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**Return of Private Foundation
or Section 4947(a)(1) Nonexempt Charitable Trust
Treated as a Private Foundation**

2009

Department of the Treasury
Internal Revenue Service

Note: The foundation may be able to use a copy of this return to satisfy state reporting requirements

For calendar year 2009, or tax year beginning , 2009, and ending

G Check all that apply Initial return Initial Return of a former public charity Final return
 Amended return Address change Name change

Use the IRS label otherwise, print or type. See Specific Instructions	Name of foundation EDITH ELIZABETH GREENE-COWLES FOUNDATION	A Employer identification number 55-0851223
	Number and street (or P O box number if mail is not delivered to street address) Room/suite C/O COWLES OFFICE, 20 N. CLARK ST 2710	B Telephone number (see the instructions) (312) 920-0013
	City or town State ZIP code CHICAGO IL 60602-5112	C If exemption application is pending, check here <input type="checkbox"/> D 1 Foreign organizations, check here <input type="checkbox"/> 2 Foreign organizations meeting the 85% test, check here and attach computation <input type="checkbox"/>
H Check type of organization <input checked="" type="checkbox"/> Section 501(c)(3) exempt private foundation <input type="checkbox"/> Section 4947(a)(1) nonexempt charitable trust <input type="checkbox"/> Other taxable private foundation	I Fair market value of all assets at end of year (from Part II, column (c), line 16) \$ 16,248.	J Accounting method <input checked="" type="checkbox"/> Cash <input type="checkbox"/> Accrual <input type="checkbox"/> Other (specify) _____ (Part I, column (d) must be on cash basis)
E If private foundation status was terminated under section 507(b)(1)(A), check here <input type="checkbox"/>		F If the foundation is in a 60-month termination under section 507(b)(1)(B), check here <input type="checkbox"/>

Part I Analysis of Revenue and Expenses (The total of amounts in columns (b), (c), and (d) may not necessarily equal the amounts in column (a) (see the instructions))		(a) Revenue and expenses per books	(b) Net investment income	(c) Adjusted net income	(d) Disbursements for charitable purposes (cash basis only)
REVENUE	1 Contributions, gifts, grants, etc. received (att sch) SEE RIDER # 1	18,100.			
	2 Ck <input type="checkbox"/> if the foundn is not req to att Sch B				
	3 Interest on savings and temporary cash investments	11.	11.	11.	
	4 Dividends and interest from securities	0.	0.	0.	
	5a Gross rents	0.	0.	0.	
	b Net rental income or (loss)	0.			
	6a Net gain/(loss) from sale of assets not on line 10				
	b Gross sales price for all assets on line 6a				
	7 Capital gain net income (from Part IV, line 2)		0.		
	8 Net short-term capital gain			0.	
	9 Income modifications			0.	
	10a Gross sales less returns and allowances	0.			
b Less Cost of goods sold	0.				
c Gross profit/(loss) (att sch)	0.		0.		
11 Other income (attach schedule) See Line 11 Stmt RIDER # 2	783.	0.	783.		
12 Total. Add lines 1 through 11	18,894.	11.	794.		
ADMINISTRATIVE AND EXPENSES	13 Compensation of officers, directors, trustees, etc	0.	0.	0.	0.
	14 Other employee salaries and wages	0.	0.	0.	0.
	15 Pension plans, employee benefits	0.	0.	0.	0.
	16a Legal fees (attach schedule)	0.	0.	0.	0.
	b Accounting fees (attach sch)	0.	0.	0.	0.
	c Other prof fees (attach sch)	0.	0.	0.	0.
	17 Interest	0.	0.	0.	0.
	18 Taxes (attach schedule) See Line 18 Stmt RIDER # 2	220.	0.	0.	220.
	19 Depreciation (attach sch) and depletion	0.	0.	0.	0.
	20 Occupancy	0.	0.	0.	0.
	21 Travel, conferences, and meetings	2,217.	0.	0.	2,217.
	22 Printing and publications	195.	0.	0.	195.
	23 Other expenses (attach schedule) See Line 23 Stmt RIDER # 2	16,322.	368.	368.	15,954.
	24 Total operating and administrative expenses. Add lines 13 through 23	18,954.	368.	368.	18,586.
25 Contributions, gifts, grants paid	11,513.			11,513.	
26 Total expenses and disbursements. Add lines 24 and 25	30,467.	368.	368.	30,099.	
27 Subtract line 26 from line 12:					
a Excess of revenue over expenses and disbursements	-11,573.				
b Net investment income (if negative enter -0-)		0.			
c Adjusted net income (if negative, enter -0-)			426.		

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Part II Balance Sheets		Attached schedules and amounts in the description column should be for end-of-year amounts only (See instructions)		Beginning of year	End of year	
		(a) Book Value	(b) Book Value	(c) Fair Market Value		
ASSETS	1	Cash — non-interest-bearing		27,821.	16,248.	16,248.
	2	Savings and temporary cash investments		0.	0.	0.
	3	Accounts receivable	0.			
		Less allowance for doubtful accounts	0.	0.	0.	0.
	4	Pledges receivable	0.			
		Less allowance for doubtful accounts	0.	0.	0.	0.
	5	Grants receivable		0.	0.	0.
	6	Receivables due from officers, directors, trustees, and other disqualified persons (attach schedule) (see the instructions)		0.	0.	0.
	7	Other notes and loans receivable (attach sch)	0.			
		Less allowance for doubtful accounts	0.	0.	0.	0.
	8	Inventories for sale or use		0.	0.	0.
	9	Prepaid expenses and deferred charges		0.	0.	0.
	10a	Investments — U S and state government obligations (attach schedule)		0.	0.	0.
	b	Investments — corporate stock (attach schedule)		0.	0.	0.
	c	Investments — corporate bonds (attach schedule)		0.	0.	0.
	11	Investments — land, buildings, and equipment basis	0.			
	Less accumulated depreciation (attach schedule)	0.	0.	0.	0.	
12	Investments — mortgage loans		0.	0.	0.	
13	Investments — other (attach schedule)		0.	0.	0.	
14	Land, buildings, and equipment basis	0.				
	Less accumulated depreciation (attach schedule)	0.	0.	0.	0.	
15	Other assets (describe 0)		0.	0.	0.	
16	Total assets (to be completed by all filers — see instructions Also, see page 1, item I)		27,821.	16,248.	16,248.	
LIABILITIES	17	Accounts payable and accrued expenses		0.	0.	
	18	Grants payable		0.	0.	
	19	Deferred revenue		0.	0.	
	20	Loans from officers, directors, trustees, & other disqualified persons		0.	0.	
	21	Mortgages and other notes payable (attach schedule)		0.	0.	
	22	Other liabilities (describe 0)		0.	0.	
	23	Total liabilities (add lines 17 through 22)		0.	0.	
NET ASSETS OR FUND BALANCES	Foundations that follow SFAS 117, check here and complete lines 24 through 26 and lines 30 and 31. <input type="checkbox"/>					
	24	Unrestricted				
	25	Temporarily restricted				
	26	Permanently restricted				
	Foundations that do not follow SFAS 117, check here and complete lines 27 through 31. <input checked="" type="checkbox"/>					
	27	Capital stock, trust principal, or current funds		5,331.	27,821.	
	28	Paid-in or capital surplus, or land, building, and equipment fund		0.	0.	
	29	Retained earnings, accumulated income, endowment, or other funds		22,490.	-11,573.	
30	Total net assets or fund balances (see the instructions)		27,821.	16,248.		
31	Total liabilities and net assets/fund balances (see the instructions)		27,821.	16,248.		

Part III Analysis of Changes in Net Assets or Fund Balances

1	Total net assets or fund balances at beginning of year — Part II, column (a), line 30 (must agree with end-of-year figure reported on prior year's return)	1	27,821.
2	Enter amount from Part I, line 27a	2	-11,573.
3	Other increases not included in line 2 (itemize)	3	
4	Add lines 1, 2, and 3	4	16,248.
5	Decreases not included in line 2 (itemize)	5	
6	Total net assets or fund balances at end of year (line 4 minus line 5) — Part II, column (b), line 30	6	16,248.

