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THE CHOREOGRAPHY PRODUCTION AND NOTATION  
OF  
"THE COVETOUS SISTER"

by  
Marian Falloon

✓  
7608

A Thesis Submitted to  
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Virginia Moomaw

Virginia Moomaw, Adviser

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## CHAPTER I

### THE PROBLEM AND DEFINITIONS OF TERMS USED

"The Covetous Sister" is a dance drama concerning a conflict of three sisters over their inheritance.

#### The Problem

##### A. Statement of the Problem

It was the problem of this study (1) to choreograph a long dance in which there were solo, duet, trio, and group dances for women; (2) to produce the dance with proper costumes, stage sets, lights, and music; (3) to notate the dance production by means of photography.

##### B. Purpose of the Study

The main objectives of this study were (1) to gain experience in choreography; (2) to study and correlate the contributing arts and production techniques; (3) to communicate the idea that a sister's greed for material things and her jealousy for the possessions of others cannot be solved by court decisions.

##### C. Limitations of the Problem

The choreography of the dance was limited in the following ways:

1. The dance was choreographed at the level and ability of the dancers.
2. Simple movements were used because of limited rehearsal time.

3. The dance was choreographed according to the structure and length of the music.

#### Definitions of Terms

Modern dance. Modern dance was interpreted as meaning that form of art which organizes expressive body movements in such a way as to communicate an idea or a feeling in a time-space relationship. It conforms to no tradition other than the principles of artistic composition.

Choreography. Choreography was interpreted as the art of planning and arranging dance movements into a finished and unified composition.

Composition. Composition was interpreted as the arrangement of elements to produce a complete whole. In dance it is called choreography.

Dance notation. Dance notation was interpreted as the means by which body movements and the time and space structures of the dance were recorded.

Realistic modern dance drama. Realistic modern dance drama was interpreted as meaning the use of movements close to the natural in rhythm and line in a definite situation or story.

#### Research to Determine Related Choreographies

In choreographing this dance there was no conscious effort to illustrate any trend in dance at the present time. However in making a survey of dance literature, the following choreographies were closely enough related to be investigated:

1. Howard Dietz and Arthur Schwartz's, "Inside U.S.A." was a musical. One of the dances dealt with the problem of a murderess and part of the dance took place in a court room.<sup>1</sup> One of the scenes for "The Covetous Sister" is a courtroom.

2. Kurt Joss', "The Green Table" was a modern dance of death choreographed according to plots and characters.<sup>2</sup> Chujoy states that it is part dance and part drama.<sup>3</sup> "The Covetous Sister" is a dramatic dance dealing with plots and characters.

3. Michel Fokine's, "Petrouchka" was a study of three different psychological types. Martin said:

. . . Petrushka himself is an introvert, moving always in upon himself; the Moor is an extrovert, moving in large outward gestures; the empty-headed and unfeeling Ballerina is made to burlesque the rigid and meaningless routine movements of the old-fashioned academic dancer. Though this was fantasy, it brought realism closer to the ballet than it had ever come before.<sup>4</sup>

"The Covetous Sister" is based on psychological types. The two main characters had extrovert and introvert characteristics.

The following dances were chosen to show the trend at the present time toward realistic treatment of dramatic themes in both ballet and modern dance:

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1. "Inside U.S.A.," Life, 24:136, May 17, 1948.

2. John Martin, Introduction to the Dance (New York: W. W. Norton & Company, Inc., 1939), p. 280.

3. Anatole Chujoy, The Dance Encyclopedia (New York: A. S. Barnes & Company, 1949), p. 218.

4. Martin, op. cit., p. 195.



1. Doris Humphrey's, "Inquest" was a dance about a destitute family: father, mother, and son, who lived in a squalid room. In the pantomime scenes the dancers portrayed the three and gave the sense of the dignity of a united family.<sup>5</sup> "The Covetous Sister" is a realistic treatment of the settlement of an estate in a family.

2. Jerome Robbins', "Fancy Free" showed the individuality of three sailors who were trying to win the favor of two girls. Since the girls were unable to decide between them a fight resulted and the two girls slipped away.<sup>6</sup> Denby said:

. . . "Fancy Free" is a very remarkable comedy piece. Its sentiment of how people live in this country is completely intelligent and completely realistic. Its pantomime and its dances are witty, exuberant, and at every moment they feel natural. It is a direct, manly piece: there isn't any of that coy showing off of "folk" material that dancers are doing so much nowadays. The whole number is as sound as a superb vaudeville turn; in ballet terminology it is perfect American character ballet.<sup>7</sup>

"The Covetous Sister" uses realistic, natural, and pantomimic movements to show the three types of sisters who are trying to win the jurors' decisions.

Since "The Covetous Sister" uses a story plot the following dances were chosen to show the present trend toward story backgrounds:

1. Agnes DeMille's, "Fall River Legend" was suggested by the

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5. Edwin Denby, Looking at the Dance (New York: Pellegrini & Cudahy, 1949), p. 331.

6. "The Ballet Theatre Annual," (New York: Ballet Theatre Foundation Inc., 1951), p. 34.

