Dramaturgy Packet

_Eurydice_ by Sarah Ruhl

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Playwright Bio

SARAH RUHL has written numerous award-winning plays, including *The Clean House* (Susan Smith Blackburn Award, 2004, Pulitzer Prize finalist, Pen Award), *Melancholy Play, Eurydice, Late: a cowboy song, Orlando, Demeter in the City* (NAACP Image Award nomination) and *Passion Play: a cycle in three parts* (Fourth Forum Freedom Award, Kennedy Center). Her plays have been performed at Lincoln Center Theater, Second Stage Theatre, Goodman Theatre, Yale Repertory Theatre, Woolly Mammoth Theatre, Berkeley Repertory Theater, Wilma Theater, Cornerstone Theater, Madison Repertory Theatre, Clubbed Thumb and the Piven Theatre Workshop, among other theatres across the country. Her plays have been translated into German, Polish, Korean, Russian and Spanish, and have been produced internationally in London, Canada, Germany, Latvia and Poland. Sarah received her MFA from Brown University and is originally from Chicago. She is the recipient of a Helen Merrill award, Whiting Writers’ Award and a Macarthur Fellowship. She is a proud member of New Dramatists and 13P.

Eurydice Synopsis

On the day Eurydice is to marry her true love Orpheus, a tragic misstep sends her plummeting to the surreal depths of the Underworld. Memories are forbidden in this world of the dead, but an unexpected reunion with her father vividly awakens Eurydice’s mind with the love she felt in life. When Orpheus braves the gates of hell to find her, Eurydice must painfully decide whether to remain with her father or return to her Earthly love. A modern tale of loss and love, Eurydice is the classic myth of Orpheus retold from the heroine’s point of view, abounding with surprising plot twists, quirky humor, and an original musical score unique to this production.
Eurydice and Orpheus

Be warned: this story is beautiful but tragic. It begins with Orpheus, the best musician that ever lived. One strum of his lyre, one note sung, and beasts would crawl to him, rocks would shift their moss to move to be closer, trees would tear their roots to be closer to him. He had more power than a mortal man ought to for he was the son of the Muse Calliope.

He lived his life simply and carelessly until the day he met Eurydice. She was a Dryad, and when they fell in love it meant everything to them. But the rustic god Aristaeus saw Eurydice's beauty and desired it, and did not care that she was unwilling and in love with another. She ran from him in terror, without thought to her step, and so it was she stepped on a poisonous snake in her flight. The venom of its bite killed her at once and her spirit went to the Underworld. Orpheus was inconsolable. His grief was bitter, but he did not let it lull him into a stupor, he decided to take action.

With his lyre, Orpheus descended into the Underworld. A normal mortal would have perished any number of times, but Orpheus had his lyre and his voice and he charmed Cerberus - the three-headed monster dog of Hades who guarded the Underworld - into letting him pass. Facing Hades and his cold Queen Persephone he played for them his sorrow at the loss of his love. The heart that was frozen by Hades' abduction melted in Persphone's breast and a tear rolled down her cheek. Even Hades could not help weeping. They let Orpheus through to Eurydice, but warned him very carefully: Eurydice would follow him into the light of the world and once she entered the sunlight she would be changed from a shade back to a woman. But if Orpheus doubted, if he looked back to see her, she would be lost to him forever.

Orpheus heard and rejoiced. He turned and left the dark hall of Hades and began his ascent back to life. As he walked he rejoiced that his wife would soon be with him again. He listened closely for her footfall behind him, but a shade makes no noise. The closer to the light he got, the more he began to believe that Hades had tricked him to get him out of the Underworld, that Eurydice was not behind him. Only feet away from the light Orpheus lost faith and turned around. He saw Eurydice, but only for a moment as her shade was whisked back down among the other dead souls. She was gone.
Orpheus tried again to enter the Underworld and demand her return, but one cannot enter twice the same way - and no other way was open to him. All that was left to him was death. Here the story changes. There are different stories of his death. Some say he played so mournfully that his songs called for death, and that the animals who surrounded him tore him apart, weeping as they did. Some say it was Maenads in a frenzy who ripped the singer to shreds. Some say he was struck down by Zeus for disclosing mysteries that were meant to be kept sacred. Either way, he was torn apart, and much of him was thrown to the winds. But the Muses mourned the death of their son and prodigy, and saved his head to sing forever.

To read more great myths, follow this link:

http://www.paleothea.com/Myths/Orpheus.html
History of the Novel – the Victorian Novel

The Victorian Age is marked roughly by the reign of Queen Victoria of England from 1837-1901.

The Victorian reading public firmly established the novel as the dominant literary form of the era. The novel is the most distinctive and lasting literary achievement of Victorian literature.

Earlier in the century Sir Walter Scott had created a large novel-reading public and had made the novel respectable. He had also strengthened the tradition of the 3-volume novel.

The publication of novels in monthly installments enabled even the poor to purchase them.

The novelists of the Victorian era:

- accepted middle class values
- treated the problem of the individual's adjustment to his society
- emphasized well-rounded middle-class characters
- portrayed the hero as a rational man of virtue
- believed that human nature is fundamentally good and lapses are errors of judgment corrected by maturation

The Victorian novel appealed to readers because of its:

- realism
- impulse to describe the everyday world the reader could recognize
- introduction of characters who were blends of virtue and vice
- attempts to display the natural growth of personality
- expressions of emotion: love, humor, suspense, melodrama, pathos (deathbed scenes) moral earnestness and wholesomeness, including crusades against social evils and self-censorship to acknowledge the standard morality of the times.

The Victorian novel featured several developments in narrative technique:

- full description and exposition
- authorial essays
- multiplotting featuring several central characters
- Furthermore, the practice of issuing novels in serial installments led novelists to become adept at subclimaxes.
Introduction to the Novel

History

Unlike poetry and drama, which go back thousands of years to works such as the Babylonian *Epic of Gilgamesh* (c. 2000 B.C.) and the Greek play *Oresteia* (458 B.C.), the novel is a somewhat recent literary creation. Lengthy fictional narratives written in prose had appeared sporadically before 1700; examples include the stories in Italian writer Giovanni Boccaccio’s *Decameron* (1351-1353), the English romancer Thomas Malory’s *Le Morte d’Arthur* (c. 1469), and *Don Quixote* (1605, 1615), by Miguel de Cervantes of Spain. These early precursors aside, some scholars date the birth of the modern novel to the eighteenth century, specifically the publication of the English printer Samuel Richardson’s *Pamela, or Virtue Rewarded* (1740-1742), a long story recounting the trials of an English girl in a battle against a man trying to seduce her. As Richard Freeman explains in *The Novel*, Richardson’s book came at an opportune time in English history, as the presence of a literate middle-class, the appearance of London’s first circulating library, printing innovations, and other factors helped prepare the soil for the new genre to grow (12). Over the next century, English readers saw the publication of many other long fictional narratives, including Richardson’s own *Clarissa* (1748), Henry Fielding’s *Joseph Andrews* (1742) and *Tom Jones* (1749), Tobias Smollett’s *Roderick Random* (1748) and *Humphry Clinker* (1771), Laurence Sterne’s *Tristram Shandy* (1760-1767), and Jane Austen’s *Sense and Sensibility* (1811) and *Pride and Prejudice* (1813). In general, these books were longer than Boccaccio’s narratives and more unified than *Don Quixote*. Furthermore, rather than recount the far-fetched adventures of knights and other idealized heroes and heroines, as Malory’s book does, this new breed of narrative tended to recreate the worlds and everyday lives of ordinary people. Thus we have the strict definition of a modern novel: a lengthy fictional narrative, written in prose, presenting a realistic picture of believable characters and events.

