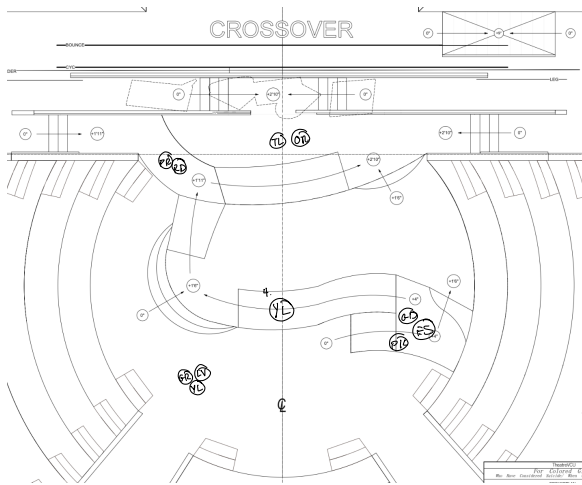


## Notes:

1. (PK) ↗ 1'6" - 1'11" ↗ 1'11" - 2'10"
2. (PK) ↖ onto 1'6" platform

like this waz where we waz gonna stow away  
 on a boat for new orleans  
 & catch a creole fishin-rig for port-au-prince  
 then we waz just gonna read & talk all the time  
 & eat fried bananas  
 ① we waz just walkin & skippin past ol drunk men  
 when dis ol young boy jumped out at me sayin  
 'HEY GIRL YA BETTAH COME OVAH HEAH N TALK TO ME'  
 well  
 i turned to TOUSSAINT (who waz furious)  
 & i shouted  
 'ya silly ol boy  
 ya bettah leave me alone  
 or TOUSSAINT'S gonna get yr ass'  
 ② de silly ol boy came round de corner laughin all in my face  
 'yellah gal  
 ya sure must be somebody to know my name so quick'  
 i waz disgusted  
 & wanted to get on to haiti  
 widout some tacky ol boy botherin me  
 still he kept standin there  
 kickin milk cartons & bits of brick  
 tryin to get all in my business  
 i mumbled to L'OUVERTURE 'what shd i do'  
 finally  
 i asked this silly ol boy  
 'WELL WHO ARE YOU?'  
 he say  
 'MY NAME IS TOUSSAINT JONES'  
 well  
 i looked right at him  
 those skidded out cordoroy pants  
 a striped teashirt wid holes in both elbows  
 a new scab over his left eye  
 & i said  
 'what's yr name again'  
 he say  
 'i'm toussaint jones'  
 'wow  
 i am on my way to see  
 TOUSSAINT L'OUVERTURE in HAITI  
 are ya any kin to him  
 he dont take no stuff from no white folks  
 & they gotta country all they own



## Notes:

1. PK ext ①
2. <sup>A</sup> TL OR ent ②  
<sup>B</sup> YL GR LV ent ①, "little sally walker"  
<sup>C</sup> RD PR ent ⑤, join in  
<sup>D</sup> FB GD ent ⑥, join in  
<sup>E</sup> BL ent ②, join in  
<sup>F</sup> PK ent ⑥, join in
3. ALL dancing in the streets choreo
4. YL CS
5. LV X USL via DSL ramp + step, OR X VSR → RD
6. YL X DSR to steps, ↓
7. BL PR X USL via VS ramps → TL → LV
8. YL ↗

& there aint no slaves'  
 that silly ol boy squinted his face all up  
 'looka heah girl  
 i am 'TOUSSAINT JONES  
 & i'm right heah lookin at ya  
 & i dont take no stuff from white folks  
 ya dont see none round heah do ya?'  
 & he sorta pushed out his chest  
 then he say  
 'come on lets go on down to the docks  
 & look at the boats'  
 i waz real puzzled goin down to the docks  
 wit my paper bag & my books  
 i felt TOUSSAINT L'OUVERTURE sorta leave me  
 & i waz sad  
 til i realized  
 TOUSSAINT JONES waznt too different  
 from TOUSSAINT L'OUVERTURE  
 cept the ol one waz in haiti  
 & this one wid me speakin english & eatin apples  
 yeah.  
 toussaint jones waz awright wit me  
 no tellin what all spirits we cd move  
 down by the river  
 st. louis 1955

