

THE
FISHING
DANCE &
OTHER COSMIC
CONFESSIONS

BY

SINDRI
RUNUDDÉ

MDT program texts

The program texts is a series of unedited fanzine-style booklets available on the MDT website and in a limited cost price edition, printed, folded and stapled on MDT's Konica Minolta All-in-one Copier.

Find all MDT program texts at www.mdtsthlm.se

>Hello!
Puss / Sindri

The Fishingd n c l
is about Love - sharing.

~~at~~ Here are some
early lyrics & notes.

Find the album on Soundcloud

www.Soundcloud.com/sinkalonkan

Fiskedansen Interlude 1

A long long time ago
I lived in a city far up north
I was hanging out with the queer elite
I had a friend who was teaching us this dance called the fishing dance, or Fiskedansen
This became one of my favorite dances and he /my friend gave me the permission to bring it an pass it on.
Since that day Ive been teaching, or doing this dance with a lot of people,
In diffrent occations and events.
Just with friends in home parties, or at graduations and exams, maybe in the club sometimes.
I even did it on a wedding of my best friend.
I always say that I teach this dance to people that I really like, and it goes like this:

I place myself in the middle of the room and you all stand around me in a big circle
Step by step I start to describe the movements
By talking about them and showing them with my own body, almost like in a group training at the gym
So the first movement start like this,
You stand quite wide with your feeth and bend you knees a little bit, or you choose a position that works and is comfortable for you
Now youre gonna put on your skates, so you lift one foot and reach with your fingers, and you can make it in to a little jump to the rythm
We say "on with the skates on with the skates"
Then we go skating,so the hands together in frot of you, and like in an aerobics class we step back and follow with your hands, like if your shooting them back, from the front of the body to the backhere we go skating, so skate skate skate.
Then I make a little on spice to it by doing this stop on the ice, like shhh
Now we take of the skats, and really use the fingers here like if youre undoning the lazes, because I think it helps to immagi-
ne that your doing a real action.
So of with the skates of with the skates.
Now we take this huge metal drill and make a whole in the ice
And go Hole in the ice hole in the ice hole in the ice
Yea really bend your legs here and circulate as deep as you feel like.
Soon we are going to fish, but first we need to take away the crushed ice from the hole
I pretend i take this spoon thing and throw it from down to up on both sides,
And say Up with the ice up with the ice
Almost like a wip, and here I think its a cool effect to use the headand the ripple of the spine.
Now is the time for fishing,
You take this fishing thing and the hook put it through the whole in the ice,and hold the hand infront of you
You place the other hand on your hip and i usually lift one of the heels.
And for me this is a disco dance, then it helps to really use the hips here.
And we go: fish fish fish fish.
After a while there is something biting the hook,youdont know what it is and you want to bring it up.
So bend you knees and really grab the fish line and pull it up with one hand at the time in front of your body.
Mmm up with the fish up with the fish
Now the have come to the last movement of this dance, where you have gotten what you aimed for
The fish is up and you want to show it to each other
Here I always encourage my friends and collegues that it is a very beautiful and big fish,
It can also be a small one but most important is that you feel the pride and dignity, with the fish in your hands
So here you can almost be abit dominant, raising the hands towards the sky and strong steps with the whole of the foot into the ground and say
Show the fish show the fish show the fish.
Here I made up my own little version , that i put the fish on my sholders, so I can get my hands free again and start all wver again.
Are you ready? Lets try.

Swimming with the dolphins

Intro: en piano slinga. Två åttor

Swimming with the dolphins swimming with the dolphins

16 takter

Mama dolphin papa dolphin

8 takter

Swimming with the dolphins swimming with the dolphins

8 takter

Dive down to the bottom of the ocean

8takter

Pick up the pebble pick up the pebble 8 takter

4 takter mellan slag preparation för

Jump through the ring of fire jump through the ring of fire jump through the ring of fire.

16 takter

Pet the baby dolphin pet the baby dolphin

Förslagsvis 16 takter men kan funka bara åtta också.

Direkt in till

Save the apathic sweet little child.

Jag tänker denna dans/låt som rätt kort, och som en som upprepas många gånger, går i en loop, så rätt ensidig, för att låten och dansen redan är så lekfull och färgglad. Jag tror att sången kan vara lite som en dålig rap, lite släpandes och nästan som att rösten snubblar på sig själv, med en rätt ung och nasal röst. Också lite gayig kanske, som mycki blanco actig.

