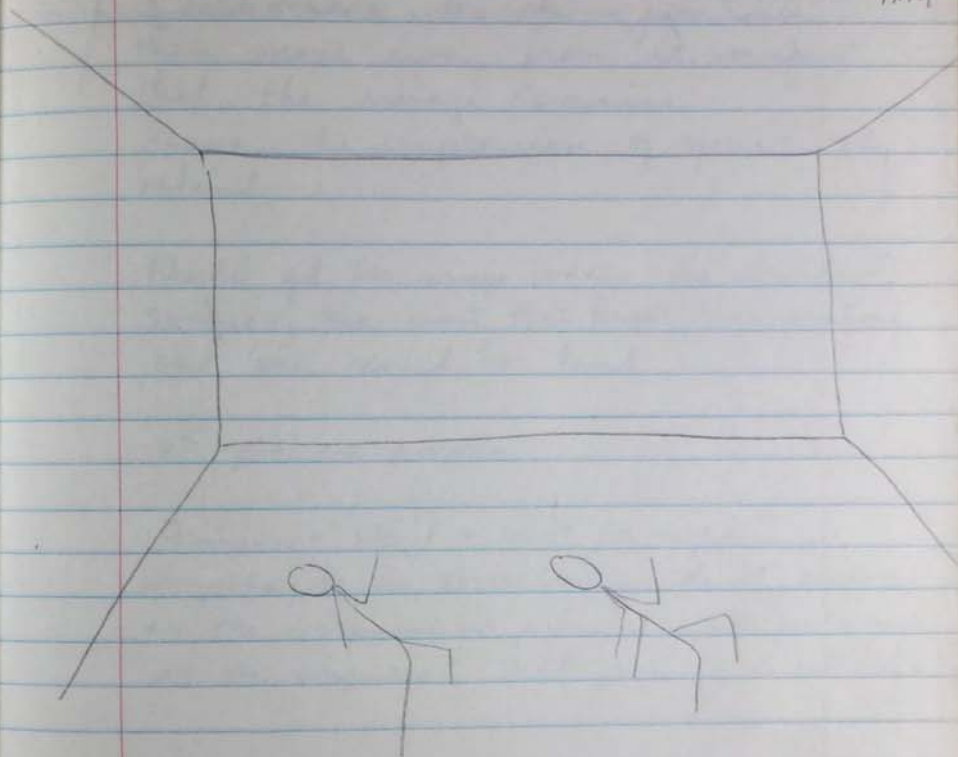


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10

11

~~out~~ Dec. 22, 71 Tues  
A.M.

8" wide 8' long strips of pleiglass  
 dancers lying on side doing ordinary walking  
 and strips of pleiglass placed <sup>near</sup> to  
 feet for traction. dancers on wakening journey  
 verbal exchange - conversation.

10 man stack - short artist & view + roll down to  
 floor. no assembly, + roll several times. over



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12

line up across stage + do <sup>unison</sup> accumulation  
dance.

13

I told Rhoda to take a position  
then move away from it so fast  
that the image remains.  
leave the impression of your body  
behind.

Rhoda got her wings today. an abundant  
source of movement that kept regenerating.  
and she moved her hand.

65 yrs. is ample

Francine - stand + wait for a physical  
impulse to do something - do it as long  
as the impulse is present. Do nothing  
if no impulse. Feel free to do nothing.

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14

15

Jan 8 - 72  
afternoon

Hello empty book. here - here some words.

chicken soup mashed potatoes  
phenobarbital - flaming pheasant  
juice a mound bar  
a w hole bar phenobarbital  
barbiturate - that was a bar  
bit you ate

you are going to be disbarred  
how do you like dis?





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18

19

fierce  
timid

timid

FERCE  
timid

FEROCIOUS

~~FERCE~~  
timid

timid



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20

21

FEROCIOUS      what

FEROCIOUS      FEROCIOUS

what      FEROCIOUS

and finally in the end they all  
died happily forever.

what      they all died

help me      what

they all died      help me

what

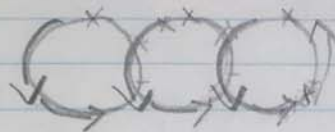
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22

27



*Follow leader*





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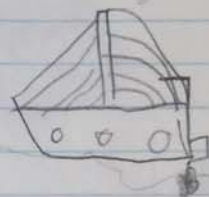
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ADAM

29  
Jan 11, 72



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30

31

A b a m





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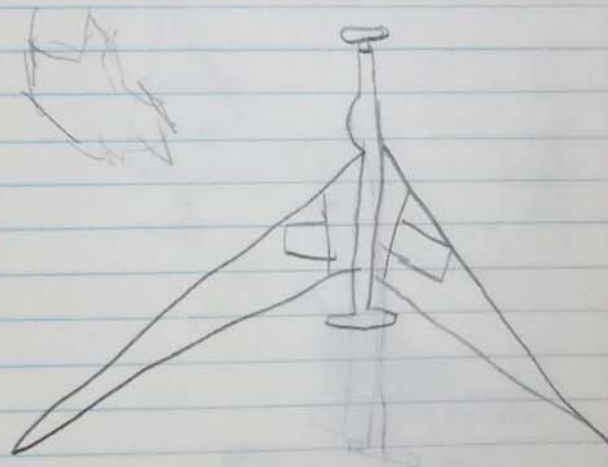
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33

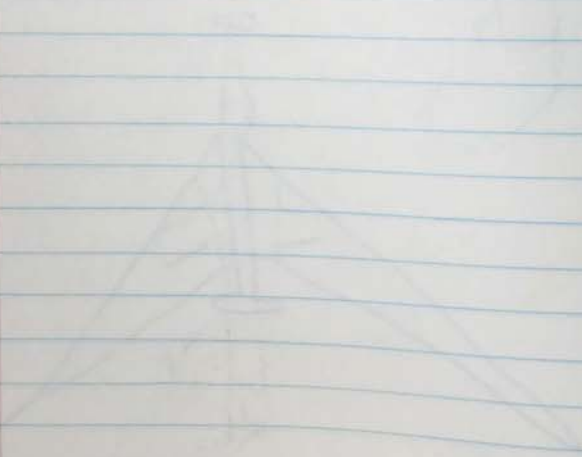


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35





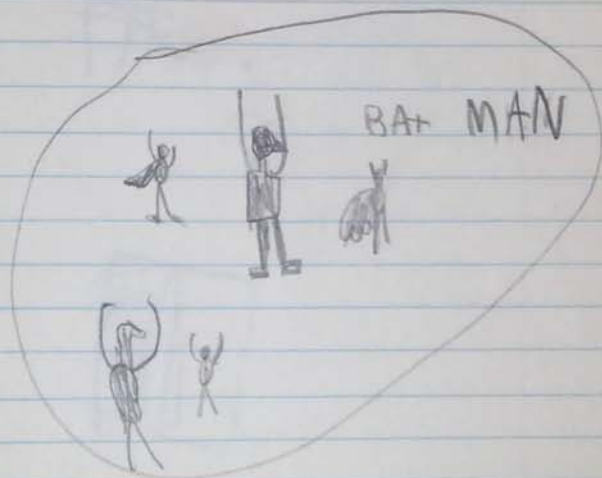
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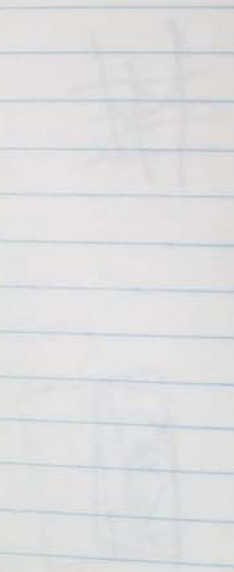