7. Denby, op. cit., p. 74.

famous Lizzie Borden case. The ballet explored the passions that lead to a violent resolution of oppressions and turmoils that beset an ordinary life.<sup>8</sup>

2. Antonia Cobos', "Mute Wife" was a dance comedy. "The action follows the plot of Anatole France's play--a husband who has his pretty wife cured of muteness only to find her chatter unbearable and takes refuge in deafness himself . . . ."9

#### Procedure

The procedure used in developing the problems was: (1) the construction of the story; (2) the selection of the music; (3) the selection of an accompanist; (4) the development of personality characteristics from the study of literature; (5) the choreography of the dance; (6) the presentation of sections of the choreography to the Faculty Committee for approval; (7) the selections of the dancers by tryouts; (8) the designing of costumes which included selecting costume colors according to psychological implication and selecting materials; (9) the construction of costumes; (10) the designing and construction of stage sets and properties; (11) the rehearsals of the dance; (12) the presentation of the finished production for approval; (13) the production; (14) the experimentation with film to determine the best way to notate the dance by motion pictures; (15) the notation.

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8. "The Ballet Theatre Annual," op. cit., p. 35.

9. Denby, op. cit., p. 97.

## CHAPTER II

### THE DANCE

#### Story

The idea for the story was based on a trial in the First Judicial Court of Nebraska concerning the settlement of an estate between two sisters and a brother.

The dance opened with a funeral scene showing the three sisters grieving and the eventual impatience of the eldest sister to return home. While waiting for the reading of the will, the eldest sister was unable to conceal her anxiety and greed and the youngest sister was comforted by the middle sister.

The lawyer arrived and presented each sister with her share of the estate. The reactions of the sisters to their portions portrayed their personalities. For although the eldest sister examined her gold beads, her attention was diverted to the gifts of the other sisters. As soon as the eldest sister had seen the middle sister display her beads proudly, she paid little attention to them. But when the youngest sister received the sparkling necklace, the eldest sister began her quest for them. Only the lawyer prevented her from obtaining possession of the beads.

The conflict over the will was taken to court for settlement. Immediately after the entrance of the five women jurors and the judge, the eldest took the witness stand. Then the middle sister tried to reconcile her sisters and for awhile was successful, but the covetousness

of the eldest sister was too strong. After the testimony of the youngest sister, the lawyers debated and presented their arguments to the jurors for decision.

When the verdict was announced, the judge took the beads in his hand to present them to the youngest sister. Seeing her defeat, the eldest rushed for the necklace which in the resulting struggle broke and scattered over the floor. The dance ended with the greedy sister trying to regain the rolling beads, the youngest sister showing her infantile reaction by fainting, and the rest of the dancers remaining in a startled position.

### Characters

In order to portray the characters in the dance, the personality and general appearance of each character were determined through research.

#### A. Eldest Sister

The eldest sister was to represent the masculine type. Morton's chapter on masculinity stated that the temperamental traits are forcefulness, aggressiveness, and dominance. The physical traits are that the body structure and features are large in scale, that the hair is straight and coarse in texture, and that the coloring tends to be dark in value. The appearance is striking and sophisticated.<sup>1</sup> Terman and Miles stated that masculinity is an extrovert trait.<sup>2</sup>

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1. Grace Morton, The Art of Costume and Personal Appearance (New York: John Wiley & Sons, 1943), pp. 283-284.

2. Lewis M. Terman and Catherine Cox Miles, Sex and Personality (New York: McGraw-Hill Book Co., Inc., 1936), p. 120.

From Cattell's table, "Personality Variable Comprising the Complete Personality Sphere First Condensation from Unabridged Dictionary and Psychological Literature Fields," the following synonyms were chosen to illustrate the surface traits of the eldest sister: (1) acquisitive or greedy, grasping, covetous, money-minded; (2) autocratic or bullying, domineering, dictatorial, tyrannical; (3) energetic or spirited, chipper, forceful.<sup>3</sup>

The jealousy of the eldest sister developed because the most valued portion of the estate was left to the youngest sister and because of the attention paid to the youngest sister by the middle sister. Adler explained this by saying that jealousy occurs when more attention is paid to one member of the family and the other member, feeling dethroned, develops jealousy in an attempt to be superior.<sup>4</sup> Therefore, the extrovert traits of masculinity were combined with jealousy.

The method used to solve this jealousy was by extroversion. By adding greed to the conflict the extroverted activities were changed from helpfulness and constructiveness to those that were purposeless, useless, harmful, and destructive.<sup>5</sup>

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3. Raymond Cattell, Description and Measurement of Personality (New York: World Book Company, 1946), pp. 219-231.

4. Alfred Adler, Understanding Human Nature (New York: Greenberg Publisher, 1927), p. 221.

5. Edward Strecker and Kenneth Appel, Discovering Ourselves (second edition; New York: MacMillan Company, 1949), p. 212.

### B. Youngest Sister

One of the characteristics of the youngest sister was femininity. Morton stated that this type has temperamental traits which include meekness and submissiveness. The physical traits are daintiness and delicacy of the face, a small figure, delicate and cool coloring, and curly, fine-textured hair.<sup>6</sup> Terman and Miles stated that femininity is an introvert trait.<sup>7</sup>

From Cattell's basic trait list the following synonyms were selected: (1) retrovert or oriented to childhood and family; (2) gloomy or depressed, sad, melancholy; (3) sentimental or slushy, romantic.<sup>8</sup>

Regression was used by the youngest sister to solve the conflict. Strecker states:

. . . In psychology it signifies a return to a former, somewhat primitive and rather childish type of reaction . . . .

. . . . .  
In regression there is an inordinate or excessive emotional response. It is out of all proportion to the stimulus and in the long run is not useful . . . .<sup>9</sup>

### C. Middle Sister

The middle sister represented a normal and cheerful woman who was trying to keep her sisters' relationship friendly and happy. The

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6. Morton, loc. cit.

