

Prologue

These are all my digital notes from my readings during the fall 2020 semester, as a freshman in college. They will be split up by each work, with some of the longer works split up into the different dates and sections I read. I also have a lot of handwritten notes, especially from earlier in the semester, and I do still need to go thru and transcribe those to my GitHub, and eventually they should end up here. Most of these books and articles were read for my performance feminism class, and as of right now aren't really in any specific order. If you look behind the polished view of the markdown at the actual code, you should be able to see stuff like behind the scenes notes to self and the dates things were written originally. Honestly, I know I'm probably the only one who will be reading this, but I'll probably forget all of it and look back in the future at this.

- Kailey Stark

Pleasure Activism

Chapter 7 - How Octavia Butler turns me on

- Octavia Butler shows how everyone can love everyone
- society forces us to love and live for white straight men
 - for one person forever
 - constrains us
 - makes us learn to lie in love
 - women aren't allowed love
 - we're taught love is limited in amount

Chapter 8

- We need radical honesty
 - allows for two-way communication
 - makes our lives align with a sense of belonging
 - eventually helps everyone be better going forward
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Single Black Female

Summary

This is an interesting look into the issues and perspective of lower to middle class black women who have issues finding men to date long term or marry, covering some theory as well. Interestingly, I recognized some of the names and phrases. The names and phrases I remembered were in relation to authors and concepts in Black Feminism.

Format

This is stage play, with two humorous narrators giving their perspective on how life goes for lower middle class single black women

Con Flama Articles

Con Flama Review Notes

Roles of the people in the production

- Sharon Bridgforth = writer
- Laurie Carlos = director
- Lourdes Pérez = musician
- Joni Jones = dramaturg

Intro and Overview

- about all the faces Sharon Bridgforth saw on the bus in Sixties and Seventies

"witnessing changing languages, smells, music, style, and protocol ... " and seeing how "communities mixed, changed, and intersected"

- what Sharon Bridgforth was thinking of when writing *Con Flama*
- Laurie Carlos sat with Sharon Bridgforth
 - made her realize she was missing from the play
- Laurie Carlos worked on for colored girls
 - her work is widely renown in theatre business

Rehearsal Begins

- writer has a realization that this extremely important to her and that she has a hurt 'side'
 - probably kind of like an alter to be honest, kind of like a trauma holder
- everyone must move with the music;
 - people frustrated when doesn't work;
 - very impactful when everything comes together

Performance: The Review

- demanding for performers and audience
- sometimes people talk over each other;
 - they don't know if on purpose
- people worked so hard to bring the stuff together;
 - kind of like the colored museum?

Review: con flama

By: Robert Faires

See the bus as a gallery: each window a frame, within which is the portrait of a distinct individual, one whose features, dress, and demeanor speak to the person's specific parentage, heritage, culture, life story.

- Sharon Bridgforth?

"grandmother smelt like sweaty stockings and day-old beer. every night I climbed into a sweet sleep encased in that smell/and grandmother's thick damp skin/big belly snores and covers."

- *Con Flama*

The burning of that neighborhood is just one way that *Con Flama* is true to its title. Literal flames blaze in more than one of its stories, but there are also metaphorical fires – the burning of a heart with love for another, the inferno of rage.

- Robert Faires, "Review: *Con Flama*"

It illuminates one girl's experience, discovering her own heritage and self, but in the process, it also illuminates the selves of many others, their cultures and their lineages and their struggles, in ways that often mirror the girl's.

- Robert Faires "Review: *Con Flama*"

“Queering the Jazz Aesthetic: An Interview with Sharon Bridgforth and Omi Osun Joni Jones”

Takeaways

- improvisation is the heart of their work
 - a big part of black expression, I think?
 - heavily influential to theatrical jazz
- this show uses the text as a framework, but each time they improvise sections of it so it's different every time, in a good way
- art more based on feeling than telling a specific and coherent story, can make it more impactful to the individual
- this kind of performance also doesn't have a strict sense of time, more of a mixture of past present and future
- is also very spiritual
- everyone works together to make the piece what it is

Important Quotes

Omi Osun Joni Jones:

Improvisation is the heart of the work. I have been really moved by Fred Moten's understanding of improvisation as a space for black folk for freedom. So, if we think of improvisation acknowledging a structure and within that finding new possibilities, theatrical jazz does a lot of that work. And it is interesting: audiences . . . witnesses or participants

Sharon Bridgforth:

I think it's all the work I've been doing in my own personal journey. So, I had cancer in 2005, and after I got my strength back—which took a year, I don't care what they say. It took me at least a year before I felt like I had normal enough

energy to really do a day

So, the aesthetic and the way I've been changed, we bring simultaneity, so there's multiple things going on at the same time. We use polyrhythms and dissonance, and a layering and exploration of time. So, in my writing what that looks like is the past, the present, the future/the living, the dead, the unborn coexist. And often, you don't know who's flesh and who's spirit. And the way that I use language, at least in my mind, is to create music out of the text [so] that there is a sonic journey that takes us in and out of different time realities. So, I like to play with the journey of the text, as opposed to giving stage directions, because what I'm really interested in is what my collaborators are going to do with that. And so, working with collaborators who can take the text and make songs out of it, or can take the texts and understand which and what form of dance is necessary, and then the layering of that.

For Colored Girls Who Have Considered Suicide / When the Rainbow Is Enuf

Pages 0-26

- written oddly;
 - very stream of consciousness;
 - very verbal
- the person/s in italics is the current speaker;
 - it's a script for a theatrical performance
- things in right aligned text are stage directions/ a description
- was written over a long time and developed with input of others closely involved

Pages 26-38

- it started being about rape and that shit hurted
- this section is about how people don't believe sexual assault victims
- abortion is a big theme as well
 - this hurt me emotionally
- abortion part is short like the opener said; still hurt and stuff
- grotesque analogues and women anatomy falling apart and ow
- women and AFAB etc. controlled; no autonomy; ow

Pages 38-54

The class this book was for is well over and done

- the thing about her not being able to read adult books for the reading thing is sad
 - seems like she used dissociation, imagination, and escapism to avoid her problems, especially as a kid
- the use of where the text is places is impactful on the flow and feel of the text. It's interesting and weird how it's used
 - the three "&" lined up feels good
- who is Nefertiti?
 - a queen of the 18th Dynasty of Ancient Egypt, the Great Royal Wife of Pharaoh Akhenaten
 - [here's her Wikipedia page](#)
- certain things in all caps
 - conveys tone well
- I used to live in the world
 - now I live in Harlem
 - this phrase is repeated a lot and hurts

- universe of 6 blocks

Pages 54-end

These are my final notes for *For Colored Girls*. I finished the book *finally.* I don't *really* know how to feel about or interpret this work. I was doing my best to follow along, but in the end, I just did my best to go with the flow and emotion of things.

This work, towards the end, made me remember the realization that I won't be able to have some of the more essentialist experiences of womanhood like giving birth and being a birth mother. This realization always hurts a lot. I just wish I had the ability to be a normal woman and eventually be a mom. I wish I could just be a normal woman and experience these things. Why am I having these feelings again? I haven't felt like this for around a year or so, is there something wrong with me?