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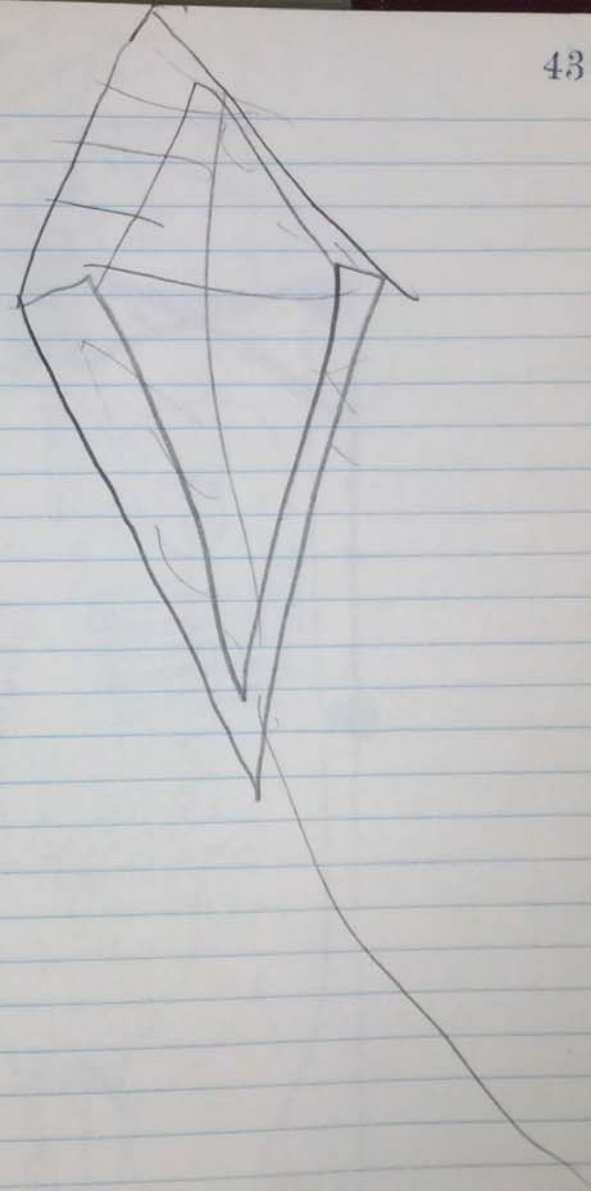
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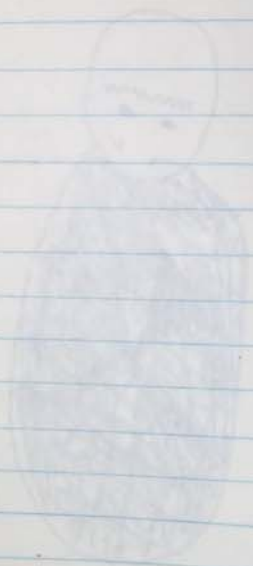
Jan. 24.72



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48

enroute Seattle to sea.  
wed. aft. 49

Feb 2

I've never seen the land from the air in winter, like fine drawings - white & dark grey lines, or geometrical photographs washing from white to grey. large circular shapes - I can't think what they are, foothills of Cascades like stub evergreens like the stubble of a great Mans beard.

the land laid out in squares & rectangles then old nature runs a curly cue river diagonally across the scape. Mens order and natures way. stormy time. My papa is sick.

Got to the hospital 3 o'clock their time, 6 o'clock my time. Daddy was out having his first cobalt treatment. He came in later & the tan on his face made him look healthy he said it took 2 women to help him off the table - he was disgusted by this. We hugged & he said Don't hug hard - his chest having been operated on 2



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50

51

days earlier so I touched the top of his head. and I felt reassured just to see him. He is alive.

The waitresses are so friendly here. I was just given my bill for breakfast and then the waitress touched me gently on the shoulder. New York City I don't miss you for a second.

Who is Virginia Mason

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52

53

Mar 25

Jane -  
Soho bldgs

maps →

space maps { Xmaps  
House plans  
Astronomical Chart  
Horoscopes.  
inter-tissue life  
Blue print  
at planes  
w/ lines  
flow chart  
My house  
handprint  
rainbow  
tidal sea  
Sea Maps.  
Cross-section of  
↳ Earth's crust

← ruler. →

local service station

fairy land  
+ to be in books.



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1.

Source of symbols

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56

57

Maryann the Magnificent

Magic yellow dress.

Adam's book  
 photo-tape recorder  
 slapstick adventure  
 w/ kids comment  
 + performance.

Expenses:  
 Symbols book → 1.92



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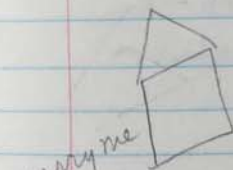
58

enroute  
from Seattle 59  
to NYC. 2/9  
2:00 a.m.



OH GOD, all  
the untidy people  
who live in us

Shhh! maybe  
they'll nest some  
other place



many me  
galvanized



what kind of plumbing  
have you got  
wow

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60

61

2/9 2:00pm



marry me



my parents won't  
approve

people who live in glass houses  
shouldn't complain

it takes all kinds of people to  
make up the world

I have so much to put in this  
book - I can't stand it. I  
blew a whole trip to Seattle  
things seem so much more  
important in hindsight  
than at the time they  
happen. Nuts!!!



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Collection:  
Trisha BrownSeries.Folder:  
I.1

62

63

2/9 2:00 a.m.

Kalvinator Kalvitross Canned  
albitross Cannister crash  
helmet

Cannister  
castrat

can +  
strigh

the St  
the h

cash

cash

cash

strip

cash

① Olympic Hotel  
Bus every 15 min

② 11:45 Bus. →  
#158 12:30 - l. seat. a chi  
③ #900 bios l. Chicago

get into La Guardia  
9:45 a.m.

