



IMPERIAL HOTEL
TOKYO

Dear Aaron,



This has been one of the most hectic trips of my life, and I find myself in a double role, one as a pseudo ambassadress, the other as a curiosity for my advanced years.

Actually it is totally demanding, but programs have been well-received by audiences and press.

I look forward to working again, though.

The enclosed resume of my state of thinking could act as a contact between us and perhaps stimulate your inspiration toward or against the ideas.

You speak about the length of the work. That is very difficult for me to say, I do not believe it will bear the burden of a full-evening work, but it just may develop that way. It should be a minimum of 40 minutes.

As far as Appalachian Spring is concerned and the desire on the parts of other people to choreograph it. I would say that is completely your province. They might do something very interesting, the legend that you and I did in Appalachian can't be wiped out.

And I see no reason for selfishly hoarding so inventive and creative a work of music.



IMPERIAL HOTEL
TOKYO

It is up to you to make a decision. This situation has come up before in Cave of the Heart. The person who wanted to do it was Emily Frankel. I have no confidence in her creative force to handle such a work and so advised Sam.

I feel the person to be given permission to choreograph should be very closely appraised. Perhaps we could do it together?

Let me know what you think.

Love,

 Graham



IMPERIAL HOTEL TOKYO

I am not attempting to follow the story of Hawthorne's *The Scarlet Letter* but to use it as a background for a more universal treatment of a tormented love.

I am governed by the music to a certain extent by two factors: (factor) the austerity and terror of the Hymns of the Puritans which are reminiscent in feeling at least of the teachings of the Old Testament. In that sense certain hebraic melodic lines could be employed.. rather than the saccharine and peculiarly untuneful hymns of the Puritans. This crosses or should cross with a very pagan quality which emerges so often in man's heart and the mind, under severe repression of natural instincts.

Love is a basic instinct and pride and fear are the attendant demons of everyman's experience.

Dimmesdale, and I see this work essentially through him rather than Hester, is a man of beauty and of repression and of almost fanatical pride but his pride is that of a terrified man who judges purity as a negation of feeling rather than the attainment of freedom through acceptance of himself and his weaknesses.

Hester is an unconquerable ideal, the vision of whom is obsessed and who is in her essential womanliness unconquerable and not subject to such pride of position and so-called purity such as he possesses

I see the expression of this theme as essentially the ~~ferm~~ torture of a basically weak but powerfully attractive man...these are images which are vivid t



IMPERIAL HOTEL TOKYO

to me, such as, might pass through his mind...I should like Hester to have long black hair, and several woman to have the same kind of hair, which although they are clothed in modified Puritan dress, they use their long hair as whips across her...It is the judgment and the unconquerable and insistent beat of the sea, which he hears constantly in his mind with its implacability,

When the women who are to a large extent unseen, lash him with their hair, ~~the~~

The letter A plays a great part in ~~this~~ this dance drama. It is the 1st letter of the alphabet, it is ~~the~~ the first letter of the word adultery, it is shaped like a bull's head, as a rampant symbol of lust.

There should be a scaffolding or platform mounted by steps which could be seen, but the platform itself forms the letter "A", which is without a doubt burned into the fabric and skin of his being.

There are times when he is mounted on the scaffolding as tho' he was in a study, tortured and filled with desire and shame. The scaffolding also latter could be and should be the platform upon which the ~~victim~~ victim who is Hester stands, when she is judged by the people below.

Her first appearance could be (of course this is dependent on the set)..but I should like to hold the appearance of her image through a rose bush, a flowering branch, which is what she is.



IMPERIAL HOTEL TOKYO

To him she is a woman, who is greatly desired and also a goddess who is abjectly worshipped by him almost as a symbol of the ~~xxxxx~~ Scarlett woman spoke of in the Bible.

At times she is demure, passionate in her duets with him, she is not a fighting type but she is completely a power in the grace of her womanhood. Sometimes she appears before him as a Puritan woman, sometimes as a Pagan goddess.

The child Pearl is essentially seen through the eyes of the woman and the men of the community, they regard her as a symbol of sin, pagan and clothed in strange barbaric garments, and even in he youth, prophetic of a freedom these woman will never attain.

The women are ominous, they are like great birds of prey, and their skirts are voluminous and can be used as a fence of form an imprisonment of Hester.

The men see Hester and child Pearl as a symbol of their own desires, which are deeply repressed, as such Hester and Pearl are essentially, beautiful in the eyes of the men, threatening and malignant in the eyes of the woman.

The change will have to take place through costume change, it could be the never never land of a man's soul.

When the men dance around Hester it is an image almost like
the



IMPERIAL HOTEL TOKYO

the Golden Calf; they too have changed their clothes and and are practically stripped, as every man has an impulse to be with his beloved.

Exact ~~anti anti~~ divisions of the action are not wholly clear to me, or the transition from a state of outward behavior to the ~~business~~ subconscious world of the pagan within all of us.

It is the conflict between a man himself; he will be the focal point and he will feel the pressure