Part IV Capital Gains and Losses for Tax on Investment Income

(a) List and describe the kind(s) of property sold (e.g., real estate, 2-story brick warehouse, or common stock, 200 shares MLC Company)	(b) How acquired P — Purchase D — Donation	(c) Date acquired (month, day, year)	(d) Date sold (month, day, year)
1 a			
b			
c			
d			
e			

(e) Gross sales price	(f) Depreciation allowed (or allowable)	(g) Cost or other basis plus expense of sale	(h) Gain or (loss) (e) plus (f) minus (g)
a			
b			
c			
d			
e			

Complete only for assets showing gain in column (h) and owned by the foundation on 12/31/69			(l) Gains (Column (h) gain minus column (k), but not less than -0-) or Losses (from column (h))
(i) Fair Market Value as of 12/31/69	(j) Adjusted basis as of 12/31/69	(k) Excess of column (i) over column (j), if any	
a			
b			
c			
d			
e			

2 Capital gain net income or (net capital loss) [If gain, also enter in Part I, line 7 If (loss), enter -0- in Part I, line 7]	2
3 Net short-term capital gain or (loss) as defined in sections 1222(5) and (6) If gain, also enter in Part I, line 8, column (c) (see the instructions) If (loss), enter -0- in Part I, line 8]	3

Part V Qualification Under Section 4940(e) for Reduced Tax on Net Investment Income

(For optional use by domestic private foundations subject to the section 4940(a) tax on net investment income)

If section 4940(d)(2) applies, leave this part blank

Was the foundation liable for the section 4942 tax on the distributable amount of any year in the base period? Yes No

If 'Yes,' the foundation does not qualify under section 4940(e) Do not complete this part

1 Enter the appropriate amount in each column for each year, see the instructions before making any entries			
(a) Base period years Calendar year (or tax year beginning in)	(b) Adjusted qualifying distributions	(c) Net value of noncharitable-use assets	(d) Distribution ratio (column (b) divided by column (c))
2008	14,354.	12,989.	1.105089
2007	19,566.	7,250.	2.698759
2006	1,246.	7,173.	0.173707
2005	17,369.		
2004	0.		
2 Total of line 1, column (d)			3.977555
3 Average distribution ratio for the 5-year base period — divide the total on line 2 by 5, or by the number of years the foundation has been in existence if less than 5 years			1.325852
4 Enter the net value of noncharitable-use assets for 2009 from Part X, line 5			1,334.
5 Multiply line 4 by line 3			1,769.
6 Enter 1% of net investment income (1% of Part I, line 27b)			0.
7 Add lines 5 and 6			1,769.
8 Enter qualifying distributions from Part XII, line 4			30,099.

If line 8 is equal to or greater than line 7, check the box in Part VI, line 1b, and complete that part using a 1% tax rate See the Part VI instructions

Part VI Excise Tax Based on Investment Income (Section 4940(a), 4940(b), 4940(e), or 4948 -- see the instructions)

1 a Exempt operating foundations described in section 4940(d)(2), check here <input type="checkbox"/> and enter 'N/A' on line 1 Date of ruling or determination letter _____ (attach copy of letter if necessary - see instr.)			
b Domestic foundations that meet the section 4940(e) requirements in Part V, check here <input checked="" type="checkbox"/> and enter 1% of Part I, line 27b		1	0.
c All other domestic foundations enter 2% of line 27b Exempt foreign organizations enter 4% of Part I, line 12, column (b)			
2 Tax under section 511 (domestic section 4947(a)(1) trusts and taxable foundations only Others enter -0-)		2	0.
3 Add lines 1 and 2		3	0.
4 Subtitle A (income) tax (domestic section 4947(a)(1) trusts and taxable foundations only Others enter -0-)		4	0.
5 Tax based on investment income. Subtract line 4 from line 3 If zero or less, enter -0-		5	0.
6 Credits/Payments			
a 2009 estimated tax pmts and 2008 overpayment credited to 2009	6 a		
b Exempt foreign organizations -- tax withheld at source	6 b		
c Tax paid with application for extension of time to file (Form 8868)	6 c		
d Backup withholding erroneously withheld	6 d		
7 Total credits and payments Add lines 6a through 6d	7		
8 Enter any penalty for underpayment of estimated tax Check here <input type="checkbox"/> if Form 2220 is attached	8		
9 Tax due. If the total of lines 5 and 8 is more than line 7, enter amount owed	9		0.
10 Overpayment If line 7 is more than the total of lines 5 and 8, enter the amount overpaid	10		0.
11 Enter the amount of line 10 to be Credited to 2010 estimated tax	11	Refunded	

Part VII-A: Statements Regarding Activities

	Yes	No
1 a During the tax year, did the foundation attempt to influence any national, state, or local legislation or did it participate or intervene in any political campaign?		X
b Did it spend more than \$100 during the year (either directly or indirectly) for political purposes (see the instructions for definition)? <i>If the answer is 'Yes' to 1a or 1b, attach a detailed description of the activities and copies of any materials published or distributed by the foundation in connection with the activities</i>		X
c Did the foundation file Form 1120-POL for this year?		X
d Enter the amount (if any) of tax on political expenditures (section 4955) imposed during the year (1) On the foundation \$ _____ (2) On foundation managers \$ _____		
e Enter the reimbursement (if any) paid by the foundation during the year for political expenditure tax imposed on foundation managers \$ _____		
2 Has the foundation engaged in any activities that have not previously been reported to the IRS? <i>If 'Yes,' attach a detailed description of the activities</i>		X
3 Has the foundation made any changes, not previously reported to the IRS, in its governing instrument, articles of incorporation, or bylaws, or other similar instruments? <i>If 'Yes,' attach a conformed copy of the changes</i>		X
4 a Did the foundation have unrelated business gross income of \$1,000 or more during the year?		X
b If 'Yes,' has it filed a tax return on Form 990-T for this year?		
5 Was there a liquidation, termination, dissolution, or substantial contraction during the year? <i>If 'Yes,' attach the statement required by General Instruction T</i>		X
6 Are the requirements of section 508(e) (relating to sections 4941 through 4945) satisfied either • By language in the governing instrument, or • By state legislation that effectively amends the governing instrument so that no mandatory directions that conflict with the state law remain in the governing instrument?		X
7 Did the foundation have at least \$5,000 in assets at any time during the year? <i>If 'Yes,' complete Part II, column (c), and Part XV</i>	X	
8 a Enter the states to which the foundation reports or with which it is registered (see the instructions)		
b If the answer is 'Yes' to line 7, has the foundation furnished a copy of Form 990-PF to the Attorney General (or designate) of each state as required by <i>General Instruction G</i> ? <i>If 'No,' attach explanation</i>		
9 Is the foundation claiming status as a private operating foundation within the meaning of section 4942(j)(3) or 4942(j)(5) for calendar year 2009 or the taxable year beginning in 2009 (see instructions for Part XIV)? <i>If 'Yes,' complete Part XIV</i>		X
10 Did any persons become substantial contributors during the tax year? <i>If 'Yes,' attach a schedule listing their names and addresses</i>	X	

Part VII-A Statements Regarding Activities *Continued*

11	At any time during the year, did the foundation, directly or indirectly, own a controlled entity within the meaning of section 512(b)(13)? If 'Yes', attach schedule (see instructions)			X
12	Did the foundation acquire a direct or indirect interest in any applicable insurance contract before August 17, 2008?			X
13	Did the foundation comply with the public inspection requirements for its annual returns and exemption application? Website address			X
Telephone no ▶ <u>N/A</u> The books are in care of ▶ <u>EDITH E. GREENE</u> Telephone no ▶ <u>(062) 534-0324</u> Located at ▶ <u>6 RUE POIRIER, 94160 ST. MANDE, FR</u> ZIP + 4 ▶ _____				
15	Section 4947(a)(1) nonexempt charitable trusts filing Form 990-PF in lieu of Form 1041 – Check here and enter the amount of tax-exempt interest received or accrued during the year			<input type="checkbox"/>
▶ 15				

Part VII-B Statements Regarding Activities for Which Form 4720 May Be Required

File Form 4720 if any item is checked in the 'Yes' column, unless an exception applies.