I've got to stop this  
goodnite

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62

63

2/9 2:00 a.m.

Kalvinator Kalvitress Canned  
 allvitross Cannister crash  
 helmet

Canist  
 castra

can  
 strais

the St  
 the

cash

cash

cash

strip

cash

silver airplane

Cobalt

sea gulls on the roof

sitten vigil

Γ 7

+

L J

I've got to stop this  
 good hite



The Museum of Modern Art Archives, NY

Collection:  
Trisha BrownSeries.Folder:  
I.1

62

63

2/9 2:00 a.m.

Kalvintor Kalvitross Canned  
allvitross Cannister crash  
helmet back pacifier

Cannister  
castra

can +  
strip

the St  
the

cash

cash

cash

strip

cash

How much poison  
can you get into  
one sandwich?

smoked beef  
aioli mayo  
dead lettuce  
white bread  
mayonaisse  
preserved mustard

I've got to stop this  
goodnite

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Trisha BrownSeries.Folder:  
I.1

62

63

2/9 2:00 a.m.

Kalvinator Kalvitross Canned  
albitross Cannister crash  
helmet cash cassette

Cassette  
castra

can +  
strig

the St  
the

cash

cash

cash

strip

Cash

- Spring flowers
- Gordy
- Dr. Pearson
- Ferry, Marty,
- Radiation
- tuna fish
- vomit on the  
restaurant table
- Disgust
- Stoked
- unt Edna + Uncle Ted
- Cousin Shirley
- Cousin Don
- Washing out clothes
- Paula Bheke
- welcome aboard
- 747
- Frederick + Nelsons
- Fungus
- gift
- wed
- spinning head

I've got to stop this  
goodnite



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62

63

2/9 2:00 a.m.

Kalvintor Kalvitross Canned  
 albitross Cannister crash  
 helmet base consist.

consist  
 castra

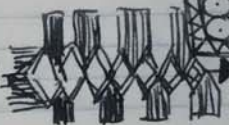
Dr. Jolly →

malignant

can +  
 strig



the st  
 the



address

cash

cash

cash

strip

cash

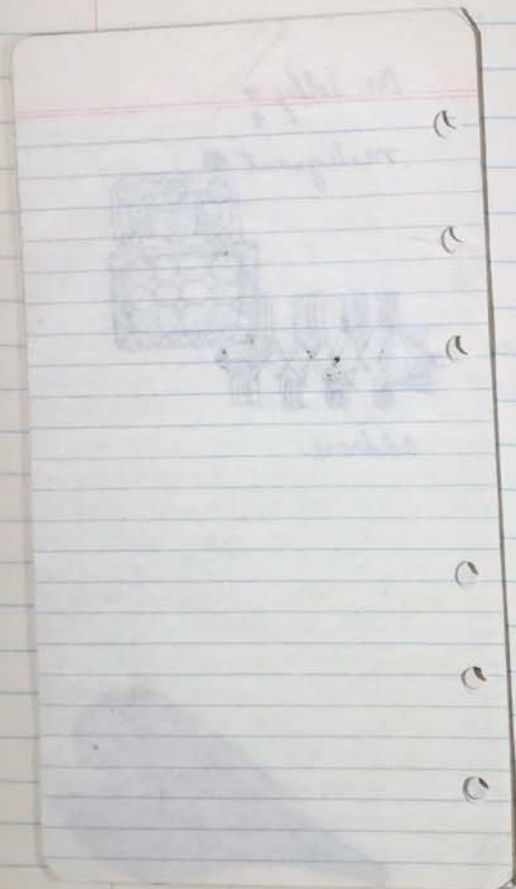
I've got to stop this  
 goodhite



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I.1

62



63

2/9 2:00 a.m.

Kalvinstor Kalvitross Canned  
 allvitross Cannister crash  
 helmet cash register  
 canister canistrator  
 castrator traitor

can the waiter cash the  
 straighter.

the straighter the waiter  
 the harder the crash

cash straighter

cash in all your chips

cash strips

strip the cashier

Cashier strips

I've got to stop this  
 goodnite



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29-2 a.m.  
65

kalvenator registrator recensitor  
 resonator radiator registrator  
 reventator revelator  
 regulator alligator elevator  
 misterbator regulator  
 elevator escator  
 relevator insigator  
 mensurator

menace mater

egalitarum

eagle terrarium

egads a + tarantula

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66



Richard said to me tonight something  
about doing a solo concert.  
leg of lamb - we, corky Randy, & Adam  
adam upset on his return.

67

FEB 27, 2:30 a.m.

starting line

① (10' is length of time  
to return to start or  
to run from last cycle.)  
② wait 10' before  
beginning again

I ⓪ step R + return to start  
AM ⓪ step R, L R to S  
Patricia  
ann Brown TRI ⓪ step R, L, R R to S

walk should be  
unspicably  
natural though  
interrupted for  
dash back to  
start by the  
end.

She  
Brown  
Born  
Nov.  
em.  
ber  
20

5th  
9  
teen  
30  
6  
in

Hayl Abee  
deen  
wash  
ing  
ton





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68



Play by Play, ReRun  
serial cereal  
Linear accumulation

69

Feb 27

2:30 a.m.

- ① movement I introduced
- ② return to natural standing position
- ③ movement I <sup>repeated</sup> and II  
return to N, S, P.
- ④ movement I, II, III, IV  
R. to N.S.P.
- ⑤ movement I, II, III, IV, V

I could go on + on.  
\* find movement over extended period  
of time making absolutely sure  
each movement is RIGHT.  
discard anything slightly off dead  
center.



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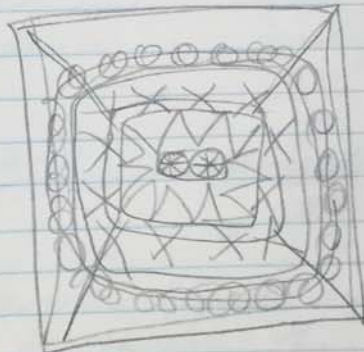
70



73

Feb 29 11:00 PM,

start to make linear accumulation  
feel so fucking distracted, must  
start. Discard later — have  
fun later. stopped,  
Can't pin myself down,



Components of  
a typical  
doodle by TB  
However, does  
not look like  
one





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75

March 2 4:30 PM.

Saw Stuart Hodes today. Told him  
some of my dreams + hopes. After  
ward felt like crying. What a  
dingy business I'm in.  
Took a nap + read "Black Elk".  
I would like to clear my house  
as a dance. — Dust for Jesus.