Jag tror det kan vara fint att ha en version med trummorna/beats och en utan. Men i föreställningen fokusera på den som är utan, då det är roligt med beats om den uppträds med enskilt och separat.

Korta flöjtblås som dubbas eller läggs i lager kan vara fint som melodi, och pianot. Något ambient i bakgrunden för att inte föra ljudbilden allt för torr.

Kanske kolla in gamla 80s handclaps cheesy, och ev delfinskratt någonstans, i slutet kanske efter save the apathic sweet little child, som en transition till nästa runda.

Kanske inte gå så överdrivet ner i pitch och göra det för gulligt i pet the baby dolphin, även om den absolut kan vara ljusare.

Kanske sjunga in comments som typ: oh uh na och sådana uttryck som om en ser något gulligt „

Gillar effekten på dive down to the bottom of the ocean, att den får kännas som en åker ner i en grotta under vattnet..

Going on a cruise ship
(Den här handlar bara om att lyxa sig jättemycket)

Wave goodbye and drop a last tear for everything that made u tired

Now gather your hands in front of your chest, and let them slowly sink down, through the midline of the body.
And make a sigh of relief, ahhh.

Now free your hands and get ready to enter the ship.
Pick up the bags and enter the ship
Pick up the bags and enter the ship
Pick up the bags and enter the ship
Pick up the bags and enter the ship

Drop the bags and put some nice clothes on
Drop the bags and put some nice clothes on

Stroll on the deck (en cirkel till vänster)
shoplift in the taxfree
shoplift in the taxfree
shoplift in the taxfree
shoplift in the taxfree

Pick from the buffet (en cirkel till vänster)
eat and get strong
eat and get strong
eat and get strong
eat and get strong

Load the machine (too many times)
play and get rich
play and get rich
play and get rich
play and get rich

Shoer in the money, shower in the gold (ned mot golvet)
J A C U Z Z I

And now get up on your elbows and gaze into the horizon
The sun has set and the sky is all dark and full of stars And say after me, I look into my future without any worries. Ohhh
there's an iceberg and what do we say? I don't care, I cant't be bothered, whatever.

And roll down to horizontal position as if you were sleeping and allow yourself all the rest you deserve.

Shark Attack:

Intro: youre out in your little boat, on the big open sea. The sun is shining a little bit too much and you want to cool down your body. You dip yourself in the deep blue ocean water, and down there, there is something smelling your Bloood!

Något mystiskt och lite spänning men ändå lite oskyldigt och naivt i luften. En kontrast mellan beats som kommer och det ovetande i att åka ut denna soliga dag, lite saxofon inspiration hade jag från refrängen i careles whispers med george michael.

The dance:

Rowing the Boat Rowing the boat
Rowing the boat rowig the boat.

Sjunger dom två första enkelt och casual, dom andra två i högre tonart och som en call o respons.ungefär som en lite cam/fjollig kör svarade tillbaka.

Swiming in the water swimming in the water
Swiming in the water swimming in the water

Lika som i förra, call o respons.

Danger danger danger danger.

16 takter, två åttor.

Sjunger monotont, och lite som att något kommer att hända.

Its a shark attack, shark attack.shark attack its a shark attack.

16 takter.

Sjunger lite kaxigt. Här är det lite bam bam pam pam, en attack och accentarmarna hugger åt olika håll bestämt

Oh my good Oh no, oh my god oh no.

Ropar ut detta och ser rädd ut i ansiktet, kanske en call o respons, oh my good- oh my good, oh no- oh no. Utdragna gooooooood och nooo.

Här kan vi kolla om du tycker om dom passar som fyra takter vardera, så på en åtta sjunger jag: oh my good oh my good, och en åtta: oh noo oh noo.

But I bite back, I bite back
I bash back bash back
Fight back fight back

En åtta på varje version, bite bash fight.

Denna tänker jag har en förändring som sker, nu kanske pianot kommer in, eller något som är empowering och lite upplyftande.

Rappen:

Kanske bara pianot här och en kick som progressivt slår och jag sjunger rappen.

Look around Look aroundca två åttor.

Sjunger lite monotont, ev bara loopa en rätt syntetisk känsla i min röst som pågår med ganska låg volym.