		Yes	No
1 a	During the year did the foundation (either directly or indirectly)		
(1)	Engage in the sale or exchange, or leasing of property with a disqualified person? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
(2)	Borrow money from, lend money to, or otherwise extend credit to (or accept it from) a disqualified person? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
(3)	Furnish goods, services, or facilities to (or accept them from) a disqualified person? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
(4)	Pay compensation to, or pay or reimburse the expenses of, a disqualified person? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
(5)	Transfer any income or assets to a disqualified person (or make any of either available for the benefit or use of a disqualified person)? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
(6)	Agree to pay money or property to a government official? (Exception. Check 'No' if the foundation agreed to make a grant to or to employ the official for a period after termination of government service, if terminating within 90 days) <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
b	If any answer is 'Yes' to 1a(1)-(6), did any of the acts fail to qualify under the exceptions described in Regulations section 53.4941(d)-3 or in a current notice regarding disaster assistance (see the instructions)? Organizations relying on a current notice regarding disaster assistance check here <input type="checkbox"/>		
1 b			
c	Did the foundation engage in a prior year in any of the acts described in 1a, other than excepted acts, that were not corrected before the first day of the tax year beginning in 2009?		X
1 c			
2	Taxes on failure to distribute income (section 4942) (does not apply for years the foundation was a private operating foundation defined in section 4942(j)(3) or 4942(j)(5))		
a	At the end of tax year 2009, did the foundation have any undistributed income (lines 6d and 6e, Part XIII) for tax year(s) beginning before 2009? If 'Yes,' list the years ▶ 20__ , 20__ , 20__ , 20__ <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
b	Are there any years listed in 2a for which the foundation is not applying the provisions of section 4942(a)(2) (relating to incorrect valuation of assets) to the year's undistributed income? (If applying section 4942(a)(2) to all years listed, answer 'No' and attach statement – see the instructions.)		N/A
2 b			
c	If the provisions of section 4942(a)(2) are being applied to any of the years listed in 2a, list the years here ▶ 20__ , 20__ , 20__ , 20__		
3 a	Did the foundation hold more than a 2% direct or indirect interest in any business enterprise at any time during the year? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
b	If 'Yes,' did it have excess business holdings in 2009 as a result of (1) any purchase by the foundation or disqualified persons after May 26, 1969, (2) the lapse of the 5-year period (or longer period approved by the Commissioner under section 4943(c)(7)) to dispose of holdings acquired by gift or bequest, or (3) the lapse of the 10-, 15-, or 20-year first phase holding period? (<i>Use Schedule C, Form 4720, to determine if the foundation had excess business holdings in 2009.</i>)		N/A
3 b			
4 a	Did the foundation invest during the year any amount in a manner that would jeopardize its charitable purposes?		X
4 a			
b	Did the foundation make any investment in a prior year (but after December 31, 1969) that could jeopardize its charitable purpose that had not been removed from jeopardy before the first day of the tax year beginning in 2009?		X
4 b			

Part VII-B. Statements Regarding Activities for Which Form 4720 May Be Required (continued)

5a During the year did the foundation pay or incur any amount to

(1) Carry on propaganda, or otherwise attempt to influence legislation (section 4945(e))? Yes No

(2) Influence the outcome of any specific public election (see section 4955), or to carry on, directly or indirectly, any voter registration drive? Yes No

(3) Provide a grant to an individual for travel, study, or other similar purposes? Yes No

(4) Provide a grant to an organization other than a charitable, etc., organization described in section 509(a)(1), (2), or (3), or section 4940(d)(2)? (see instructions) Yes No

(5) Provide for any purpose other than religious, charitable, scientific, literary, or educational purposes, or for the prevention of cruelty to children or animals? Yes No

b If any answer is 'Yes' to 5a(1)-(5), did any of the transactions fail to qualify under the exceptions described in Regulations section 53.4945 or in a current notice regarding disaster assistance (see instructions)? Yes No

Organizations relying on a current notice regarding disaster assistance check here

c If the answer is 'Yes' to question 5a(4), does the foundation claim exemption from the tax because it maintained expenditure responsibility for the grant? Yes No

If 'Yes,' attach the statement required by Regulations section 53.4945-5(d)

6a Did the foundation, during the year, receive any funds, directly or indirectly, to pay premiums on a personal benefit contract? Yes No

b Did the foundation, during the year, pay premiums, directly or indirectly, on a personal benefit contract? Yes No

If 'Yes' to 6b, file Form 8870

7a At any time during the tax year, was the foundation a party to a prohibited tax shelter transaction? Yes No

b If yes, did the foundation receive any proceeds or have any net income attributable to the transaction? Yes No

Part VIII. Information About Officers, Directors, Trustees, Foundation Managers, Highly Paid Employees, and Contractors

1 List all officers, directors, trustees, foundation managers and their compensation (see instructions).

(a) Name and address	(b) Title and average hours per week devoted to position	(c) Compensation (If not paid, enter -0-)	(d) Contributions to employee benefit plans and deferred compensation	(e) Expense account, other allowances
EDITH E. GREENE 6 RUE POIRIER, 94160 ST MANDE, FRANCE FC 94160	PRESIDENT/ TREASURER 12.00	0.	0.	0.
JAMES M. PRESTON 121 APPLETON ST. # 1 CAMBRIDGE, MA 02138	VICE PRESIDENT / SECRET 12.00	0.	0.	0.

2 Compensation of five highest-paid employees (other than those included on line 1— see instructions). If none, enter 'NONE.'

(a) Name and address of each employee paid more than \$50,000	(b) Title and average hours per week devoted to position	(c) Compensation	(d) Contributions to employee benefit plans and deferred compensation	(e) Expense account, other allowances
NONE				
0				
0				
0				
0				

Total number of other employees paid over \$50,000 None

Part VIII Information About Officers, Directors, Trustees, Foundation Managers, Highly Paid Employees, and Contractors (continued)

3 Five highest-paid independent contractors for professional services – (see instructions). If none, enter 'NONE.'

(a) Name and address of each person paid more than \$50,000	(b) Type of service	(c) Compensation
NONE		

		None

Part IX-A Summary of Direct Charitable Activities

List the foundation's four largest direct charitable activities during the tax year. Include relevant statistical information such as the number of organizations and other beneficiaries served, conferences convened, research papers produced, etc.

	Expenses
1 SEE SCHEDULE 2 (PAGES 1 TO 14) & SCHEDULE 3 (PAGES 1 TO 3)	11,513.
2 -----	
3 -----	
4 -----	

Part IX-B Summary of Program-Related Investments (see instructions)

Describe the two largest program-related investments made by the foundation during the tax year on lines 1 and 2

	Amount
1 NONE	0.
2 -----	
3 All other program-related investments See instructions	
	None

Total. Add lines 1 through 3

Total. Add lines 1 through 3 None

BAA

Part X Minimum Investment Return (All domestic foundations must complete this part. Foreign foundations, see instructions.)

1 Fair market value of assets not used (or held for use) directly in carrying out charitable, etc., purposes.		
a Average monthly fair market value of securities	1 a	0.
b Average of monthly cash balances	1 b	25,168.
c Fair market value of all other assets (see instructions)	1 c	
d Total (add lines 1a, b, and c)	1 d	25,168.
e Reduction claimed for blockage or other factors reported on lines 1a and 1c (attach detailed explanation)	1 e	
2 Acquisition indebtedness applicable to line 1 assets	2	
3 Subtract line 2 from line 1d	3	25,168.
4 Cash deemed held for charitable activities. Enter 1-1/2% of line 3 (for greater amount, see instructions)	4	378.
5 Net value of noncharitable-use assets. Subtract line 4 from line 3. Enter here and on Part V, line 4	5	24,790.
6 Minimum investment return. Enter 5% of line 5	6	1,240.

Part XI Distributable Amount (see instructions) (Section 4942(j)(3) and (j)(5) private operating foundations and certain foreign organizations check here and do not complete this part.)

1 Minimum investment return from Part X, line 6	1	1,240.
2a Tax on investment income for 2009 from Part VI, line 5	2 a	0.
b Income tax for 2009 (This does not include the tax from Part VI)	2 b	
c Add lines 2a and 2b	2 c	0.
3 Distributable amount before adjustments. Subtract line 2c from line 1	3	1,240.
4 Recoveries of amounts treated as qualifying distributions	4	
5 Add lines 3 and 4	5	1,240.
6 Deduction from distributable amount (see instructions)	6	
7 Distributable amount as adjusted. Subtract line 6 from line 5. Enter here and on Part XIII, line 1	7	1,240.

Part XII Qualifying Distributions (see instructions)

1 Amounts paid (including administrative expenses) to accomplish charitable, etc., purposes		
a Expenses, contributions, gifts, etc. — total from Part I, column (d), line 26	1 a	30,099.
b Program-related investments — total from Part IX-B	1 b	0.
2 Amounts paid to acquire assets used (or held for use) directly in carrying out charitable, etc., purposes	2	
3 Amounts set aside for specific charitable projects that satisfy the		
a Suitability test (prior IRS approval required)	3 a	
b Cash distribution test (attach the required schedule)	3 b	
4 Qualifying distributions. Add lines 1a through 3b. Enter here and on Part V, line 8, and Part XIII, line 4	4	30,099.
5 Foundations that qualify under section 4940(e) for the reduced rate of tax on net investment income. Enter 1% of Part I, line 27b (see instructions)	5	0.
6 Adjusted qualifying distributions. Subtract line 5 from line 4	6	30,099.