100 people lined up from  
L to R facing the audience.  
The person on the Right who is  
100 yrs old says I'm 100  
yrs old. next 99, 98, 97,  
etc.



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77

Mar. 12, 12 noon

working on NEA Grant application.

roff signals  
movement transmission  
station to station

roff to roff

The roff piece where we sent  
movement from ~~to~~ roff to  
roff over a 12 block  
distance,

over + out → Roff - over + out.<sup>over</sup>





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79  
H.  
Mar. 21. 72

SEAGIRL



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81

May 2-72  
Begin work on Piece  
for Biennale —

added L leg lifting to  
accumulation.  
will add 1 movement every day  
til I fly to Italy.  
tried to add another tonight —  
it disintegrates the original  
maybe old parts should  
drop off?  
or maybe I should  
make a new one.

May 3

added side squeeze  
+ discarded it

May 6

called C Moore for Metronome

May 8

Metronome set at 54  
need music to turn me on.  
will try Grateful, dead. tonight





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83

*In the murder of the night*



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84



85

NOV. 10, 1972

I have 2 movement areas. One is slow rational mechanical movement of all parts of the body --- focus mainly on the joints + what they can do. A second mode is an extremely facile unpredictable high energy coordination.

In taping myself I see these 2 areas clearly plus certain brain coordinations or patterns that appear again + again w/ variations. The human body is inefficient as an object to make art out of. One foot has almost always got to be touching the floor giving the upper body more work to do, or the lower  $\frac{1}{2}$  has to divide its responsibility between lowering + keeping the upper  $\frac{1}{2}$  up there. This results in alot of arm + upper body activity + much less activity in lower body.





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there are only so many basic movements.

turning  
bending  
straightening

positions:

sitting  
standing  
lying  
Crawling

tensions: hi  
quality med  
low

speeds. Zero  
mid slow  
fast.

Dancing is the manipulation of all the parts of the body doing these actions. There's probably a lot more to this but I can't think about it.

Anyway, by habit, measured physical ability, & stamina, etc. only used a portion of the possibilities.

Also I work w/ a choreographic structure. So these things in the end have to work within that structure, another limiting factor.

87

so now - Jim here to tape & I'm going to try to "continuously alternate the elements listed under basic movements."

\* making up / memorizing

tried the above rule + my brain not capable

Tried moving one part slowly while moving other parts fast or staccato + got the "look" smafter.

put my arms inside my shirt and tied up the sleeves - forbid any movement above waist. Trot, skip, change directions, stop, walk, hitch kick, run, etc. fun to do, but so what. I mean always in the end if you reject improvisation as a structure you must set the material + what + how + why to set that material.

floor plan

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I.1

88

pure movement:

shaking hands

sitting down

? crossing legs

indicating no

huffing on your fingernails

nodding eyes

shrugging shoulders

giving the fringes

saluting

lying down

rolling over

sitting up

jumping

falling

running

walking

hopping

scratching

showing your muscle

grabbing your head

waving

? hugging

Crawl.

89.

I learned the above actions up to lying on the floor → + performed them as a linear accumulation that is 1, 12, 123, 1234 etc.

I taped it. It was dry + academic to me. What would be the point of continuing? All material is boring the second time around. (two weeks later I got into a linear accum. lying on my back and the movement + piece are not at all boring no matter how long I practice. At the time I was writing this the structure + movement source were not sympathetic to each other.)

↳ In performance you invest movement w/ importance. Whatever I do will be important to the other people. — The question is — is it important to me. (2 wks later) My audience will dig what I do because I always do wait until I find the right thing to do. I don't present bad stuff, and I don't take mediocre stuff + make it up w/ false importance



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90

in performance. If it ain't good,  
I don't do it + if it is good  
I really get into performing it.  
"dances I make have to feel  
good to perform, look good  
to an audience, and engage  
both of our brains.

the human body is an inefficient  
object for making art. the bottom  
 $\frac{1}{2}$  has to spend  $\frac{1}{2}$  its time  
holding up the top  $\frac{1}{2}$ .

forget the legs, - some people  
train their bodies to give  
the illusion that the legs are  
free.

ended up doing + saying the  
following piece

walk

talk

introduce the zig zag on a  
diagonal line passing through  
center, which is the hot spot.

91

do some interesting movement  
ending w/ elevation + its opposite.

do alot of nervous + creative stuff  
ignore the floor plan - the movement  
is the message, walk straight  
towards the audience surprise the  
hell out of them circle + come  
back to demonstrate seriousness  
+ courage.

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92

93

Nov 19, 72

I woke up thinking about making  
some objects

1. sew a blind to the window
2. sew doornobs on a door
3. sew mushrooms together in a  
big net — Spore print
4. make a wooden dress w/  
hinges
5. totems sew chicken or owl  
skins in a vertical row  
or  
eagle holding a hawk,  
holding a rat, holding  
a egg worm
6. finish memory stitchings
7. something about sewing hinges



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94

95

Nov 19, 72

linear accumulation | renamed - primary

began working on my back making a linear accum. It works. very close to warm up + Elaine Training - removes problem of legs as a pedestal.

Emotionally touching - helplessness on the floor on my back. Sensitive. intimate. Babyish.

I am so relieved - that I am not senile - that I can still get a "fit" between idea/structure movement / + feeling like moving. I have a new dance. I am also tired physically under per + strained. Still behind all this came this new piece. And it is a beauty

Am interested in performing it vertically ~~too~~ also.

"figure on floor on back is foreshortened. Standing figure has more stature." MW

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Nov 21-72

rehearsals for theme + variations:

Carmen will do the theme. I asked her to make up movement so that she could remember it more easily. She did "accounted for" type" stuff. - one arm, head, etc. isolation. I asked her to be more dancey - she did ballet. - I helped her set the material. She was remembering fragments of classical and modern ballets from Chile + her youth. We set the material. She was upset because it reminded her of the days when dancing school was like a family + children playing. Her performance was very moving.

then came Penel!  
her job will be to interrupt Carmen's theme through any means - physical, psychological etc. I am not going to





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allow them to rehearse - no pre-conceived ideas. on Dec. 1st, 72 Carmen will go through her theme once and then Penel will move in resulting in 30 minutes of variations.

In order to rehearse Penel I made 10 movements - a phrase she pinned my legs hugged me + rode on my back I tried w/ all my might to do the movement + exhausted myself. Penel said I should go w/ the harassment instead of fighting it. Whew! -

So I did accumulation and she ass over ended me a thousand ways, pinning me to the wall dragging me around by the feet. I could just barely remember the piece. Started counting to help. At about 2 mins into the piece I felt like crying. I couldn't do the movement lying on

my sto  
it go +  
we work  
was in

\*remembered

sex flop - wrist  
& knee  
which follows 1st  
R leg lift:

I let  
as possible  
it

Primary.

