

Leonard Angel/
SIX OF ONE:
A PLAYSCRIPT
IN PROGRESS



Location: A dance studio.

Time: The present, evening.

Note: Performers switch parts during the course of the performance. This switching should be designed in such a way as to clarify in the minds of the audience, as it watches character interactions, that the stereotypic endowments of the characters pass from actor to actor.

VALERIE *To audience.* What is it about dance studios? The mirror, the bar, the polished wood floor, a couple of high windows letting light stream in, morning light and afternoon light, and high lamps for evening work. I don't know about you, but I can't walk into a studio without thinking of all the dancers who have been through: all the dancers who have stayed and all the dancers who've gone on to other things. Like me, for example. Haven't been here or any other dance studio in years. But I had to come back, take a look at the old place. So the other day I called Dorothy up. "Can I come up and see the space again?" I said. Didn't even have to tell her who it was; she remembered my voice just like that. She has a wonderful ear for sounds; always did. People used to tease her she spent so much time absorbed in music it was a wonder she ever came up with choreography at all. She'd laugh and say that's how she came up with the images—by listening—emptying herself of images and listening, and then looking at everybody's bodies and the images would be there. Where was I? Oh yeah, the phone call. "I'd like to see it," I said. She didn't even ask me how come. "Sure," she said. "Do you want anybody else to be here?" "No," I said; "It'll be more use to me empty." "Good," she said, "because we're off on a tour next week." And she left me the key. And I came here and started remembering.

Oh, that first day I came to this place, all shy and nervous, and thinking dance would be a magic way out of my shyness. Guess what? It wasn't. And then I remembered the work, the stretching, and stretching and more stretching. And then there was the session that I kept coming back to. I think that session stuck out, oddly enough, because that was the one time Dorothy didn't show up at all. And that was the session I had come here to think about.

Outside.

HANNAH Dorothy? Dorothy?

VALERIE Oh—I forgot. In those days, Dorothy had to rent the studio out to that karate group. They always left their things out. *She puts the place in a mess.* That's better.

Hannah enters and bumps into a chair.

HANNAH Every time. Every single time.

Valerie leaves discreetly.

Hannah opens lights, fiddles with the thermostat, changes into work clothes. Cheryl enters.

HANNAH Hi, Cheryl.

CHERYL Shit.

HANNAH What's the matter?

CHERYL Nothing.

HANNAH Nothing?

CHERYL Nothing. I just had a bad day.

HANNAH Something in particular?

CHERYL No.

HANNAH O.k., if you don't want to talk about it, I'm not going to push. If you don't want me to. . . . Do you?

CHERYL Want you to what?

HANNAH Want me to push.

CHERYL It was a bad day. Let's just leave it at that.

HANNAH O.k., o.k. It was just a bad day. Nothing to do with tonight at all, Dorothy's decision coming up?

CHERYL I'm here to work; I'm going to work just like any other night.

HANNAH You know what I think's going to happen? I think Dorothy's going to—

CHERYL Hannah, please. I don't want to get excited about it.

HANNAH Sorry.

CHERYL *Looks at the time.* Any reason Dorothy's not here yet though?

HANNAH No. I just got here. She's probably just on her way.

CHERYL Well, it is a bit early still. You don't mind if I change the music? I want to hear the piece we're working on.

HANNAH Go right ahead. Hi, Valerie.

VALERIE Hi, Hannah.

HANNAH I didn't see you come in.

VALERIE No—I just . . . came in. Oh, my god. I forgot.

HANNAH What?

VALERIE The assertiveness book you lent me. I'm really sorry.

HANNAH Oh, it's all right.

VALERIE I meant to put it in my bag, and then I forgot. I'll bring it tomorrow.

HANNAH Well, I don't really need it.

VALERIE No, no. I promised I'd have it back for you by today.

HANNAH That's all right.

VALERIE Can you tell I didn't quite finish it?

HANNAH Well . . . what did you think of it?

VALERIE I don't know.

CHERYL And they always leave their exercise mats out. Dorothy should stop renting to them if they can't even manage something as simple as cleaning up after themselves.

HANNAH Yeah, and where's she going to get the rent? I'm glad Dorothy isn't the disciplinarian you are.

CHERYL Fuck!

HANNAH You're too cheerful, you know that?

CHERYL I got into a stupid scrape with my bike. Stupid car comes flying out of nowhere; I had to hang onto a stop sign. The stupid bike kept on going out from under me, taking my foot with it.