From these origins, the novel quickly became a popular form in England and elsewhere. Between 1840, when publishers often offered them to readers in installments, and 1900, virtually all of the most important works of English literature are novels, including Charlotte Bronte’s *Jane Eyre* (1847), Emily Bronte’s *Wuthering Heights* (1847), Charles Dickens’s *David Copperfield* (1849-1850) and *Great Expectations* (1860-1861), George Eliot’s *Middlemarch* (1871-1872), and William Makepeace Thackeray’s *Vanity Fair* (1848), and Thomas Hardy’s *Tess of the D’Urbervilles* (1891). In the next century, Virginia Woolf, D.H. Lawrence, and others kept the form alive and well in England. The novel has flourished elsewhere, as well. Indeed, over the past three centuries, a number of the major writers in many European countries have been novelists, including James Joyce in Ireland, Johann Wolfgang von Goethe and Thomas Mann in Germany, Leo Tolstoy and Fyodor Dostoyevski in Russia, and Victor Hugo, Gustave Flaubert, and Marcel Proust in France.
In the United States, Benjamin Franklin printed Richardson’s *Pamela* in 1742, but American writers did not begin producing their own novels for another half-century or so. In 1789, William Hill Brown published *The Power of Sympathy*, thought by some scholars to be the first novel written in the United States. It was followed in the next decade or so by other books, notably the gothic novels *Wieland* (1798) and *Edgar Huntly* (1799) by Charles Brockden Brown. America’s first great novelist is James Fenimore Cooper, who from 1821 to 1850 published more than 30 novels, including five featuring the character of Natty Bumppo in an influential series called The Leather-Stocking Tales. The American novel might be said to have come of age in the early 1850s, when Nathaniel Hawthorne and Herman Melville produced their masterpieces, Hawthorne’s *The Scarlet Letter* (1850) Melville’s *Moby-Dick* (1851), each concerned with human psychology and colored by fantastic elements. In the explosion of realistic novels following the Civil War, writers such as Mark Twain, William Dean Howells, and Henry James tried to capture the psychological conflicts, manners, and even speech of characters from various parts of the country. The high points of this period include Twain’s *Adventures of Huckleberry Finn* (1884) and James’s *Portrait of a Lady* (1881). On the heels of these realists came several naturalistic novels, including Stephen Crane’s *Maggie: A Girl of the Streets* (1893) and Theodore Dreiser’s *Sister Carrie* (1900), which both depict human beings in conflict with social forces. A lull of some 25 years then ensued before the beginning of what might be considered the great age of the American novel. From 1925 to 1955, some of America’s greatest novelists flourished, producing a host of novels exploring materialism, family, race, the Depression, and other rich subjects. Masterpieces from this Modernist period include F. Scott Fitzgerald’s *The Great Gatsby* (1925), Ernest Hemingway’s *The Sun Also Rises* (1926), Willa Cather’s *Death Comes for the Archbishop* (1927), Thomas Wolfe’s *Look Homeward, Angel* (1929), William Faulkner’s *The Sound and the Fury* (1929), John Steinbeck’s *The Grapes of Wrath* (1939), Richard Wright’s *Native Son* (1940), Ralph Ellison’s *Invisible Man* (1952), and James Baldwin’s *Go Tell It on the Mountain* (1953). In the era sometimes known as “postmodernist,” the novel has continued to thrive, taking some interesting turns. Since the 1960s, writers have challenged some conventions of the novel, including even the notion that it should be fiction. Truman Capote used the term “nonfiction novel” in reference to his masterpiece, *In Cold Blood* (1966), and writers such as Vladimir Nabokov and Thomas Pynchon have experimented with the form in other ways. Today the novel is the most popular form of literature in the United States among both writers and readers. Indeed, virtually all of the most famous writers currently working in the United States—Toni Morrison, Alice Walker, Amy Tan, John Updike, Tom Wolfe, Norman Mailer, Stephen King, John Grisham, and others—are known primarily for their novels.

Over the course of this history, the novel has undergone a dramatic development so that now the term “novel” is often broadly defined and applied to such diverse books as bildungsromans by Goethe and Mark Twain, gothic novels by Mary Shelley and Bram Stoker, novels of manners by Edith Wharton, protest novels by Harriet Beecher Stowe and Upton Sinclair, adventure tales by Robert Louis Stevenson and Jack London, historical novels by Sir Walter Scott and Margaret Mitchell, mysteries by Agatha Christie, horror novels by Stephen King, legal thrillers by John Grisham, science fiction by Isaac Asimov, romance novels by
Barbara Cartland, and Westerns by Louis L’Amour. Perhaps the most notable development to take place in these three centuries has been a movement away from verisimilitude. Despite the early associations of the novel with realism, some of the world’s greatest novels contain sketchy descriptions, far-fetched plots, unrealistic dialogue, and idealized characters. Indeed, Richard Chase suggests in *The American Novel and Its Tradition* that some of America’s greatest novels might properly called romances. In distinguishing between these two forms, Chase writes:

Doubtless the main difference between the novel and the romance is the way in which they view reality. The novel renders reality closely and in comprehensive detail. It takes a group of people and sets them going about the business of life. We come to see these people in their real complexity of temperament and motive. They are in explicable relation to nature, to each other, to their social class, to their own past. Character is more important than action and plot, and probably the tragic or comic actions of the narrative will have the primary purpose of enhancing our knowledge of and feeling for an important character, a group of characters, or a way of life. The events that occur will usually be plausible, given the circumstances, and if the novelist includes a violent or sensational occurrence in his plot, he will introduce it only into such scenes as have been (in the words of Percy Lubbock) ‘already prepared to vouch for it.’ Historically, as it has often been said, the novel has served the interests and aspirations of an insurgent middle class.

By contrast the romance, following distantly the medieval example, feels free to render reality in less volume and detail. It tends to prefer action to character, and action will be freer in a romance than in a novel, encountering, as it were, less resistance from reality. . . . The romance can flourish without providing much intricacy of relation. The characters, probably rather two-dimensional types, will not be complexly related to each other or to society or to the past. Human beings will on the whole be shown in ideal relation—that is, they will share emotions only after these have become profoundly involved in some way, as in Hawthorne or Melville, but it will be a deep and narrow, an obsessive, involvement. In American romance, it will not matter much what class people come from, and where the novelist would arouse our interest in a character by exploring his origin, the romancer will probably do so by enveloping it in mystery. Character itself becomes, then, somewhat abstract and ideal, so much so in some romances that it seems to be merely a function of plot. The plot we may expect to be highly colored. Astonishing events may occur, and these are likely to have a symbolic or ideological, rather than a realist, plausibility. Being less committed to the immediate rendition of reality than the novel, the romance will more freely veer toward mythic, allegorical, and symbolistic forms. (13)

Hawthorne himself makes a similar distinction in his preface to *The House of the Seven Gables* (1851), where he explains:
When a writer calls his work a Romance, it need hardly be observed that he wishes to claim a certain latitude, both as to its fashion and material, which he would not have felt himself entitled to assume, had he professed to be writing a Novel. The latter form of composition is presumed to aim at a very minute fidelity, not merely to the possible, but to the probable and ordinary course of man's experience. The former—while, as a work of art, it must rigidly subject itself to laws, and while it sins unpardonably, so far as it may swerve aside from the truth of the human heart—has fairly a right to present that truth under circumstances, to a great extent, of the writer's own choosing or creation.

(351)

Novels such as *The Scarlet Letter* and *Moby-Dick*, then, may seem fanciful, even dreamy, but they nevertheless explore various aspects of something we might call “truth.”

**Appreciating a Novel**

Why would anyone want to read a lengthy account of something that never happened? What does a novel have to offer both its writer and its reader? The answer, of course, will depend partially on the writer, the reader, and the book itself, but most certainly one reason is entertainment. As Janice Radway notes in *Reading the Romance*, her study of the romance novel and its readers, some novels provide their readers with a form of escape. On one level, Harlequin romances, historical novels, Westerns, science fiction, and spy thrillers appeal to people precisely because they differ so markedly from their comparatively humdrum lives. That many of these novels are extremely formulaic may matter little to their devoted readers, who indeed may appreciate the comfort that comes in knowing that the lovers will live happily ever after or that the hero will prevail in the end. In some cases, mystery novels may offer a similar form of escape, although this genre has the added attraction of giving readers a puzzle to unravel and thus are akin to crosswords and other tests of one’s mental faculties. For the sake of classification, we might say that novels that serve primarily to entertain belong to the category of popular fiction.

Some novels, including all of the ones we will read in this course, appeal to readers on a level other than entertainment. Some, such as Twain’s rollicking *Adventures of Huckleberry Finn* and Capote’s compelling *In Cold Blood*, contain some of the same elements found in popular fiction—humor, suspense, adventure—and may indeed be entertaining to read, while others seem to exhibit all the drama of the dreariest of diaries by the dreariest of diarists. Entertaining or not, all of these novels have one thing in common: they engage their readers’ intellectual faculties and immerse them in the world of ideas. Many novels, for example, address subjects of social significance: class, race, politics, even economics. Some of these books, notably Stowe’s *Uncle Tom’s Cabin* and Sinclair’s *The Jungle*, are clearly didactic, while others may simply explore social issues without exhibiting any obvious agenda. Other novels are more personal or psychological, seeking to explore human relationships, conflicts, desires, and fears. These books seem to appeal to readers in the way described in the biographical film *Shadowlands*, in which a student of the writer and scholar C.S.
Lewis suggests that people read so that they will know that they are not alone. Still others, sometimes called "novels of ideas," are philosophical and frequently feature lengthy expository speeches by characters in dialogue about some concept. Many novels show more than one of these features. In any case, readers of these novels seek not just enjoyment, but enrichment, and they find it in these books' skillfully drawn pictures of reality, complex and fascinating characters, and provocative questions and ideas. In "The Art of Fiction," Henry James argues that the novel exists "to attempt to represent life" (188). We can say that novels that represent life in all its complexity belong to the realm of literature, a kind of writing that William Faulkner said should concern "the verities and truths of the heart, the old universal truths lacking which any story is ephemeral and doomed—love and honor and pity and pride and compassion and sacrifice" (575).