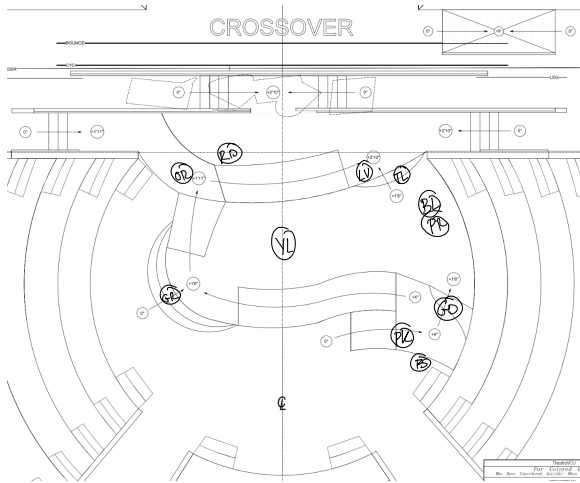
hey wait. ① ② ③

\* dancin in the streets  
 starts after little sally walker \*

### graduation nite

#### **lady in yellow**

- ④ it was graduation nite & i was the only virgin in the crowd ⑤  
 bobby mills martin jerome & sammy yates eddie jones & randi  
 all cousins  
 all the prettiest niggers in this factory town  
 carried me out wit em  
 in a deep black buick ⑥  
 smellin of thunderbird & ladies in heat ⑦  
 we rambled from Camden to mount holly  
 laughin at the afternoon's speeches  
 & dangling our tassels from the rear view mirror  
 climbin different sorta project stairs ⑧



## Notes:

1. (YL) XCS
2. (YL) XUSL → (LV) (TL) , ↗
3. (YL) XUSR → (RD) (OR)
4. (LV) (TL) ↑

① movin toward snappin beer cans &  
GET IT GET IT THAT'S THE WAY TO DO IT MAMA  
all mercer county graduated the same nite  
cosmetology secretarial pre-college autoshop & business  
all us movin from mama to what ever waz out there

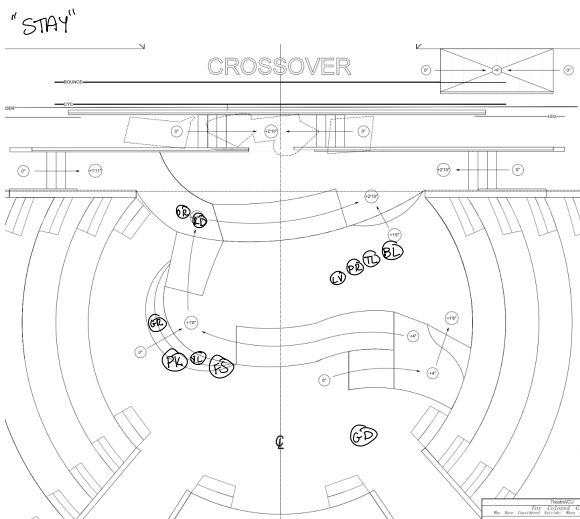
that nite we raced a big ol truck from the barbeque stand  
trying to tell him bout the party at jacqui's  
where folks graduated last year waz waitin to hit it wid us

i got drunk & cdnt figure out  
whose hand waz on my thigh/ but it didn't matter  
cuz these cousins martin eddie sammy jerome & bobby  
waz my sweethearts alternately since the seventh grade  
& everybody knew i always started cryin if somebody actually  
tried to take advantage of me

② at jacqui's  
ulinda mason was stickin her mouth all out  
while we tumbled out the buick  
eddie jones waz her lickin stick  
but i knew how to dance  
it got soo hot  
vincent ramos puked all in the punch  
& harly jumped all in tico's face  
cuz he was leavin for the navy in the mornin  
hadda kick ass so we'd all remember how bad he waz  
seems like sheila & marguerite waz fraid  
to get their hair turnin back  
so they laid up against the wall  
lookin almost sexy  
didnt wanna sweat  
but me and my fellas we waz dancing ④  
since 1963 i'd won all kinda contests  
wid the cousins at the POLICE ATHLETIC LEAGUE DANCES  
all mercer county knew  
any kin to martin yates cd turn somersaults  
fore smokey robinson cd get a woman excited

*The Dells singing "Stay" is heard*

we danced doin nasty ol tricks



## Notes:

1. YL switches hips XDSR

2. YL XSL → PK

3. YL "slaps" PK

4. YL XUS → 4"-1/6"

5. PK → FS XSL → YL

6. LV PR TL BL become the Dells

7. BR RD ↑, GD ↑, GR ↑

doin nasty ol tricks i'd been thinkin since may  
 cuz graduation nite had to be hot  
 & i waz the only virgin  
 so i hadda make like my hips waz inta some business ①  
 that way everybody thot whoever was gettin it  
 waz an older man cdnt run the street with youngsters  
 martin slipped his leg round my thigh  
 the dells bumped "stay"  
 up & down - up & down the new carver homes  
 WE WAZ GROWN WE WAZ FINALLY GROWN