HANNAH Did you hurt yourself?

CHERYL Nah. On top of everything else I've got schedule hassles at the restaurant like you wouldn't believe. They want me there 27 hours a day. *Cheryl changes the music.*

HANNAH Cheryl, can I ask you something?

CHERYL What?

HANNAH Would you like a little massage?

CHERYL That's very kind of you Hannah, but no thanks.

She goes into the changing room.

HANNAH Hey, come on Cheryl, don't behave like that.

Pam enters.

PAM Where's Dorothy?

HANNAH Tell us what the problem is.

VALERIE Hi, Pam.

PAM Hi, Val.

HANNAH Cheryl...

VALERIE I... uh... wanted to ask you... Pam?

CHERYL Hannah, you're not everybody's mother, even though you like to think you are.

PAM What's up?

HANNAH Cheryl's in a foul mood.

PAM Uh oh, are we in for one of her tough days or what?

HANNAH She'll be all right. She's probably just a little bit nervous because of tonight.

PAM Yeah, I guess we're all going to be a bit nervous tonight. Eh, Val?

VALERIE Uh... yeah... I guess so!

PAM But I'm really proud of myself.

HANNAH How come?

PAM I got myself in a good mood. Whatever I was doing—getting my clothes together, driving the car—I could hear my little mental clock ticking, ticking: what's it going to be? what's she going to decide? in a few hours we'll know—tick, tick, tick; tick, tick, tick. And then I'd calm down. I'd shut my eyes.

HANNAH While you were driving the car?

PAM No.

HANNAH Just joking.

PAM But I calmed myself down. I'm going to be in a good mood. *Sings.* I'm going to be in a good mood; I'm going to be in a good mood.

HANNAH Oh brother.

Dagmar enters.

PAM Nobody minds if I change the tape?

DAGMAR Hi, Pam, Hannah.

PAM Hi, Dagmar.

VALERIE Hi, Dagmar!

PAM Hey, Dagmar, how's this for music to come down the aisle to?

Puts on the music.

DAGMAR I do take this man to be my lawful wedded husband.

She glides down to the tape deck.

DAGMAR Where's Dorothy?

PAM She probably wants to make a big entrance.

There is some knocking at the door. Also the phone which has been brought out from the office starts ringing.

DAGMAR Yeah, so we can all be hanging on her words.

PAM What do you think it's going to be?

DAGMAR I think she'll go for it.

ROSE *Off.* The door is stuck. I got to get in quick; let me in. The door is stuck.

PAM *Answering the phone.* Dagmar, it's for you. It's your fiancé.

HANNAH Hi, Rose.

Rose hands Hannah a note.

DAGMAR Hello... yeah, it doesn't matter to me.

HANNAH What's this?

ROSE I never had to pee so bad in my life.

HANNAH Rose?

ROSE It was under the door.

Rose goes to the changing room.

PAM What do you think Dorothy's going to say?

HANNAH I think she's going to tell us we're not quite ready, but the best way for us to get ready is for her to rent the space and the pressure'll bring out the best in us. And then we'll have to work towards the performance?

DAGMAR *On the phone.* No—you've already disturbed me. No, we haven't started yet. . . . Well, tell them yellow.

HANNAH She's going to say: we're not quite ready yet, but if we all push each other a little bit, we'll get there. I predict those will be her very words.

Hannah has a look at the note.

DAGMAR I know they have to know by tonight, but they were already told that. No, I told you we haven't started yet, but we're about to.

HANNAH Hey, everybody—

VALERIE Uh. . . Pam. . . Can I talk to you for a second?

Cheryl returns from the changing area.

PAM Sure, Val, what is it?

HANNAH Everybody—yoo hoo!

CHERYL What's up?

DAGMAR Yeah, I know that. I know that. . . . Yeah, I know.

VALERIE Well, . . . the thing is. . . we were talking last time about the section where. . . let's see. . .

HANNAH Please, can I have everyone's attention?

PAM Just a sec. *Fanfare.* Tata ta ta tata!

DAGMAR So it won't be a problem. . . no problem. . . it won't be a problem. . . no problem. . . Yeah, I gotta go. . . Bye.

HANNAH Dorothy isn't coming tonight. She left this note.

CHERYL What does it say?

HANNAH Should I read it?