Because they emerge out of the combination of personalities, social groups and classes, settings, and political and economic forces that make up a culture, furthermore, reading novels can provide remarkable insights into this culture and even into a people's mindset. Chase, for instance, has argued that the American novel differs considerably from the English novel, which he says "follows the tendency of tragic art and Christian art, which characteristically move through contradictions to forms of harmony, reconciliation, catharsis, and transfiguration" (2). "Judging by our greatest novels," Chase writes, "the American imagination, even when it wishes to assuage and reconcile the contradictions of life, has not be stirred by the possibility of catharsis or incarnation, by the tragic or Christian possibility. It has been stirred, rather, by the aesthetic possibilities of radical forms of alienation, contradiction, and disorder" (2). As we read some of America's most important novels, we will want to see whether we can detect this strain or perhaps discover others.

Entertaining almost by definition, popular novels require no special preparation, aside from an ability to read and some patience. Literature, on the other hand, often challenges readers to follow relatively slow-paced plots, to study subtle psychological traits, and to find or to make meaning out of complex symbols, explicit or implicit allusions, and intricate patterns. One might be able to read and even to enjoy some of the more entertaining literary novels, such as Mary Shelley's *Frankenstein*, without doing a lot of this extra work, but truly appreciating literary novels—that is, experiencing some of the richness that their authors have invested in them—requires work. Like the effort that goes into playing a musical instrument or building something useful, such work can be immensely rewarding if done effectively—and immensely frustrating if not.

Some strategies can help you get the most out of the novels you read in this class and, indeed, out of the literature you read in other courses and in your life. First, when reading a literary novel, make sure that you understand its surface meaning; that is, know who the characters are, how they relate to one another, where they are living, and what they are doing. Use marginal notes to mark the introductions of characters, descriptions of the setting, and key incidents in the plot. Second, explore the significance beneath these surface features, as well as any allusions, striking metaphors, or enigmatic or suggestive objects. Continually ask yourself questions such as these: Why did she say that? How would this
story be different if it took place somewhere else? What associations does this watch—or door or bird or other possible symbol—conjure up? The answers to these questions almost always will give you insights into the “deeper meaning” of a literary novel. Third, look for lines, shapes, and patterns. If the characters are traveling somewhere, where do they wind up? Who and what changes in the novel, and what might the changes mean? What words, phrases, or images reappear in the novel, and what do they suggest? Finally, take the time to reflect on all of this material, not only making marginal comments as you read, but also synthesizing these comments—along with your unwritten thoughts—and writing more detailed notes and even brief essays elsewhere, in a notebook or a computer file. You will find a great deal of guidance in this process of making meaning out of literature, I think, in my lessons and in our course activities. Like this one, the lessons I post on the World Wide Web for this course feature thought-provoking questions, lists of names and terms, chronologies, lists of relevant resources, and contextual essays designed to illuminate the personal and historical forces that helped to shape the novels are reading. While I hope that these lessons will set the stage for our explorations, the real learning will take place when you actively engage in studying the novels yourselves. To this end, we will spend our class time responding to the novels through essays, presentations, discussions, and other activities.

There is one other component to the study and appreciation of novels, and that is research. In addition to interacting with one another in class, we will be using the library and the Internet to explore research done by experts on the various authors and on the novel itself. Specifically, we will practice finding, evaluating, and using sources such as subject encyclopedias, scholarly monographs and periodicals, and credible Internet sites to track down both factual and interpretive information that can help illuminate the novels we are studying.

Works Cited


To learn more about the history and impact of the novel on society, follow this link:

http://www.nvcc.edu/home/ataormina/novels/history/19thcent.htm
Elements of a Song

by Conrad Albrecht

This is a brief overview of the basic elements of a song.

Elements of a Song - Melody, Chords, Lyrics

When you hear a song, there are usually several instruments playing several notes at once. How do you understand this mess? We can break it down into three elements:

• **Melody.** The notes the singer is singing.
• **Chords.** Chords are a "shorthand" for all the notes all the instruments are playing.
• **Lyrics.** The words the singer is singing.

If you create a melody, a chord progression (a series of chords), and lyrics that all go together, you have a song!

Melody, Chords, Lyrics - Which Comes First?

An experienced composer can start with any one of these elements first, and then add the others. But to begin, I suggest you start this way:

**Chords first.** Why? Because chords are the most "technical" or "mysterious" of the three elements. So it's easier to play with chords all by themselves, find a chord progression you like, and then add a melody to it.

Once you have some chords, here are a couple of ways to add a melody:

• Let ChordSong play the chords over and over, and try humming (or singing) something along with them.
• Create the melody with your mouse on the ChordSong melody staff. ChordSong even shows you notes which work with your chords!

Note: A pop song can easily be 100-200 measures long. You probably don't want to make up just the chords for a whole song first, without any melody. Try making up a few measures of chords, then add a melody to those measures, then add a few more measures of chords, then some more melody, and so on.
Melody

by: Catherine Schmidt-Jones

Summary: An introduction to the basic element of music called melody, with some useful definitions.

Introduction

Melody is one of the most basic elements of music. A note is a sound with a particular pitch and duration. String a series of notes together, one after the other, and you have a melody. But the melody of a piece of music isn't just any string of notes. It's the notes that catch your ear as you listen; the line that sounds most important is the melody. There are some common terms used in discussions of melody that you may find it useful to know. First of all, the melodic line of a piece of music is the string of notes that make up the melody. Extra notes, such as trills and slides, that are not part of the main melodic line but are added to the melody either by the composer or the performer to make the melody more complex and interesting are called ornaments or embellishments. Below are some more concepts that are associated with melody.

The Shape or Contour of a Melody

A melody that stays on the same pitch gets boring pretty quickly. As the melody progresses, the pitches may go up or down slowly or quickly. One can picture a line that goes up steeply when the melody suddenly jumps to a much higher note, or that goes down slowly when the melody gently falls. Such a line gives the contour or shape of the melodic line. You can often get a good idea of the shape of this line by looking at the melody as it is written on the staff, but you can also hear it as you listen to the music.

You can also describe the shape of a melody verbally. For example, you can speak of a "rising melody" or of an "arch-shaped" phrase. Please see The Shape of a Melody for children's activities covering melodic contour.

Melodic Motion

Another set of useful terms describe how quickly a melody goes up and down. A melody that rises and falls slowly, with only small pitch changes between one note and the next, is conjunct. One may also speak of such a melody in terms of
step-wise or scalar motion, since most of the intervals in the melody are half or whole steps or are part of a scale.

A melody that rises and falls quickly, with large intervals between one note and the next, is a disjunct melody. One may also speak of "leaps" in the melody. Many melodies are a mixture of conjunct and disjunct motion.

Figure 2: A melody may show conjunct motion, with small changes in pitch from one note to the next, or disjunct motion, with large leaps. Many melodies are an interesting, fairly balanced mixture of conjunct and disjunct motion.

Melodic Phrases

Melodies are often described as being made up of phrases. A musical phrase is actually a lot like a grammatical phrase. A phrase in a sentence (for example, "into the deep, dark forest" or "under that heavy book") is a group of words that make sense together and express a definite idea, but the phrase is not a complete sentence by itself. A melodic phrase is a group of notes that make sense together and express a definite melodic "idea", but it takes more than one phrase to make a complete melody.

How do you spot a phrase in a melody? Just as you often pause between the different sections in a sentence (for example, when you say, "wherever you go, there you are"), the melody usually pauses slightly at the end of each phrase. In vocal music, the musical phrases tend to follow the phrases and sentences of the text. For example, listen to the phrases in the melody of "The Riddle Song" and see how they line up with the four sentences in the song.
The Riddle Song

I gave my love a cherry that has no stone.

I gave my love a chicken that has no bone.

I gave my love a ring— that has no end.

I gave my love a baby with no crying.

Figure 3: This melody has four phrases, one for each sentence of the text.

But even without text, the phrases in a melody can be very clear. Even without words, the notes are still grouped into melodic "ideas". Listen to the first strain of Scott Joplin's "The Easy Winners" to see if you can hear four phrases in the melody.