② ulinda alla sudden went crazy  
 went over to eddie cursin & carryin on  
 tearin his skin wid her nails  
 the cousins tried to talk sense to her  
 tried to hold her arms  
 lissin bitch sammy went on ③  
 bobby whispered i shd go wit him  
 fore they gotta cutting  
 fore the police arrived  
 ④ we teetered silently thru the parkin lot  
 noun uhuh  
 we didn't know nothing bout no party  
 bobby started lookin at me  
 yeah  
 he started looking at me real strange  
 like i waz a woman or somethin/  
 started talkin real soft  
 in the backseat of that ol buick  
 wow  
 by daybreak  
 i just cdnt stop grinnin. ⑤

⑥ ⑦

### **lady in green**

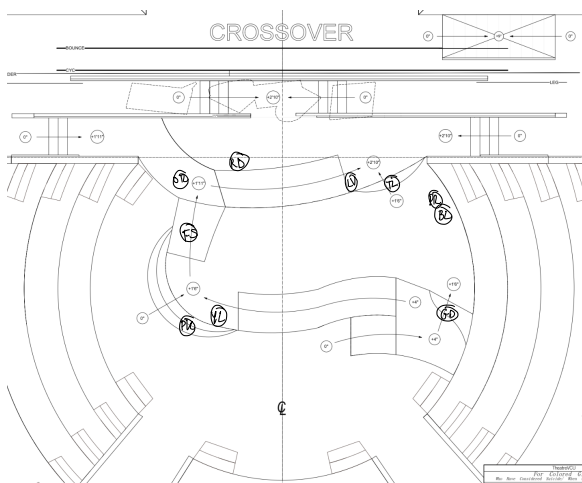
you gave it up in a buick?

### **lady in yellow**

yeh, and honey, it was wonderful.

### **lady in blue**

we used to do it all up in the dark in the corners...



## Notes:

1. (NL) XD SR → (GR)

2. (GR) XD SL

3. (GD), (PK) XD SR, (FS) XD SR ↓ on 1'4" ramp

4. (GR) XD SR ↙ 4" - 1'6"

5. (GR) XD SR via ramps

### **lady in green**

some niggah sweating all over you.

### **lady in red**

it was good!

### **lady in green**

i never did like to grind.

### **lady in yellow**

what other kind of dances are there? ①

now i love somebody more than

### **lady in green (salsa music)**

② mambo, bomba, meringue

when i waz sixteen i ran off to the south bronx cuz i waz gonna meet up wit willie colon  
& dance all the time  
mambo bomba merengue ③

### **lady in yellow**

do you speak spanish?

### **lady in green**

ola

my papa thot he waz puerto rican & we wda been cept we waz just reglar niggahs wit  
hints of spanish so off i made it to this 36 hour marathon dance ④  
con salsa con ricardo

'sugggggggggar' ray on southern blvd

next door to this fotografi place

jammed wit burial weddin & communion relics

next door to la real ideal genuine spanish barber

⑤ up up up up stairs & stairs & lotsa hallway

with my colored new jersey self

didn't know what anybody waz saying

cept if dancin waz proof of origin

i was jibarita herself that nite

& the next day

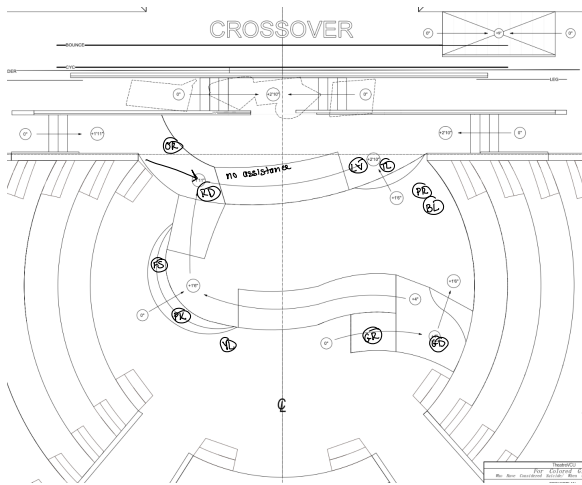
i kept smilin & right on steppin

if he cd lead i waz ready to dance

if he cdnt lead

i caught this attitude

i'd seen rosa do



## Notes:

1. (GR) XDSL on 1'11" platform
2. (GR) XUSC via  $\triangle$  1'11"-2'10"
3. (GR) stops USC, turns around
4. (GR) XDSL, kneels
5. (GR)  $\uparrow$
6. (GR) XDSL, kneels on  $\triangle$  0' - 4"