Note: The amount on line 6 will be used in Part V, column (b), in subsequent years when calculating whether the foundation qualifies for the section 4940(e) reduction of tax in those years

Part XIII Undistributed Income (see instructions)

	(a) Corpus	(b) Years prior to 2008	(c) 2008	(d) 2009
1 Distributable amount for 2009 from Part XI, line 7				1,240.
2 Undistributed income, if any, as of the end of 2009				
a Enter amount for 2008 only			649.	
b Total for prior years 20__, 20__, 20__				
3 Excess distributions carryover, if any, to 2009				
a From 2004	0.			
b From 2005	17,369.			
c From 2006	1,246.			
d From 2007	19,566.			
e From 2008	14,354.			
f Total of lines 3a through e	52,535.			
4 Qualifying distributions for 2009 from Part XII, line 4 ▶ \$ 30,099.				
a Applied to 2008, but not more than line 2a				
b Applied to undistributed income of prior years (Election required – see instructions)				
c Treated as distributions out of corpus (Election required – see instructions)				
d Applied to 2009 distributable amount				
e Remaining amount distributed out of corpus	30,099.			
5 Excess distributions carryover applied to 2009 (If an amount appears in column (d), the same amount must be shown in column (a))				
6 Enter the net total of each column as indicated below:				
a Corpus Add lines 3f, 4c, and 4e Subtract line 5	82,634.			
b Prior years' undistributed income Subtract line 4b from line 2b		0.		
c Enter the amount of prior years' undistributed income for which a notice of deficiency has been issued, or on which the section 4942(a) tax has been previously assessed				
d Subtract line 5c from line 6b Taxable amount – see instructions		0.		
e Undistributed income for 2008 Subtract line 4a from line 2a Taxable amount – see instructions			649.	
f Undistributed income for 2009 Subtract lines 4d and 5 from line 1 This amount must be distributed in 2010				1,240.
7 Amounts treated as distributions out of corpus to satisfy requirements imposed by section 170(b)(1)(F) or 4942(g)(3) (see instructions)				
8 Excess distributions carryover from 2004 not applied on line 5 or line 7 (see instructions)	0.			
9 Excess distributions carryover to 2010. Subtract lines 7 and 8 from line 6a	82,634.			
10 Analysis of line 9				
a Excess from 2005	17,369.			
b Excess from 2006	1,246.			
c Excess from 2007	19,566.			
d Excess from 2008	14,354.			
e Excess from 2009	30,099.			

Part XIV Private Operating Foundations (see instructions and Part VII-A, question 9) N/A

1 a If the foundation has received a ruling or determination letter that it is a private operating foundation, and the ruling is effective for 2009, enter the date of the ruling ▶

b Check box to indicate whether the foundation is a private operating foundation described in section 4942(j)(3) or 4942(j)(5)

	Tax year		Prior 3 years		(e) Total
	(a) 2009	(b) 2008	(c) 2007	(d) 2006	
2 a Enter the lesser of the adjusted net income from Part I or the minimum investment return from Part X for each year listed					
b 85% of line 2a					
c Qualifying distributions from Part XII, line 4 for each year listed					
d Amounts included in line 2c not used directly for active conduct of exempt activities					
e Qualifying distributions made directly for active conduct of exempt activities Subtract line 2d from line 2c					
3 Complete 3a, b, or c for the alternative test relied upon					
a 'Assets' alternative test – enter					
(1) Value of all assets					
(2) Value of assets qualifying under section 4942(j)(3)(B)(i)					
b 'Endowment' alternative test – enter 2/3 of minimum investment return shown in Part X, line 6 for each year listed					
c 'Support' alternative test – enter					
(1) Total support other than gross investment income (interest, dividends, rents, payments on securities loans (section 512(a)(5)), or royalties)					
(2) Support from general public and 5 or more exempt organizations as provided in section 4942(j)(3)(B)(iii)					
(3) Largest amount of support from an exempt organization					
(4) Gross investment income					

Part XV Supplementary Information (Complete this part only if the organization had \$5,000 or more in assets at any time during the year – see instructions.)

1 Information Regarding Foundation Managers:
a List any managers of the foundation who have contributed more than 2% of the total contributions received by the foundation before the close of any tax year (but only if they have contributed more than \$5,000) (See section 507(d)(2))
 EDITH E. GREENE

b List any managers of the foundation who own 10% or more of the stock of a corporation (or an equally large portion of the ownership of a partnership or other entity) of which the foundation has a 10% or greater interest
 NONE

2 Information Regarding Contribution, Grant, Gift, Loan, Scholarship, etc, Programs:
 Check here if the foundation only makes contributions to preselected charitable organizations and does not accept unsolicited requests for funds. If the foundation makes gifts, grants, etc, (see instructions) to individuals or organizations under other conditions, complete items 2a, b, c, and d

a The name, address, and telephone number of the person to whom applications should be addressed
 See Information Regarding Contribution, Grant, Gift, Loan, Scholarship, etc, Programs
 SEE RIVER # 3

b The form in which applications should be submitted and information and materials they should include

c Any submission deadlines

d Any restrictions or limitations on awards, such as by geographical areas, charitable fields, kinds of institutions, or other factors

Part XV Supplementary Information (continued)

3 Grants and Contributions Paid During the Year or Approved for Future Payment

Recipient Name and address (home or business)	If recipient is an individual, show any relationship to any foundation manager or substantial contributor	Foundation status of recipient	Purpose of grant or contribution	Amount
<p><i>a Paid during the year</i> RECHERCHE EN MOUVEMENT 58, RUE VICTOR HUGO PANTIN, FRANCE FC 93500</p>	<p>NOT APPLICABLE</p>	<p>PRIVATEMENT</p>	<p>EXEMPT EXPENSES SEE SCHEDULE 1</p>	<p>11,513.</p>
<p>Total ▶ 3a</p>				<p>11,513.</p>
<p><i>b Approved for future payment</i></p>				
<p>Total ▶ 3b</p>				

Schedule B
(Form 990, 990-EZ,
or 990-PF)

Department of the Treasury
Internal Revenue Service

Schedule of Contributors

► **Attach to Form 990, 990-EZ, or 990-PF**

OMB No 1545-0047

2009

Name of the organization

EDITH ELIZABETH GREENE-COWLES FOUNDATION

Employer identification number

55-0851223

Organization type (check one)

Filers of:

Form 990 or 990-EZ

Section:

- 501(c)(____) (enter number) organization
 4947(a)(1) nonexempt charitable trust **not** treated as a private foundation
 527 political organization

Form 990-PF

- 501(c)(3) exempt private foundation
 4947(a)(1) nonexempt charitable trust treated as a private foundation
 501(c)(3) taxable private foundation

Check if your organization is covered by the **General Rule** or a **Special Rule**

Note: Only a section 501(c)(7), (8), or (10) organization can check boxes for both the General Rule and a Special Rule. See instructions.

General Rule –

For an organization filing Form 990, 990-EZ, or 990-PF that received, during the year, \$5,000 or more (in money or property) from any one contributor. (Complete Parts I and II.)

Special Rules –

For a section 501(c)(3) organization filing Form 990 or 990-EZ, that met the 33-1/3% support test of the regulations under sections 509(a)(1)/170(b)(1)(A)(vi) and received from any one contributor, during the year, a contribution of the greater of (1) \$5,000 or (2) 2% of the amount on (i) Form 990, Part VIII, line 1h or (ii) Form 990-EZ, line 1. Complete Parts I and II.

For a section 501(c)(7), (8), or (10) organization filing Form 990 or 990-EZ, that received from any one contributor, during the year, aggregate contributions of more than \$1,000 for use *exclusively* for religious, charitable, scientific, literary, or educational purposes, or the prevention of cruelty to children or animals. Complete Parts I, II, and III.

For a section 501(c)(7), (8), or (10) organization filing Form 990 or 990-EZ, that received from any one contributor, during the year, contributions for use *exclusively* for religious, charitable, etc., purposes, but these contributions did not aggregate to more than \$1,000. If this box is checked, enter here the total contributions that were received during the year for an *exclusively* religious, charitable, etc., purpose. Do not complete any of the parts unless the **General Rule** applies to this organization because it received nonexclusively religious, charitable, etc., contributions of \$5,000 or more during the year. ► \$ _____

Caution: An organization that is not covered by the General Rule and/or the Special Rules does not file Schedule B (Form 990, 990-EZ, or 990-PF) but it **must** answer 'No' on Part IV, line 2 of their Form 990, or check the box on line H of its Form 990-EZ, or on line 2 of its Form 990-PF, to certify that it does not meet the filing requirements of Schedule B (Form 990, 990-EZ, or 990-PF).

BAA For Privacy Act and Paperwork Reduction Act Notice, see the Instructions for Form 990, 990-EZ, or 990-PF.