One way that a composer keeps a piece of music interesting is by varying how strongly the end of each phrase sounds like "the end". Usually, full-stop ends come only at the end of the main sections of the music. (See form and cadence for more on this.) By varying aspects of the melody, the rhythm, and the harmony, the composer gives the ends of the other phrases stronger or weaker "ending" feelings. Often, phrases come in definite pairs, with the first phrase feeling very unfinished until it is completed by the second phrase, as if the second phrase were answering a question asked by the first phrase. When phrases come in pairs like this, the first phrase is called the antecedent phrase, and the second is called the consequent phrase. Listen to antecedent and consequent phrases in the tune "Auld Lang Syne".

Antecedent and Consequent Phrases

Antecedent Phrase

Consequent Phrase

Figure 4: The rhythm of the first two phrases of "Auld Lang Syne" is the same, but both the melody and the harmony lead the first
Antecedent and Consequent Phrases

Antecedent Phrase

Consequent Phrase

phrase to feel unfinished until it is answered by the second phrase.
Note that both the melody and harmony of the second phrase end on the tonic, the "home" note and chord of the key.

Of course, melodies don't always divide into clear, separated phrases. Often the phrases in a melody will run into each other, cut each other short, or overlap. This is one of the things that keeps a melody interesting.

Motif

Another term that usually refers to a piece of melody (although it can also refer to a rhythm or a chord progression) is "motif". A motif is a short musical idea - shorter than a phrase - that occurs often in a piece of music. A short melodic idea may also be called a motiv, a motive, a cell, or a figure. These small pieces of melody will appear again and again in a piece of music, sometimes exactly the same and sometimes changed. When a motif returns, it can be slower or faster, or in a different key. It may return "upside down" (with the notes going up instead of down, for example), or with the pitches or rhythms altered.

Figure 5: The "fate motif" from the first movement of Beethoven's Symphony No. 5. This is a good example of a short melodic idea (a cell, motive, or figure) that is used in many different ways throughout the movement.

Most figures and motifs are shorter than phrases, but some of the leitmotifs of Wagner's operas are long enough to be considered phrases. A leitmotif (whether it is a very short cell or a long phrase) is associated with a particular character, place, thing, or idea in the opera and may be heard whenever that character is on stage or that idea is an important part of the plot. As with other motifs, leitmotifs may be changed when they return. For example, the same melody may
sound quite different depending on whether the character is in love, being heroic, or dying.

To learn more, follow this link:

http://cnx.org/content/m11647/latest/
Famous Romantic Love Letters

If you are considering writing a love letter to your sweetheart, you might want to take a look at some of the most famous love letters of all times from celebrities of their time.

The most important thing to know about love letters is that the best love letters come from the heart. You might not be able to write a poetic love letter like these, but let them inspire you to write a love letter that will also be cherished forever.

November 2, 1856

I already love in you your beauty, but I am only beginning to love in you that which is eternal and ever precious - your heart, your soul. Beauty one could get to know and fall in love with in one hour and cease to love it as speedily; but the soul one must learn to know. Believe me, nothing on earth is given without labour, even love, the most beautiful and natural of feelings.

Count Leo Tolstoy, Russian writer, to Valeria Arsenev, his fiance.

My Dearest Friend,

...should I draw you the picture of my heart it would be what I hope you would still love though it contained nothing new. The early possession you obtained there, and the absolute power you have obtained over it, leaves not the smallest space unoccupied.

I look back to the early days of our acquaintance and friendship as to the days of love and innocence, and, with an indescribable pleasure, I have seen near a score of years roll over our heads with an affection heightened and improved by time, nor have the dreary years of absence in the smallest degree effaced from my mind the image of the dear untitled man to whom I gave my heart.

Abigail Adams to John Adams, her husband. He became the second president of the United States. Written December 23, 1782

Ludwig van Beethoven (1770-1827), one of history’s most famous and mysterious composers died at the age of 57 with one great secret. Upon his death, a love letter was found among his possessions. It was written to an unknown woman who Beethoven simply called his "Immortal Beloved."
The world may never put a face with this mysterious woman or know the circumstances of their affair and his letters are all that is left of a love as intensely passionate as the music for which Beethoven became famous. Compositions such as the Moonlight Sonata as well as Beethoven's many symphonies express eloquently the tragedy of a relationship never publicly realized.

July 6, 1806

My angel, my all, my very self -- only a few words today and at that with your pencil -- not till tomorrow will my lodgings be definitely determined upon -- what a useless waste of time. Why this deep sorrow where necessity speaks -- can our love endure except through sacrifices -- except through not demanding everything -- can you change it that you are not wholly mine, I not wholly thine?

Oh, God! look out into the beauties of nature and comfort yourself with that which must be -- love demands everything and that very justly -- that it is with me so far as you are concerned, and you with me. If we were wholly united you would feel the pain of it as little as I!

Now a quick change to things internal from things external. We shall surely see each other; moreover, I cannot communicate to you the observations I have made during the last few days touching my own life -- if our hearts were always close together I would make none of the kind. My heart is full of many things to say to you - Ah! -- there are moments when I feel that speech is nothing after all -- cheer up -- remain my true, only treasure, my all as I am yours; the gods must send us the rest that which shall be best for us.

Your faithful,
Ludwig

In addition to being a brilliant military mind and feared ruler, Napoleon Bonaparte (1763 - 1821) was a prolific writer of letters. He reportedly wrote as many as 75,000 letters in his lifetime, many of them to his beautiful wife, Josephine, both before and during their marriage. This letter, written just prior to their 1796 wedding, shows surprising tenderness and emotion from the future emperor.

Paris, December 1795

I wake filled with thoughts of you. Your portrait and the intoxicating evening which we spent yesterday have left my senses in turmoil. Sweet, incomparable Josephine, what a strange effect you have on my heart! Are you angry? Do I see you looking sad? Are you worried?... My soul aches with sorrow, and there can be no rest for you lover; but is there still more in store for me when, yielding to the profound feelings which overthrow me, I draw from your lips, from your heart a love which consumes me with fire? Ah! it was last night that I fully realized how false an image of you your portrait gives!
You are leaving at noon; I shall see you in three hours.

Until then, mio dolce amor, a thousand kisses; but give me none in return, for they set my blood on fire.

May 12, 1869

Out of the depths of my happy heart wells a great tide of love and prayer for this priceless treasure that is confided to my life-long keeping.

You cannot see its intangible waves as they flow towards you, darling, but in these lines you will hear, as it were, the distant beating of the surf.

Mark Twain (Samuel Langhorne Clemens), American writer, to Olivia Langdon, his future wife.

February 27, 1913

To ‘Stella’ Beatrice Campbell

I want my rapscallionly fellow vagabond. I want my dark lady. I want my angel - I want my tempter. I want my Freia with her apples. I want the lighter of my seven lamps of beauty, honour, laughter, music, love, life and immortality ... I want my inspiration, my folly, my happiness, my divinity, my madness, my selfishness, my final sanity and sanctification, my transfiguration, my purification, my light across the sea, my palm across the desert, my garden of lovely flowers, my million nameless joys, my day’s wage, my night’s dream, my darling and my star...

George Bernard Shaw

To read more famous romantic love letters, follow this link:

Wedding Lore and Traditions
by Elizabeth Olson

Have you ever wondered why the bride stands to the left of the groom, or why the wedding ring is worn on the third finger of the left hand? The origins and meaning behind some of our most cherished wedding traditions may surprise you. There are, of course, multiple explanations for each piece of wedding lore, and few can be definitively traced back to their roots. Below are some of the more common and popular stories behind these traditions.

**Tossing the Bouquet**

Tossing the bouquet is a tradition that stems from England. Women used to try to rip pieces of the bride’s dress and flowers in order to obtain some of her good luck. To escape from the crowd the bride would toss her bouquet and run away. Today the bouquet is tossed to single women with the belief that whoever catches it will be the next to marry.

**Giving Away the Bride**

The tradition of the father giving away his daughter has its roots in the days of arranged marriages. Daughters in those times were considered their father’s property. It was the father’s right to give his child to the groom, usually for a price. Today a father giving away his daughter is a symbol of his blessing of the marriage.

**The Wedding Ring**

The wedding ring has been worn on the third finger of the left hand since Roman times. The Romans believed that the vein in that finger runs directly to the heart. The wedding ring is a never-ending circle, which symbolizes everlasting love.

**The Best Man**

In ancient times, men sometimes captured women to make them their brides. A man would take along his strongest and most trusted friend to help him fight resistance from the woman’s family. This friend, therefore, was considered the best man among his
friends. In Anglo-Saxon England, the best man accompanied the groom up the aisle to help defend the bride.

