

Daytime Viewing

Jacqueline Humbert
and
David Rosenboom

1979-1980
Compilation with revisions 2021

All music scores and texts contained in this document and the compilation are
Copyright © 1980 and 2021 by
Jacqueline Humbert and David Rosenboom.
All rights reserved.
Performance licensing BMI.
Published by David Rosenboom Publishing (BMI).

Daytime Viewing is an extended narrative song, based on a casual analysis of daytime television drama and the audience phenomena such programming addresses. The piece explores the use of fantasy as a survival mechanism against loneliness, illustrating the human compulsion to inflate the mundane to mythological proportions. A central female character weaves tales, using threads of personal experience and the idea of TV as friend, as mantra, and as transformational window between imagined spectacle and the pedestrian plane.

•••

This score compilation is based on the original, penciled, manuscript sketches that were created by David Rosenboom in 1979-1980 as Daytime Viewing was being composed and arranged for its first full-scale, theatrical presentation at the Music Gallery in Toronto, Ontario, Canada in 1980. All the texts and lyrics were written by Jacqueline Humbert, who also created costumes and visual components. These materials were subsequently recombined and rearranged in various ways for other performances and recordings. The score components can be considered modular. It is intended that the music may be arranged to enable a variety of potential solo and ensemble configurations. Creative, improvised elaborations are appropriate. The content of the texts remains fixed, though some components may be selected and sequenced in various ways, particularly the Fashion Show texts and narration blocks.

Score staves that look like keyboard parts are labeled Synthesizer. This is meant to reflect an “electric” quality that was developed for the original performances and recordings of Daytime Viewing. (See the recordings released by Unseen Worlds Records: <https://unseenworlds.com>.)

Daytime Viewing

Talk 1

Text: Jacqueline Humbert

Music: David Rosenboom

Basic pulse cycle = 4+4+3+3+2+4+4.
Maraccas, Djaboras, or similar sounds
also keep continuous sixteenth note
pulse with improvised accents.

Andantino

Clave
Low Drum

12/8

Establish rhythmic cycle for as long as desired. Improvise additions. As narration text enters, begin improvising with very long, arhythmic (against the pulse), harmonic cycle shown below, in support of narration. Continue pulse cycle throughout.

Clave
L Drm

Synth.

2

Clave
L Drm

Optional chorus response
during instrumental break

Second optional response

Ooh _____

Ah _____

7

See following page for narration text.

Talk 1

Narration Text

she was all she had and it was more than enough for now.

she was a survivor, living within.

she gathered momentum by living within, contained by a fascination with the view.

this trance, this daytime viewing, where any world awaited her arrival.

she merely closed her eyes and she was a survivor. she had no choice in the matter, it just happened this way . . . no victims in this home.

she watched her life as she would a story, absorbing the view.

if she was lonely, that was merely a tragic act in a much larger drama, or was simply an aspect of character development.

if she had no career, that was a forthcoming episode, written into the subsequent draft.

and when there was nothing . . . no feeling, no access, no contact, no one, she turned the channel, chose a new view, changed the context, created her own fabrication, a unique reality.

she was a survivor through no choice of her own.

her fascination with the view had begun in innocence, a bare curiosity, a form of entertainment.

she'd begun to take her cues from it.

she'd begun to rearrange her day to suit the view.

she'd begun to refuse to leave the daytime viewing, the mid-day game plan.

her world became arranged by the view.

she reduced her emotions to it an hour a day.

she devoted body and soul and a grand portion of the mind to it an hour a day.

the figures in the view were her best of friends for an hour a day, season upon season.

and a wanting began to grow, and she fed it.

the wanting was real and she kept it alive.

she fed it stories from a private reservoir of imagined events and wishful ideas.

invention, she had heard, was the key to diversion, a detour to wanting.

invention, she resolved, would be a change in the view.

she would create an access ramp to the world of other.

invention would be her vehicle, her form of mobility, her invisible realm of secret reward.

dreamtime became her horizon.

she breathed in fog, catching glimpses of herself through misty lenses.

Daytime Viewing

Fashion Show

Text: Jacqueline Humbert

Music: David Rosenboom

Bright walk Play 12 x's

Claves
Cowbell

Synthesizer

Play 4 x's then D.S.

Claves
Cowbell

Synth.

The musical score is divided into two systems. The first system is for the Claves/Cowbell and Synthesizer. The Claves/Cowbell part is in 4/4 time and features a rhythmic pattern of eighth notes with accents, marked 'Bright walk' and 'Play 12 x's'. The Synthesizer part consists of a treble and bass clef staff in 4/4 time, with a key signature of three flats (B-flat major/D-flat minor). The treble staff has a melody of eighth notes with accents, and the bass staff has a simple bass line. The second system is for the Claves/Cowbell and Synth. parts. The Claves/Cowbell part is marked 'Play 4 x's then D.S.' and 'D.S.' at the end. The Synth. part has a treble and bass clef staff in 4/4 time, with a key signature of three flats. The treble staff has a melody of eighth notes with accents, and the bass staff has a simple bass line. Both systems end with repeat signs.