Schedule B (Form 990, 990-EZ, or 990-PF) (2009)

Name of organization

Employer identification number

EDITH ELIZABETH GREENE-COWLES FOUNDATION

55-0851223

Part I Contributors (see instructions)

(a) Number	(b) Name, address, and ZIP + 4	(c) Aggregate contributions	(d) Type of contribution
1	MS. EDITH E. GREENE 6 RUE POIRIER SAINT MANDE, FR	\$ 13,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II if there is a noncash contribution)
2	MRS. EDITH C. POOR INGLESIDE APPARTMENTS #365, 3050 MILITARY ROAD WASHINGTON DC 20015	\$ 5,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II if there is a noncash contribution)
		\$	Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II if there is a noncash contribution)
		\$	Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II if there is a noncash contribution)
		\$	Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II if there is a noncash contribution)
		\$	Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II if there is a noncash contribution)

Supporting Statement of:

Form 990-PF, p1/Line 1(a)

Description	Amount
NAMES & ADDRESSES OF DONORS:	
MRS. EDITH E. GREENE 6 RUE POIRIER 94160 ST MANDE, FRANCE	13,000.
MRS. EDITH C. POOR INGLESIDE APARTMENT #365 3050 MILITARY ROAD WASHINGTON, DC 20015	5,000.
MR. JOSEPH N. GREENE, JR 339 ESSEX MEADOWS 30 BOKUM ROAD ESSEX, CT 06426	100.
Total	<u>18,100.</u>

2009 FORM 990-PF
EDITH ELIZABETH GREENE-COWLES FOUNDATION INC.
EIN: 55-0851223

Schedule 1
Page 1

Grantee: RECHERCHE EN MOUVEMENT
(A Charitable Organisation formed under French law of 1901)

Address: 58, rue Victor Hugo
93500 Pantin
France

Date and amount of grant:

03/30/2009	\$ 6,835.40
11/27/2009	<u>\$ 4,677.95</u>

Total	<u><u>\$11,513.35</u></u>
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Purpose: To finance the project for a collection of three interactive, documentary DVDs, a teaching support (see attached documents, schedule 2 & 3).

The Association submitted an expenditure responsibility report March 18, 2010. This report shows that all funds were expended for charitable purpose as defined by the Internal Revenue Code. No verification of this report was required.

Somatic Approaches to Movement

Project for a collection of three interactive,
documentary DVDs, a teaching support

A project proposed by Recherche en Mouvement
Conceived and directed by Lila Greene and Odile Rouquet
Production manager, Priscilla Newell

To contact us:

Lila Greene, lilagreenefr@yahoo.fr
Odile Rouquet, rouqueto@club-internet.fr
Priscilla Newell, pris.newell@wanadoo.fr

Influences of somatic approaches on the teaching of dance and the performing arts

Project for a collection of three interactive,
documentary DVDs, a teaching support



This project includes the production, fabrication and distribution of a collection of three interactive DVDs for an audience of people interested in the teaching of dance and the performing arts. The overall title, "Somatic Approaches" will be subdivided into three parts: "A Panorama of somatic approaches: six techniques and their founders", "Somatic approaches and the learning of movement technique in dance and music", and "Towards the poetry of gesture". The project has been conceived by Lila Greene and Odile Rouquet.

DVD 1

"A Panorama of somatic approaches: six techniques and their founders, teachers and artists"

Project coordinator: Lila Greene

This DVD is a presentation of several methods of teaching movement, which are complementary to traditional dance training. These approaches are grouped under the general title of "somatic", and may also be found under the names "kinesiology", "release techniques" and "functional analysis of the body in danced movement"

Somatic approaches are about bodily research based on the individual's feelings and experiences. Often, the founding teachers had themselves encountered a physical injury, so that the beginning experimentations were part of their search for solutions where traditional medicine or science did not offer satisfying answers to healing. They are therefore neither aesthetic nor psychological approaches to dance, but rather methods which permit any individual person, to discover and enhance his or her own potential in movement.

These experimentations are tuned to the inner body, and make use of mechanical, anatomical, physiological, sensorial and neurobiological knowledge of the body. These methods explore the sources of movement, developing sensitivity to listening, hearing and responding to the deeper potentials of movement. In turn, non-codified forms and movements may emerge. The idea is to find one's own movements within one's own body. However, the somatic approaches may also help to better integrate and enrich the interpretation of all types of movement, including modern, classical, jazz or hip-hop dance. The methods are also used by musicians, actors and lay-people in general.

Somatic research may take place in areas where we find both the avant-garde of the arts and the avant-garde of the sciences, where the art of the moving body is helping science, and the science of the body is contributing to the art of moving. Today, in the beginning of the 21st century, it is apparent that somatic approaches are more and more sought after by choreographers and dancers of all styles, in their desire to have a deeper understanding of their bodies, the deepest matter with which they work, and thus permitting rational aspects to encounter the intuitive. The somatic approaches also permit the traditional boundaries of artistic and scientific disciplines to melt and create a new territory where a more holistic attitude permits the arts and sciences to mutually enrich and complement each other.

Contents:

Matthias Alexander – Alexander technique
 Bonnie Bainbridge Cohen – Body Mind Centering (BMC)
 Irmgard Bartenieff – Effort-Shape (and Laban)
 Emilie Conrad – Continuum
 Moshe Feldenkrais – Feldenkrais technique
 Odile Rouquet, Nathalie Schulmann – Functional Analysis of the Body in Danced Movement (AFCMD)

Outline

I. Filmed interviews...

1. ...with the **founders and teachers** of the different techniques or methods, who will explain the essential elements of their approach, possibly showing movements or extracts from a class. Some of the questions that they will also be asked: How were they drawn to this particular approach? How has their teaching changed in the last twenty years? Who are their students today? In what way do they feel the approach is pertinent in today's world?

The founders and teachers who have agreed to participate:

- a) Alexander Technique: Suzon Holzer
- b) Body Mind Centering: Bonnie Bainbridge Cohen
- c) Bartenieff: Kedzie Penfield
- d) Continuum: Emilie Conrad
- e) Feldenkrais: Claude Espinassier
- f) AFCMD: Odile Rouquet, Nathalie Schulmann

2. ...with **choreographers and dancers** who have studied one or more of the somatic approaches, and the influences on their work, with extracts from filmed parts of their work. Other questions include: How were they drawn to this particular approach? In what way do they feel the approach is pertinent in their art? Has it changed the way they work individually or collectively?

Choreographers and dancers who have been contacted to participate (some have worked with more than one technique):

- Alexander Technique: Suzon Holzer
- Body Mind Centering: Yann Lheureux, Trisha Bauman
- Bartenieff: Elizabeth Schwartz, Martha Moore
- Continuum: Linda Rabin
- Feldenkrais: Mié Coquempot, Serge Ricci
- AFCMD: Olivier Lefrançois, Alban Richard

3. ...with **Sylvie Fortin**, Professor, Dance Department at the University of Quebec at Montreal (UQAM). Sylvie Fortin is a teacher and specialist in the history of somatic education in dance.

II. Commentaries, and other images, with an illustrated booklet

The additional commentaries for the DVD and the text of the accompanying booklet will be written by Sylvie Fortin. The booklet will contain about 15 pages with illustrations and photos. At least a part of this commentary will be integrated into the DVD

The text will address somatic approaches in a historical, economic and sociopolitical context, from their origins in the 1930's up until the beginning of the 21st century. We will look at the body through the prism of time: what are the interactions affecting the body via the social phenomena of fashion, painting, or music? What is the role of economic change in society on the body? What are the effects of the growing awareness of an urgent need to save the environment and living species? What can we say about the body in today's world, relative to time, place and space? What is the spirit of the contemporary body, as it integrates which revolutions and evolutions, which constants and what statements? We will keep an overall view of mind and body, with their potential limits, freedoms and new frontiers, and will necessarily also address the search for wellbeing, an ever-present human concern.

Starting in the 1930's in the United States with Mabel Ellsworth Todd and her book, *The Thinking Body*, and Rudolf Laban, in Germany, who was analyzing movement for better efficiency, the study will include the beginning of the 21st century and the Occidental body which may be considered as "intelligent": aware, receptive, sensitive and reactive. While "intelligence" itself has been redefined by anthropologists and sociologists, neurobiologists and cognitive scientists have also contributed to changes in our perceptions and understanding of the brain and the body. Yet the body may still be seen as the subject, or object, of opposing forces: on the one hand, we have medical advances which dissect the body into separate pieces, such as in cancer treatment, in procreation and in genetic manipulation, and on the other hand, there are holistic medicines and oriental methods, which successfully treat the bodily systems as necessarily interconnected matter. Via the globalization of communication through internet, resource groups may now inform and support each other's research rapidly.

The project will be presented in two formats: one the size of a DVD box (18cm x 12cm), as well as a boxed set of the three DVDs. The interviews will be done in the native language of each participant, either in English or in French, with subtitles in the other language.