7. Terman and Miles, loc. cit.

8. Cattell, loc. cit.

9. Strecker and Appell, op. cit., pp. 201-203.

following traits, which were used in describing the middle sister, were selected from Cattell's basic trait list: (1) cooperative or willing, assistful; (2) natural or sincere in manner; (3) kind (by disposition) or benevolent, maternal, protective.<sup>10</sup>

#### D. Lawyers

The lawyers were to be friendly but persuasive. Their surface traits were resilience, seriousness, quickness, and wittiness.

#### E. Judge

The Judge was to be a dignified, reserved, restrained, dramatic, and forceful individual.

#### F. Jurors

The five women jurors were to have definite characteristics in order to portray the various types of individuals that might serve on a jury. The four definite types selected are listed below.

1. The two gossipers were precise and interested in serving on the jury so that they might continue their gossip.
2. The conscientious juror was friendly and interested in deciding the case fairly.
3. The strutting city girl was more interested in herself and her appearance.
4. The shy country individual was busy looking around and inspecting everything.

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10. Cattell, loc. cit.

Choreography

The movements for each character were natural and based on familiar gestures of the people of today. Doris Humphrey states:

Modern dance bases its technique on natural movement, and this includes not only the use of the body in its rhythmic, dynamic, and linear functioning as a highly complex animal, but also an enormous amount of gesture, a ready made language, repeated by so many millions of people that they have become patterned, crystallized, and recognizable. . . .<sup>11</sup>

When using these natural and familiar movements it was necessary that they be stylized to fit the personality of the character for whom they were choreographed. Today dancers are interested in conveying human emotion. Kaye says:

The whole point of view of the ballerina has changed. In the past she was concerned with the technical aspect of ballet whereas now she thinks primarily of portrayal. The ballerina, of course (whatever her era), must bring something of her own creative skill to bear upon her theatrical realization of those patterns of dance established by the choreographer. Not so long ago the ballerina tended to embellish the technical side of a given role, but today's truly contemporary ballerina, instead of adding virtuosic embroidery to her assignment, endeavors to extend and develop the dramatic lines of a role.

. . . . .  
In "Pillar of Fire," a modern work, we were faced with a play without words. The characters were explained to us by the choreographer, Antony Tudor, in the nature of life-backgrounds. So clearly were these explained in biographical terms to us by Mr. Tudor that when we came to experience the actual choreography, we found that we could move only as those characters would move. This, in the main, is true of all contemporary ballets in that each movement, large

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<sup>11</sup>. Doris Humphrey, "American's Modern Dance," Theatre Arts, 34:48, September, 1950.



or small, must express and be irrevocably allied to a specific character and his highly individual characteristics. . . .<sup>12</sup>

Another means of portraying characters by natural and familiar gestures is by pantomime. A modern dancer using pantomime in dance form is Charles Weidman. Martin says this about Weidman:

In its essence, his dance is utterly original and approaches the subject in a manner that is unique. Its basis is a satiric pantomime, reduced to a high degree of impersonality, keenly observant and by no means innocent of malice. Though it necessarily touches upon impersonation, there is no sense whatever of identification, but on the contrary, Weidman himself is always deliberately peering around the corner of the character. If it were only this, it would be excellent high-comedy clowning, but it is considerably more, for it is also dance, and this sets it quite apart from precedent. The mimetic element is treated as movement, less fully abstracted from its normal life dimensions than the stuff of the more absolute dance is, but differing from it only in degree. Its forms are dance forms . . .<sup>13</sup>

In the ballet of today there is a tendency toward pantomime for Denby said that the Ballet Theater's esthetics, under Tudor, tended to dramatic pantomime.<sup>14</sup> The following was stated about Tudor's ballet:

. . . Their sentiment is real till toward the end; they are full of passion, of originality, of dramatic strokes, of observation, of brilliant pantomime ideas, and fastidiously polished detail. Tudor discovers dramatic gifts in his dancers and shows them off to striking advantage. . . .

On a much smaller scale than Tudor, derived from pantomime and novel character-dance elements, is the American local-color

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12. Nora Kaye, "The American Ballerina," Theatre Arts, 34:48, September, 1950.

13. Martin, op. cit., pp. 264-265.

14. Denby, op. cit., p. 395.

ballet. Its first great success was Miss de Mille's "Rodeo" in which she dance-mimed the star role. . . .<sup>15</sup>

#### A. Division of the Dance

The dance was divided into three scenes with the first two scenes setting the background for the trial or last scene. The three scenes are listed below.

1. The funeral scene, showing the sisters' grief, provided the background for the reading of the will.
2. The reading of the will was divided into the following dances:
  - a. Each sister portrayed her characteristics while waiting for the lawyer.
  - b. The lawyer entered and presented the will to the eldest sister who showed her reaction to the beads.
  - c. The other two sisters received their inheritance, and the eldest sister showed her desire for the youngest sister's necklace.
3. The dances of the trial or third scene were:
  - a. The entrance of the jury and the judge.
  - b. The testimonial dance of the eldest sister.
  - c. The attempted reconciliation by the middle sister.
  - d. The pleading of her case by the youngest sister.
  - e. The argument of the lawyers, the verdict of the jury, the decision of the judge, and the reaction of the eldest sister.

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15. Demby, op. cit., p. 406.

### B. The Themes of Each Character

The personality of the eldest sister was communicated by the following movement characteristics: (1) the clutched hand that showed greed; (2) percussive and accented movements that showed force and aggression; (3) straight and diagonal lines that showed sophistication, dignity, and domination; (4) large, forceful, and domineering movements that showed tyranny and bullying.

The middle sister used: (1) natural and realistic movements that showed normality; (2) hops and turns that represented her happiness at the reading of the will; (3) soft and embracing movements conveyed the idea of comfort and help.