Repeat entire cycle and develop as needed to support selected Fashion Show texts.

Fashion Show

Narration Text

Additional Fashion Show texts are incorporated into the scores for the Refrain section of Domestic Violence and for Wishes.

The headings associated with each of these texts refer to specific costumes that were designed for the original theatrical version of Daytime Viewing.

For pink mini:

Schizophrenia? Neurotic behavior? Sever paranoia? Whatever the diagnosis, merely ignore it in this delightful ensemble of variegated fuchsia sari silk with genuine gold thread border detail. Avant Garter offers the softly gathered mini skirt and superbly tailored matching peplum'd jacket, yours for a heiress's ransom. The gold pumps and disco bag complete the look. Just what the doctor ordered to whisk you away from your torment and deposit you in the realm of your choosing.

For long pink:

Next time amnesia comes calling, strike a new posture in this subtly mottled fuchsia sari silk two-piece dress. The softly pleated skirt and rouleau strapped camisole are all handsomely detailed with genuine gold thread. The dress is stunning as a single addition to your wardrobe, or mix and match with the mini suit, all offered by Avant Garter for a sobering sum, a very lot of dollars. But, ah, to be truly alluring. You might not remember who he is, but he will never forget you.

For maroon:

Only Valium could induce such serenity and only God could forgive such indulgence. But, what the Hell, treat yourself to a devilishly good time in this strikingly elegant panné velour gown and matching velvet hat. The delicately draped shoulder pleating is duplicated in the pleating of the velvet hat, enriched with the beauty of fine feathering and intricately beaded detail. You'll feel like the proverbial "rich-bitch-go-for-it-babe" in Avant Garter's sumptuous claret ensemble. Be it Beaujolais, Burgundy or Bourgeoisie, you'll intoxicate them all.

For Arab:

Walk away with all the attention and your best friend's husband in this magical caftan of wine-colored cotton. The Avant Garter caftan features piped shoulder to wrist seams and rolled neckline, all dancing gloriously long under a complimentary Muslim headdress of mirrored brocade and wound satin thread. See how it moves! How commanding of the eye this flow of fabric! Alluding to the secrets of the east, of faraway moments and spicy encounters. So, so Saudi. Classic Kuwait.

For black sparkle:

Next time you have that very special artificial insemination appointment to keep, dazzle the tubes in this uniquely styled drape of a gown, fashioned in vintage, metal-fleck jersey. The dress features a sculpturally gathered midriff and voluptuously asymmetrical skirt, cascading enchantingly into an irregular hemline, beautifully exposing the leg. Avant Garter presents this spectacular dress and matching hair ornament at an ovarywhelmingly wonderful price, guaranteed to keep the juices flowing for just as long as it takes.

For polka-dot:

A little him, a little her . . . and Avant Garter has "the look", the latest in AC-DC, new-wave cocktail fashions. The "Op-Art" shrunken harem pant, brocade and linen vest with matching bow tie are worn with the poke-toe, high-heel pump, black Homburg and chamois gloves. You can whistle or wrestle, pinch or punch in Avant Garter's tastefully androgynous apparel.

For brown silk:

Country Club behavior is expected when you make a grand entrance in Avant Garter's "coca-mocha-java-bean" silk lounge pajama, shown with the sparkling Indonesian drape and brilliant bandana. Guaranteed to give you that daytime television look, wear chocolate silk and dribbly diamonds to impress or entice, to bribe, lie or cheat, to relax, sulk or seduce, tease, threaten, blame, hurt or murder. For any dramatic moment or spontaneous theater, Avant Garter has the disguise.

For stripe silk:

Treat your body to a carnival's feast of colour in Avant Garter's steamingly exotic island look. The hand-loomed silk top features a bodice of delicate patchwork over a cocoa-colored bunched skirt, shown here with hot turquoise silk pants and stuffed wristlet, or can be worn as a daring new mini-dress for dancing under a tropical moon. Whether flying down to Rio, picking up beach boys in Acapulco, or tracking down that one big score in Bolivia, you can rest assured when you're an Avant Garter gal.

For green/blue silk:

All of our sensational Avant Garter fashions, including this scintillating silk ensemble with Dolman sleeves, slim trousers and shimmering accent drape, can be ordered through any one of our many sales representatives moving among you, perhaps even seated beside you. A new you awaits in the Avant Garter collection. All major credit cards accepted. Long-term financing available. Just call this toll-free number, today.