**Bride on Groom’s Left**

Because grooms in Anglo-Saxon England often had to defend their brides, the bride would stand to the left of her groom so that his sword arm was free.

**Something Old, Something New, Something Borrowed, Something Blue, and a Sixpence in Your Shoe**

- “Something old” represents the bride's link to her family and the past. The bride may choose to wear a piece of family jewelry or her mother or grandmother's wedding gown.
- “Something new” represents hope for good fortune and success in the future. The bride often chooses the wedding gown to represent the new item.
- “Something borrowed” usually comes from a happily married woman and is thought to lend some of her good fortune and joy to the new bride.
- “Something blue” is a symbol of love, fidelity, and purity of the bride. A sixpence in her shoe is to wish the bride wealth in her future life.

**The Tiered Wedding Cake**

The origin of the tiered wedding cake also lies in Anglo-Saxon times. Guests would bring small cakes to the wedding and stack them on top of each other. Later, a clever French baker created a cake in the shape of the small cakes and covered it in frosting. It is now known as the tiered cake.

**Wedding Bouquet**

Flowers are incorporated into the wedding ceremony as a symbol of fertility. The first bouquets consisted of herbs and, later, orange blossoms.

**The Bridal Veil**

The bridal veil has long been a symbol of youth, modesty, and virginity and was used to ward off evil.

**Bridesmaids**

The bridal party is a tradition that has been established for many centuries. For a long time the purpose of the bridal party was to fool evil spirits. The bride's friends dressed similarly to her in order to confuse any virulent presences that might be lurking about. Today bridesmaids are there to support the bride in the stressful times during the wedding.

http://www.infoplease.com/spot/weddinglore1.html
A study at the Stanford University School of Business tracked MBAs 10 years after they graduated. The result? Grade point averages had no bearing on their success -- but their ability to converse with others did. Being able to connect with others through small talk can lead to big things, according to Debra Fine, author of "The Fine Art of Small Talk." Fine and her fellow authorities on schmoozing offer the following tips for starting -- and ending -- conversations:

1. As you prepare for a function, come up with three things to talk about as well as four generic questions that will get others talking. If you've met the host before, try to remember things about her, such as her passion for a sport or a charity you're both involved in.

2. Be the first to say "Hello." If you're not sure the other person will remember you, offer your name to ease the pressure. For example, "Charles Bartlett? Lynn Schmidt -- good to see you again." Smile first and always shake hands when you meet someone.

3. Take your time during introductions. Make an extra effort to remember names and use them frequently.

4. Get the other person talking by leading with a common ground statement regarding the event or location and then asking a related open-ended question. For example, "Attendance looks higher than last year, how long have you been coming to these conventions?" You can also ask them about their trip in or how they know the host.

5. Stay focused on your conversational partner by actively listening and giving feedback. Maintain eye contact. Never glance around the room while they are talking to you.

6. Listen more than you talk.

7. Have something interesting to contribute. Keeping abreast of current events and culture will provide you with great conversation builders, leading with "What do you think of ...?" "Have you heard ...?" "What is your take on ...?" Stay away from negative or controversial topics, and refrain from long-winded stories or giving a lot of detail in casual conversation.
8. If there are people you especially want to meet, one of the best ways to approach them is to be introduced by someone they respect. Ask a mutual friend to do the honors.

9. If someone hands you a business card, accept it as a gift. Hold it in both hands and take a moment to read what is written on it. When you're done, put it away in a shirt pocket, purse or wallet to show it is valued.

10. Watch your body language. People who look ill at ease make others uncomfortable. Act confident and comfortable, even when you're not.

11. Before entering into a conversation that's already in progress, observe and listen. You don't want to squash the dynamics with an unsuited or ill-timed remark.

12. Have a few exit lines ready so that you can both gracefully move on. For example, "I need to check in with a client over there," "I skipped lunch today, so I need to visit the buffet," or you can offer to refresh their drink.

When should you exit a conversation? According to Susan RoAne, author and speaker known as the "Mingling Maven," your objective in all encounters should be to make a good impression and leave people wanting more. To do that, she advises: "Be bright. Be brief. Be gone."

Debra Fine is an author, speaker and founder of The Fine Art of Small Talk, a company focused on teaching professionals conversational skills for use at networking events, conventions and clients. For more information about Debra and her work, visit www.debrafine.com.

Susan RoAne, is the nation's most widely published networking expert. Her books include "How to Work a Room;" "The Secrets of Savvy Networking;" "What Do I Say Next?" and "How to Create Your Own Luck." To learn more about the art of Susan and get more pointers on schmoozing, go to www.susanroane.com.

http://www.cnn.com/2005/US/Careers/03/03/small.talk/
10 Tips to Grill Great Fish
What you need to know for perfect grilling

BY STEVEN RAICHLEN | TRIBUNE MEDIA SERVICES July 27, 2005

Fish poses a set of problems for the griller. Will it stick to the grate? Will it break into pieces when it's turned? And how do you know when it's done? I wish I could say there was one answer to all of your fish grilling dilemmas. There isn't. Different types of fish require different techniques. But the good news is that once mastered, cooks can cook virtually any type of fish without leaving half of it stuck to the grill.

Here, then, are my 10 strategies for perfectly grilled fish.

1. **Choose the right type of fish.** Firm steak fish, such as tuna and swordfish, are the easiest to grill. Their dense, meaty texture reduces the tendency to stick to the grate or to break apart when you turn them. Salmon steaks are easier to grill than fillets, since the backbone holds them together. Choose fish steaks that are at least 1 inch thick. And don't forget to give each a quarter turn after 2 minutes of grilling to lay on that handsome crosshatch of grill marks, which is the signature of a master griller.

2. **Choose the right grilling method.** Use direct grilling (a high-heat method that involves grilling the fish directly over the fire) for fish steaks, fillets and small whole fish, such as trout. Use indirect grilling (a moderate-heat method that involves cooking the fish next to the fire or between two mounds of glowing coals) for medium to large whole fish, including trout, snapper, bluefish and salmon.

3. **Practice good grill hygiene.** The best way to keep fish from sticking to the grill grate is to remember the grill master's mantra: "Keep it hot. Keep it clean. Keep it lubricated." Start with a very hot grill grate. Clean it with a few strokes of a stiff wire brush. Oil the grate with a paper towel folded into a tight pad, dipped in a bowl of vegetable oil and drawn across the bars of the grate at the end of tongs. Practice this sequence every time you fire up the grill until it become second nature. Do it just before the fish goes on and again after it comes off. Not only does the technique minimize sticking, it yields killer grill marks.

4. **Oil the fish as well as the grate.** When working with fish that is particularly prone to sticking, such as sole and salmon fillets, lightly brush it on both sides with vegetable, olive or sesame oil just prior to placing it on the grate. The operative word here is "lightly," since over-oiling will cause flare-ups and a sooty
residue. As you place each piece on the grate, gently slide it forward to brand grill marks into the flesh.

5. **Use a fish grate.** A fish grate is a flat wire grid or perforated metal plate that is placed on top of the conventional grate. Because there's less surface area and actual metal (in the case of a wire fish grate, at least), the fish is less likely to stick. With flat metal fish grates, it's easier to slide a spatula under the fish to turn it. (Be sure to use a wide-headed spatula). Just remember to preheat the fish grate well and oil it before putting on the fish.

6. **Use a fish basket.** Fish baskets are hinged wire baskets that are either square to accommodate fish steaks and fillets, oval to accommodate whole fish or rectangular to accommodate multiple fish or fillets. The idea is to turn the basket, not the fish, so the latter doesn't stick to the grate. The best fish baskets come with detachable handles, so you can close the grill lid. Just remember to oil the basket well before adding the fish.

7. **Use a stick.** This is probably the oldest method for fish grilling, and it's certainly one of the best. Simply impale a whole fish on a stick (or large flat metal skewer) and hold it over the fire. I've enjoyed fish grilled this way in locales as far flung as Mexico, Jamaica and Thailand. It's perfect for camping, when you've just caught a few trout, and you want to cook them over a campfire.

8. **Use a plank.** Planked salmon is the Pacific Northwest version of the Native American technique for grilling salmon on cedar or steaks in front of a bonfire. Grill and cookware shops sell wood grilling planks that are generally about 12 inches long, 6 inches wide and 1/2 to 1 inch thick. Soak planks in water for 1 hour before grilling, drain well and place the fish on top. Set up the grill for indirect grilling and preheat to medium or medium high. Arrange the plank on the unlit section of the grill and lower the lid. Cooking time for 1 1/2 to 2 pounds fish is 20 to 40 minutes. Yes, you can reuse the plank if you wash it well after each use.