The

72

and w/  
in

ghes  
ns

Wend at elbow -  
touching hands to  
Chest,

- R leg up side  
down super  
fondango

- funny billow  
arch



- 2 arms slightly  
bent thrust legs!

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98.

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
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my sto  
it go +  
we work  
was in

\*remembered  
sex flop - wrist  
& knee  
which follows 1st  
R leg lift.

I sit  
as possible  
& it


- swastika 



 

- R upper back bend w/  
head + arms in  
one line.

- as body straightens  
out both arms  
bend at elbow -  
touching hands to  
Chest.

- R leg upside  
down super  
fondango

- funny billow  
arch 

   
- 2 arms slightly  
bent thrust hip!

The Wadsworth Att



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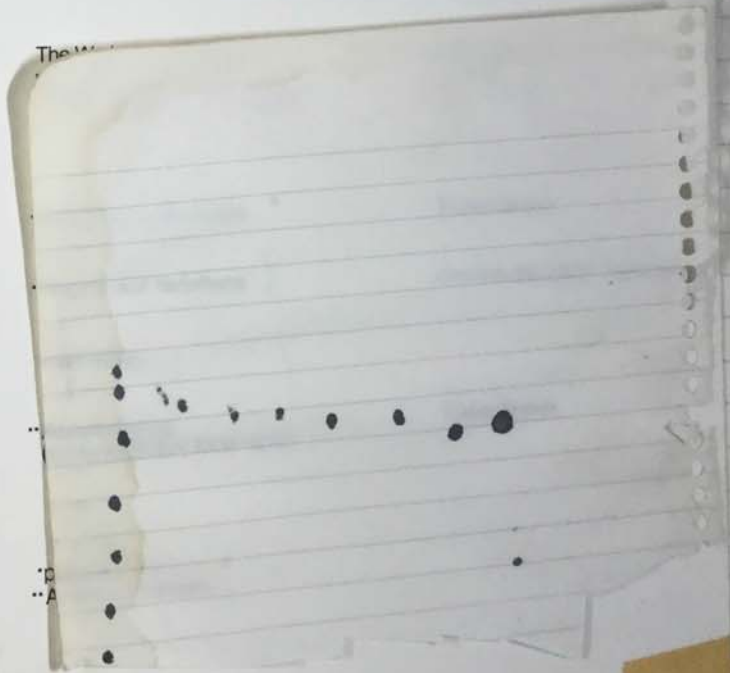
98

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my stomach etc. then I let it go + did whatever was possible we worked 20-30 mins + it was incredible.



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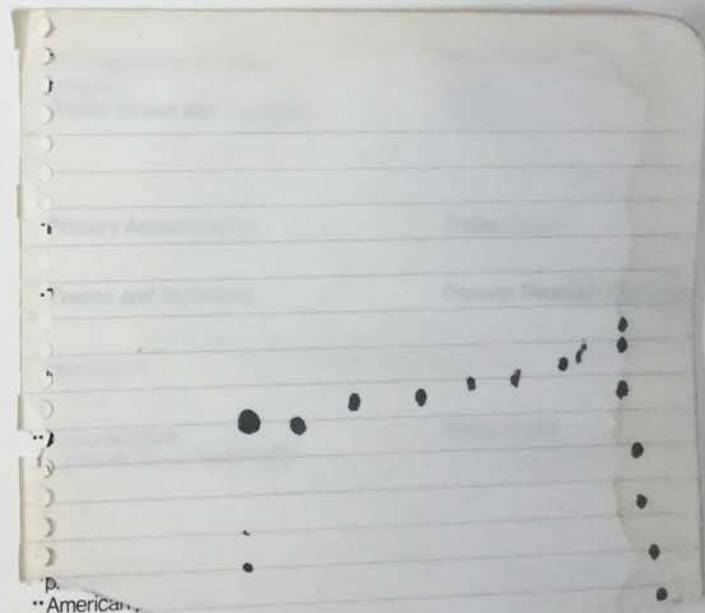
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Trisha BrownSeries.Folder:  
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99

then I let  
her was possible  
was + it

The Wadsworth Atheneum  
presents  
Trisha Brown and Company

Friday, December 1, 1972  
8:00pm.  
Tapestry Hall

•Primary Accumulation

Trisha Brown

•Theme and Variations

Carmen Beuchat, Penelope

Intermission

••Accumulation  
(to Martell Brown, 1906-1972)

Trisha Brown

•premiere  
••American premiere

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Trisha Brown

Series/Folder:

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98

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99

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Dec. 20, 72

Performance schedule for  
Tea Brown and Cookies

1973.

Jan 1, Super Bowl, ~~Madison~~ <sup>Madison</sup> ~~NYC~~ <sup>NYC</sup>Jan. 6 Alvin Schommachers  
bootery, Atlantic city,  
New Jersey subsidiary of  
Capezio + fashion line.Jan 15 Masterpiece Museum  
Algonquin, Texas.<sup>Wishkah</sup>  
Miller Junior Hi School  
Aberdeen, Wash.

Teton National Park

Farley Granger College  
Hollywood, Calif.Major Kankarank's riding  
Academy.

Little Moscow, Utah

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sino-soviet centennial  
Riverside church, NY.

Mount batten

left side

Water Ballet Retrospective

Brain Plug, Montana, Los Angeles,  
Easter Williams YWCA, A.H.L.

Old choreographers conference

Buller's Rock, Minnesota  
Pine Spine, So. DakotaEnvironmental Habitats, Inc.  
Capcanual, Florida~~to be announced~~ Scene of an accident  
~~to be announced~~  
Route 6Marilyn Monrovia's  
school for girlsIden Opera Assoc.  
aide

103

Dec. 31

This is Christmas Holiday - Adam has been away since Tues. noon. Elaine has given me her studio. I come every day and am able to work uninterrupted for as long as I like. It is peaceful and productive for me.

I have been continuing to accumulate movement for the "Primary accumulation" and must list new movements:

- swastica
- throw upper back to a side bend  
L arm too so both arms are up, bent, soft.
- both knees to chest
- extended wrists/arms arch above head, hands touching floor.
- back arch
- swoop arms up above head and then down to side lowering back to floor.
- hop R & L feet to left 4 o'clock if my head is 12.

Today for the first time I visualized



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Trisha Brown

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the audience on the ceiling, I don't know where this will lead the movement development.

stuffed a pillow in front of me and appeared to be pregnant while I worked. Fantastic costume.

Jan. 2.

I have been warming up then doing the Accum. from beginning to present end + trying to add. Seems every day I work over the last 5 movements. refining, rearranging eliminating, retrieving. the movements are more combustion than earlier material + I do like the silence, quietness of the piece.

tomorrow I must begin w/ the full phrase rather than spending my time accumulating the full phrase. Remember this Trisha!