Låten och dansen är inspirerad av vouting och wacking, attityd och rätt camp/fjollig. Skulle jag sätta en färg på den så är den starkt röd. Ser inte så många förändringar i den, utan en jämn konstant känsla som är lite lätt aggressiv.

Tänker basgångar som kan svepa och åka omkring, gummiaktiga och rätt låg pitch. Pianot får stå för det lekfulla och housiga inslagen.

Seduced by the mermaids:

intro:

There's been a long time since I felt my flesh n my bones, my connective tissues has shit off and the liquied of the body dried out.

My gravity has flown away, and im now ready to zink down to the bottom of the ocean.

Lyrics:

Reach out bring in
Reach out bring in
Reach out bring in
Reach out bring in

Fyra gånger, neråt längs dom olika chakran på kroppen, uppåt och ner stryker handen när jag sjunger bring in. Tänker att vi kan göra texten vardaglig och enkel, och kanske lägga lite mer viskande sleezy kommentarer som en sjöjungfru som lockar en ner i havet, förför en och gör dig till ett byte. Detta kan vara något för hela låten, inte bara här.

Embrace

Fyra takter.

Kanske emfasera med basgångar i större rörelser som denna, som är en stor omfamning med armarna, lite Martha graham med en accent.

Lock up the gate
And you say No no no no no no
You say ah a a a a

Kanske en liten paus i musiken och bara ett litet eko kvar eller ett spår av basen eller pianot för att sedan komma igång igen på nästa.

Roll down on your back
Show your tale
Expose your feen
Open your skin

Roll on to your stomach
Lock at your tale
Look at your tale
Look at your tale

Roll over to the other side
Look at your tale
Look at your tale
Look at your tale

Ligger liksom på magen och gör en kobra position, trycker upp överkroppen med hjälp av armarna och tittar över axeln på sina fötter.

Roll back to the middle and Splaaaash

Här tänker jag ett mera avslut som går in i ett glimmer och glitter känsla av att ha bytt miljö, kroppen har landat i en fjärde position på golvet, aktiv, och märker nu att den har fyra lemmar och blivit en människa. Tar med denna sensation från att ha varit en sjujungfru upp till stående då kommer i texten:

Observer, acknowledge and experience your limbs

Arm arm

Leg leg

Head

The little secret tale and other perts you dont want to exclude

Remember: the dream body is an acctual limb.

Go down to the floor again, sorry the bottom of the ocean to start over again. Awaken those sences.

Telefonen ringer:

Hello this is sinkalonkans voice recorder I cant pick up right now, please leave a message after the tone.piiiiip.

Hi its me, sen vet jag inte än vad jag ska säga. Här.

Jag vill att låten ska kännas tung och fet, med basgångar som kan bli intensiva både i ljudkvalitén och vilka typer av basljud vi använder, men också i takt och tempo, nästan som i inslag av Dub element med ekon och reverbes, kanske inslag av dub step, men på den nivån att det fortfarande är skönt och inte drar upp adrenalinet eller blodtrycket. Jag tänker slick och sleezy, rnb och soulinspirerat, liten nao, maxwell, marvin gaye,alicia keys osv.

Jag skrev inte så mkt räkning eller takter på denna, då jag tänker att den här är mera flytande och personen ska kunna stan-
na längre i någon rörelse eller position, och sink in eller yield into the floor .

Surfing on the wave!

Lyrics:

Grab the board look out at the sea

Run run run run

Pedal pedal pedal pedal

Up on the board up on the board

Fall over and loose control

Pedal pedal pedal pedal

Up on the board

Fall over and loose control

Pedal pedal pedal pedal

Up on the board

And

Surf on the wave surf on the wave suuuurf on the wave.

Emellan vill jag lägga kommentarer. Och typ citat från danshistorik och teknik, t.ex när en tappar kontrollen så vill jag säga: a certain amount of tumbling is required och "everything everywhere all the time" från reasmus ölme osv.

Kanske kommentarer som Spot a wave and keep och fighting osv

Kanske nämna i intro: "you know that feeling of turning of that kitchen fan after cooking for a long time, and the sensation of release occurs" eller liknande.

Låten vill jag ska vara inspirerad av diana ross love hang over, så att en kan göra två omgångar v dansen långsamt i en slags tai chi liknande rörelse tempo och uttryck, trycka energierna, hitta diagonaler i kroppen, ev komma in i kordination från developmental patterns från spädbarnsutvecklingen. Sen sista rundan, tredje gången, går vi upp i tempo som i Love hangover, och det blir mera av en riktig gammal disko influerad groove.