There are three advantages to plank grilling: Fish never sticks to the grate. It never falls apart, since it doesn't require turning. And hot, wet cedar or alder planks impart a fantastic flavor. **Note:** Never use pressure-treated lumber for planking. It may contain harmful chemicals.

9. **Use the poke test to check for doneness.** Press the top of the fish with your index finger. If it is gently yielding, it is medium rare, which is ideal for tuna. If it crumbles or breaks into clean flakes, it's cooked through, which is ideal for cod, salmon, swordfish - indeed, for most fish except tuna. (I may be old-fashioned,
but I like my salmon cooked through.) Another test for doneness is to insert a slender metal skewer into the center of the fish and leave it there for 20 seconds. It should come out very hot to the touch. When cooking large whole fish, you can make a little cut in the back with the tip of a knife. Look for the flesh next to the bone to be opaque, not translucent. Remember that fish continues to cook a little after it's off the grill.

10. If all else fails. If the fish is a disaster, tell guests that this is how it's cooked in Tuscany. (All foods Italian, of course, are perfect in every way.) If it burns, scrape off the burned part, sprinkle the remainder with chopped fresh herbs and drizzle with olive oil. If it falls apart, stick the pieces back together, sprinkle with chopped herbs and drizzle with olive oil.

Remember: Half the battle in grilling is showmanship.

http://www.newsday.com/features/food/ny-fdcov4358505jul27.0,6016640.story?coll=ny-homepage-mezz
The Jitterbug and the History of Swing Dancing

By: Lori Heikkila

The history of swing dates back to the 1920's, where the black community, while dancing to contemporary Jazz music, discovered the Charleston and the Lindy Hop.

On March 26, 1926, the Savoy Ballroom opened its doors in New York. The Savoy was an immediate success with its block-long dance floor and a raised double bandstand. Nightly dancing attracted most of the best dancers in the New York area. Stimulated by the presence of great dancers and the best black bands, music at the Savoy was largely Swinging Jazz.

One evening in 1927, following Lindbergh's flight to Paris, a local dance enthusiast named "Shorty George" Snowden was watching some of the dancing couples. A newspaper reporter asked him what dance they were doing, and it just so happened that there was a newspaper with an article about Lindbergh's flight sitting on the bench next to them. The title of the article read, "Lindy Hops The Atlantic," and George just sort of read that and said, "Lindy Hop" and the name stuck.

In the mid 1930's, a bouncy six beat variant was named the Jitterbug by the band leader Cab Calloway when he introduced a tune in 1934 entitled "Jitterbug".

With the discovery of the Lindy Hop and the Jitterbug, the communities began dancing to the contemporary Jazz and Swing music as it was evolving at the time, with Benny Goodman leading the action. Dancers soon incorporated tap and jazz steps into their dancing.

In the mid 1930's, Herbert White, head bouncer in the New York City Savoy Ballroom, formed a Lindy Hop dance troupe called Whitey's Lindy Hoppers. One of the most important members of Whitey's Lindy Hoppers was Frankie Manning. The "Hoppers" were showcased in the following films: "A Day at the Races" (1937), "Hellzapoppin" (1941), "Sugar Hill Masquerade" (1942), and "Killer Diller" (1948).

In 1938, the Harvest Moon Ball included Lindy Hop and Jitterbug competition for the first time. It was captured on film and presented for everyone to see in the Paramount, Pathe, and Universal movie newsreels between 1938 and 1951.

In early 1938, Dean Collins arrived in Hollywood. He learned to dance the Lindy Hop, Jitterbug, Lindy and Swing in New York City and spent a lot of time in Harlem and the Savoy Ballroom. Between 1941 and 1960, Collins danced in, or helped choreograph over 100 movies which provided at least a 30 second clip of
some of the best California white dancers performing Lindy Hop, Jitterbug, Lindy and Swing.

In the late 1930's and through the 1940's, the terms Lindy Hop, Jitterbug, Lindy, and Swing were used interchangeably by the news media to describe the same style of dancing taking place on the streets, in the night clubs, in contests, and in the movies.

By the end of 1936, the Lindy was sweeping the United States. As might be expected, the first reaction of most dancing teachers to the Lindy was a chilly negative. In 1936 Philip Nutl, president of the American Society of Teachers of Dancing, expressed the opinion that swing would not last beyond the winter. In 1938 Donald Grant, president of the Dance Teachers' Business Association, said that swing music "is a degenerated form of jazz, whose devotees are the unfortunate victims of economic instability." In 1942 members of the New York Society of Teachers of Dancing were told that the jitterbug (a direct descendent of the Lindy Hop), could no longer be ignored. Its "cavortings" could be refined to suit a crowded dance floor.

The dance schools such as The New York Society of Teachers and Arthur Murray, did not formally begin documenting or teaching the Lindy Hop, Jitterbug, Lindy, and Swing until the early 1940's. The ballroom dance community was more interested in teaching the foreign dances such as the Argentine Tango, Spanish Paso Doблé, Brazilian Samba, Puerto Rican Merengue, Cuban Mambo and Cha Cha, English Quickstep, Austrian Waltz, with an occasional American Fox-trot and Peabody.

In the early 1940's the Arthur Murray studios looked at what was being done on the dance floors in each city and directed their teachers to teach what was being danced in their respective cities. As a result, the Arthur Murray Studios taught different styles of undocumented Swing in each city.

In the early 1940's, Lauré Haile, as a swing dancer and competitor, documented what she saw being danced by the white community. At that time, Dean Collins was leading the action with Lenny Smith and Lou Southern in the night clubs and competitions in Southern California. Lauré Haile gave it the name of "Western Swing". She began teaching for Arthur Murray in 1945. Dean Collins taught Arthur Murray teachers in Hollywood and San Francisco in the late 1940's and early 1950's.

After the late 1940's, the soldiers and sailors returned from overseas and continued to dance in and around their military bases. Jitterbug was danced to Country-Western music in Country Western bars, and popularized in the 1980's.

As the music changed between the 1920's and 1990's, (Jazz, Swing, Bop, Rock 'n' Roll, Rhythm & Blues, Disco, Country), the Lindy Hop, Jitterbug, Lindy, and
Swing evolved across the U.S. with many regional styles. The late 1940's brought forth many dances that evolved from Rhythm & Blues music: the Houston Push and Dallas whip (Texas), the Imperial Swing (St. Louis), the D.C. Hand Dancing (Washington), and the Carolina Shag (Carolinias and Norfolk) were just a few.

In 1951 Lauré Haile first published her dance notes as a syllabus, which included Western Swing for the Santa Monica Arthur Murray Dance Studio. In the 50's she presented her syllabus in workshops across the U.S. for the Arthur Murray Studios. The original Lauré Haile Arthur Murray Western Swing Syllabus has been taught by Arthur Murray studios with only minor revisions for the past 44 years.

From the mid 1940's to today, the Lindy Hop, Jitterbug, Lindy, and Swing, were stripped down and distilled by the ballroom dance studio teachers in order to adapt what they were teaching to the less nimble-footed general public who paid for dance lessons. As a result, the ballroom dance studios bred and developed a ballroom East Coast Swing and ballroom West Coast Swing.

In the late 1950's, television brought "American Bandstand", "The Buddy Dean Show" and other programs to the teenage audiences. The teenagers were rocking with Elvis Presley, Little Richard, and Chuck Berry leading the fray. In 1959, some of the California dance organizations, with Skippy Blair setting the pace, changed the name of Western Swing to West Coast Swing so it would not be confused with country and western dancing.

In the 1990's, dancers over 60 years of age still moving their Lindy Hoppin', Jitterbuggin', Swingin', and Shaggin' feet.

For more information, follow this link:

I Got Rhythm

Published in 1930, “I Got Rhythm” was composed by George Gershwin with lyrics by Ira Gershwin. The song came from the musical Girl Crazy and has been sung by many jazz singers since. It was originally written as a slow song for Treasure Girl (1928), but found another, faster setting in Girl Crazy. Ethel Merman sang the song in the original Broadway production and Broadway lore holds that George Gershwin, after seeing her opening reviews, warned her never to take a singing lesson.

Days can be sunny,
With never a sigh;
Don't need what money can buy.
Birds in the tree sing
Their dayful of song,
Why shouldn't we sing along?
I'm chipper all the day,
Happy with my lot.
How do I get that way?
Look at what I've got:
I got rhythm
I got music
I got my man/girl
Who could ask for anything more?
I got daisies
In green pastures,
I got my man/girl
Who could ask for anything more?
Ol'Man Trouble,
I don't mind him.
You won't find him
'Round my door.
I got starlight,
I got sweet dreams,
I got my man/girl,
Who could ask for anything more?
Who could ask for anything more?
Hopscotch

Hopscotch is a fun game to play with your friends—the more players the better! You get to jump around, throw things, and just enjoy being outside in the wonderful fall weather.