For cheese:

Cheezewhiz! You'll have them dancin' off to OZ when you appear in this gorgeous gauze gown fashioned from the once-thought bandaged and banal realm of utility cloth. A little cheesecake never hurt and you'll be more than happy to oblige in this sassy little dress with matching sausage-link bound boa, trimmed in satin chevron seat belting with gauze rose ornamentation. Drive him to distraction in this airy filament of a gown from Avant Garter. Ethereal beauty can be yours today and forever in this timelessly smart design.

For harlequin:

Abortion on demand! No nukes! Whatever the cause, start the riot in Avant Garter's arresting use of color and form. The total freedom for all political prisoners draped short is contrasted by our bold constrictor wrap top of hand-loomed Java cotton with gold thread. Worn with Italian knee-capping proof high-top boots, and plastic utility gloves, you'll be a smashing asset to any mass demonstration.

For white satin:

Put a knight in your white satin, Guinevere, in this fanciful delight of a gown, decidedly designed to bring out the beast in him. The delicious Venetian draping and Copenhagen blue ribbon trim create a creamy, dreamy image. Bring our "Harlequin Romance" to life as you play the coquette in ruffles and ribbons and the shimmer of satin. Be carried away to another time and place by Avant Garter's once-in-a-lifetime design.

Daytime Viewing

Domestic Violence

Lyrics: Jacqueline Humbert

Music: David Rosenboom

During the repeat of each section marked Refrain, one of the Daytime Viewing, Fashion Show texts is to be delivered in dramatic, narration style. See the page following this score for those texts.

Moderately spoken

Voice

With-out a drink__ held tight in hand, you seem a lone - ly, lone - ly

Synthesizer

Vc.

man. With-out a some - time, sweet, soft word,__ in - ten - tions

Synth.

7

Vc.

7

Synth.

eas - i - ly are blurred. And fond re - mem - brance is e - rased ___ by an - ger

11

Vc.

11

Synth.

vent, and so mis - placed, ___ and left a - lone, out back in

14

Vc.

14

Synth.

no - where, your fists swing aim - less - ly through air. ___

Slow, simultaneously lively, funky, and mournful

17 (Refrain)

Fashion Show narration on repeat

Vc.

Measures 17-19 of the vocal line. Measure 17 is a whole rest. Measures 18-19 contain the lyrics "No more drun - ken beat - ings." with a repeat sign at the beginning of measure 18.

No more drun - ken beat - ings.

Synth.

Measures 17-19 of the synthesizer accompaniment. Measure 17 is marked "sample beat... continue" and features a complex rhythmic pattern. Measures 18-19 are marked "bass improvise with beat, work with eighth note pulse." and feature a bass line with eighth notes and triplets.

sample beat... continue

bass improvise with beat, work with eighth note pulse.

Vc.

Measures 20-23 of the vocal line. Measure 20 is a whole rest. Measures 21-23 contain the lyrics "No more black - end eyes. No more mid - night ter - ror." with a repeat sign at the beginning of measure 21.

No more black - end eyes. No more mid - night ter - ror.

Synth.

Measures 20-23 of the synthesizer accompaniment. Measures 21-23 feature complex chordal textures with triplets and sustained notes.

Vc.


Measures 24-27 of the vocal line. Measure 24 is a whole rest. Measures 25-27 contain the lyrics "No more of your threats and lies. This gun con - tains a" with a repeat sign at the beginning of measure 25.


No more of your threats and lies. This gun con - tains a

Synth.

Measures 24-27 of the synthesizer accompaniment. Measures 25-27 feature complex chordal textures with triplets and sustained notes.

27

Vc.  bul - let, that could be just for you.


Synth. 


30

Vc.  Just one more back-hand slap, dear, and oh, what dam-age,

Synth. 

33

Vc.  I may do. _____ *rit.*

Synth.  I may do. _____ *vamp under narration as needed for transition*

Bright and swaying
(The Issue)

37

Vc.

37

2/4

You fa - shion
With what be -

Synth.

37

clavé

40

Vc.

3

3

in - sult from the men - tion of ___ a dif - ferent point of view. And ___ for
comes a form of cruel - ty, you set a stage with fine, French wine. A - rouse - my

Synth.

40

continue clavé

44

Vc.


3

some for - got - ten rea - son feel all the world's turned in on you. The drink, the
need for ten - der love ___ with an ap - pro - ri - ate line. And then, once

Synth.


44


48

Vc.  ar - ro - gance, the blind - ness, the thor - ough lack of kind - ness, and lone - some caught, de - si - re bare, the thea - ter dis - si - pates in air, — and lone - some

Synth. 