7. (RD)  $\uparrow$

&wd not be bothered  
 i waz twirlin hippin givin much quik feet  
 & bein a mute cute colored puerto rican  
 til satrday afternoon when the disc-jockey say

① 'SORRY FOLKS WILLIE COLON AINT GONNA MAKE IT TODAY'

& alla my niggah tenper come outta control

② & i wdnt dance wit nobody

& i talked english loud

& i love you more than i waz mad

uh huh uh huh

more than more than ③

when i discovered archie shepp and subtle blues

doncha know i wore out the magic of juju

heroically resistin being possessed

oooooooooooooh the sounds

sneakin in under age to slug's ④

to stare ata real 'artiste'

& every word outta imamu's mouth waz gospel

& if jesus cdnt play a horn like shepp

waznt no need for colored folks to bear no cross at all

⑤ & poem is my thank-you for music

& i love you more than poem

more than aureliano buendia loved macondo

more than hector lavoe loved himself

more than the lady loved gardenias

more than celia loves cuba or graciela loves el son

more than the flamingoes shoo-do-n-do-wah love bein pretty

oyè négro

⑥ te amo mas que

te amo mas que

when you play

yr flute

te amo mas que

**everyone** (*very softly*)

te amo mas que

te amo mas que

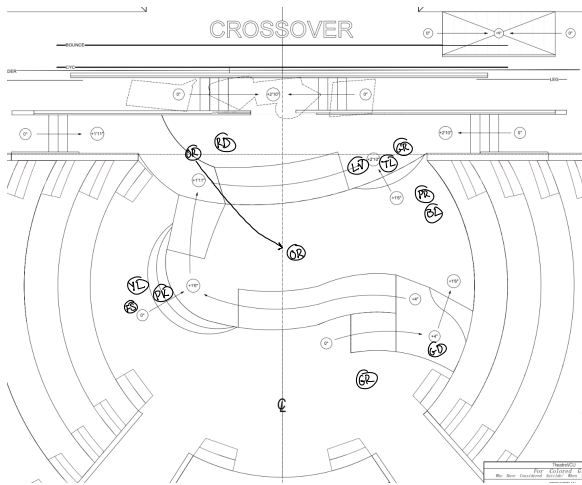
no assistance

**lady in red**

⑦ without any assistance or guidance from you

i have loved you assiduously for 8 months 2 wks & a day

i have been stood up four times



## Notes:

1. (OR) XSL  $\triangle 1'11''-2'10''$
2. (OR) XD SL via ramps
3. (OR) spins CS
4. ALL  $\uparrow$ , dance
5. (OR) XD SL on  $\triangle 0'-4''$
6. (OR) XD SC
7. (OR) XD SR

i've left 7 packages on yr doorstep  
 forty poems 2 plants & 3 handmade notecards i left  
 town so i cd send to you have been no help to me  
 on my job  
 you call at 3:00 in the morning on weekdays  
 so i cd drive 27 1/2 miles cross the bay before i go to work  
 charmin charmin  
 but you are of no assistance  
 i want you to know  
 this waz an experiment  
 to see how selfish i cd be  
 if i wd really carry on to snare a possible lover  
 if i waz capable of debasin my self for the love of another  
 if i cd stand not being wanted  
 when i wanted to be wanted  
 & i cannot  
 so  
 with no further assistance & no guidance from you  
 i am endin this affair  
 this note is attached to a plant  
 i've been waterin since the day i met you  
 you may water it  
 yr damn self ①

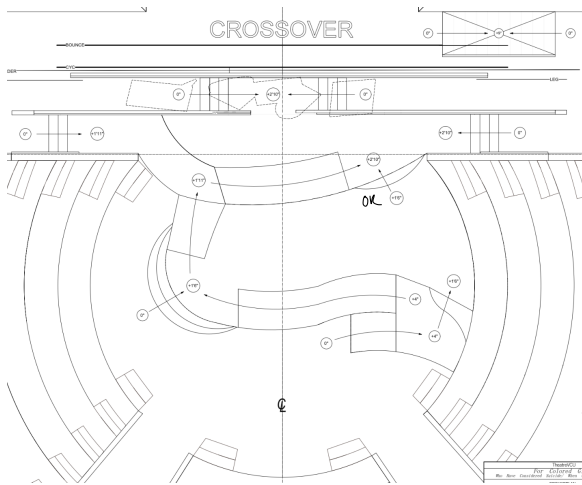
i'm a poet who (i dont wanna write)