**Number of players:** 2 or more.

**How to win:** Be the first to hop all the way through the grid.

**How to play:**
- Draw a hopscotch pattern on the ground or use masking tape on a floor and number each square in order. Each player has a marker such as a stone, shell, etc.
- Stand at the beginning and toss your marker in the first square. Hop over square 1 (you must skip any square that has a marker in it) to square 2.
- Hop through the grid on one foot unless there are two squares side-by-side, then you jump landing with one foot in each square.
- Hop to the end, jump and turn around 180° without leaving the grid, and hop back.
- Pause in square 2 to pick up the marker, and out.
- Toss the marker in square 2, hop through the same way, then square 3 and so on.

**Watch out! You're out if:**
- Your marker fails to land in the right square.
- You hop on a space that has a marker in it.
- You step on a line.
- You lose your balance when bending over to pick up the marker and put a second hand or foot down or hop outside the grid.
- You hop into a single space with both feet.

You then place your marker in the square where you will resume playing and the next player begins.

Have fun!
10 Duck Hunting Tips

1. Contented Birds On The Ice – When hunting ducks when ice is present, make sure to place contented decoys (i.e. sleepers, resters, shells) right on the edge of the ice near the water in front of or on the closest downwind side of your landing zone. When ice and open water are present, duck will often land in the water and get on the edge of the ice to conserve body heat. Contented or “no leg” shell decoys are extremely realistic under these conditions and are almost impossible for ducks in the air to ignore.

2. Match Your Blind Cover With The Surroundings – Whether hunting from a permanent blind, a makeshift blind or a boat blind make sure the colors and blind material you use matches your surroundings. Nothing is a bigger give away to approaching ducks or geese that something is amiss than a blind whose materials and color don’t match the surroundings.

3. Don’t Forget The Out Of The Way Spots Once The Birds Get Pressured - When the hunting gets tough and the bird are under heavy pressure, make sure you check out those tiny corners in out of the way spots that don’t get much or any attention. You can find these spots with detailed maps or with websites such as Terraserver.com or GoogleEarth.com. If you’re willing to do your homework, scout a bit and put in a little leg work, you might be surprised at how successful you can be.

4. Invite The Ducks Into Your Spread – One of the keys to effectively decoying ducks within shotgun range is to create a “place setting” for approaching ducks. This “place setting” is what we refer to as a “landing zone” which is an area within your spread that you leave open to invite approaching ducks to come on in and land.

5. If You Can’t Be Where They Want To Be...Get Under Them – The best possible scenario is to be where the ducks want to be. If you can’t get that spot, pattern the birds that you’ll be hunting and try to get directly underneath them. You may be surprised at just how successful you can be using this strategy when the “honey hole” is already taken.
6. **Mix Up Your Decoy Spread** – Instead of having a decoy spread that looks like everyone else’s, try to add different species into your typical duck decoy spread. We’ve had great results adding Canada goose decoys, pintail, black mallard, widgeon, gadwall and teal decoys to our traditional mallard decoy spread. It makes the spread stand apart and it has definitely helped us kill more “bonus birds”.

7. **Become “Bilingual”** – A mallard hen duck call works very well in most situations but what happens when it looses its appeal. How about learning to use a different duck call and pick up a second language. The “greeeeb” of a drake mallard call or the “trill” of a pintail along with the breathy whistle of a widgeon combined with some quacks and chuckles of an old “Susie” can be the music that those tough to call ducks want to hear.

8. **Accentuate Key Colors On Your Decoys** – Black and white are the most visible colors to waterfowl so make sure that those colors are highly accentuated on your decoys. Repaint white and black areas on your decoys and don’t be afraid to exaggerate the size and brightness of those colors. You’d be amazed at what this can do for your decoy spread.

9. **Become A Nomad** – Unfortunately most waterfowl hunters only hunt a select number of spots each season. It be most effective, you must be prepared to move at a moment’s notice and get to where the birds are or where they want to be. If you want to dramatically increase your duck hunting success scout and move with the birds. If you do, you’ll increase your success and leave other less mobile hunters in the dust.

10. **Create A Commotion On The Water** – Although spinning wing duck decoys are all the rage, it’s tough to be a good old fashion jerk cork for creating the illusion of ducks actively feeding or swimming within your decoy spread. In fact, when birds are under heavy pressure, you may want to consider dropping your call and creating a commotion on the water with your jerk cord.

For all you’ll ever need to know about Duck Hunting, follow this link:

Mount Olympus

Traditionally regarded as the heavenly abode of the Greek gods and the site of the throne of Zeus, Olympos seems to have originally existed as an idealized mountain that only later came to be associated with a specific peak. The early epics, the Iliad and the Odyssey (composed by Homer around 700BC) offer little information regarding the geographic location of the heavenly mountain and there are several peaks in Greece, Turkey and Cyprus that bear the name Olympos. The most favored mythological choice is the tallest mountain range in Greece, the Olympos massif, 100 kilometers southwest of the city of Thessaloniki in northern Greece. The highest peak - shown in the photograph - is Mytikas at 2918 meters (9570 feet).

The deities believed to have dwelled upon the mythic mount were Zeus, the king of the gods; his wife Hera; his brothers Poseidon and Hades; his sisters Demeter and Hestia; and his children, Apollo, Artemis, Ares, Aphrodite, Athena, Hermes and Hephaestus. It is interesting to note that these Olympian gods and goddesses were understood in ancient times as archetypes representing idealized aspects of the multi-faceted human psyche. Worship of the deities was a method of invoking and amplifying those aspects in the behavior and personality of the human worshipper. Zeus was the god of mind and the intellect, and a protector of strangers and the sanctity of oaths; Hera was a goddess of fertility, the stages of a woman's life and marriage; Apollo represented law and order, and the principles of moderation in moral, social and intellectual matters; Aphrodite was a goddess of love and the overwhelming passions that drove humans to irrational behavior; Hermes was the god of travelers, of sleep and dreams and prophecy; Athena was spiritual wisdom incarnate; Hephaestus was the god of the arts and fire; and Ares represented the dark, bloodthirsty aspect of human nature.

These gods and goddesses did not actually live upon Olympos, rather the ancient myth can be understood to be a metaphor for the power of the sacred mountain. This spiritual power had drawn hermits and monks to live in the caves and forests of the mountain since long before the dawn of the Christian era. With the coming of Christianity the myths and legends of the old Greeks were suppressed and forgotten, and the holy mountain was seldom visited. Today, weekend hikers and young travelers on the vagabond trail through Europe dash up and down the peak in a single day. It is certainly a beautiful place for such a hasty hike, yet to draw upon the real magic of Olympos one must come as a pilgrim and stay some quiet days in the woods. The author has lived for a month in the forests of the sacred peak and experienced that the spirits of the old gods and goddesses are still powerfully present.
Underworld and Afterlife

After death there is no annihilation. The dead are dead because they lead a flavorless and unhappy existence in the Underworld. Those who for practical purposes are dead, but nevertheless exist and dwell in all happiness in the Islands of the Blest or Elysium, are called Immortals. So life and death are qualities of existence, not lack of it.

Oceanus and Styx

Between the world of the living and that of the dead there are, it is said, great rivers and dread streams. First, greatest and outermost is Oceanus, which winds about the earth and the sea with nine rings, but is also a subterranean river. The river Styx (river of Hate), which is a primordial figure too (daughter of Oceanus), is a branch of Oceanus and a tenth part of his water is allotted to her. So Styx, which flows out from a rock, is the tenth ring, though some say that Styx itself corrals the souls in the Underworld with nine rings.

The Oath of the Gods

Styx, daughter of Oceanus, was the first to come to Olympus and, together with her children, supported the gods in their war against the TITANS. For this reason Zeus caused oaths to be sworn by the water of Styx. If any of the gods pours a libation of her water and is forsworn, he/she lies breathless for a year, never tastes Ambrosia and Nectar and lies down spiritless and voiceless. After spending thus one year in sickness he/she is cut off for nine years from the god's councils and feasts and cannot return until the tenth year.

Arrival to Hades

As men and women die, Hermes leads their souls to the Underworld, past the streams of Oceanus, past the White Rock (Leucas), past the Gates of the Sun and the Land of Dreams, until they reach the Asphodel Fields, where the spirits dwell living the flavourless existence of a shadow or phantom. This is not a place of punishment, but there is no pleasure and the mind is confused and oblivious.