52


Vc.  takes me in em - brace an - o - ther time. 1. puts its arms a - round me one more time. 2. time. —

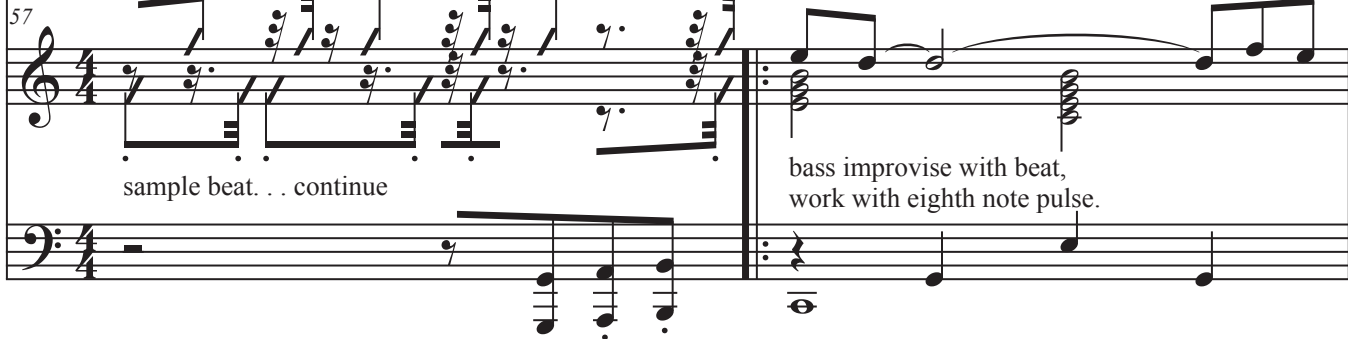
Synth. 

Slow, simultaneously lively, funky, and mournful
(Refrain)

Fashion Show narration on repeat

57

Vc.  Take my shoes and kick the

Synth.  sample beat. . . continue bass improvise with beat, work with eighth note pulse.

59

Vc.

ba - by, if it - 'll make you feel all right.

Synth.

62

Vc.

Tie me up, or knock me down, my dar-lin', if it will keep you

Synth.

65

Vc.

home at night. I'm a lone - ly des - perate wo - man,

Synth.

Vc. since you strayed from my side, take my shoes and kick the

Synth.

Vc. ba-by, ba-by, if that will keep you sa - tis - fied.

Synth.

Vc. The mor-ning's filled with your re-

2. rit. **Moderately**

Synth.

78 spoken

Vc. morse. You treat the wounds, but not the source. You flail at

Synth.

81

Vc. me, — cruel things you say. you ru-in ev - ery o - ther day. This game you

Synth.

85

Vc. play — is such a bore, — don't think that I can take much more,

Synth.

88

Vc.

and lone - some puts its arms a - round me one more

Detailed description: This block contains the vocal line for measures 88, 89, and 90. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The melody consists of quarter and eighth notes. The lyrics are: "and lone - some puts its arms a - round me one more".

Synth.

Detailed description: This block contains the synthesizer accompaniment for measures 88, 89, and 90. It features a piano introduction in the right hand and a bass line in the left hand. The piano part has a melodic line with some grace notes and rests. The bass line provides harmonic support with chords and moving lines.

91

Vc.

time, one more time, *rit.* yes lone - some takes me _____ in its

Detailed description: This block contains the vocal line for measures 91, 92, and 93. The music is in the same key and time signature. The melody continues with quarter and eighth notes. The lyrics are: "time, one more time, *rit.* yes lone - some takes me _____ in its". A *rit.* (ritardando) marking is present above measure 92.

Synth.

Detailed description: This block contains the synthesizer accompaniment for measures 91, 92, and 93. The piano part continues with its melodic and harmonic lines, including some grace notes and rests. The bass line remains active, supporting the vocal melody.

94

Vc.

arms _____ a - no - ther time.

Detailed description: This block contains the vocal line for measures 94, 95, and 96. The music is in the same key and time signature. The melody concludes with quarter and eighth notes. The lyrics are: "arms _____ a - no - ther time.". The piece ends with a double bar line.

Synth.

Detailed description: This block contains the synthesizer accompaniment for measures 94, 95, and 96. The piano part concludes with its melodic and harmonic lines, including some grace notes and rests. The bass line remains active, supporting the vocal melody. The piece ends with a double bar line.

Refrain

Fashion Show texts for Refrain section repeats

For repeat of first Refrain section:

what man could think of beating his wife black and blue when he can see her looking like this.

put an end to constant quarreling and take no abuse in this timelessly stylish ensemble built of brilliant orchid lurex by avant garter fashions.

the veiled, disk hat is echoed in the extreme fluted skirt of the cinch-waisted, panel jacket, and is enhanced by the slenderest slit of a skirt, slashed to the thigh.

this passionate play of purple is, indeed preciously priced, but may prove to be your best defense against his broken dreams and fitful thrashings.

