

## Friday, March 25 – OPEN

Ground floor	4A – Silent dance, healing relaxation	4B – Learning and group activities	4D – Sun and community
9 Doors open			
10		Beginners' intro – Henry	Morning grazing – Tracy & Gui
11			
12 Lunch		Jam history – Pam	
1 – Hearty Catering			
2			Opening circle
3		Weight sharing skills – Pam	– Brad & Charlie
4	Sensational feet – Gail & David		
5 Dinner			
6 on the town			
7	Somatic integration – Pierre	Improv for contact – Charlie	
8			DJ jam
9			– Michael P
10			
11			
12 Clean-up and out			

## Saturday, March 26 – PLAY

Ground floor	4A – Silent dance, healing relaxation	4B – Learning and group activities	4C – Peer-to-peer exploration labs	4D – Sun and community
9 Doors open			Open sign-up lab	
10 Contact parkour		Shadow of contact – Sasha	Voice – Gayle	Morning grazing
11 – Javaka, outside			Lifts – Camille	– Puja & Vivek
12 Lunch			Open sign-up lab	
1 – Fabarnak	Soundbath – Darren		Lab lab – Vivian	
2		Listen to your body – Leslie B	Airborne – Adam	
3			Permissions – Kayte	
4	Sensational feet – Gail & David	1-on-1s – Charlie	Elephant play – Brad	
5 Dinner			Open sign-up lab	
6 on the town			Open sign-up lab	
7		Improv performance out of a hat	Acro-CI – Louis, Eric	
8			Solo in duet – Rob	
9			Open sign-up lab	Live music jam
10			Open sign-up lab	– Jen Gillmor
11			Open sign-up lab	
12 Clean-up and out				

## Sunday, March 27 – CLOSE

Ground floor	4A – Silent dance, healing relaxation	4B – Learning and group activities	4D – Sun and community
9 Doors open			
10		Underscore-ish – Vivek & Puja	Morning grazing – Henry & _____
11			
12 Lunch			
1 – Chic Peas Veg	Soundbath – Laura		
2			Closing circle
3			Photo lab – Puja
4			The last waltz
5			– closing score tbd
6 Clean-up and out			
7			
8			
9			
10			
11			
12			

Find this schedule online at [tinyurl.com/orcj-2016-schedule](http://tinyurl.com/orcj-2016-schedule)



Cyan is group logistics	Yellow is open jamming	No borders means open doors	Borders mean doors close after 5 minutes	Dashed blue lines divide \$20 periods
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### Locations – 4th floor of National Ballet School, 400 Jarvis St

Home plate: welcome / registration / support / info desk  
 4A – Silent dance, healing relaxation  
 4B – Learning and group activities  
 4C – Peer-to-peer exploration labs  
 4D – Sun and community  
 Ground floor lunches  
 Allen Gardens

A single table for all your questions and requests. A good place to get pointed to peer-support volunteer.

A 4A is a quiet space, for open for silent dancing, bodywork and rest at times. To the left of the drinking fountains.

B 4B has all guided activities like classes and workshops. To the right of the drinking fountains.

C 4C is the smaller room where we will have participant-initiated explorations in one-hour slots on Saturday. Slightly left as you leave the elevator.

D 4D is the room with the big windows, where we'll have the circles, jamming with and without music, and sunlit photography. Open for jamming at all times.

G Our mostly vegan, gluten- and nut-free lunches are on the ground floor.

Picnic or dance in the park one block south. Visit the beautiful multi-climate greenhouse. Greenhouse open 10 to 5 each day.