The personality of the youngest sister was shown by (1) small contractions of her body and the hand held close to her body giving the feeling of grief; (2) turns, falls, stamping of the feet, and strong contraction showing her infantile emotions.

Forceful, percussive and definite movements were choreographed for the judge to portray dignity. Precise and quick small movements with variations of leaps and walks were used for the lawyer to show the mechanical process of court procedures. Fluttering small movements were choreographed for the jury to show their indecision and to emphasize heterogeneous traits.

## CHAPTER III

### PRODUCTION<sup>1</sup>

#### Costumes

In designing dance costumes the following were considered:

1. The colors of the costumes because Kettunen states:

. . . costume designers make an analytical study of each character before deciding which color and which type of costume will be "in type" with the character, so that the audience will sense the qualities of importance. If an actress is to appear domineering and dignified, she will not burst forth in perky organdies or taffetas of red or electric blue. . . .<sup>2</sup>

2. The colors of the costumes were based on the definition that color harmony or balance meant any color scheme which was pleasing to the eye and appropriate for the purpose used.<sup>3</sup>

3. Styles of the costumes reflected the mood of the characters.
4. Lines of the costume accented the lines of movement.
5. The costumes allowed freedom of movement.

Dressing the sisters alike in the first scene conveyed the idea of family unity and the mood of the dance. The costume consisted of a black

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1. The costumes and the stage sets were designed by Marian Falloon. The costume plates, Figures 1-7, were traced from sketches made by Mary Elizabeth Rogers; and the stage set plates, Figures 8-12, were made from drawings by Wesley Doggett.

2. Marietta Kettunen, Fundamentals of Dress (New York: McGraw-Hill Book Company, Inc., 1941), p. 326.

3. Margaret Story and Catherine Oglesby, Individuality and Clothes (New York: Funk & Wagnalls Company, 1940), p. 85.

muslin circular skirt, a blouse with cap sleeves and a black veil trimmed with a gold design. Black was used because it is symbolic of death.<sup>4</sup>

In the second act, the style of the eldest sister's costume gave the effect of sophistication, maturity, and dramatic quality. Purple was chosen because it is associated with dignity and dominance.<sup>5</sup> The skirt was cut with straight lines using a diagonal drape on the right side which was repeated in the blouse. These types of lines were used because:

Straight lines predominating in a costume lend an appearance of poise and dignity. They give an air of decisiveness, yet of severity and maturity, in contrast to the appearance of youthfulness lent by curved lines.

. . . . .  
Slanting, diagonal lines are decidedly sophisticated, lending interest to the costume and to the wearer. . . .<sup>6</sup>

The draped skirt with a split on one side gave freedom of movement to a brisk and energetic woman. Having one sleeve completely removed from the blouse gave freedom in arm movements and also accented the straight and forceful lines in choreography.

In the trial scene the costumes' colors were reds and turquoise. The consistent use of related colors created a feeling of unity and harmony.

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4. Kettunen, op. cit., p. 88.

5. Grace Morton, The Art of Costume and Personal Appearance (New York: John Wiley & Sons, 1943), p. 134.

6. Laurene Hempstead, Color and Line in Dress (revised edition; New York: Prentice Hall Inc., 1938), pp. 252-253.

The youngest sister's costume was made of pink organdy which is associated with childhood and would represent the emotional infantile personality. A "Peter Pan" collar and a large sash were used to further emphasize childishness. The costume was cut in full rounded lines which is characteristic of femininity.<sup>7</sup>

The middle sister's dress was cut for simplicity having a tight fitted bodice, no sleeves, and a full circular skirt. Lavender was used because it was of medium intensity and related to red. Around the bottom of the skirt were placed small bows of purple and pink to signify that the middle sister was trying to hold the family together.

The judge's costume employed red and black to express dignity, strength, and control.<sup>8</sup> The red tunic with long full sleeves and a large rounded collar was cut to simulate a judge's robe. Black tights and blouse added dignity to the costume.

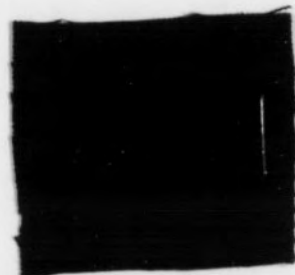
The lawyers' costume consisted of long-sleeved, turquoise leotards and short skirts. The colors of the client's costume were repeated in the details of the lawyer's apparel to clarify their relationship.

The jurors and the lawyers wore the same type of leotards and skirts in order to establish them as the essential part of the court. The judge's red was repeated in the jurors' bustles, gloves, and hats to further unify the court scene. Bustles, gloves, and hats were used for satirical and humorous effects.

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7. Morton, *op. cit.*, p. 290.

8. Kettunen, *op. cit.*, pp. 85 and 89.

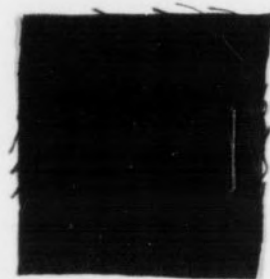


Material

Black muslin

Figure 1

FUNERAL COSTUME



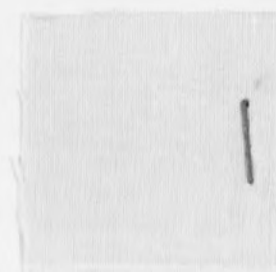
Material

Purple percale

Figure 2

ELDEST SISTER'S TRIAL COSTUME





Materials

Slip is pink percale.

Dress is pink organdy.