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	Trisha Brown	I.1

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107

Jan. 12 12:59 am

Today I said "good bye sweetie pie" to Mr. Kahn at the end of the session. We had talked about how "excessive" she been in the past year and a half. Me, me, me, me, dancing, drinking, bragging, carrying-on... and the accompanying guilt. In considering my 36 years of life to start making demands and uncontrolling myself at age 34 1/2 is pretty fantastic + not to be viewed w/ guilt but glee. Glee! I am frightened before my own fantasticness. I shouldn't be in charge of myself - I'm too timid + conservative too much of the time. Someone else would have a ball w/ the raw material of me. A glimpse today of joy + enjoyment. of letting it out - the whole person all the parts brilliance + brain damage. Humor, where has all the humor gone. I've been pressed against the wall w/ judges + judging - from the outside + from within myself.



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Trisha Brown

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I remembered how beautiful I looked + felt when I left Joe. Like a re-birthing. I let his howling and vicious accusations get to me. I didn't believe I had the right to be who I am. I am flamboyant and or withdrawn and I don't care if I never equalize it. Anyway I sure as hell feel better tonight than I have in a long while.

I do mourn my sweet father. It goes on and on. He sure did die dead. Lights out everybody. Martell stopped breathing one day. I hope to god mama keeps breathing for a few more years - if she doesn't I may never be undepressed.

But I am free. I do call the shots for Trisha now. Anything is possible. If I don't have what I want — it's my fault.

I hope no one else reads this. I want to write/prigat the truth but privately. I have been terrified of encounters w/ people allied

109

with Joe. I have responded <sup>to</sup> with them with gross anger. Balls-out fury. Every god damn diddly squat mit witted doll house brained ass hole one of them. But today I thought that was absurd. Could the bitterness + fury be giving way to the positive life loving constructive wide open empathic side of me? Am I on the uphill swing of it. Jesus what a joy that sounds like. Well when a protection isn't necessary it slinks around being in the way + obsolete. The Sherman tank is obsolete.

What I'm not expressing here is what I mean by excessive + flamboyant behavior. First, I'll get a drink. Then I'll sing you a song in latin. Then I'll do a strip for you. Then I'll tell you a few anecdotes from my youth with all the stops out on imagery and word crush combinations. Then you'll try to



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tell a story about your youth and I'll cut you off with a better version of the same type theme and somehow we'll survive it. I need to show + tell man.

I'll read you my shopping lists if there's a lull - or get out my scrap book of baby pictures and prom cards + squashed corsages from North Adolescent, U.S.A. and somehow we'll survive to laugh and love and care both ways. I can quiet down. If you insist, otherwise, if it's entertaining - I'll keep going. Why not the rite is young.

I was a barely formed baby in formaldehyde what started to grow again + we got a scientific experiment on our hands, 2 heads no feet, 6 feet and one wing. Changes from day to day. And mostly I've been viewing the whole

111

thing w/ anger at how I got stuck in the god damn jar in the first place + furious at those people who objected to my getting out. What pigs. What goddamn goddamnit pigs. I do dig the fact I'm out now. Whew! I am out there. No wonder they want me back in - even I want me back in sometimes. There's a scientific experiment loose in the city. Funny too - how controlled the accumulations are. man there isn't a blip on those dance screens. So careful, so controlled, perfection. The structure, the choice of gestures + the executions are perfection. Next year I'll probably light up + turn inside out. As soon as I can handle it man - I'm going to the moon.

Probably I have been holding myself back and remembering the moon forever. More moon and less formaldehyde is my motto.

Chiss Trisha



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	Trisha Brown	I.1

112

113

Jan 15. 73  
7:30 AM.

I was standing here  
Carmen was standing there  
She didn't see me.

angle

trout  
l

copy  
sign

like

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112

eyes eyes

yes eyes  
yes eyes  
yes eyes

113

Jan 15. 73  
2:30 A.M.

angle

throat  
id

tapping  
origin

alike



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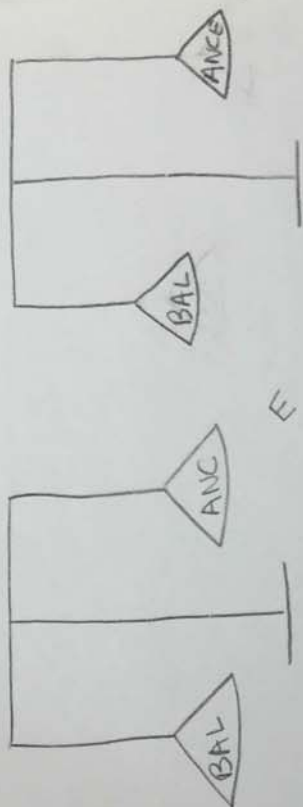
112

eyes eyes

yes eyes  
 yes eyes  
 yes eyes

113

Jan 15. 73  
 11:30 A.M.



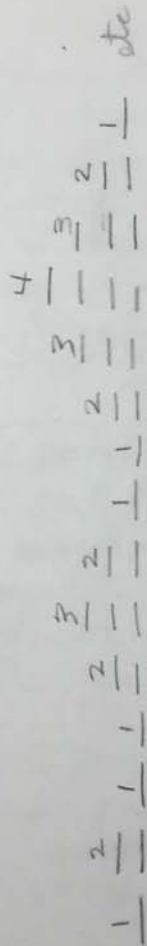
see  
 30  
 OK  
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 stopping  
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 alike

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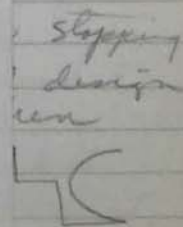
112



grp. 84 do movement 1, then 1, 2, 1, then 1 2 3 2,  
then 1 2 3 4 3 2 1, then



Jan 31 - structure for group improvisation



re alike

113

Jan 15. 73  
2:30 A.M.

ce  
gg  
OK  
my  
h  
of R. angle

without  
wind

stopping  
design  
can



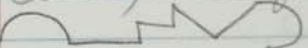
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112

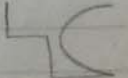
113

Jan 15. 73  
2:30 A.M.

tonite - once again this year  
several things came into place  
I sat down to decorate an egg  
to relax myself + I said OK  
I'll draw these designs in my  
sketch book.

first I invented a block  
printing based on a half  
circle, diagonal line, + R. angle  
 etc.

then I took the square  
format and made all these  
moves within the square without  
lifting the pencil  
 etc.

then 3 pages of that idea stopping  
when I got an unusual design  
etc. ~~somehow~~ in then  
took one beginning 

and tried many endings -  
I don't think any 2 are alike

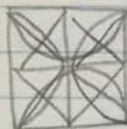
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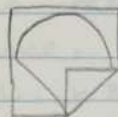