CHERYL It doesn't matter if you read it; just what does it say?

PAM What does it say?

Rose comes back from the changing area.

HANNAH All right, I'll read it: "Dear Dancers. Guess what? At 5 o'clock this afternoon the landlord dropped in to give us notice he's not renewing the lease and to vacate A.S.A.P."

Various people react, groan, "Oh no."

"Not to worry, though," she says. "I'm going to hassle it out with him and I'll work out something or my name isn't Dorothy. His wife is on the board of the Canadian Conference of the Arts and, if worst comes to worst, I'll drag *her* into it." Et cetera, Et cetera. "Meantime, Hannah or Cheryl can lead a good warm up." And then she gives us these steps we can work on, cause she promised us tonight she'd rough in the end of the piece.

PAM On paper?

CHERYL Let me see.

ROSE Yeah, can I see?

HANNAH Just a second—*Hannah turns the note over and reads.*

CHERYL Doesn't it say anything about her decision?

HANNAH Yeah—

CHERYL Read it out, for godsake.

HANNAH It's no go. She doesn't think we're ready.

Cheryl takes the note and reads carefully.

PAM Why?

HANNAH She doesn't think we're ready. Maybe after working another year.

Out.

VALERIE And as everybody went about their business, trying to salvage their mood, I was kind of borne aloft almost on a high of watching and observing. And that high of watching and observing kept on and on for the longest time, right through the whole evening. And where I normally would have encouraged myself to do something like go over to Pam and talk to her, or say something to everybody, and then feel prevented by my shyness,

or try it, but get it all balled up, I felt something free inside me, temporarily, anyway. And it didn't matter whether I was shy or not. I was watching and observing, and for the first time, that was enough.

DAGMAR Hey, Twyla Tharp's at the Queen E. tonight. Maybe we could do a quick warm-up and then go down and see her.
Poor response. Well, I just thought it might be fun to take advantage of the free evening.

VALERIE It's not a free evening.

DAGMAR I didn't mean it was free, free...

VALERIE I didn't mean that you meant...

DAGMAR Oh, ... never mind.

PAM What are we going to do then?

CHERYL We'll do the warm up and then we'll try out the new steps. We'll make note of our questions. Then we'll go home. O.k.?

PAM Yeah.

CHERYL Everybody?

HANNAH Yeah.

DAGMAR O.k.

CHERYL Everybody ready for the warm up?

PAM Why didn't she think we're ready? What does it say?

HANNAH Have a look. "The technique isn't there yet."

PAM Oh.

HANNAH Look, the important thing is what it says afterwards, right Cheryl?

CHERYL The technique isn't there.

HANNAH No, she goes on to say something else.

PAM "Don't be discouraged"—this part?

HANNAH Yeah. Read it out. We should all hear what she says there.

PAM Oh, it's too depressing.

CHERYL Can we warm up? Please?

DAGMAR Warm up, warm up!

They get into place, except Hannah.

HANNAH "I'm sorry, I know everyone's going to be disappointed, and I know I'm disappointed along with everyone, but we'll get there, we'll get there—" Can we just warm up please? ... 1 ... 2 ... 3 ... 4.

They start warming up.

HANNAH Wait, Cheryl. Can we do it standing up?
 CHERYL Why?
 HANNAH That's what Dorothy did last week.
 CHERYL But we've only done it a few times, Hannah.
 HANNAH I thought she was going to start using that one from now on.
 PAM I think I'd prefer to do the one on the floor myself.
 HANNAH Why don't we use this opportunity to continue something new? Maybe we should start pushing ourselves a little bit.
 CHERYL Do you want to lead the warm up? Is that what you're getting at?
 HANNAH I just thought it would be good to do what Dorothy would have done.
 DAGMAR It doesn't matter much either way.
 CHERYL Why don't you lead the warm up. You can lead it your way if that's what you want.
 HANNAH O.k. O.k. I give up. Forget I ever said I thought we should do it standing up. I was wrong. I made a mistake. I shouldn't have interrupted. Go ahead.
 DAGMAR Oh, for heaven's sake!
 CHERYL No, I'm not going to continue now.
 HANNAH All right, all right. I'll tell you what. I'll continue the warm up starting on the floor. Everybody ready?
 PAM Ready.
 ROSE Ready.
 HANNAH O.k. Let's take it from the start. And 1...2...

Hannah continues the warm up, during which Cheryl gets up and wanders off.