For repeat of second Refrain section:

cosmetic surgery will hardly seem necessary when you disarm them all in this exciting mini-dress, "a la russe", of reptilian jacquard rayon, featuring the brocaded cossack collar and extended cuffs.

the austere styling of the gown is dramatically highlighted by the dynamic brocade leggings.

the ensemble by avant garter is worth every one of those saved-for-skin-graft-dollars.

they'll be set ablaze, and you'll forget that you were too.

- blank page -

Daytime Viewing

Narration Theme

Text: Jacqueline Humbert

Music: David Rosenboom

Moderate, dreamy Play 12 x's

Synthesizer

mf

Play 4 x's, then D.S.

Synth.

D.S.

Repeat entire cycle and develop as needed to support narration texts.

Narration Theme Texts

She loved to harbor great illusion, creating room for giant ships of fantasy.

And, oh, those giant bodies of water.

*She had learned to sense her location by inviting to her side the power of the closest giant body
d'aqua, currently determined to the west of her somewhat liquid body, her more than airy
being.*

Yes, she was a harbor for illusion and also at ship's helm.

*She danced illusion. She had a chameleon's heart, a spirit that matched its surroundings,
camouflaging its intent.*

She'd watch them and she'd match them, blending colors.

*A chameleon, she turned herself inside out and back again, repeating herself, repeating the process,
changing always changing.*

She was a chameleon, camouflaging her intentions.

*She knew they watched her closely, envying her the reverie she achieved in illusion, in disguise, in
one more chance at a lifetime.*

She knew they watched her closely and she chose illusion as her dearest companion.

It was one more way to complicate intention.

One more chance to avoid the one to one.

One more chance at mystery, a challenge of description.

She knew they worried when she moved outside the frame, afraid the portrait might turn false.

They felt that her flamboyant disregard for the edge of the frame somehow made a mockery of them.

She changed without warning, with no regard for them.

*She disguised herself from them like shifting sands, and like the shifting sands, she seemed to revel
in illusion.*

She was a student of fluidity and her only expertise lay in the realm of illusion.

It has been said that no one really knows her.

No, she could not be trusted, not with any sense of accuracy.

No, she could not be trusted beyond a minute and a half, a set of verses or just a lyric.

A changeling, she could not be trusted.

She lived within her own dreams, and who could say?

Who could say who she'd be next?

Daytime Viewing

Bareback

Lyrics: Jacqueline Humbert

Music: David Rosenboom

Fast energetic clip

Voice

Improvise rhythmic vamp until ready.

Where were you when the fi - re broke out
Where were you when the Christ - mas tree fell

Synthesizer



Vc.

5

in the house? Where were you when out dear ba - by died
on our dog? Where were you when sweet youth passed us by?

5

Synth.



Daytime Viewing

2

9

Vc.

Where were you when my mus - tache be -
Where were you when the ban - dits

Synth.

13

Vc.

gan to ap - pear? And where were you when I broke down and
came to clean house? And where were you, I ask a - gain and breath a

Synth.

17

Refrain

Vc.

cried?
sigh. It's warm in our bed dear, come lie

Synth.

22

Vc.

— your sweet head — here, let my love wash the de — mons from night.

Detailed description: This block contains the first system of music, measures 22-25. It features a vocal line on a single staff in G minor. The melody consists of quarter and eighth notes, with a long horizontal line under the lyrics 'your sweet head' and 'de mons' indicating a sustained vowel sound. The piano accompaniment is not visible in this system.

22

Synth.

Detailed description: This block contains the piano accompaniment for measures 22-25. It is written for a grand piano with two staves. The right hand plays chords and moving lines, while the left hand provides a steady bass line with quarter notes and some eighth notes.

26

Vc.

But sure as dawn — breaks in - to day, — you steal my

Detailed description: This block contains the second system of music, measures 26-29. The vocal line continues with a similar melodic style. A long horizontal line under the lyrics 'But sure as dawn' indicates a sustained vowel sound. The piano accompaniment is not visible in this system.

26

Synth.

Detailed description: This block contains the piano accompaniment for measures 26-29. The right hand features more complex chordal textures and some melodic fragments, while the left hand continues with a steady bass line.

30

Vc.

allargando , *a tempo*

heart and walk a - way, — and I lay bare - back — in a

Detailed description: This block contains the third system of music, measures 30-33. The vocal line includes a tempo change from *allargando* to *a tempo*, indicated by a comma and the tempo marking. A long horizontal line under the lyrics 'heart and walk a - way' indicates a sustained vowel sound. The piano accompaniment is not visible in this system.

