

Some time after the beginning but before the middle middle
I begin to acknowledge to myself I'm not entirely original.
I am not a brilliant inventor of dance steps.
I have timing & I am a practical reorganizer of available movement.
I'm not an inventor of language.
I can be funny but I am only an obsessive reorderer of words.
Rather than have my deficiencies discovered & trounced by others
I decide to boldly accept & announce my right to re-use my own material
& to try to celebrate & enjoy reappearance & changes in context
& to revel in how many ways there are to skin a cat, for instance...

I know for sure the 1st time I improvise dialogue publicly is in 1963
@ Judson Church in my work called *RANDOM BREAKFAST*
when I tell an audience how to create their own dances but...
in 1944 some kids in public school 160 tell the substitute teacher
David makes up stories and the sub says "get up & tell a story" so I do.
That is to say I improvise telling stories in 1944.

I know, in 1974, for the 1st time I write a 6 pg scripted monologue
for *ONE ACT PLAY* sharing a concert w/my work *CHAIR, alternatives 1 - 5*
@ Paula Cooper Gallery in SOHO but in Junior High School 65 in 1948
I write or adapt or knock off a kinda scripted version of Romeo and Juliet
& Mercutio says "don't worry Romeo, there are other fish in the sea".

I know, in 1991, I teach my 1st 11 wk student wkshp @ UCLA
& as movement & text exercise *PUNCH & JUDY GET DIVORCED* surfaces
& morphs into a half hour KTCA/Alive TV show w/music by Carl Stallings
w/text for 2 Punches, 2 Judys, 2 dogs, 2 clowns, 2 devils & 2 babies
& evolves into a White Oak Dance project w/Stallings music & no text
& w/Valda Setterfield as Judy & Mikhail Baryshnikov as Punch
& in 1992 it grows a 2nd act w/text during 11 more teaching wks @ UCLA
& w/Mark Taper Forum actors & 1 year later w/Guthrie Theater actors...
& unwed, widowed & divorced Judys live together in *LIFE WITHOUT MEN*
& *PUNCH & JUDY GET DIVORCED* & *LIFE WITHOUT MEN* get commissioned
by American Music Theater Festival & American Repertory Theater
w/new music by Edward Barnes & additional script & lyrics
written in collaboration w/Ain Gordon & Arnold Weinstein.

I know now how many of my previous experiences
& how many parts of how many of my pieces &/or anybody else's pieces
are to be found in my older pieces & my newer pieces
& I know how kinda iffy & how complicated it is for accurate bio life.

I know now if I'm gonna archive I insist archiving is my current subject matter
as well as my history & as well as creative action & system
& if I add some 2s & some other 2s together
I know now I see the arc of my career appear.