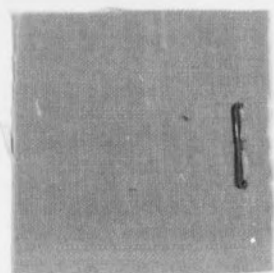
Figure 3

YOUNGEST SISTER'S TRIAL COSTUME



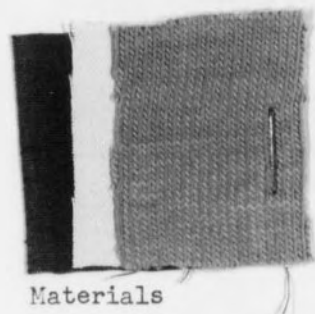
Figure 4

MIDDLE SISTER'S TRIAL COSTUME



Material

Lavender percale

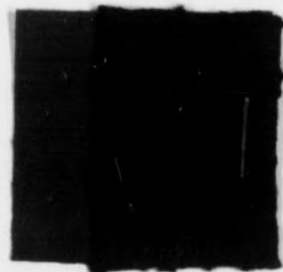


Materials

Skirt and leotard are  
turquoise cotton-jersey.  
Stripes and ties are either  
pink or purple percale.

Figure 5

LAWYERS' COSTUME



Materials

Tunic is red broad-  
cloth.

Tights are black  
cotton jersey

Figure 6

JUDGE'S COSTUME



Materials

Skirt and leotards are  
turquoise cotton-jersey.  
Hat, bustle, and gloves are  
red broadcloth.

Figure 7  
JURORS' COSTUME

### Stage Sets

In constructing the stage sets the following were considered:

1. Stage sets were to support the dance without being distracting to the audience.
2. They were to be constructed substantially and simply and not to distract from the movements of the dancers.
3. The stage sets were to be in keeping with the story and to clarify the scenes for the audience.

John Martin said that it is necessary to have music, costumes, and sets that will clarify the choreographer's intentions so that the audience will be able to understand the dance directly and clearly.<sup>9</sup>

In order that the stage sets would not distract from the dance, they were constructed simply and with straight plain designs, that gave them timelessness. In order for the sets to blend with the curtain and to emphasize the dancers they were painted black, except the tombstone.

The tombstone in the funeral dance was symbolic of death. It was painted gray so that it was realistic and would stand out against the dark costumes and curtain. The tombstone was placed on a small wagon, because it was removed during the waiting scene.

The black rectangle chairs were constructed only large enough for the dancers to sit on and to move freely. The desk and will box were

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9. John Martin, Introduction to the Dance (New York: W. W. Norton & Company, Inc., 1939), p. 270.

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3. The stage sets were to be in keeping with the story clarifying the scenes for the audience.

John Martin said that it is necessary to have music, costumes, and sets that will clarify the choreographer's intentions so that the audience will be able to understand the dance directly and clearly.<sup>9</sup>

In order that the stage sets would not distract from the dance, they were constructed simply and with straight plain designs, that gave them timelessness. In order for the sets to blend with the curtain and to emphasize the dancers they were all painted black, except the tombstone.

The tombstone in the funeral dance was symbolic of death. It was painted gray so that it was realistic and would stand out against the dark costumes and curtain.

The black rectangular chairs were constructed just large enough for the dancers to sit on and to move freely. The desk and will box were

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9. John Martin, Introduction to the Dance (New York: W. W. Norton & Company, Inc., 1939), p. 270.

built with the same design and in proportion to the chairs. The will box containing the beads was placed on the desk.

In order for the necklace to be seen from the audience and to be symbolic of wealth, children's wooden beads were painted gold and silver. The youngest sister's was also sprinkled with silver tinsel. The beads were strung on ribbon which had been wired to prevent breaking. A duplicate of the sparkling beads with the ribbon cut was used for the trial scene.

The set for the trial scene was constructed realistically so that the audience would have the feeling of a courtroom. The judge's bench was a large black cardboard, that he stood behind, while guarding the contested beads placed on his stand. The witness box was built to enclose the dancers when they testified. The jury seats were two rows of wooden benches which enabled the jurors to be on the stage and in the background, pointing up the movements of the sisters and the lawyers. The jury's seats, the judge's bench, and the witness stand were placed on levels showing that they were the main part of the court.

The sets for the trial had to be on stage before the dance began to enable the performance to go on immediately from one scene to the other. Since this set should not be visible during the first scene, a dark curtain was hung directly in front of this setting and was raised at the beginning of the trial.