115

then I made rules.



these choices only  
without lifting pencil



← starts w/ this but  
clarified I wanted  
the half circle to  
begin + end in  
corners only during  
this drawing.

next 2 drawings

one 9 figures  
two 20 figures

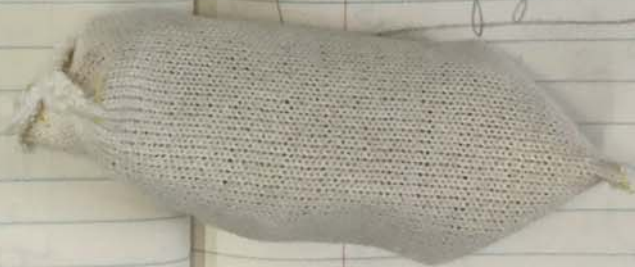
I tried to  
do this



without lifting  
my pencil.

so far I cannot  
succeed—  
at first I didn't  
want to make it,  
now I do.

12 drawings  
in all,  
Far Out!!!!!!





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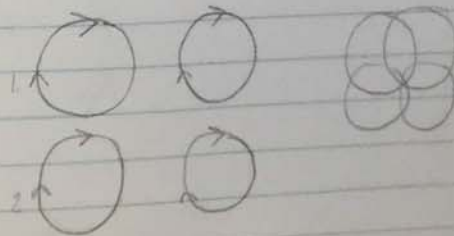
Jan 17 - 73  
past midnight

couldn't sleep - poured a glass a gin.

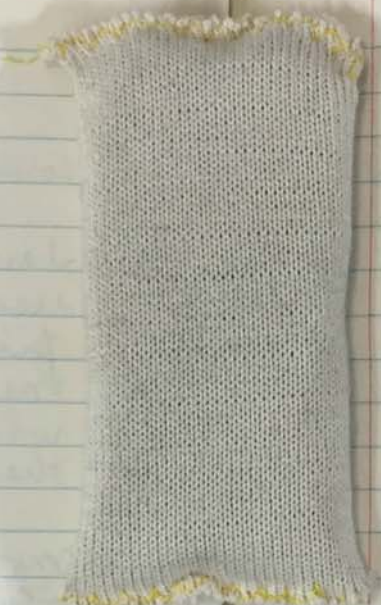
I am trying to figure out how to use more than one figure in a piece. Duplication does not interest me. want 2 or more people whose actions are integral with the structure.

movement which passes each other. Symmetrical phrase A to Z one starts at A, other starts at Z are in synch when they hit M.

Space - can't get it into space still got 2 figures fairly obnoxious damnit.



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5 people

Canon Accumulation

x x x x x

x x x x

x x x x

x x x x

x x x x

first row full dead back +  
caught by second row, second  
row full back + caught by  
third row etc.

one person tied on back of  
another





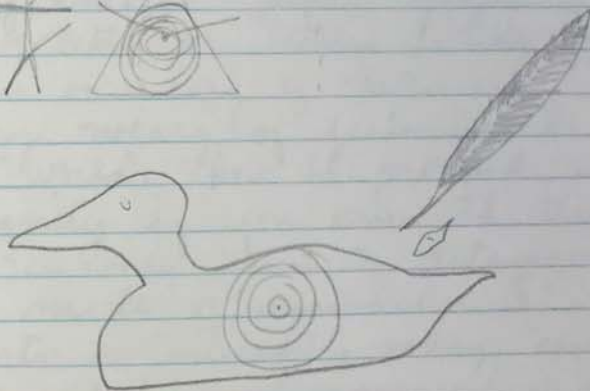
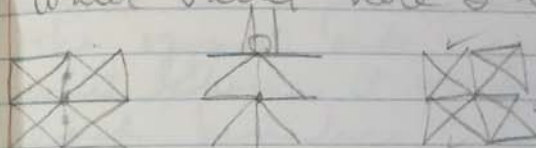
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120



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need a group to be an object,  
water ballet here I come.



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123

Jan 18

I will do the prime accumb. on the opposite side + ask that side what choices it would make at each juncture.

Jan 20. 2p.m

I've had a hideous blow to my self image. Jasper Johns found my letter or letters to him offensive. I'm so weary of criticism. So very weary of jealousies in the art world. How to proceed with dignity if you know the truth. I can only think of detachment as a mode of survival. My back hurts so incredibly today, and I am shaky + discouraged. Part of my spirit flew the coop. Thinking about using dance as a form of meditation moving from a wilt-less state.

Swastika

R upper body

2 arm return

R leg bent + drops to side (+ leg up back)

left arm + leg swing to side + do a casual little circle at the end

back  
neck  
2 arms  
up

(set up today for first time - discarded it big excitement)




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Trisha Brown


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I.1

124

Both knees rotate to opposite  
position. R - facing R.  
continue R. come to  w/ arms between legs

R leg join "dog position" 

then rotate shoulders R to touch  
chest to floor 

straighten L arm raising  
chest up w/ head resting on  
R hand. 

L arm extended over head.  
Pump w/ both legs.

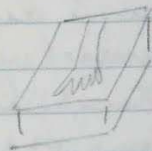
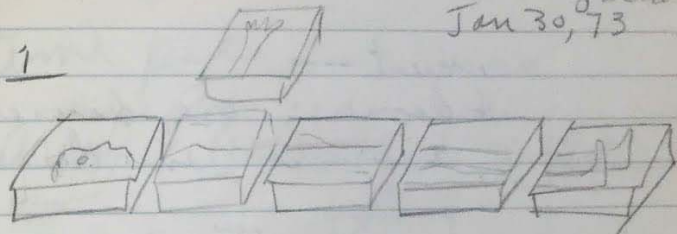
knees w/ tucked up w/ toes crossed  
touch R hand to L knee

Place R hand on stomach + spread <sup>knees</sup>  
close knees & point to the R - low

miss  
little  
out  
but doesn't  
fit here

meeting w/ Sylvane - Paris Festival  
Sonsbeud 24-31, 1973  
Jan 30, 73

video. 1



Continuous roll in place  
I.V. Monitors on their  
backs.

2. drag dancer to back of room  
side etc. Pick up and place  
against wall.

then 2 people do these actions  
w/ the monitor.