HANNAH Cheryl? Cheryl?
 CHERYL Don't worry about me, please.
 PAM Cheryl... what are you doing?
 HANNAH/
 CHERYL *Together.* What ARE you doing?

They finish the warm up. Dagmar goes to the phone.

ROSE . . . feels good.

PAM . . . good warm up.

VALERIE Thanks, Hannah.

HANNAH You're welcome.

PAM So, what are we going to do now?

HANNAH Come on everybody, let's not get discouraged, all right? So: we're picking up from the trio on the floor. Everyone remember where they were? Rose—the trio on the floor? . . .

ROSE I'm getting there.

DAGMAR *On the phone.* Hi, John . . . fine, . . . no, Dorothy isn't coming tonight.

PAM Let's see. . . .

DAGMAR Listen . . . I just called cus I wanted to remind you. . . . Listen. . . .

CHERYL You were there—

DAGMAR Go ahead, guess.

HANNAH Dagmar—

DAGMAR Yeah, yeah. How'd you know?

HANNAH Dagmar, we're waiting.

DAGMAR Yeah, but still, it must be ESP. . . . Coming.

CHERYL So, how are we going to go about this?

DAGMAR They're waiting for me. . . . What? . . . The guest list's not growing too big? . . .

CHERYL Remind me to unplug the phone when she's done.

HANNAH What if Dorothy tries to call?

DAGMAR Of course we're going to have everybody from the studio.

HANNAH But they won't come, sweetheart, if you don't join in the work.

HANNAH *To Cheryl.* Do you want to do the instructions?

CHERYL O.k.

PAM We're ready to go. We're ready, ready, ready and willing to go!



Pause.

HANNAH Cheryl. We're all ready.

CHERYL *Has some trouble figuring out the steps on paper.* Yeah, but I think we should at least mark that section from the top before we continue.

PAM Yeah, actually that's a good idea.

HANNAH Yeah, all right.

CHERYL Let's take it from the line up.

PAM Line up!

HANNAH Line up!

DAGMAR Line up!

All line up. There is a space for Cheryl.

CHERYL I'll stand out and count, o.k.? And, ... Val?

VALERIE Coming. ... *Out.* As I was coming into the line up, I heard something inside me say, "Don't lose it. Keep watching even when you're doing it; keep watching; keep watching." And so that's what I tried to do even while being in the steps. ...

CHERYL 5...6...7...8... *They start the dance.*

PAM Wait a minute. I didn't get it right. I've lost the count.

CHERYL You were doing it right.

PAM Was I? I don't feel secure with it at all. I'm sorry.

CHERYL 5...6...7...8... *They try it again.*

PAM *Interrupting.* I don't know what it is. My legs are just hanging onto the end of my hips. I feel ... 'eccch' ... they're not working. I'm sorry. I just couldn't get it right.

CHERYL You were doing it right, Pam.

HANNAH It's o.k. You looked just fine.

PAM Really?

HANNAH Yeah.

CHERYL 5...6...7...8... *They try it again.*

PAM *Interrupts the piece again. Aaaagh! I'm sorry, I just can't get it.*

CHERYL You got it Pam; you got it right again. Why the hell can't you just do it and get on with it?

PAM *Stung.* I can't do it. I just can't do it.

CHERYL Oh, get off it.

PAM I thought we were coming along so well, and I feel like we're nowhere now.

HANNAH We're not nowhere, Pam.

PAM Dorothy thinks we're nowhere.

HANNAH Dorothy doesn't think we're nowhere.

PAM No. We're just not somewhere.

HANNAH Look, Pam, of course this is going to bother us a bit. We should expect that. But today, right here, right now—this is when we have to work—all of us, keep up the work, not get discouraged. Right? "We're going to get there, we're going to get there?" Remember?

CHERYL Yeah.

HANNAH *To Pam.* And remember how good you felt when you came into the group, Pam, how low you were, cause you hadn't been getting any strong direction, and then you came in with us.

PAM It feels like I never came in. All my life I've been in one group or another or another.

ROSE And you're going to continue all your life?

PAM Maybe I will. *Beginning to sing.* Maybe I will.

ROSE So there you are.

PAM Yeah.

HANNAH One more shot?

Pam nods.

CHERYL Yeah, and what's she going to do? Stop again?

PAM Thanks for the vote of confidence.

HANNAH So shall we try it again?

ROSE Sure.