The Founders of somatic approaches to movement

Frederick Matthias Alexander was born in Australia in 1869. He began his career as an actor, and was soon confronted with serious voice problems. Finding no doctor who could help him, he tried to resolve his difficulties on his own. By observing himself in the mirror, he discovered that his voice was at its worst when he took up postures that he thought were appropriate or correct for the text he was reciting. With no outside help, he spent nine years developing a technique designed to enhance what he called, "the use of the self". He then moved to England, where he quickly became known, working in individual sessions with such personalities as George Bernard Shaw, Aldous Huxley and John Dewey. In the 1930s, he decided to begin a three-year training program, and continued to train professors in Alexander technique until his death in 1955.

Bonnie Bainbridge Cohen has studied dance, Laban's "Effort-Shape", dance therapy, martial arts, the work of Mabel Ellsworth Todd, yoga, massage and voice, as well as Kasugen Undo, with Naruchi Noguchi (a Japanese art that uses the involuntary nervous system). She has taught dance at the Erick Hawkins School and at Hunter College in New York. She has a Bachelor of Sciences in "Occupational Therapy" and an English certificate in "Neurodevelopmental Therapy". She has taught in Europe, Japan, Canada and the United States. Since 1973, she is the founder and director of The School for Body-Mind Centering, in Amherst, Massachusetts (USA), whose goal is the exploration and teaching of movement based on the principles of anatomy, physiology and kinesiology.

Irmgard Bartenieff was trained as a dancer in the 1920s in Germany, where she studied with Rudolf Laban. In 1936, she moved to the United States, where she obtained a diploma in kinesiotherapy. In New York, she taught Laban technique, which consists not only of movement notation but also involves a scientific analysis of movement, which Laban called "Effort-Shape". In 1965, she began teaching this technique at the Dance Notation Bureau and continued until 1978. At that point, she founded her own program, in which she included her "Bartenieff Fundamentals", at the Laban Institute of Movement Studies. She died in 1981.

Emilie Conrad, the founder of "Continuum", was born in New York City, where she studied classical and Afro-Haitian dance. As a choreographer, she traveled to Haiti to work with a Haitian dance company. These influences led her to search for the essential and primary movements that lie beneath cultural influences. In 1963, she settled in Los Angeles, where she taught in the areas of performance and somatic research. From 1974 to 1979, she was movement specialist at UCLA, where she invented a treatment for spinal cord injuries. She has shown that fluid, primary movements are essential to innovation. Recently, she has developed a new concept, "The Three Anatomies: cultural, primordial and cosmic".

Moshe Feldenkrais was born and raised in Russia. As an immigrant, he participated in the new emerging state of Israel. He began his career as a mechanical engineer and physicist. Doctor of Science from the Sorbonne, he worked with Frédéric Joliot-Curie and Paul Langevin. In the 1930s, he was one of the first people to bring Judo to France. Due to a knee injury, he began studying anatomy, neurophysiology and anthropology, and thus developed his own technique. He died in 1984, at the age of 80, in Tel-Aviv.

DVD 2

*“Somatic approaches and learning technical movements in dance and music”***Project coordinator: Odile Rouquet**

Techniques in somatic education can help dance students to assimilate movements in their training and to acquire precision in a danced combination by identifying the areas of initiation of movement, the resulting paths through the body, and the various applicable coordinations. Herein, different precise modules are proposed: jumps, landing, turns, propulsion in a plié and a relevé, breathing and focus.

The modules proposed in this DVD are designed for teachers of dance, music, or other artistic expressions, as well as practitioners in movement such as the martial arts. They are meant to serve as a pedagogical tool.

This DVD follows *The Creative Gesture*, filmed by Marie-Hélène Rebois with student dancers from the National Conservatory of Music and Dance of Paris, under the direction of Odile Rouquet.

Contents:

For each module, audio-visual images will be used showing the scientific principles with which the movement is executed, the line of body movement which facilitates its learning, and examples of diverse qualities of dance with which it may be interpreted.

Each module includes:

- an interview with a scientific specialist,
- pertinent images related to the latest scientific discoveries on the subject or other documents which illustrate the process,
- a recording of a professor teaching a particular dance step,
- a recording of a session of Functional Analysis of the Body in Danced Movement (AFCMD), or how a somatic approach helps to integrate what the teacher is asking,
- images from archives of examples of the danced phrases.

The people who have been contacted and are interested in participating:

- scientists: Philippe Campignon, Marie-France Provost (Sohier),
- members of Recherche en Mouvement,
- modules on jumps and turns: Professeur Alain Debrus, and the boys in the 2nd year of the classical dance program at the National Conservatory of Music and Dance of Paris,
- Functional Analysis of the Body in Danced Movement with Odile Rouquet.

The annexes will include written documents in PDF form relating to the subject.

Outline: examples of modules

Turns – the pirouette in classical ballet

Starting with Alain Debrus, professor at the National Conservatory of Music and Dance of Paris, we will illustrate his teaching with demonstrations of the physical principals governing gyration. For example, we will film images of the eye in it's socket during a turn in order to perceive the importance of focusing ("turn around your eyes"), and images of the neuromuscular chain that needs to be privileged: the crossed chain ("turn into your shoulder blades").

Breathing

The mechanism of breathing will be presented by Yvonne Pair and Odile Rouquet. With the help of models, they will show how the lungs fill and empty during phases of breathing in and out, and the role of the transversal muscle. There will be moving images of the diaphragm and ribs as well. There will be filmed sequences with Marie-France Rouyer in a Feldenkrais session, showing effects on breathing, and with Janet Amato, in a Pilates session, showing how this method facilitates the working of the center of the body. An extract from the choreography of Teshigawara Saburo will show how fluidity of movement is enhanced by breathing.

Shoulders

This module presents the placement of the shoulders in relation to the posture of the body. The different positions of the shoulder blades necessary for different movements will be filmed (a violinist, a clarinetist, a dancer), showing their importance in relation to the quality of the musical or dance results hoped for. Philippe Campignon, scientist, will describe the spirals of the bones, and the muscles involved in a line of movement. Using extracts from different choreographies, Odile Rouquet will explain the diversity of movement qualities obtained through different shoulder use, for example, the use of the "latissimus dorsi" to give a sense of lightness in classical ballet, or, to the contrary, the notion of heavy weight in the dance of Ted Shawn.

Plier and relever

In this module, the function of absorbing shock in the plié, and that of propulsion in the relevé, will be shown. The changing of bodily weight will be illustrated with the works of Sohier, as related by Marie-Claire Provost (the canceling of forces in the interlineal articulations), a demonstration with a beam and a spinning top, and with a tensor mast. The difference will be shown between postural pushing away from the floor (transmission of forces with the ground) and dynamic pushing away (the biomechanical principle of the relationship between the center of pressure of the foot and the center of gravity). Dancers executing jumps will be filmed to illustrate this idea.

DVD 3

"Towards the poetry of movement"

Project coordinator: Odile Rouquet

This DVD raises the questions concerning the frontiers between art and science. What do scientists and dancers have in common? Both are researchers, creators, with a distanced point of view on life. The dialogue they may engage on a shared theme can help to clarify what is underlying the poetry of movement. "Danced lectures" will be filmed that bring light to such subjects as breathing and space.

The lectures are the result of a collaboration between a scientist, **Damien Schoëvaërt**, and a choreographer, **Micheline Lelievre**. The scientific audiovisual documents illustrate the speech of Mr. Schoëvaërt, and are an integral part of the choreographies as well.

Two themes will be developed in this DVD "*From daily gesture to danced movement*" and "*Memory at work*", which will be organized into three parts: "*The Present within the past*", "*Cycles and repetition*" and "*Reconstructed memory*".

"From daily gesture to danced movement"

A gesture is "a movement on the outside of the body, perceived as expressing a manner of being or doing". This definition clearly underlines the two dimensions of a gesture, the "physical" dimension, corresponding to a bodily form, and the "psychic" dimension, relating to the inherent message of the gesture. This double nature, "visible" and "interpretable", is in and of itself the expression of a complex composition of forces. All gesture or movement is the result of opposing forces (traction-release, attraction-repulsion, stimulation-inhibition). This necessary opposition in beginning an ordinary movement is a thematic point of departure in dance and theater.

Ordinary movement is modeled by an ensemble of constraints responding to principles of efficiency, economy and resistance to disturbances, by the anticipation that results from generating inverse functions.

To create meaning, it is important to surprise. The effect of surprise is what separates dance from ordinary gesture. Dance is also an art, and thus, by extension, extra-ordinary

To dance is to create a space where tensions and intentions are formed and deformed.

"Memory at work"

What would we be without memory with nothing, neither around us nor beyond us, to remind us of the past? Without the past, the world is without future, and without future, it is without horizon; and without horizon, the world is elsewhere. Our memory gives us the impetus to confront the future, to go there where desire carries us.

And if memory did not exist!

Memory does not exist in the sense we are used to thinking of it. The past does not live in us, but happens over and over again like the pendulum in a clock swinging back and forth, it comes back and suggests a future. By continually beginning again, we are brought back to the beginning, to the origin where all futures are possible.