### **lady in orange**

i dont wanna write  
 ② in english or spanish  
 i wanna sing make you dance  
 like the bata dance scream  
 twitch hips wit me cuz  
 i done forgot all abt words  
 aint got no definitons  
 i wanna whirl ③  
 with you ④

*Music starts, "Che Che Cole" by Willie Colon. Everyone starts to dance*

our whole body  
 wrapped like a ripe mango  
 ramblin whippin thru space  
 ⑤ on the corner in the park  
 ⑦ where the rug useta be



## Notes:

1. (OR) 35
2. (OR) XCS on 1'6" platform
3. ALL freeze
4. (YL) ext ② + (PR) ext ⑥  
 (PL) ext ① + (RS) ext ⑤  
 (BL) ext ⑥  
 (OR) ext ① + (GR) ext ②

① let willie colon take you out  
 swing your head  
 push your leg to the moon with me

② i'm on the lower east side  
 in new york city  
 and i can't i can't  
 talk witchu no more

### **lady in gold**

we gotta dance to keep from cryin

### **lady in teal**

we gotta dance to keep from dyin

### **lady in fuschia**

so come on

### **lady in lavender**

come on

### **lady in purple**

come on

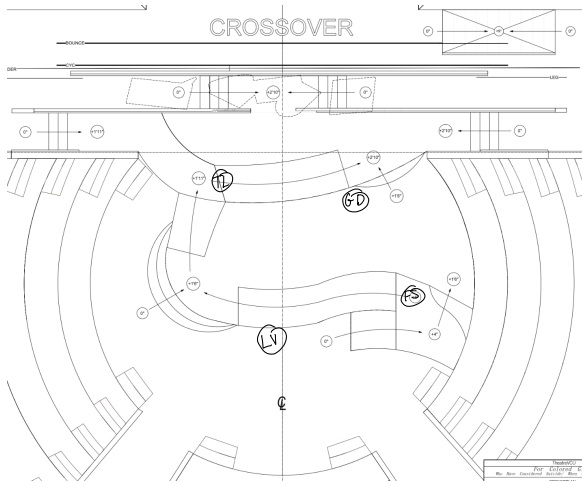
### **lady in orange**

hold yr head like it was ruby sapphire  
 i'm a poet  
 who writes in english  
 come to share the world witchu

### **everyone**

come share our worlds witchu  
 we come here to be dancin  
 to be dancin  
 to be dancin  
 baya mami baya ③④





## Notes:

latent rapists'

**lady in gold**

a friend is hard to press charges against

**lady in teal**

if you know him

you must have wanted it

**lady in lavender**

a misunderstanding

**lady in fuschia**

you know

these things happen

**lady in gold**

are you sure

you didnt suggest

**lady in lavender**

had you been drinkin

**lady in gold**

a rapist is always to be a stranger

to be legitimate

someone you never saw

a man wit obvious problems

**lady in lavender**

pin-ups attached to the insides of his lapels

**lady in teal**

ticket stubs from porno flicks in his pocket

**lady in fuschia**

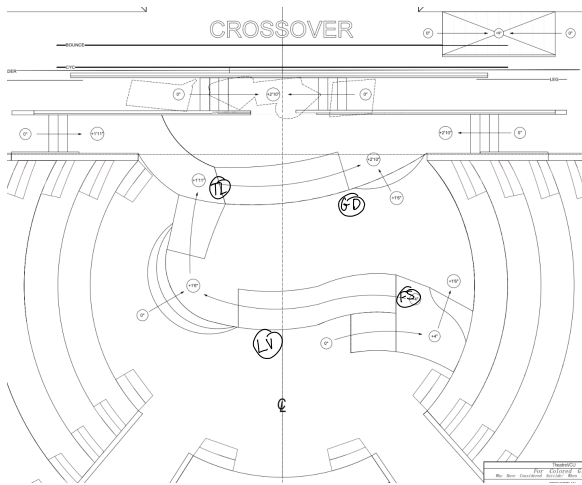
a lil dick

**lady in gold**

or a strong mother

**lady in teal**

or just a brutal virgin



## Notes:

### **lady in gold**

but if you've been seen in public wit him  
danced one dance  
kissed him good-bye lightly

### **lady in lavender**

wit closed mouth

### **lady in teal**

pressin charges will be as hard  
as keepin yr legs closed  
while five fools try to run a train on you

### **lady in gold**

these men friends of ours  
who smile nice  
stay employed  
and take us out to dinner