The Entrance

Before the entrance to Hades live Grief and Anxiety, along with Diseases and Old Age (Geras). Also Fear, Hunger, Death, Agony, and Hypnos (Sleep), brother of Thanatos (Death), dwell in this place together with Guilty Joys. On an opposite threshold is War, the Erinyes, and Eris (Discord). Close to the doors, many other beasts dwell: Centaurs, Gorgons, the Hydra from Lerna, the Chimera, the
Harpies, and others. In the midst of all this, an Elm can be seen, and False Dreams cling under every leaf.

**Charon**

The dead seem to know the location of Hades less than the living. The souls descending to Hades carry a coin under the tongue in order to pay Charon, the ferryman who ferries them across the river. Charon may make exceptions or allowances for those visitors carrying a certain Golden Bough. Otherwise, this Charon is appallingly filthy, with eyes like jets of fire, a bush of unkempt beard upon his chin, and a dirty cloak hanging from his shoulders. However, although Charon embarks now one group now another, some souls he keeps at distance. These are the unburied: none may be taken across from bank to bank if he had not received burial.

**Elysium (Elysian Fields)**

There is then a spot where the way forks in two directions, the right-hand leading, under the Palace of Hades, to Elysium, and the left-hand taking down to Tartarus. Elysium is a happy place which has a sun and stars of its own. The souls in Elysium cannot be grasped and are like phantoms and in this they do not differ from those dwelling in the Asphodel Fields. Those who dwell in Elysium exercise upon grassy playing-fields or wrestle friendly on yellow sands; some dance and others sing or chant poems. Orpheus is here and Musaeus, who wrote songs and poems and uttered oracles. Some say several members of the Trojan Royal House dwell here. All these live in groves and make their beds on river-banks and may wander in luminous plains and green valleys (see also Islands of the Blest).

For more information on the Underworld, follow this link:

William Shakespeare

William Shakespeare was born to John Shakespeare and mother Mary Arden some time in late April 1564 in Stratford-upon-Avon. There is no record of his birth, but his baptism was recorded by the church, thus his birthday is assumed to be the 23 of April. His father was a prominent and prosperous alderman in the town of Stratford-upon-Avon, and was later granted a coat of arms by the College of Heralds. All that is known of Shakespeare’s youth is that he presumably attended the Stratford Grammar School, and did not proceed to Oxford or Cambridge. The next record we have of him is his marriage to Anne Hathaway in 1582. The next year she bore a daughter for him, Susanna, followed by the twins Judith and Hamnet two years later.

Seven years later Shakespeare is recognized as an actor, poet and playwright, when a rival playwright, Robert Greene, refers to him as "an upstart crow" in A Groatsworth of Wit. A few years later he joined up with one of the most successful acting troupe's in London: The Lord Chamberlain's Men. When, in 1599, the troupe lost the lease of the theatre where they performed, (appropriately called The Theatre) they were wealthy enough to build their own theatre across the Thames, south of London, which they called "The Globe." The new theatre opened in July of 1599, built from the timbers of The Theatre, with the motto "Totus mundus agit histrionem" (A whole world of players) When James I came to the throne (1603) the troupe was designated by the new king as the King's Men (or King's Company). The Letters Patent of the company specifically charged Shakespeare and eight others "freely to use and exercise the art and faculty of playing Comedies, Tragedies, Histories, Inerludes, Morals, Pastorals, stage plays ... as well for recreation of our loving subjects as for our solace and pleasure."

Shakespeare entertained the king and the people for another ten years until June 19, 1613, when a canon fired from the roof of the theatre for a gala performance of Henry VIII set fire to the thatch roof and burned the theatre to the ground. The audience ignored the smoke from the roof at first, being to absorbed in the play, until the flames caught the walls and the fabric of the curtains. Amazingly there were no casualties, and the next spring the company had the theatre "new builded in a far fairer manner than before." Although Shakespeare invested in the rebuilding, he retired from the stage to the Great House of New Place in Stratford that he had purchased in 1597, and some considerable land holdings, where he continued to write until his death in 1616 on the day of his 52nd birthday.

- 1556 - Anne Hathaway is born.
- 1564 - William Shakespeare is born in April (probably the 23rd) in Stratford-On-Avon (94 miles from London.)
- 1582 - Marries Anne Hathaway on November 27.
- 1583 - Susanna Shakespeare is born.
- 1585 - The twins Judith and Hamnet Shakespeare are born.
• 1592 - After leaving Stratford for London, William was recognized as a successful actor, as well as a leading poet. He was a member of 'The Chamberlain's Men'.
• 1596 - Hamnet dies at the age of eleven. Shakespeare becomes a "gentleman" when the College of Heralds grants his father a coat of arms.
• 1597- He bought a large house called "The Great House of New Place".
• 1599 - The 'Globe Theater' is built from the pieces of 'The Theater' in July.
• 1603 - 'The Lord Chamberlain's Men' became 'The King's Men' on May 19.
• 1613 - The 'Globe Theatre' burns during a performance of Henry VII when a canon fired on the roof sets fire to the straw thatch. The theatre is rebuilt, but Shakespeare retires.
• 1616 - April 23, in Stratford, on his 52nd birthday he died.

The Collected Works of Shakespeare

Histories

• 2 Henry VI
• 3 Henry VI
• 1 Henry VI
• Richard III
• Richard II
• King John
• 1 Henry IV
• 2 Henry IV
• Henry V
• Henry VIII

Comedies

• The Two Gentlemen of Verona
• The Taming of the Shrew
• The Comedy of Errors
• Love's Labour's Lost
• A Midsummer Night's Dream
• The Merchant of Venice
• The Merry Wives of Windsor
• Much Ado About Nothing
• As You Like It
• Twelfth Night
• Troilus and Cressida
• Measure for Measure
• All's Well That Ends Well
• Pericles Prince of Tyre
• The Winter's Tale
• Cymbeline
• The Tempest

Tragedies

• Titus Andronicus
• Romeo and Juliet
• Julius Caesar
• Hamlet
• Othello
• Timon of Athens
• King Lear
• Macbeth
• Antony and Cleopatra

• Coriolanus

Poetry

• Venus and Adonis
• The Rape of Lucrece
• Sonnets
• 'A Lover's Complaint'
• The Passionate Pilgrim

• The Phoenix and The Turtle
King Lear

Lear, the aging king of Britain, decides to step down from the throne and divide his kingdom evenly among his three daughters. First, however, he puts his daughters through a test, asking each to tell him how much she loves him. Goneril and Regan, Lear’s older daughters, give their father flattering answers. But Cordelia, Lear’s youngest and favorite daughter, remains silent, saying that she has no words to describe how much she loves her father. Lear flies into a rage and disowns Cordelia. The king of France, who has courted Cordelia, says that he still wants to marry her even without her land, and she accompanies him to France without her father’s blessing.

Lear quickly learns that he made a bad decision. Goneril and Regan swiftly begin to undermine the little authority that Lear still holds. Unable to believe that his beloved daughters are betraying him, Lear slowly goes insane. He flees his daughters’ houses to wander on a heath during a great thunderstorm, accompanied by his Fool and by Kent, a loyal nobleman in disguise.

Meanwhile, an elderly nobleman named Gloucester also experiences family problems. His illegitimate son, Edmund, tricks him into believing that his legitimate son, Edgar, is trying to kill him. Fleeing the manhunt that his father has set for him, Edgar disguises himself as a crazy beggar and calls himself “Poor Tom.” Like Lear, he heads out onto the heath.

When the loyal Gloucester realizes that Lear’s daughters have turned against their father, he decides to help Lear in spite of the danger. Regan and her husband, Cornwall, discover him helping Lear, accuse him of treason, blind him, and turn him out to wander the countryside. He ends up being led by his disguised son, Edgar, toward the city of Dover, where Lear has also been brought.

In Dover, a French army lands as part of an invasion led by Cordelia in an effort to save her father. Edmund apparently becomes romantically entangled with both Goneril and Regan, whose husband, Albany, is increasingly sympathetic to Lear’s cause. Goneril and Edmund conspire to kill Albany.

The despairing Gloucester tries to commit suicide, but Edgar saves him by pulling the strange trick of leading him off an imaginary cliff. Meanwhile, the English troops reach Dover, and the English, led by Edmund, defeat the Cordelia-led French. Lear and Cordelia are captured. In the climactic scene, Edgar duels with and kills Edmund; we learn of the death of Gloucester; Goneril poisons Regan out of jealousy over Edmund and then kills herself when her treachery is revealed to Albany; Edmund’s betrayal of Cordelia leads to her needless execution in prison; and Lear finally dies out of grief at Cordelia’s passing. Albany, Edgar, and the elderly Kent are left to take care of the country under a cloud of sorrow and regret.