CHERYL Oh, I'll do it over and over and over again. I'm the patient type.

HANNAH Pam?

PAM Sure.

DAGMAR Oh—I have a great idea. I know what will help. Pam, your steps are harder than mine in this part, and they draw a lot of attention. If you're not really comfortable with them, then we could . . . uh . . . switch parts, and ask Dorothy if we could leave it switched that way. Especially seeing as we'd already rehearsed it, and you might be more comfortable with my part.

PAM I don't know your part.

DAGMAR How about Val's part?

PAM Yeah, I know that one.

DAGMAR And you know mine, right, Val?

VALERIE Yeah.

DAGMAR All right. So we do a three-way switch. All right with you, Val?

VALERIE Well—I don't know. I guess so if . . .

DAGMAR O.k., there we are. So, you'll do Val's part and I'll do what you were—

CHERYL Hold on. Hold everything. You are not solving anybody's problem this way.

DAGMAR All right. I thought it was worth a try.

CHERYL So: positions? And: 5 . . . 6 . . . 7 . . . 8 . . . *Counts them through. They dance. Cheryl gets loud and sharp around the section Pam previously stopped at.*

PAM *Stops.* Fuck! I just can't get it. I'm sorry.

CHERYL *Overlapping—cued by "can't get it."* Well, that's it. I don't need this.

PAM What are you doing, Cheryl?

CHERYL I don't need this.

PAM Where are you going?

CHERYL I'm going home. Thursday we'll have someone who can lead us and someone who can stroke egos and do whatever else needs doing.

HANNAH Cheryl, please don't go.

CHERYL Why not? Dorothy's note says if you're in the mood, work on the piece. Looks like Pam isn't in the mood.

HANNAH Now who's the one behaving like a spoiled baby?

PAM Thanks, Hannah.

HANNAH Please. Today of all days.

CHERYL It's not such a big deal. Thursday she'll be back; we'll have the usual session; she'll deal with Pam. Why do we have to knock our heads against a brick wall?

HANNAH It's that very attitude that led Dorothy to think we're not ready.

CHERYL Oh, you know, do you? Nothing to do with our technique.

HANNAH Technique comes from being in tune with each other.

CHERYL As far as I'm concerned we're here to get better as dancers. Dorothy's our teacher, and she's not here. That's all.

HANNAH Cheryl, there's more to it than that.

CHERYL Like what?

HANNAH Like developing bonds between us, as a group, understanding each other, working with each other—

CHERYL Oh, come off it. We don't have to be great buddies, bosom sisters.



HANNAH Then what is it? Just technique?
CHERYL Yeah.
HANNAH Cheryl, if you don't see what's wrong with that, we might as well be living on two different planets. We're not even in the same group.
CHERYL See ya Thursday.
HANNAH If you walk through that door, you're walking out on the group. You're walking out on us Cheryl, and I for one don't care if you come back.
CHERYL You "for one"?
HANNAH You want to find out how we all feel? You want to take a poll? Go ahead, ask them.
CHERYL You're making a mountain out of a molehill.
HANNAH I'm serious.
CHERYL Yeah, too serious. Bye.

Cheryl leaves.

VALERIE Out. Nobody said anything for a bit, until Hannah tried to pick up the pieces. And I kept on listening and watching. And also I took out my appointment book, and that was when I decided I'd keep a diary.
HANNAH I'm sorry. I said what I felt I had to say. I still feel that way.

Rose returns to studying steps.

PAM But what does that mean? You said certain things about "if she walks through that door."
HANNAH I meant them.
PAM So what does that mean?
HANNAH We follow through.

Dagmar is dialing the phone.

PAM But you said some pretty strong things about her not bothering to come back. How can you follow through without splitting up the group?

HANNAH I don't know if it's really a group if it's so easily split.

ROSE What are you up to, Dagmar?

DAGMAR There's time to make the theatre if I hurry.

HANNAH Dagmar!

DAGMAR Well, Cheryl is gone; we can't rehearse without her here. *On the phone.* Hi... it's me. We can still go. Don't ask. I'll meet you there.

HANNAH We can rehearse without them.

DAGMAR *Dressing, readying herself.* How? Who's going to stand out and watch? Me? No way. Pam?

PAM Not really.

DAGMAR Rose?

ROSE *Moving on her own.* No.

DAGMAR Valerie?

VALERIE Well, maybe. I guess really the thing is...