### **lady in fuschia**

lock the door behind you

### **lady in lavender**

wit fist in face  
to fuck

### **lady in gold**

who make elaborate mediterranean dinners  
& let the art ensemble carry all ethical burdens  
while they invite a coupla friends over to have you  
are sufferin from latent rapist bravado  
& we are left wit the scars

### **lady in lavender**

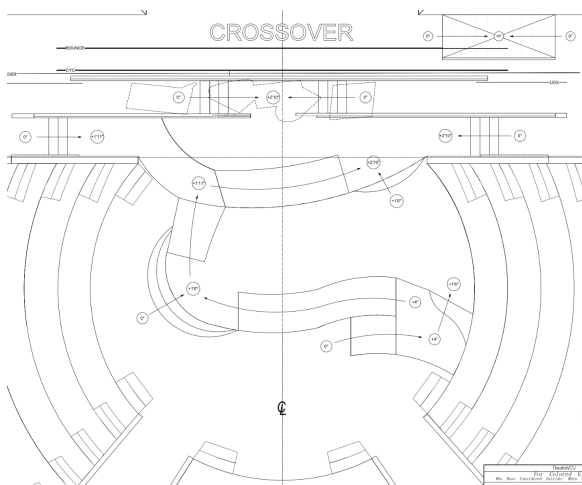
bein betrayed by men who know us

### **lady in teal**

& expect  
like the stranger  
we always thot waz comin

### **lady in gold**

that we will submit



## Notes:

1. (LV) ext (6)

(FS) ext (1)

**lady in teal**  
we must have known

**lady in gold**  
women relinquish all personal rights  
in the presence of a man  
who apparently cd be considered a rapist

**lady in lavender**  
especially if he has been considered a friend

**lady in gold**  
& is no less worthy of bein beat within an inch of his life  
being publicly ridiculed  
havin two fists shoved up his ass

**lady in teal**  
than the stranger  
we always thot it wd be

**lady in fuschia**  
who never showed up

**lady in gold**  
cuz it turns out the nature of rape has changed

**lady in fuschia**  
we can now meet them in circles we frequent for companionship

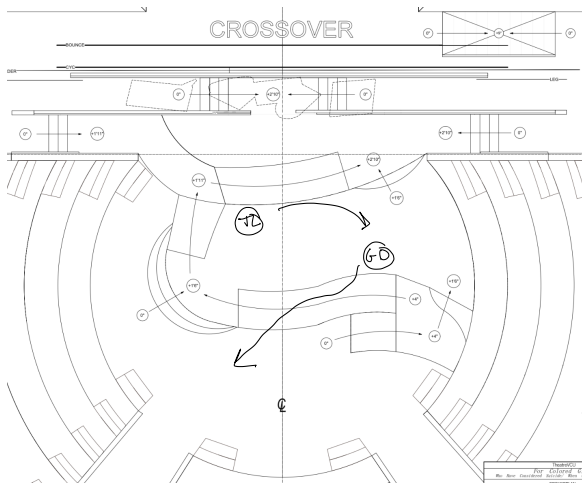
**lady in lavender**  
we see them at the coffeeshouse

**lady in teal**  
wit someone else we know

**lady in gold**  
we cd even have em over for dinner  
& get raped in our own houses  
by invitation

**all**  
a friend

(1)



## Notes:

1. GD ext ①
2. TL goes to follow GD
3. TL XUSR up steps
4. TL ↗ 1'6"-1'11", circles 'table' on 2'10"
5. TL ↓ on 1'6" platform, back against 2'10" ramp
6. TL leans forward, "vomits"
7. TL ↑

**lady in teal**  
eyes

**lady in gold**  
mice

**lady in teal**  
womb

**lady in gold & lady in teal**  
nobody ①②

### abortion cycle #1

③ ④

**lady in teal**

tubes tables white washed windows  
grime from age wiped over once

⑤ legs spread

anxious

eyes crawling up on me

eyes rollin in my thighs

metal horses gnawin my womb ⑥

dead mice fall from my mouth

i really didnt mean to

i really didnt think i cd

just one day off ...