### Friday March 25 – OPEN

Doors open	9	Rooms are open for individual warmups, and of course dancing.
Beginner's intro: Connecting through contact improvisation dance – Henry Wai	10	B A fundamentals class for people new to this form. Create dances through fun, simple activities.
Morning grazing – Tracy Chen and Guilherme Koepfel	10	D A group warm-up / mixer flowing into open jamming on the theme of OPENing.
Lunch from Hearty Catering	12	G Tentative menu: Moroccan chickpea stew; Spinach salad with pear/apple and toasted, maple pecans; Carrot and beetroot salad.
History: The contact jam: An experiment in radical democracy – Pam Johnson	1	B A short, lively talk about how the jam form came to exist and why it is so successful around the world. Time for group discussion and timeline creation.
Opening circle – Brad Johnston and Charlie Hamu	2	D The jam theme: Ordinary Play. The three-day arc. The four-room structure. The peer support team. First aid. The individual sessions described by their leaders.
Skills for weight sharing – Pam Johnson	3	B Doors close at 3:05. A class on the weight-sharing physical core of contact improv. The dynamic and fluid style of weight sharing in Contact Improvisation is unique. It is thrilling to watch it and equally thrilling to do. While CI does not have a set vocabulary of movement, it does require conscious awareness and technical skill to weight share well and safely. This class series will explore some of the basic concepts and skills that build weight sharing skill. <i>Navigating gravity; pouring vs pushing; the architecture of support; momentum and flying.</i> Pam Johnson has taught CI to dancers, actors and jammers in Toronto and beyond for several decades.
Sensational feet – David Camhi (Asheville) and Gail Goldman	4	A Doors close at 4:05. This sensation based bodywork exchange is an opportunity for participants to gift and receive a foot massage.
Dinner on the town	5	Pick a restaurant or neighborhood that interests you and head out with a group. Descriptions and sign-up sheets provided.
Somatic integration applied to bodywork – Pierre Mathieu (Montreal)	7	A An experiential approach bodywork, the shared experience of keeping our bodies (soma) fluidly, joyfully, gracefully and GRATEFULLY dancing through life.
Improv skills for contact dancing – Charlie Hamu	7	B Apply general improv skills (from comedy, theatre, music improv, etc) to contact. Learn to listen, accept, explore and advance with clear choices.
DJ jam	9	D Michael Penarubia plays music to support contact improv jamming.
Clean-up and out	12	We need to be out of the building by 12:30 pm. Please help by collecting your stuff efficiently and chatting outside.

### Saturday March 26 – PLAY

Doors open	9	Rooms are open for individual warmups, and of course dancing.
9am lab	9	C Ad-hoc sign-up. Sign up, providing a description, on the wall outside room 4C.
Contact parkour – Javaka Steptoe (New York)	10	O A peer-to-peer lab experimenting with mixing elements of contact into parkour. Using other humans, as well as structures, for support. What if you treat about the environment as a partner in the dance?
Shadow of contact – Sasha Lasdon (Madison)	10	B Limit of 50 people. Doors close at 10:05. A safe exploration of the often unspoken issues surrounding our experiences of contact improv.
Morning grazing – Puja and Vivek	10	D A group warm-up / mixer flowing into open jamming on the theme of PLAYing, combining elements of weight sharing and counterbalancing.
Voice lab: Vocal integration through contact improv – Gayle Carter	10	C Integrate the voice as a vital part of our bodies' expression in the dance. Organically move together; explore how to open the voice by a system of listening, pausing, vocalising.
Playing with lifts lab – Camille Schmeidel (Montreal)	11	C Calling upon the kid in each of us, we'll explore how much fun we can have in contact while shifting, twirling, lifting and flying.