DAGMAR Look, whether you do it, Hannah, or Val does it, or anybody, that leaves two out. That's not enough.

HANNAH I don't see why.

VALERIE I didn't really finish what I was saying...

HANNAH We should try. We should try.

DAGMAR Why? Dorothy'll be back on Thursday. Cheryl's right. *Consults time.* Oh, it's going to be close. Anybody else want to come? ... Twyla Tharp? Cheesecake with me and John after? ... See ya! *She leaves.*

HANNAH Dagmar! *Dagmar leaves.*

ROSE So, shall we try the new stuff?

HANNAH The new stuff?

ROSE The stuff Dorothy wrote down for us. On the note.

HANNAH Right. Of course. That's what we're here to do. That's what we're going to do. *Hannah gets the note.*

PAM How are we going to do it if there's only four of us?

HANNAH You know what's going to happen now?

PAM What?

HANNAH We're going to get this new section down to a "t." We're going to get it perfect. Dorothy will be back Thursday, and will she or will she not see who decided to carry through? She'll see who kept on working. Then Cheryl will have to explain. And Dorothy will tell *her* to shape up. Maybe she'll learn something from that, too. It pisses me off that just because she's got technique she thinks she doesn't have to work with us. So: Rose, Val, Cheryl have their feet touching in the air. Of course, Cheryl isn't here, so she won't get this material.

PAM If Cheryl has to explain then she's going to say that I was the problem because I was having trouble with the line up.

HANNAH Yeah, and we tell them that the very next time we tried it, it was no problem.

PAM Yeah, but that hasn't happened yet.

HANNAH Pam—"We'll get there, we'll get there." Remember?

Rose takes the note.

ROSE Okay: Hannah, Pam, Dagmar move into the spaces. Dagmar's missing there, too.

HANNAH All right, here we go, Pam!

ROSE And then... we all roll on our backs... take 8 counts over, left hip up to our knees, facing out... 1... 2... 3... 4... 5... 6... 7... 8.

PAM But the thing is she will say it was my fault, and we weren't getting anywhere cause it was my fault.

ROSE Left foot lunge... two counts, with arms sweeping in a circle...

PAM I don't like that. I don't want that to happen.



- ROSE On three we all stand, turning right, and make a circle joining hands, moving for eight double counts. . . .
- HANNAH It's not your fault that she walked out, or Dagmar goes off to the theatre. You're the one here working.
- ROSE . . . then face downstage, feet together. . . .
- HANNAH Isn't that right, everybody?
- VALERIE Yeah.
- ROSE Outside people sweep arms and cross one another, around the group . . . 1 . . . 2 . . . 3 . . . 4.
- PAM But they're not going to say that.
- HANNAH Nobody is accusing you, Pam. You're not the problem.
- ROSE Centre person onto. . . . Let's reverse.

They reverse.

HANNAH You're not the problem.

ROSE We all do four of those airborne steps starting on the right. . . .

PAM It's going to look that way, when all she has to say is. . . .

HANNAH Pam, please. Rose, Val, just a sec. Hold everything.

ROSE And "Don't worry," she says. "We'll clean up the details. Have fun."

PAM Why can't Dorothy just be here?

ROSE What?

HANNAH Pam is feeling she's going to be accused.

ROSE You don't want to work through the instructions?

HANNAH I don't see how we're going to work through it if we're not together about what we're doing.

ROSE We could just do it.

PAM Rose, can I see that for a second?

ROSE Sure.

HANNAH O.k.

PAM All it says is that if you're in the mood, you can work on some new material. If you're in the mood. It doesn't say we have to stay. Cheryl's right.

HANNAH We don't have to do anything. It's a free country. But what should we be doing? We want to do what we should be doing.

PAM Maybe we should all go home.

HANNAH I just want so much for us as a group!

VALERIE *Out.* I don't know if anyone noticed me scribbling away in my notebook or not; . . . I don't think so. They were too busy coping with the rug that had been pulled out from under them. And I don't remember what it was I was writing down. Whatever it was, it seemed very important, very charged at the time. I was writing the names of colours and shapes of people, and ideas about movement. I think I was leading up to being a wonderful choreographer. Sometimes, I wish I'd kept that little notebook. But it's gone, long gone by now. Anyhow, the next I looked up, there was a bit of a commotion on the stairs leading up to the studio.

Footsteps off. They hear that somebody's coming.

