

## MAKING VARIANCE

### **Babs Case:**

Since everything is but an apparition,  
perfect in its own being, neither good nor bad,  
beautiful or ugly,  
we may as well burst into laughter.

The process was a blast, and the result is a work we could not have created  
without all involved.

### **Kelly Roth:**

Working with any two other choreographers would be difficult, but with Ann and Babs it has been a delight. I'm not sure if we are discovering anything new through this process, however, sometimes it is worthwhile to be reminded of truths that may have been forgotten through years of constant creative struggle. Just knowing there are other artists out there facing similar aesthetic and practical challenges can be an affirming realization when so often we feel isolated in our individual efforts. Dividing the responsibility for the final product between three choreographers, a composer, and of course, the dancers, has been a liberating lightening of the normal burden/privilege associated with shifting the blame for the whole thing on one set of shoulders.

### **Robert Kaplan:**

Since I had to work very quickly I chose sounds from my "virtual instrument library" (MOTU Symphonic Instruments) in the computer. My pallet included clarinet, soprano saxophone, string orchestra, viola section, double bass section, timpani, harp string, and drum set. I also added electric guitar, which I played. The dance seemed playful, kinesthetic, with varying degrees of intensity and contrasting sections. When beginning a piece I prefer to write away from the video of the dance. Having watched the piece and taken notes, I was able to create an audio environment that had a life of its own, yet retained characteristics of the dance. I found myself working in large chunks of time with this piece, for example, 2-3 minute sections with different qualities and moods. Most of the piece was built by creating variations of around 75 measures of melodic phrases. After generating some contrasting sections of music I began to insert sections into the video of the dance, much like building a body of clay over a wire frame. The music then gave the choreography a CONTEXT in which to exist.

### **Ann Ludwig:**

It is intriguing now, after all these months, to think back to the beginning...the emails, the conversations, making movement, the original lottery aspect of directing an order then giving in to the internal logic of the work rather than the artists involved. As the choreographer in residence, so to speak, it was most difficult, when Babs and Kelly went back to their home territory, to have a hands off approach to what seemed in the first half of the process to need "fixing". Then, as each came back into the shaping of the whole, the movements and the pairings started to find a place with individual integrity. Rob's music became the last important means of the push and the pull. Yet another layer became obvious as the dancers, thus far minimally directed to other than abstract implications, responded to the sound, eliciting a partnership with additional focus and purpose.