get offa me alla this blood

bones shattered like soft ice-cream cones

i cdnt have people

lookin at me

pregnant

i cdnt have my friends see this

dyin danglin tween my legs

& i didnt say a thing

not a sigh

or a fast scream

to get

those eyes offa me

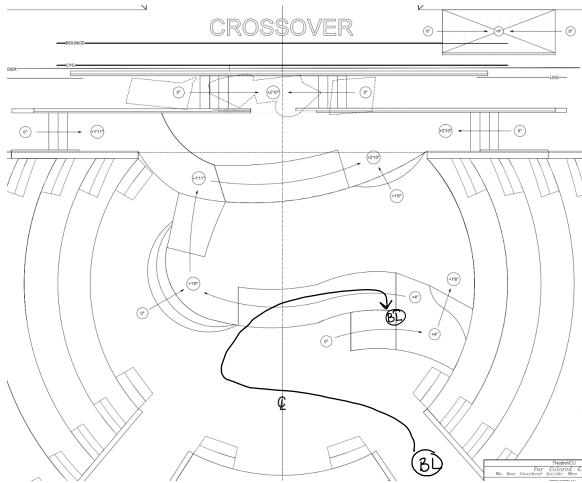
get them steel rods outta me

this hurts

this hurts me ⑦

& nobody came

cuz nobody knew



## Notes:

1. (PR) ent (2)
2. (TL) ext (6)
3. (PR) goes to follow (TL)
4. (PR) USR on 1'6" platform
5. (PR) dances on 1'6"
6. (PR) ↓
7. (BL) ent (6), X → 4" ramp
8. (PR) ext (5)
9. (BL) XDSR, XSL, freezes on 4" platform

once i waz pregnant & shamed of myself. (1) (2) (3)

## music

### lady in purple

- (4) (5) Music winds through me  
I am tear stained and Dancin'  
Dream in' of peacocks  
And rain that falls like silence/ on a summer night  
I am Dance

Shango's drums mimic my heart cryin' and screamin'  
To let you go  
To nourish you/ and dance  
Grab your knees cryin' I love you is all there is and nothin' stops the music  
Dancin' is mine  
Is wild ... is crazy ... and I am lovin' you for all I am worth

- (6) Yesterday I dreamed you playin' a daffodil flute  
Awakened me up to thank you  
You were all over then  
Like unicorns gentle in diagonals cross my forehead  
And I knew love  
And I knew love/ when even you were music unseen  
And most likely silent in any other body's world  
Do you remember? (7) (8) (9)

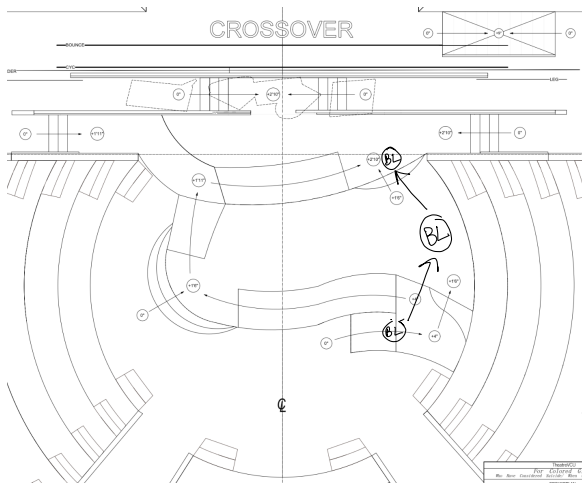
*Voices calling "Sechita" come from the wings and volms. The lady in blue enters from up right and waits for sound*

*The lady in orange enters from the right volm; she is Sechita and for the rest of the poem dances out Sechita's life.*

## sechita

### lady in blue (orange is dancer)

once there were quadroon balls/ elegance in st. louis/ laced mulattoes/ gamblin  
down the mississippi/ to memphis/ new orleans n okra crepes near the bayou  
where the poor white trash wd sing/ moanin/ strange/ liquid tones/ thru the swamps/

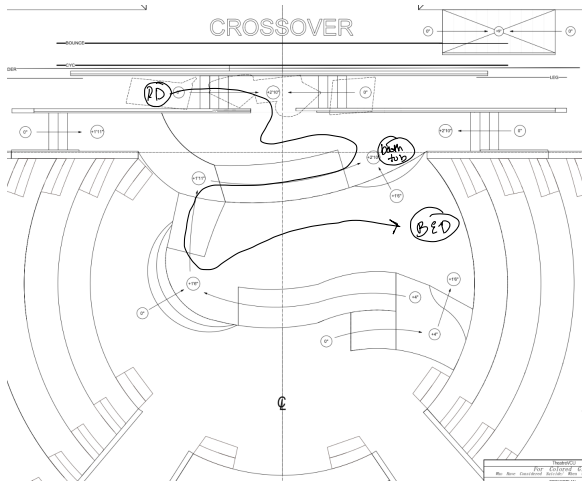


## Notes:

1. (OR) ent (3)
2. (OR) dances on 1'6" platform
3. (OR) drops
4. (BL) XUSL ↗ onto 1'6" platform
5. (BL) XUSL ↗ onto 2'10" platform
6. (OR) XDS C ↖ 4" - 1'6"
7. (OR) XUS ↗ onto 1'6" platform