Jag fick en idé om att göra monotona layers på min röst, typ i falsett som är rätt soothing. Sen kan jag sjunga ut mera i sista uptempo delen..

Lysstnat lite på Janet Jackson och Grand Master Flash också. Men mkt gamla diskolåtar tycker jag vi kan få in här...jobba med esoteriska ljud som vågor och bris av vindar... hitta loopar och cirkulära ljud då tai chi arbetet kan få en support.

"The End Of The World"

Why does the sun go on shining?
Why does the sea rush to shore?
Don't they know it's The End of the World
Cause you don't love me any more

Why do the birds go on singing?
Why do the stars glow above?
Don't they know it's The End of the World
It ended when I lost your love

I wake up in the morning and I wonder
Why everything's the same as it was
I can't understand, no, I can't understand
How life goes on the way it does

Why does my heart go on beating
Why do these eyes of mine cry
Don't they know it's the end of the world
It ended when you said goodbye

Why does my heart go on beating
Why do these eyes of mine cry
Don't they know it's the end of the world
It ended when you said goodbye

ELLEN

Okej, so now we've already come to tonight's last dance. This dance is about loneliness and rejection. This dance is about the times when you had to stay so strong that it almost made you shut down. But it's also about kindness.

Our last dance is called Chosen by the Barnacles - you know Havstulpan in Swedish.

For this dance we invite you to find a restful position that you can stay in for a while. Standing up, or lying down here on the blue floor, or anything in between. Make yourself comfortable.

(PAUS)

Take a deep breath. Sense the edges your body. You can always adjust later on, but right now you are here. If you like, you can close your eyes.

Lean in to what is leading you.

EMELIE

Focus on your skin. How much of this shell of yours is touching something? Do you sense the floor? What's the texture of your clothes? Find the edges of your body. Be very precise in defining where your body ends and begins.

(PAUS)

Now there is dark blue water surrounding you. You sink down and your are absorbed by this body of water. It's all around you. It sips in through your skin. And you start to feel the water moving under your skin. The currents creating new pathways inside of you. You are not sure where your body ends and where the water begins.

You stay within these moving waters.

IKI

Each stream, each current, each movement. You map them all differently. The movement of the water around your body leaves traces, you are forming a map.

As you create an awareness of this map your focus becomes stronger. You orientate your mind in one direction.

What you feel is setting the course, like a massive ship, moving straight forward through crystal clear waters.

The ship is heavy and secure. Sense the weight. Sense the resistance of the water and the caress of the currents.

MARVIL

Now a barnacle shows up and attach itself to you. It settles down under the water, on to your skin, on the hull of the ship. It's choosing you.

This tiny hermaphrodite has the ability of producing everything needed in order to give birth to its own offspring. The barnacle creates new life at the edge of your body.

One by one, other barnacles show up.

They continue choosing you. Choosing you. Choosing you.

They will stay with you as you slowly peel away at the vast vessel you took so much time building to stay on the surface. Ripping through the rubbles and remnants of the effort you used to build up this strength. They will stay with you for as long as it takes for you to dissolve.

SEPIDEH

Now you gaze at the horizon. The setting sun is caressing your chest and you face.

Place your hands on your waists. If you sit up, continue moving your arms until you hands meet behind you, on the lower back. If you don't have arms or hands, or if you experience pain, simply guide your intention to follow these words instead.

Your elbows are pointing out on each side, like a pair of wings. Your hands are shaping a tiny little tale behind you.

If you are lying on the ground, just point your elbows out. Form wings.

Lean forward.

There is a small duck family swimming in the sunset. Gracefully the mother guides her ducklings into the twilight future. You are one of these duck babies, you belong to her family. You glide over quiet waters as the last rays of warm sunlight stay with you.

(PAUS)

You can release

What remains within you is the memory of being chosen, cared for and full of courage. Yours is the courage and strength to carry on.

I am me. I am many.





MDT

MDT is an international co-production platform and a leading venue for contemporary choreography and performance in Stockholm. MDT was founded in 1986 and has ever since presented Swedish and international emerging artists. MDT is supported by Kulturförvaltningen Stockholm stad, Kulturrådet and Kulturförvaltningen Stockholms läns landsting.

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