	<b>Lunch from Fabarnak</b>	12	G	Tentative menu: Butternut squash, black bean and roast broccoli rice; Black olive, artichoke, slow roasted tomato and roast garlic quinoa salad.
	<b>Noon lab</b>	12	C	Ad-hoc sign-up. Sign up, providing a description, on the wall outside room 4C.
	<b>Lab lab – Vivian Chong and Catcher</b>	1	C	Revolutionary human-animal and real animal jam. Can we find the animal movement in all of us and interact with each other taking a different shape with our human bodies. Vivian's guide dog Catcher will be participating in this experiment as an inspiration to move in ways we have not yet discovered. Let's discover ways of dancing as a sensitive, emotional and intelligent animal. Short intro on interacting with Catcher in and out of harness.
	<b>Sound bath – Darren Austin Hall</b>	1	A	Darren has volunteered to provide a restful, meditative soundscape. Crystal bowls and shaman singing for post-lunch nappy time. A numinous affair.
	<b>Listening to your body: An inquiry into the nature of sexual energy in our contact improv practice – Leslie Blackburn (Detroit)</b>	2	B	Doors close at 2:05. Last year in the Shadow of Contact workshop, a theme of inquiry arouse around sexual energy and how to handle it in our dance practice. As we explore this year's theme of "Ordinary Play" where we dance without leaping into labeling or expectations, I invite you to bring that beginners mind with you to join me in a session of listening deeply to your own body, demystifying the layers of our bodies and our energy. <i>What is sexual energy? Is it different than sex? What is pleasure? What's the nature of touch?</i> We will explore those questions plus some guided tools for discerning the wisdom of our bodies, and ways to hold safe space for ourselves, for others and for sexual energy to be present without labels, expectations, or judgment; without shutting it down or firing it up. What is available if sexual energy is ordinary?
	<b>Airborne: jumping, throwing and catching – Fuzzy Adam Konner (Ann Arbor)</b>	2	C	Not about lifting. Explore getting literally airborne — in contact with nothing at all — and still finding a way to land safely on another person or the floor.
	<b>Permissions lab – Kayte Gillespie (Vancouver)</b>	3	C	An exploration of our deeper psychological worlds as they relate to the contact improv dance form. We will choose a memory we experienced as a child, a moment in time when we were fully present, connected and free. We will identify the feelings, and perhaps needs, that come up for us. We'll write our memories on a "permission sliips" placed in a basket. In this supportive space we can share our gifts, and processing of limiting beliefs, by witnessing others dance our experiences.
	<b>Sensational feet – David Camhi (Asheville) and Gail Goldman</b>	4	A	Doors close at 4:05. This sensation based bodywork exchange is an opportunity for participants to gift and receive a foot massage.
	<b>1-on-1s – Charlie Hamu</b>	4	B	Facilitated learner-directed individual coaching in pairs. A chance to get personal instruction at whatever level you are at. You will have a chance to dance and learn with many partners.
	<b>Elephant play lab – Brad Johnston</b>	4	C	Its about finding our animal bodies and instincts to nuzzle, lean, chase, pull, stalk and pounce on each other. How direct and knowing the communication is, and how satisfying it feels to just be animals again, and leave all the human stuff behind. How wiser our bodies are than we know.
	<b>Dinner on the town</b>	5		Pick a restaurant or neighborhood that interests you and head out with a group. Descriptions and sign-up sheets provided.
	<b>lab</b>	6	C	Ad-hoc sign-up. Sign up, providing a description, on the wall outside room 4C.
	<b>lab</b>	7	C	Ad-hoc sign-up. Sign up, providing a description, on the wall outside room 4C.
	<b>Improv performance with 3 parameters</b>	7	B	An improvised dance performance by us, for us.
	<b>Acroyoga-CI – Louis and Eric</b>	7	C	Explore the fundamentals of acro-yoga - foot to torso connections for basing and flying, power lines, dynamic entrances, and safe and fun exits and collapses - and how they can be incorporated into CI dancing.
	<b>The solo in the duet – Robert Welcher (Chicago)</b>	8	C	Doors close at 8:05. This lab is working on a section of a larger class/series called "Growing the Small Dance" The questions behind this exploration are: How is the solo both separate and part of the duet? How do we explore our own dance while dancing with another? What obligation or responsibility do we feel towards our partner and the duet as they experience it? The starting point for this exploration will be the 'small dance', but done with a partner and in contact rather than as a solo experience.
	<b>Live music – Jen Gillmor</b>	9	D	Contact jam accompanied by bass guitar, cello, kamel n'goni, didgeridoo, flute, percussion.
	<b>lab</b>	9	C	Ad-hoc sign-up. Sign up, providing a description, on the wall outside room 4C.
	<b>lab</b>	10	C	Ad-hoc sign-up. Sign up, providing a description, on the wall outside room 4C.
	<b>lab</b>	11	C	Ad-hoc sign-up. Sign up, providing a description, on the wall outside room 4C.
	<b>Clean-up and out</b>	12		We need to be completely out of the building by 12:30 pm. Please help by collecting your stuff efficiently and chatting outside.
<b>Sunday March 27 – CLOSE</b>				
	<b>Doors open</b>	9		Rooms are open for individual warmups, and of course dancing.
	<b>Underscore-ish – Vivek Patel and Sarah Puja Jones</b>	10	C	Doors close at 10:05. An Underscore-inspired group improvisation.
	<b>Morning grazing – Henry Wai and _____</b>	10	D	A group warm-up / mixer flowing into open jamming on the theme of CLOSing.
	<b>Lunch from Chic Peas Veg</b>	12	G	Tentative menu: Curry lentil stew; Injera; Mixed green salad with hemp hearts, pumpkin seeds, tomatoes, cucumbers and fresh peppers
	<b>Sound bath – Laura Storey</b>	1	A	Laura has volunteered to provide a restful, meditative post-lunch soundscapes and soulscapes. This can be a time for meditation, restoration, digestion, or to simply bask in the beneficial, healing vibrations.
	<b>Closing circle – Brad Johnson and Charlie Hamu</b>	2	D	Starting to bring the weekend to a close. What comes next: the photo lab, the last waltz, and the journey home.
	<b>1-hour photo lab – Sarah Puja Jones</b>	3	D	An invitation to create photos and videos together in a sun-lit room, on either side of the cameras.
	<b>The last waltz</b>	4	D	Some kind of closing score, to be determined over the course of the weekend.
	<b>Clean-up and out</b>	5		We need to be completely out of the building by 5:30 pm. Please help by collecting your stuff and chatting outside.