30

Synth.

Detailed description: This block contains the piano accompaniment for measures 30-33. The right hand has large, sustained chords, and the left hand has a simple bass line with some eighth notes.

33

Vc.

pear - ly, cold — moon - light

Synth.

Improvise rhythmic vamp until ready.

37

Vc.

Where were you when — the va - cuum de - vou - red — our rug?
Where were you when — the earth - quake — crum - pled — our lawn?

Synth.

41

Vc.

— Where were you when the ter - mites moved in? —
— Where were you when the sew - er gave way? —

Synth.

45

Vc.

Synth.

Where were ___ you when ___ the land-lord ___ de-man-ded the rent?
Well you'll be loo-kin' ___ for me when ___ you come home some day,

49

Vc.

Synth.

— You were bet-ting ___ two bucks on ___ a horse that can't
— 'cause I'll be on a bus ___ that's la-bled sim-ply go-ing a

53

Vc.

Synth.

win. way. It's warm in our bed ___ dear, come lie

53

Refrain

58

Vc.  — your sweet head — here, let my love wash the de - mons from night.


Synth. 


62

Vc.  But sure as dawn — breaks in - to day, — you steal my

Synth. 

66 *allargando* , *a tempo*

Vc.  heart and walk a - way, — and I lay bare - back — in a

Synth. 

somewhat slower

69

Vc. pear-ly, cold moon - light _____ You said I shoul - dn't ___ touch the
You said I mus - tn't ___ fon - dle

Synth.

73

Vc. ba - by ___ there. _____ You said I should - n't play ___ with his
our ba - by ___ boy. _____ You kept in - sis - ting he was


Synth.

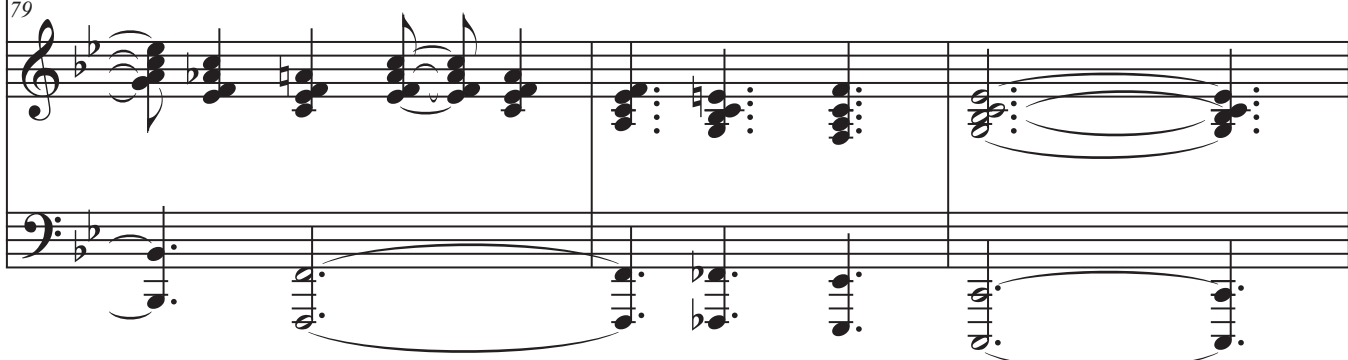
76

Vc. cur - ly gold hair. _____ You said I'd bet - ter ___ wipe all e -
no ma - ma's toy. _____ You said I'd poi - son ___ his mind by

Synth.

79

Vc. 
 - vil thoughts from my mind, you said I should - n't touch the
 a wan - der - ing hand, you said I must - n't fon - dle

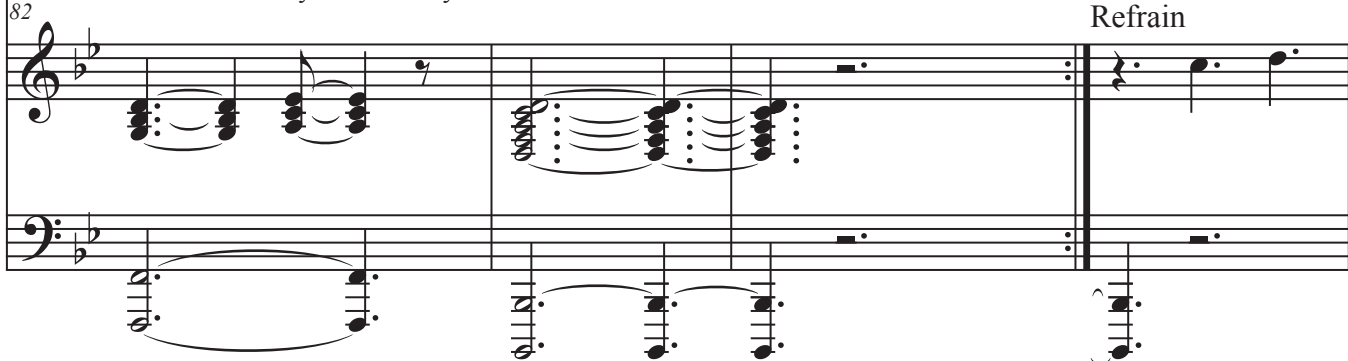
Synth. 