VALERIE Hey, maybe that's Dorothy! Maybe she finished with the landlord!

Valerie rushes to the door to see. It's Cheryl, being helped in by Dagmar. Cheryl is limping.

VALERIE Cheryl?

CHERYL I'm all right, I'm all right.

DAGMAR We need some ice.

PAM What happened?

Pam goes to get the ice from the fridge. They sit Cheryl down on a chair.

DAGMAR Just as I start pulling out of the parking lot, I see Cheryl limping her bike back. . . .

CHERYL I'm all right. I'll be all right.

DAGMAR She sprained something.

CHERYL Yeah, well . . . it's had enough time to start swelling.

PAM What do you mean?

ROSE You came in with that injury, didn't you?

CHERYL Yeah.

HANNAH And you were trying to ignore it all the way through?

CHERYL Yeah. And on the bike, I . . .

VALERIE What are you doing? *Valerie takes over tending the injury.*

CHERYL I suppose I was stupid. I said, "To hell with the pain." I'd go right through warm up and rehearsal—oh that's cold—and that's what made me so awful, Pam; I was just holding the pain in and thinking if I could do that, the least you could do is not bog the group with so many repetitions. But then, on the bike, the pain got to the point I said I've got to have it looked at. I thought I'd go to the VGH, but then I figured there's ice here. . . .

PAM And warmth?

CHERYL Yeah.

HANNAH I'm sorry, Cheryl. If I had realized what was going on, I wouldn't have been so hard on you.

CHERYL And if I hadn't hurt myself?

HANNAH Hey, I'm trying to apologize to you, Cheryl.

CHERYL Watch it. People will start thinking we see eye to eye.

HANNAH And we don't?

CHERYL *Mocking.* What do you think?

HANNAH Yeah, well, I guess this studio's big enough for the two of us.

CHERYL *Fake macho.* Thanks, Hannah. *Normal voice.* So, who's going to give me a lift? I should get this leg home where I can rest it.

DAGMAR I will.

PAM I've got a bike rack on my car. I can take the bike.

CHERYL There's no point in both of you driving all the way out to my place.

PAM All right, I'll do it then.

DAGMAR It's no trouble for me. It's on my way.

VALERIE I could ride the bike over to Cheryl's.

HANNAH Sounds like we've really got our act together now.

CHERYL I'll go with Pam.

People are preparing to go and going.

VALERIE And so I put away my notebook and went with them. Later, in my diary, I jotted down predictions of what would become of each of us. I started the page: Where Will We Be? I won't bother going through my predictions, but here's what, in fact, happened. Dagmar had a baby, and though she came back to work with Dorothy later, it was only on a hobby basis. Cheryl went into a different group shortly after, a group that worked her harder—or that made her feel like she was working even harder—so that she could feel even more self-determined. Pam moved to South America with her husband—who she hadn't met yet—or was it Singapore? I can't remember now. She's probably putting herself through the wringer there, too. And I decided well, (*shyly*) well, of course, I decided I enjoyed my jottings so much I'd work at them; I'd work as hard at them as anybody works at dance. And then I'd be able to show myself my own way, too.

You guessed it. I'm the author of the piece you're watching. And that's what I realized that night: whether you do it through dance or plumbing—whatever—it's 6 of 1, half a dozen of the other. Anyhow, to get back to the story.

Cheryl, Dagmar, Pam leave.

We were off, and that left only Hannah and Rose. They stayed on. In fact, they're still with Dorothy's group. They're probably performing at the moment in Toronto or Montreal or whichever place the tour stopped first. I got some of the other predictions wrong in my little notebook then, but I didn't get theirs wrong. And even though I left the studio with no concrete idea of what they said or did, that didn't matter one bit. I may not even have been wondering at the time. But I still know what happened—even if briefly—between them.

Valerie leaves.

Rose continues working.

HANNAH So can I lock up, now?

ROSE I want to stay till nine.

HANNAH Yourself?

ROSE You can stay. Why don't you stay, too?

HANNAH I don't know. It's not the same without everybody else. No slight to you. I'm really exhausted. I think I'm going to go home, have a hot bath.

ROSE O.k.

HANNAH Rose, the door won't lock without the key; it's not a latch lock. That's why I wanted to lock up. O.k.?

ROSE Leave the keys... I'll lock up.