① sechita had heard these things/ she moved ②  
 as if she'd known them/ the silver n high-toned laugh in/  
 the violins n marble floors/ sechita pushed the clingin  
 delta dust wit painted toes/ the patch-work tent waz  
 poka-dotted / stale lights snatched at the shadows/ creole  
 carnival waz playin natchez in ten minutes/ her splendid  
 red garters/ gin-stained n itchy on her thigh/ blk-diamond  
 stockings darned wit yellow threads/ an old starched taffeta  
 can-can fell abundantly orange/ from her waist round the  
 splinterin chair/ sechita/ egyptian/ goddess of creativity/  
 2nd millennium/ threw her heavy hair in a coil over her neck/  
 sechita/ goddess/ the recordin of history/ spread crimson oil  
 on her cheeks/ waxed her eyebrows/ n unconsciously slugged  
 the last hard whiskey in the glass/ the broken mirror she  
 used to decorate her face/ made her forehead tilt backwards/  
 her cheeks appear sunken/ her sassy chin only large enuf/  
 to keep her full lower lip/ from growin into her neck/ sechita/  
 had learned to make allowances for the distortions/  
 but the heavy dust of the delta/ left a tinge of grit n  
 darkness/ on every one of her dresses/ on her arms & her  
 shoulders/ sechita/ waz anxious to get back to st. louis/  
 the dirt there didnt crawl from the earth into yr soul/  
 at least/ in st. louis/ the grime waz store bought  
 second-hand/ here in natchez/ god seemed to be wipin his  
 feet in her face/ ③

one of the wrestlers had finally won ④  
 tonite/ the mulatto/ raul/ ⑤ was sposed to hold the boomin  
 half-caste/ searin eagle/ in a bear hug/ 8 counts/ get  
 thrown unawares/ fall out the ring/ n then do searin eagle  
 in for good/ sechita / cd hear the redneck whoops n slappin on  
 the back/ she gathered her sparsely sequined skirts/ tugged  
 the waist cincher from under her greyin slips/ n made her face  
 immobile/ ⑥ she made her face like nefertiti/ approachin her  
 own tomb/ she suddenly threw ⑦ her leg full-force/ thru the  
 canvas curtain/ a deceptive glass stone/ sparkled malignant  
 on her ankle/ her calf waz tauntin in the brazen carnie  
 lights/ the full moon/ sechita/ goddess/ of love/ egypt/  
 2nd millennium/ performin the rites/ the conjurin of men/  
 conjurin the spirit/ in natchez/ the mississippi spewed  
 a heavy fume of barely movin waters/ sechita's legs slashed  
 furiously thru the cracker nite/ & gold pieces hittin the  
 makeshift stage/ her thighs/ they were aimin coins tween her  
 thighs/ sechita/ egypt/ goddess/ harmony/ kicked viciously



## Notes:

1. (OR) ext DS (1)
2. (RD) ent VSR (3)
3. (BL) ext (1) follow sechita
4. (RD) ↙ 2'10" - 1'11"
5. (RD) step off 2'10" ↙ onto 1'6" platform
6. (RD) XCS

thru the nite/ catchin stars tween her toes. (1) (2) (3)

### one

#### **lady in red**

orange butterflies & aqua sequins  
 ensconsed tween slight bosoms  
 silk roses dartin from behind her ears  
 (4) the passion flower of southwest los angeles  
 meandered down hoover street  
 past dark shuttered houses where  
 women from louisiana shelled peas  
 round bout 3:00 & sent their sons  
 whistlin to the store for fatback & black-eyed peas  
 she glittered in heat  
 & seemed to be lookin for rides  
 when she waznt & absolutely  
 eyed every man who waznt lame white or noddin out  
 she let her thigh slip from her skirt  
 crossin the street (5)  
 she slowed to be examined  
 & she never looked back to smile  
 or acknowledge a sincere 'hey mama'  
 or to meet the eyes of someone  
 purposely findin somethin to do in  
 her direction  
 she waz sullen  
 & the rhinestones etch in the corners of her mouth  
 suggested tears  
 fresh kisses that had done no good  
 she always wore her stomach out  
 lined with small iridescent feathers  
 (6) the hairs round her navel seemed to dance  
 & she didnt let on  
 she knew  
 from behind her waist waz aching to be held  
 the pastel ivy drawn on her shoulders  
 to be brushed with lips & fingers  
 smellin of honey & jack daniels  
 she waz hot  
 a deliberate coquette