82

Vc. 
 ba - by there. You said I *resume energetic clip*
 our ba - by boy.

1. 2.

82

Synth. 
 Refrain

86

Vc. 
 It's warm in out bed dear, come lie your sweet head

86

Synth. 

90

Vc.

— here, let my love wash the de - mons from night _____ But sure as

Synth.

95

Vc.

dawn _____ breaks in - to day, _____ you steal my heart and walk a - way

rit.

Synth.

98

slower ,

Vc.

_____ and I lay bare-back in a pear-ly cold moon - light _____

98

Synth.

- blank page -

Daytime Viewing

Distant Space

Lyrics: Jacqueline Humbert

Music: David Rosenboom

Lively Walk verses 1 and 2 begin with free speaking

Voice

What happened to me? I got lost in . . .
Without so much as a thought, I fell in love . . .
3. It's not a — new tale, in fact, by now a —

Synthesizer

mf

4 spoken begin singing verse 2

Vc.

. . . his dream. Made my moves on command.
. . . I was bought. 2. With no di - rec - tion, no
cli ché. But I — ne - ver be -

Synth.

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The voice part begins with a 'Lively Walk' tempo and includes lyrics for two verses. The synthesizer part provides accompaniment, starting with a mezzo-forte (*mf*) dynamic. The violin part (Vc.) includes spoken lyrics and then begins singing the second verse. The score is divided into two systems, with the second system starting at measure 4.

Daytime Viewing

7 begin singing verse 1

Vc. *Gave him love on demand.*

plan, I fol - ded in on this man. But now I'm
 lieved that I'd be see - ing the day, when I'd be

Synth.

10

Vc.

wak - in' ___ to find that he's chan - gin' his mind,
 star - tin' ___ to see, he no long - er wants me,
 liv - ing a - lone, in ___ his house, not our _____ home.

Synth.

13

Vc.

'cause he's star - tin' to sleep in a dif - ferent
 'cause he's star - tin' to sleep in a dif - ferent
 Oh, he's star - tin' to sleep in a dif - ferent


Synth.


16 growing...expressive

Vc.  place. When all the good's in the past, when try - in'
 place. When there's no mo - ment of ease, when there's no
 place, ev-'ry night. It seems we've drif - ted a - part, it seems I've

Synth.  *crescendo poco a poco*

19 *molto rit. on last verse*

Vc.  can't make it last, when bit - ter tears — streak down my face, and it's
 way left to please, when there's no warmth, no love to taste, and it's
 bro - ken my heart, his moves are made — in i - cy haste, and it's

Synth.  *f*

22 1, 2.

Vc.  star - tin' — to feel like a dis - tant space.
 star - tin' — to feel like a dis - tant space.
 star - tin' — to feel like a dis - tant space.

Synth.  clapping/
 percussion
 vamp

The image shows a musical score for two instruments: Vc. (Violin) and Synth. (Synthesizer). The score is divided into two measures. The first measure is marked with a triple repeat sign (3.) and contains a series of notes in the Vc. staff and a complex, wavy texture in the Synth. staff. The second measure contains a single note in the Vc. staff and a single note in the Synth. staff, both connected by a long horizontal line. The Synth. staff is marked with a '27' at the beginning of the first measure. The Vc. staff is marked with a '27' at the beginning of the first measure. The Synth. staff has a bass clef and a treble clef. The Vc. staff has a treble clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values.

Daytime Viewing

Talk 2

Text: Jacqueline Humbert

Music: David Rosenboom

Repeat each pattern as many times as desired. Using the patterns as a basis for improvisation, slowly build a growing texture that accompanies and supports the narration. Instrumental interludes may be inserted. Develop an ending as the narration concludes.

"... in thought or song."

Up tempo disco

Bass



The bass line begins with a 4/4 time signature and a percussion beat intro consisting of two measures of rests. It then transitions into a repeating eighth-note pattern: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364

13

Synth.

Synth.

Bass

17

Synth.

Synth.

Bass

20

Synth.

Synth.

Bass

Make an ending.

See the following page for the narration text.