HANNAH Yeah, but Dorothy expects me to have a spare set of keys so if she's late (or she can't show—like tonight—it doesn't happen very often, but just in case) I have to have them.

ROSE I'll bring them on Thursday.

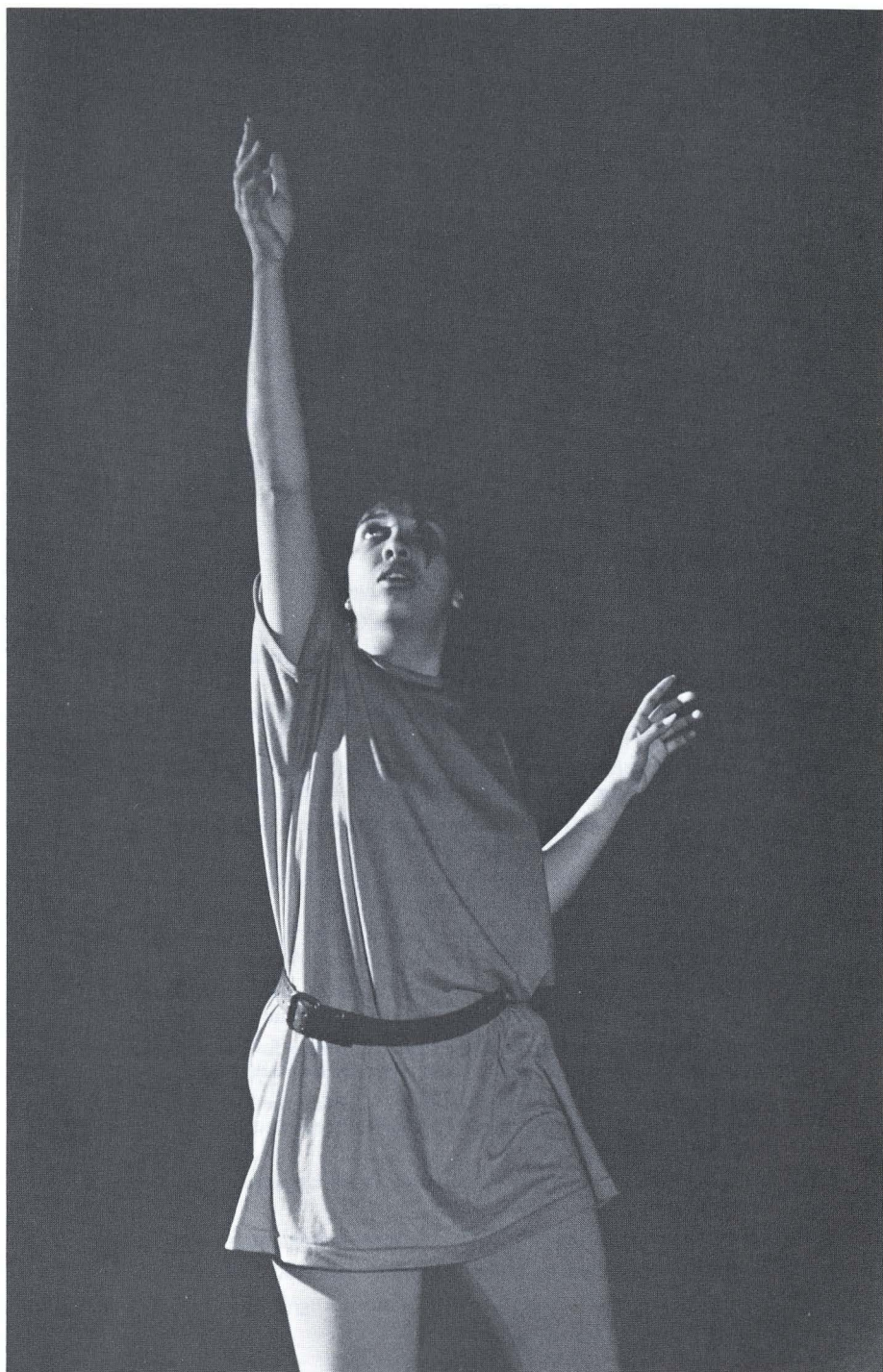
HANNAH Oh... oh, yeah, o.k.

Hannah has realized something and puts the keys down for Rose to pick up later.

ROSE Thanks, Hannah.

HANNAH ... have a good time. See ya Thursday.

Rose continues moving. The lights slowly come down.



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