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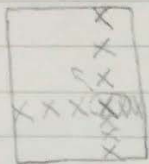
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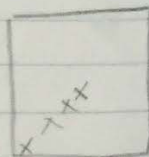
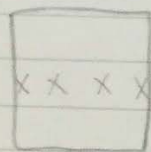
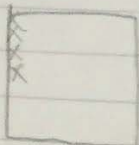
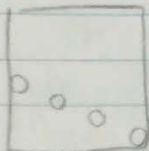
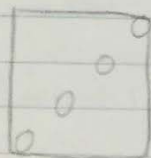
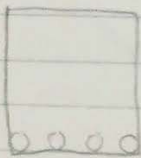
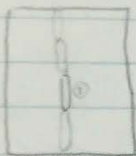
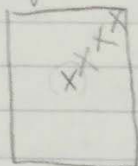
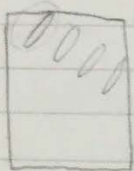
126

movement —

4 dancers: one dancer take  
a position in the space



other 3 dancers position  
themselves <sup>evenly spaced</sup> going any  
straight line direction  
from #1 to the wall



127

the time piece

I am P. G. Fr. Ch.

dancerina

ballarena

dancarena

dancarena

I don't like my giants to go dwarf on me.





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Spanish Dance

180      4 | 211  
 31  
 211

52'  
 20  
 11  
 8  
 3

① sitting sedately | on (seven) seat  
 the sisters smeared spaghetti  
 and salad on the sofa

2  
 1 1 1

Spilled their supper

sitting sitting sedately sitting |  
 sitting sitting sedately sitting sedately on  
 sedately sitting sitting |  
 sitting sitting sedately sitting sedately on  
 sitting sedately on seven | on sedately  
 sitting | sedately sitting sitting |



132

133

sitting, sitting sedately, sitting sedately  
 on, sitting sedately on seven <sup>55 on 7</sup> seats,  
 seven on sedately sitting, on  
 sedately sitting; sedately sitting,  
 sitting.

sitting, sitting<sup>2</sup> sedately, sitting sedately<sup>3</sup> on

sitting sedately on 7, sitting sedately  
 on seven seats, sitting sedately on  
 seven seats the, seats seven on  
 sedately sitting, seven on sedately  
 sitting, on sedately sitting<sup>3</sup>,  
 sedately sitting, sitting.

sitting, sitting sedately, sitting sedately<sup>2</sup>  
 sitting sedately on 7, sitting sedately  
 on 7 seats, sitting sedately on 7  
 seats the, sitting sedately on 7  
 seats the sisters, the seats 7 on  
 sedately sitting, seats 7 on sedately  
 sitting, 7 on sedately sitting, on  
 sedately sitting, sedately sitting,  
 sitting.



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7 sisters smeared spaghetti on  
the sofa

7, seven sisters, 7

7, seven sisters, seven sisters smeared  
sisters 7, 7, | 7, 7 sisters, 7  
sisters smeared, 7 sisters  
smeared spaghetti, smeared  
sisters 7, sisters 7, 7, | 7,  
7 sisters, 7 sisters smeared,  
7 sisters smeared spaghetti,  
7 sisters smeared spaghetti on,  
spaghetti smeared sisters 7  
smeared sisters 7, sisters 7,  
7, | 7, 7 sisters, seven sisters  
smeared, 7 sisters smeared  
spaghetti, 7 sisters smeared  
spaghetti on, 7 sisters  
smeared spaghetti on the,  
on spaghetti smeared sisters  
7, spaghetti smeared  
sisters 7, smeared sisters 7,  
sisters seven, 7, | 7, 7 sisters,  
7 sisters smeared, 7 sisters smeared  
spaghetti, 7 sisters smeared  
spaghetti on, 7 sisters smeared  
spaghetti on the, 7 sisters



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smeared spaghetti on the sofa,  
 the on spaghetti smeared sisters  
 7, on spaghetti smeared  
 sisters 7, spaghetti smeared  
 sisters 7, smeared sisters 7, 7

137

sitting, sitting sedately, sitting sedately on,  
 sitting sedately on 7, sitting sedately  
 on 7 seats, sitting sedately on  
 7 seats the, sitting sedately on  
 7 seats the sisters, sitting  
 sedately on 7 seats the sisters  
 spilled, sisters the seats 7 on  
 sedately sitting, the seats 7  
 on sedately sitting, seats 7  
 on " " 7 on  
 sedately sitting, on sedately  
 sitting, sedately sitting, sitting.

sitting, sitting sedately, sitting sedately on,  
 sitting sedately on 7, sitting sedately  
 on 7 seats, sitting sedately on 7  
 seats the, sitting sedately on 7  
 seats the sisters, sitting sedately  
 on 7 seats the sisters spilled, <sup>SSD</sup> <sup>SSD</sup> <sup>SSD</sup> the  
 spilled sisters the seats 7 on sedately  
 sitting, sisters the seats 7 on sedately  
 sitting, the seats 7 on sedately  
 sitting, seats 7 on sedately sitting,  
 7 on sedately sitting, on sedately  
 sitting, sedately sitting, sitting



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138

sitting, sitting sedately, sitting sedately on,  
 sitting sedately on 7, sitting sedately  
 on 7 seats, sitting sedately on 7  
 seats the, sitting sedately on 7  
 seats the sisters, sitting sedately  
 on 7 seats the sisters spilled,  
 sitting sedately on 7 seats the  
 sisters spilled the <sup>55-41</sup> soup.  
 the spilled sisters the seats 7 on  
 sedately sitting, spilled sisters  
 the seats 7 on sedately sitting,  
 sisters the seats 7 on sedately sitting,  
 the seats 7 on sedately sitting,  
 seats 7 on sedately sitting, 7 on  
 sedately sitting, on sedately  
 sitting, sedately sitting, sitting.

139

I want to go up the hill

change orange and <sup>keep green see red</sup>lets go up (the hill) again down come  
and we

lets

lets go

lets

lets

lets go

lets go up

go lets

lets

lets

lets go

lets go up

lets go up again

up go lets

lip go

lets

lets

lets go

lets go up

lets go up again

lets go up again down

again up go lets

up go lets

go lets

lets

lets

lets go

lets go up

lets go up again

lets go up again down

lets go up again down come

down again up go lets

again up go lets

up go lets

lets



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140

lets go up again down come we  
~~we~~ come down again up go lets  
~~down~~ down again up go lets  
~~down~~ again up go lets  
up go lets  
go lets  
go lets.



lets go up and see whats <sup>on</sup> ~~the~~ top of the hill 141  
hill the of top or whats see and up go lets



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NYSC 1,000 in Feb 13, 73 145





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National Endowment

1/30/73 in \$ 1,840,00 <sup>out</sup> #981 Panel #51  
ap. 30



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Theresa who Seville

966 6030

For Monday -

get Babette to Photo us

call NYU - no classes +

get 6 more discs

tell yvonne 3:20 -

get Kurt on the ball

Prop list:

4 sticks

white tape

tape recorder

tape

discs

metronome

masking tape

stop watch

sweat pants

camera



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