Talk 2

Narration Text

her dreams were her own, though she also gave them away.
she'd send them through the air in thought or song.
in bits, or bytes, or morsels of memory, these dreams she'd send through the air.
moving beyond thought to word on a dare she looked forward to the day she'd have no thoughts and
wouldn't have to worry about there being no words.
time passed slowly and she passed time alone.
she engaged herself in toto with the view.
she was engaged in her personal task, a kind of catharsis, telling tales of fantasy to no one but
herself.
it kept her alive. it helped her to breathe.
she missed a him but it did not fit the plot.
everyone already knew that joke.
so she gave him substance.
she made him a character.
she found reasons for the character's movement away.
this he she missed, this he she remembered.
he could not see her anymore.
she appeared something like a fog or a blaze of heat.
something he enjoyed for an instant or more.
she appeared mostly as idea, and mostly his.
no, he could not see her anymore.
he wanted without explanation.
he breathed in expectation.
he looked for her in places too familiar.
in crevices and curves, without imagination, he breathed in expectation.
he'd lost her under him,
slipped out of sight and surely out of mind.
he looked for her in places too familiar.
spent in secret, silence savoured.
so, the sun became her lover. the night her companion.
the wanting was all that kept her here.

the wanting was the only grounding she had.

her daytime viewing kept her wanting. . .kept her alive.

on the brink of despair, she simply changed the channel, chose a new view.

it was a frozen altered state, this daytime viewing, prior to a solid state.

like the proverbial moth to the flame, she was compelled to gather all her warmth from the glow of daytime viewing.

the day would have to wait.

that walk she had promised herself (was it really a week ago?) would have to wait.

she was once again contained by fascination, engaged in creation,

warmed by the friction of her descent into dreamtime.

Daytime Viewing

Wishes

Lyrics: Jacqueline Humbert

Music: David Rosenboom

Slow saunter *rit.*

Voice

Synthesizer

intro—vamp until ready

mp

2 *a tempo*

Voc.

Synth.

mf

I'd like to go a - ny where a - way from this to that
I'd like to go to Pa - ris and vi - sit the ca - fés
I'd like to go to New York and dance a long Broad way
I'd like to go to L. A. and be a mo - vie star

4

Voc.

I'd like__ to be__ out on my own__ a step from here to__ there__ oh
 I'd find my self__ an a te lier__ be chic, a lone and__ free__ oh
 I'd like__ to stroll through Cen - tral Park__ tempt mug - gers af - ter__ dark__ oh
 I'd like__ to have a swim - ming pool__ in which to float all__ day__ oh

Synth.

6

Voc.

rit. *

I'd like to go__ a - ny where__
 I'd like to go__ to Pa - ris__
 I'd like to go__ to New York__
 I'd like to go__ to L. A.____

Synth.

6

*

* Three Fashion Show narrations may be inserted in between verses 1 and 2, 2 and 3, and 3 and 4. Keep the slow saunter tempo for this and add a punchy, country funk style accompaniment on the following harmonic sequence:

| CM FM Am CM | CM FM Am Em | FM - GM - | CM FM CM - | return to intro vamp |

End with the last verse and the last bar. Optionally, the final words of the last verse—"like to go to L.A."—may be repeated over a vamp, again in the punchy, country funk style, to make an ending. See the following page for the Fashion Show texts to insert.

Wishes

Fashion Show Texts

Insert in between first and second verses:

keep the bugs to a minimum in this stylish sheath of flesh satin and mosquito-netting overlay. the attractive, softly-draped hip, skirt flourish and "pouff" bodice built of insect mesh will prove to be an enticement to your every desire, and yet, repellent to the unwanted pests in your life. shown here with snake-skin shoes and lovely bug-weave veiled visor, this image could be yours for a modest investment. avant garter is out in front, en garde, creating protective and provocative apparel just for you.

Insert in between second and third verses:

yes, it's mink. and it's at your throat and it's at your wrists in this "ready-for-paris ready-to-wear". seize the moment in bold shoulders, dropped waist, and softly-boxed pleat styling, fashioned in classic white linen accented by fur. the stitched girdle and extreme shoulder line are emphasized by delicately hand-sewn beads which catch the light, adding yet another dimension of loveliness. an alluringly elegant and erotic ensemble by avant garter. yes, it's mink, and it's close to your pulse.

Insert in between third and fourth verses:

plastic, wondrous plastic! ideal for the girl on the go, easy to care for, hard to care about, plastic. whether it's a fast escape from an unhappy household, or running for dear life down some dark alley, plastic works for you. shown with the transparent vinyl designer jean, avant garter offers the unique propylene screen top. the unstructured, short-sleeved jacket features an attractive hip ruffle, fluted collar and similarly embellished sleeve edge. waterproof and wonderful plastic, just the thing for our lady of the 80's.