The act of memory extracts the essence of things; it transforms the individual into the universal. As such, it is a creative force.

Damien Schoëvaërt...

after finishing his studies in genetics and biomorphology, began a career in research and teaching. Professor at the Universities of Orsay, he also works at a laboratory devoted to image analysis in cellular pathology. In addition, he is a set designer for marionette puppet performances, which has permitted him to meet dancers and become involved in their work.

Micheline Lelièvre...

studied philosophy at the university before devoting herself to dance. An unusual figure in the dance world, she became involved in choreographic research from the beginning of her career. Over the years, she has worked with dancers, visual artists, circus artists and now, with scientists and curators.

Biographies

Lila Greene...

has been working in dance and theater for over thirty years as dancer, choreographer, actress and teacher. In addition to an ever-active interest in somatic approaches to movement, she has also studied French sign language and collaborates with deaf actors. In 2001, she received a university diploma in Chinese language and civilization and traveled for two months in China.

Her latest choreographic pieces have been *Le Chant de la Carpe* (1998), a solo based on the poems of Ghérasim Luca; *Éclats de ()* (1999), for three dancer-actors and a puppet; and *l'Heure où l'on ne savait rien* (2001-02), performed during the sunsets and sunrises of the winter and summer solstices, on the heliport on the roof of the Corum in Montpellier. In 2004, she created *de l'Esprit d'escalier*, an original musical theater piece based on the sonnets of Louise Labé and the "anatomical coats of arm for a woman's body", written by male poets of the XVIth century. This piece was performed at midnight in the courtyards and outdoor stairwells of three historical mansions in the center of Montpellier. A duo, *Mère/Fille, pour Yano* (2004), and a trio, *la Retourneille* (2005) prefigured the quartet *Régénérations* (2006), first played in Paris and later on tour in Languedoc-Rousillon.

From 1997-2005, she was an associated artist at the National Drama Center, the Théâtre des Treize Vents, in Montpellier, where she taught workshops in movement research to dancers and actors. During this time, she also taught at the National Choreographic Center, at the National Regional Theater Conservatory, and for the organization Via Voltaire, among others. She was also an associate teacher at the University of Montpellier III, in the theater section. Following her move back to the Paris area in 2006, she is currently developing an artistic program with the city of St. Mandé, has taught at the National Dance Center, and teaches at the Institute of Theater Studies at the University of Paris III.

Her collaborators and colleagues over the years in dance and theater have been: Hideyuki Yano, Mark Tompkins, Pascale Houbin, Stéphanie Aubin, Kitsou Dubois, Joël Liennel, Levent Beskardes, Jean Jourdeuil with Jean-François Peyret, Claudia Stavisky, J-C Fall, J-M Bourg and Luc Sabot.

Odile Rouquet...

dancer and choreographer, has been teaching "Functional Analysis of the Body in Danced Movement" since 1990 at the National Conservatory of Music and Dance of Paris.

Originally, while taking professional classes in ballet, she also studied for a law degree. She became interested in folkloric dance and toured France and Europe with the company la Lionnaise, and in Paris, danced with the contemporary dance company Cris-Gestes.

In 1977, she received a Fulbright scholarship to study at Columbia University's Teacher's College, in New York, where she obtained a Master of Arts in Dance Education. While there, she worked under Irene Dowd who taught her "Ideokinesis". She also studied in New York with June Finch, Merce Cunningham and Dan Wagoner, danced with the Hulton-Althenaus Dance Company and choreographed for the Staten Island Dance Theater. She also did a study on "The Organization and finance of dance studies in the United States", for the French Ministry of Culture and the Ministry of Foreign Affairs

After returning to France, she danced solos choreographed by Agnès Denis, Suzon Holzer and Agnès Delume, and, in turn, choreographed *Histoire d'O.R.* in 1988, *Arc-en-ciel à quatre voix* in 1989, and *Poids de senteur* for Wilfride Piollet and Jean Guizerix of the Paris Opera, in 1990.

She created the association Recherche en Mouvement (REM) in order to diffuse information about movement analysis, and, in 1985 published *Les Techniques d'analyse du mouvement et le danseur*, followed by *La Tête aux pieds*, in 1991, thanks to a grant from the Villa Medici extra-muros.

She obtained the French state teaching diploma for contemporary dance in 1995 as an acknowledgement of her professional competence in teaching, and has taught many workshops in France and abroad, working with professionals in as varied fields as dance, circus (artists at the National Circus School in Chalons en Champagne), marionette artists (on the "Guignols de l'Info", channel 4 TV), and the martial arts (Master Noro's Kinimichi), among others. She was a member of the scientific council for the Larousse Dictionary of Dance, published in 1999, and has also published articles in various reviews, such as *Théâtre Public* and *Médecine des Arts*. She is author of the film, *The Creative Gesture*, filmed by Marie-Hélène Rebois and co-produced by the National Conservatory of Music and Dance of Paris and the Ministry of Culture.

Recherche en Mouvement (REM)...

is a non-profit organization created in 1986 whose goal is to diffuse information about somatic approaches to movement. It is a place of research whose mission is to address movement for dancers, musicians, actors, and circus artists. It is conceived as a resource center where one can ask questions, exchange experiences and share knowledge in the fields of movement. It draws on the competence of professionals chosen for their different expertise in order to offer an original exploration of the many facets of artistic gesture.

Artistic direction and studies coordinator Odile Rouquet

Possible funding sources

Recherche en Mouvement

Sunsets, company Lila Greene

eeg-cowles Foundation

American foundations

CORD: Congress on Research in Dance

Fondation de France

Conservatoire National Supérieur de Musique et Danse de Paris

Centre National de Documentation Pédagogique et du Livre

Centre National du Cinéma

SCAM: Société de gestion Collective des droits d'Auteur dans le domaine du

Multimédia: Brouillons de rêve

Centre National du Livre

ADAMI: Société civile pour l'Administration des Droits des Artistes et Musiciens

CEFEDM de Poitiers: Centre de Formation à l'Enseignement de la Danse et de la
Musique

Ministère de la Culture: Direction de la Musique, de la Danse, du Théâtre et des
Spectacles

Ministère de l'Éducation Nationale

Fédération Française de Danse

Studios available:

Centre National de la Danse

Micadanses

Sales:

3 000 DVDs at 20€ : 60 000 euros

Subscriptions

Budget	DVD1	DVD2	DVD3	Project
I. Artistic expenses				
Salaries	2 500,00	2 300,00	800,00	5 600,00
Social Charges	1 250,00	1 150,00	400,00	2 800,00
Copyrights - images	2 500,00	400,00	400,00	3 300,00
Copyrights - musique			400,00	400,00
Total I	6 250,00	3 850,00	2 000,00	12 100,00
II. Technical expenses				
Salaries				
Film Director	2 000,00	1 000,00	1 200,00	4 200,00
Sound Director	1 500,00	750,00	600,00	2 850,00
Editing Director	4 000,00	6 000,00	750,00	10 750,00
Mixing			150,00	150,00
Social Charges	3 750,00	3 150,00	2 250,00	9 150,00
AGESSA	4,00	4,00	4,00	12,00
Subtotal 1	11 254,00	10 904,00	4 954,00	27 112,00
Other expenses				
Rental : filming material	1 800,00	600,00	1 300,00	3 700,00
Rental : dance studios	900,00	300,00	300,00	1 500,00
Rental : sound material			750,00	750,00
Editing material			750,00	750,00
cassettes	150,00	300,00	90,00	540,00
Subtotal 2	2 850,00	1 200,00	3 190,00	7 240,00
Total II	14 104,00	12 104,00	8 144,00	34 352,00
III. Travel expenses				
Transportation				
3 RT Edinburgh (plane)	750,00			750,00
3 RT Paris-Zurich (train)	230,00			230,00
3 RT Paris-Montpellier (train)	280,00			280,00
3 RT Paris-Bruxelles (train)		130,00		130,00
Subtotal 1	1 260,00	130,00	0,00	1 390,00
Lodging				
3 single rooms Edinburgh	300,00			300,00
3 single rooms Zurich	300,00			300,00
3 single rooms Montpellier	250,00			250,00
3 single rooms Bruxelles		300,00		300,00
Subtotal 2	850,00	300,00	0,00	1 150,00
Per deims				
15,50 € x 3 people x 2 meals x 3 trips	279,00			279,00
15,50 € x 8 people	124,00			
15,50 € x 3 people x 2 meals		93,00		93,00
15,50 € x 2 people x 2 meals		62,00		62,00
Subtotal 3	403,00	155,00	0,00	434,00
Total III	2 513,00	585,00	0,00	2 974,00
IV. Administrative expenses				
Production salaries				
Forfait project document	360,00	360,00	360,00	1 080,00
Production follow-up (18€ brut/h x 60h/mont x 6 months)	2 170,00	2 170,00	2 170,00	6 510,00
Social Charges	1 516,00	1 516,00	1 516,00	4 548,00
Subtotal 1	4 046,00	4 046,00	4 046,00	12 138,00
Other expenses				
Material (paper, xeroxes, telephone)	200,00	200,00	200,00	600,00
Subtotal 2	200,00	200,00	200,00	600,00
Total IV	4 246,00	4 246,00	4 246,00	12 738,00
V. Production expenses (PAL et NTSC)				
Conception/Graphics/Pre-Production	3 469,00	3 469,00	3 469,00	10 407,00
Programing/Authoring	2 851,00	2 851,00	2 851,00	8 553,00
Subtitles and Translation	480,00	480,00	480,00	1 440,00
Post Production	2 602,00	2 602,00	2 602,00	7 806,00
Distribution	5 000,00	5 000,00	5 000,00	15 000,00
Total V	14 402,00	14 402,00	14 402,00	43 206,00
Total Expenses (I,II,III,IV, V)	41 515,00	35 187,00	28 792,00	105 370,00

REPORT ON ACTIVITIES 2009 + Projects 2010
eeg-cowles Foundation

In 2009, the eeg-cowles Foundation continued to support the non-profit organization Recherche en Mouvement (REM) in France, with a grant distribution of \$6835,49 (5000€) on March 30, 2009 and of \$4696,95 (3000€) on November 27, 2009. These funds have been used in the continuing making of DVDs for the collection on Somatic Approaches and the Arts developed by REM.

In addition, certain expenses in the US related to the REM DVDs have and will be covered for REM with a direct payment in US dollars, such as the DVD jackets and order forms, done by Mary Bucci McCoy at Big Picture Communications (\$2350), the mastering of DVD3 (Gamma Ray Digital, \$1876,24) and the printing of DVD3 (Mediavision \$1321,43).

This makes a total of \$13547.67 in grants for REM in 2009.

The Foundation account has thus far received approximately \$232 in DVD sales (excluding postal fees. An additional \$100 was transferred from the PayPal account in early March 2010, related to sales in 2009, making a total of around \$332).

The Board agrees that any income generated from DVD sales will, until further notice, be used for the making of the 2 DVDs already in progress (see below: Peter Goss; Ai Ki Do, Tai Chi Chuan, Yoga and Creating in the Performing Arts), in addition to future grants in 2010 to REM to help cover the making of these DVDs.

A formal presentation of the DVD collection took place at the Centre National de la Dance (Ministère de la Culture) in Pantin on April 29, 2009. DVD1 (Somatic Approaches to Movement, in the series I *Somatic Approaches and Artistic Creation*) and DVD2 (Pirouette, tour en l'air), in the series II *Somatic Approaches Applied to Artistic Movement in Technical Training* were finished and available for purchase (sales were made). DVD3 (From Ordinary Gesture to Dance, Memory in Action, in the series III *The Poetry of Gesture, where Art encounters Science*) was on order. All members of the Board were present except Joanna Greene, who could not attend, unfortunately. There was a large crowd, and many congratulations. Since then, DVD3 has come out and is also on sale. Complimentary copies have been given to all people who participated in the DVDs.

Sales of the existing DVDs are doing well in France and Europe, but have not caught on in North America. We have sent out complementary DVDs to key people (Wendy Perron, art critic at Dance Magazine, Steve Paxton and Lisa Nelson, in the Contact Improvisation movement), which for the moment has brought no results. We have sent announcements to numerous institutions of higher education that teach performing arts, with no results.

We decided to support REM in becoming an Associate Member of ISMETA (International Somatic Movement and Therapy Association), which should help draw attention to the existence of the DVDs. We will also place ads in key publications (ISMETA, Contact Quarterly, Movement Research, Dance Teacher) to try to stir up interest in the DVD collection. We have also sent complimentary copies to the New York University Performing Arts, American Ballet Theatre and New York City Ballet schools. 'Steps' in NYC has taken some copies for sale in their boutique. Complimentary copies will be given to DTW and to Movement Research in NY, and to Sponsored Arts and to the Drama Centre in London.

The Foundation website has also been updated by Mary Bucci McCoy, including a Pay-Pal option for ordering the DVDs directly from our site. The Chase bank pay-on-line system turned out to be extremely complicated and costly for us. We were eventually reimbursed almost in total for signing up for a service we were never able to use.

The Board also approved reimbursing its president, Edith E. Greene, for certain expenses incurred related to the Foundation's activities (round-trip plane fare to the US to meet with dance organizations to present the DVD collection and to discuss future projects, including possible collaborations, expenses in France such as office supplies and telephone, etc. All of this has come to a total of \$1718.).

Projects for 2010

The second DVD in series II, directed by Odile Rouquet on "the Thymus, Muscle Chains, and the Teaching of Peter Goss" is almost completed. A second DVD in the series I will be directed by Lila Greene for REM in 2010, on "Ai Ki Do, Tai Chi Chuan, Yoga and Creating in the Performing Arts". The project will include interviews with artists in dance, theater and other performing arts, on how their practice of an ancient movement technique has an influence on their creative work in today's world.

There will also be extracts showing the artists' movement practice and choreographic work ... The Board has agreed to continue funding these 2 DVDs for REM in 2010.

After her trip to Mali, the President of the Board has suggested to the other Board members that there may be some particularly interesting projects to support in the performing arts in Africa. She will be meeting with Patricia Gruncher and Germain Angelli in Toulouse to discuss projects and needs for Bougou Saba in Siby (Mali), with Claire Livingstone in New York to discuss "GAIN", a non-profit organization promoting social responsibility through the arts, whose project is to work with dancers in Kenya and bring them to "Steps" in NY; and with Sophie Bray of "Sponsored Arts" in London, who works with a network of culturally engaged NGO's in Kenya. Ms Greene will also be meeting with Carla Peterson of DTW and Barbara Bryan of Movement Research in New York in April, to present the Foundation and the DVD collection.

For Ms Greene, it seems particularly important to encourage and support an exploration of traditional values and new forms in choreography or the performing arts which may emerge in Africa, and not just encouraging artistic endeavors that comply to Occidental values or references. This is particularly flagrant in contemporary dance, where competitions are set up to select and compensate emerging companies who are judged on choreographic forms that comply with Occidental standards. Globalization does not need to rhyme with uniformity or conformity, and all cultures have much to learn from each other without imposing their model on others. Ms Greene hopes to soon propose a specific project to support in an exchange with an African country.

The President has begun the process of opening a new bank account with HSBC in the US (Washington, DC) and closing the account with Chase (New York).

Elita E. Greene
March 18, 2010

Information Regarding Contribution, Grant, Gift, Loan, Scholarship, etc, Programs

RIDER # 3

Name EDITH ELIZABETH GREENE-COWLES FOUNDATION, c/o EDITH GREENE 31 RUE DE FAIDHERBE
Address C/O EDITH GREENE, 6 RUE POIRIER. PHONE: 00 33 6 25 34 03 24
City, St, Zip, Phone ST MANDE FC 94160 (062) 534-0324

The form in which applications should be submitted and information and materials they should include:

REQUESTS FOR GRANTS WILL ONLY BE CONSIDERED FROM QUALIFYING TAX-EXEMPT ORGANIZATIONS AND ONLY IF THEY ARE RECEIV

Any submission deadlines:

NO DEADLINES.

Any restrictions or limitations on awards, such as by geographical areas, charitable fields, kinds of institutions, or other factors:

NONE

Form 990-PF, Page 1, Part I, Line 11

Line 11 Stmt

Other income:	Rev/Exp Book	Net Inv Inc	Adj Net Inc
REFUND	531.	0.	531.
DVD SALE	252.	0.	252.
Total	783.	0.	783.

Form 990-PF, Page 1, Part I, Line 18

Line 18 Stmt

Taxes (see the instructions)	Rev/Exp Book	Net Inv Inc	Adj Net Inc	Charity Disb
UNITED CORP. SERVICE	165.	0.	0.	165.
UNITED CORP NY	55.	0.	0.	55.
Total	220.	0.	0.	220.

Form 990-PF, Page 1, Part I, Line 23

Line 23 Stmt

Other expenses:	Rev/Exp Book	Net Inv Inc	Adj Net Inc	Charity Disb
Bank Charges	368.	368.	368.	0.
Web site	3,115.	0.	0.	3,115.
DVDs Graphics, FABRICATION	11,839.	0.	0.	11,839.
MAILING EXPENSES	1,000.	0.	0.	1,000.
Amortization	0.	0.	0.	0.
Total	16,322.	368.	368.	15,954.