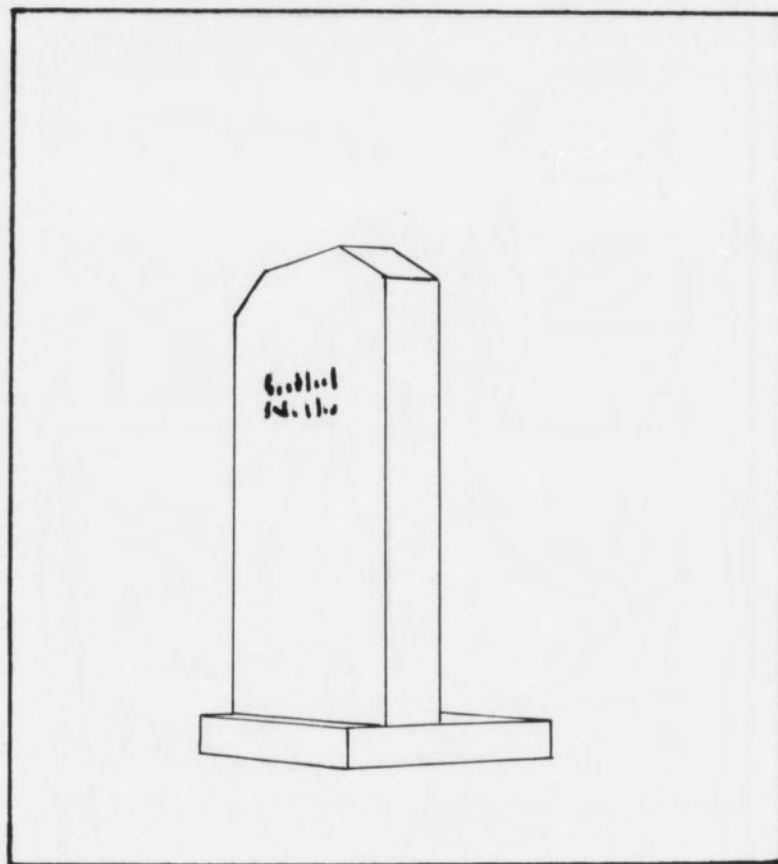


Figure 8

TOMBSTONE

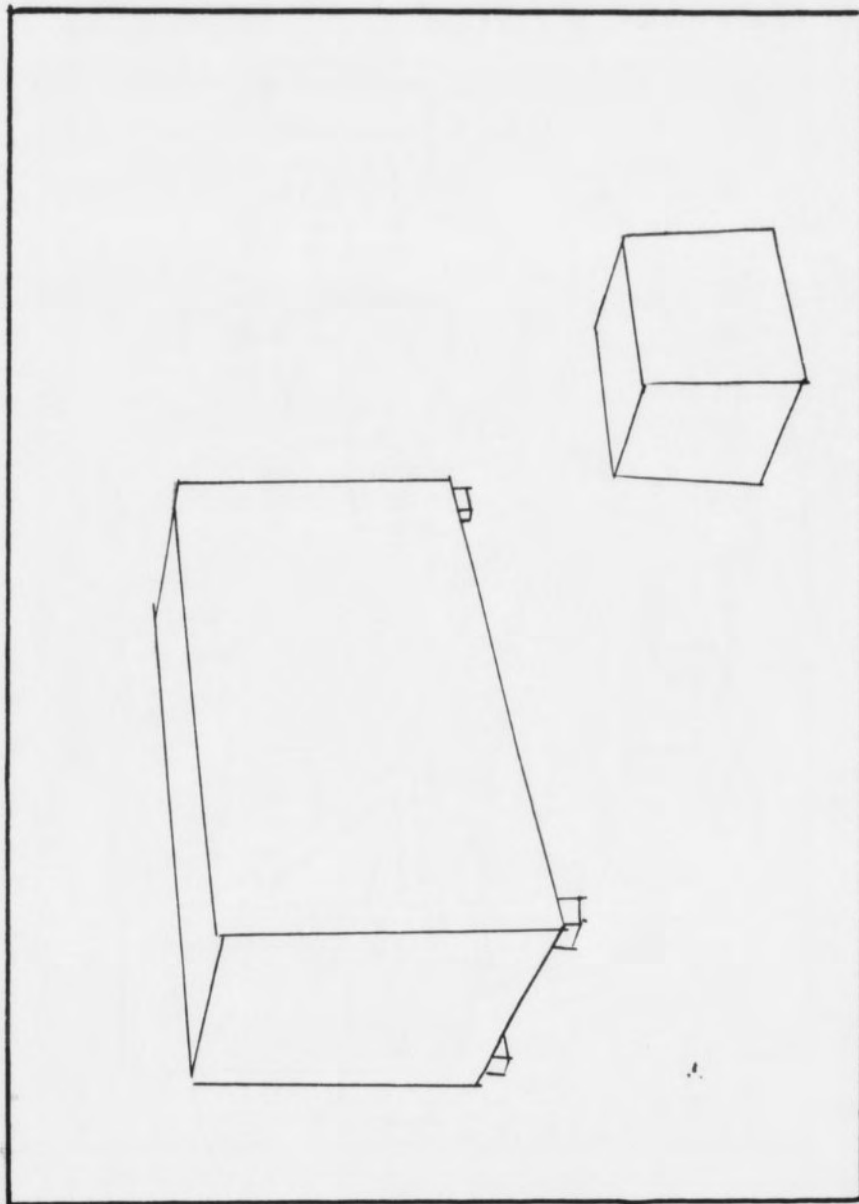


Figure 9  
CHAIR AND DESK

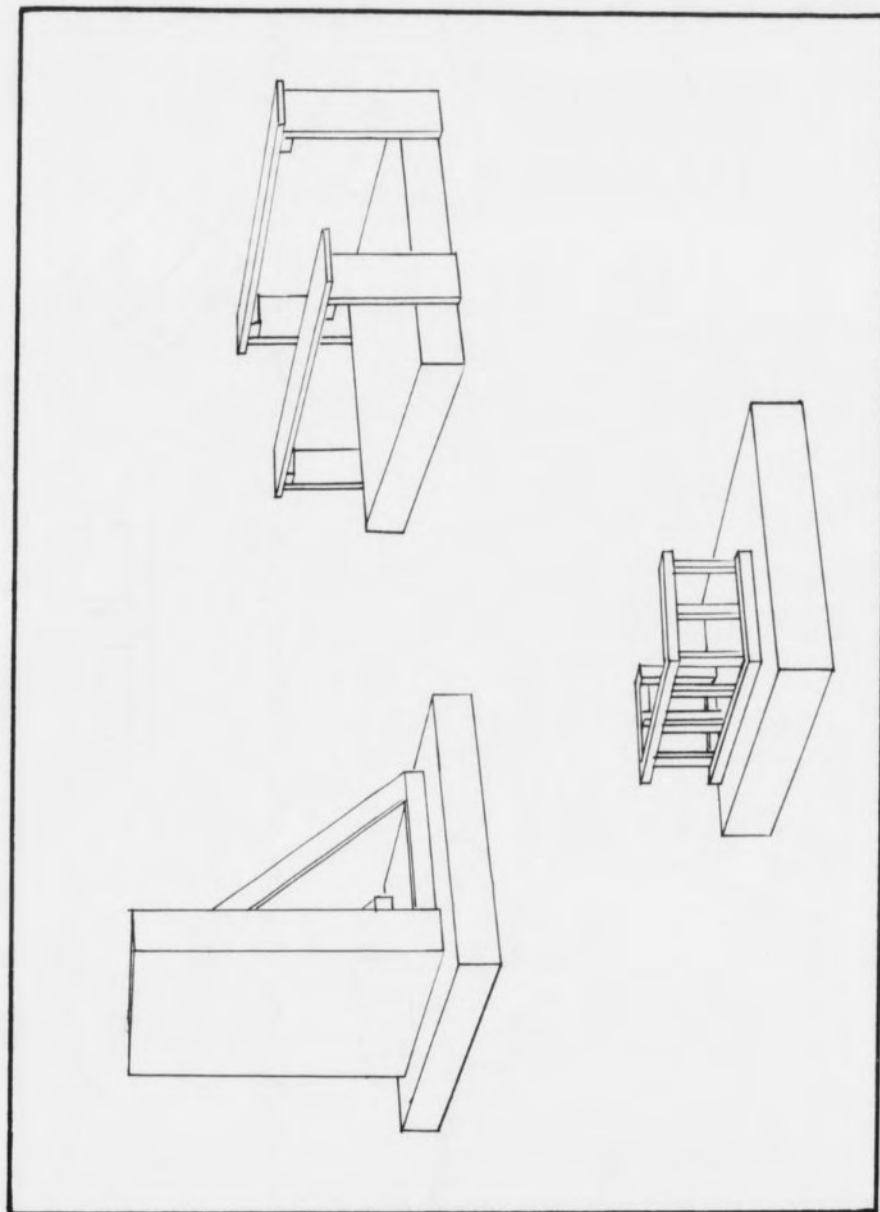


Figure 10  
JUDGE'S BENCH, JURY'S SEAT, AND WITNESS'S STAND

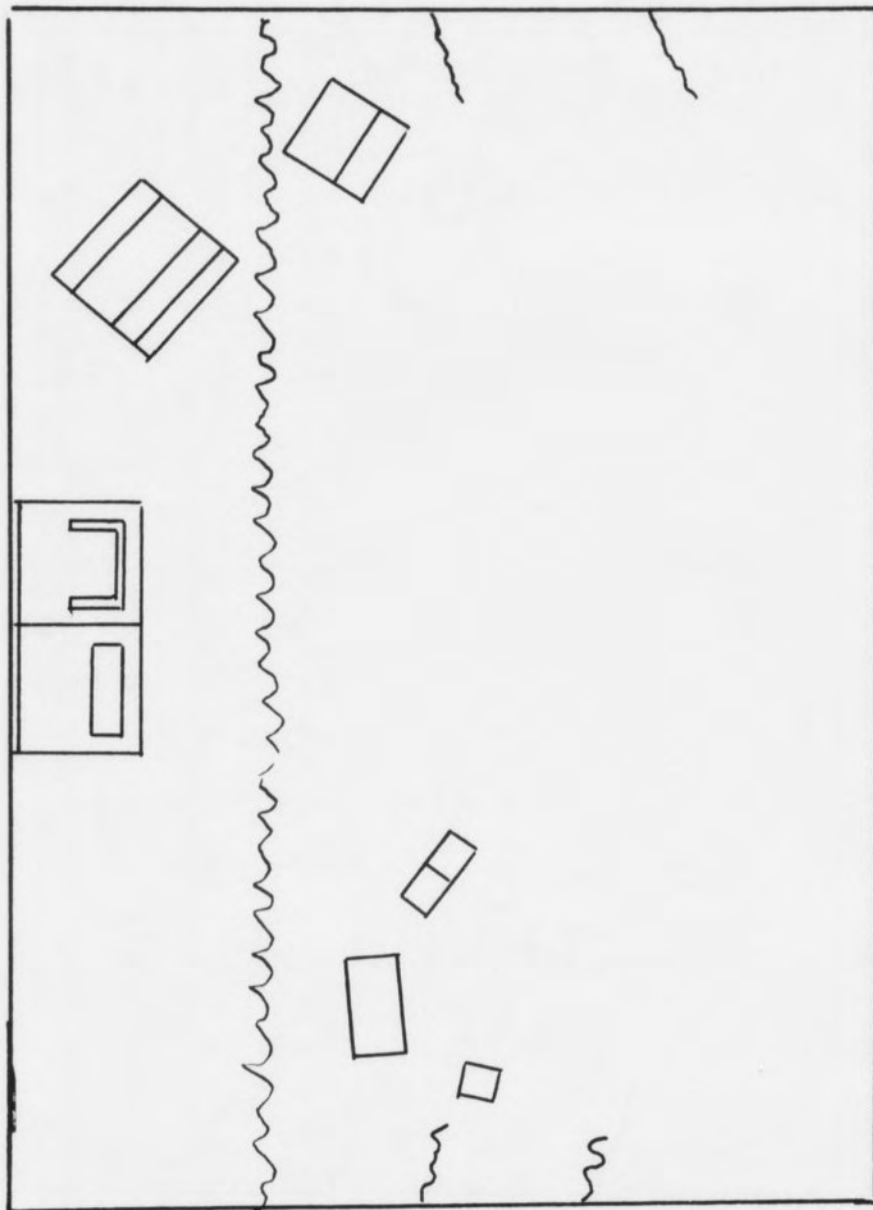


Figure 11  
STAGE SET FOR THE FUNERAL AND THE READING OF THE WILL SCENE

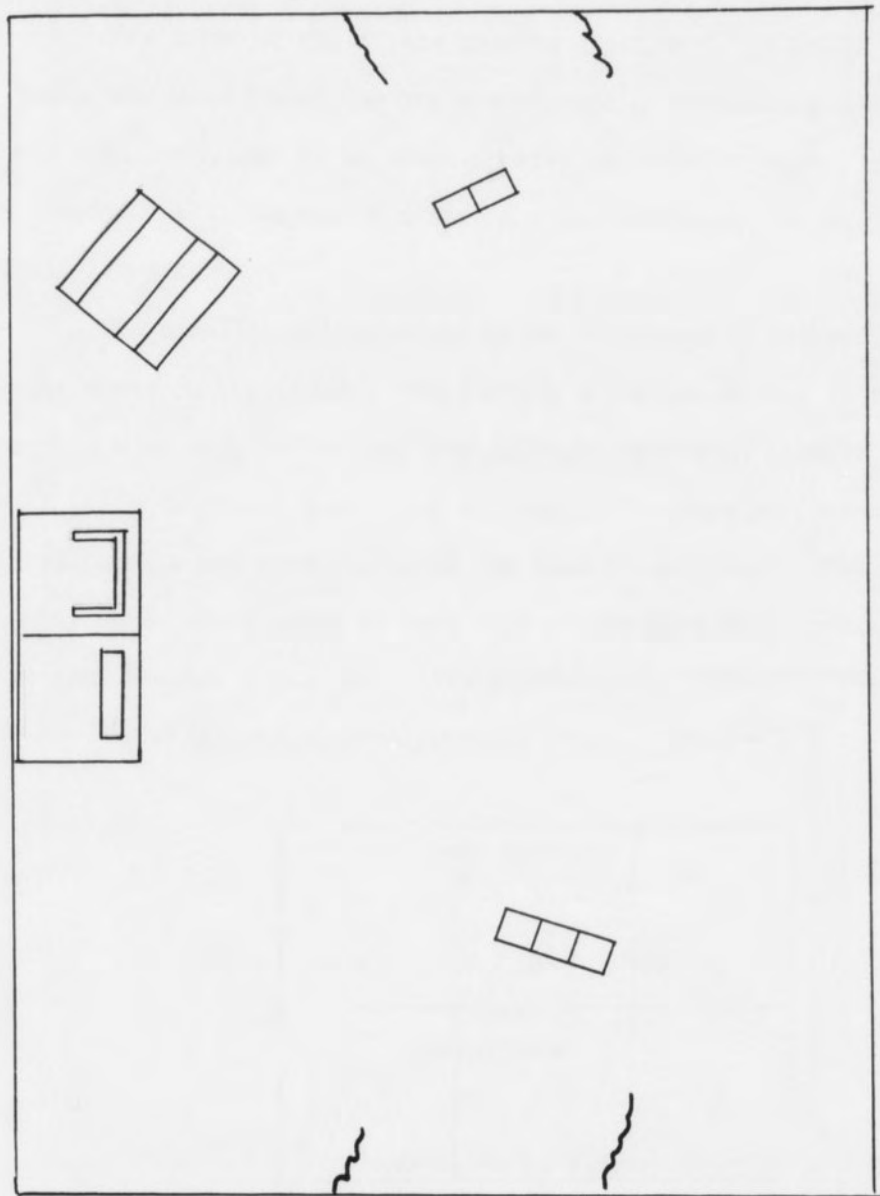


Figure 12  
STAGE SET FOR THE TRIAL SCENE

### Light Plot

The color of the lights used to illuminate the stage and to create the proper mood for the performance of "The Covetous Sister" were red, blue, and straw. Red created the mood of anger, hatred, and power. Blue suggested melancholy and coldness. Straw gave the realistic effect.

The specific illumination of the stage was by the red, blue, and straw spots on the teaser. The general illumination was by the two borders with red, white, and blue lights. The front borders were on full and were placed two-thirds up stage. The back borders were on three-fourths and were placed at the back of the stage. The apron was lit by three straw spots on each side of the balcony. Footlights were not used because a realistic effect had already been created.

The stage was divided into six areas. (Figure 13)

|                      |   |   |
|----------------------|---|---|
| Back Borders         |   |   |
| 1                    | 2 | 3 |
| Front Borders        |   |   |
| 4                    | 5 | 6 |
| Spotlights on Teaser |   |   |

Figure 13

STAGE DIVISION WITH LIGHTS

The following light plot was used:

1. The funeral dance started with a straw spot full up on the tombstone in area 3. Slowly the blue and red lights were brought up in areas 3 and 2. Starting on measure 48, a straw spotlight with a small focus shone on the will box. During measure 54, the red lights in areas 5 and 6 were brought up.

2. Starting on measure 20 of the reading of the will, the spotlight on the tombstone began to fade and by measure 30 it was completely off. On measure 38 the straw lights were brought up and the reds off and also the spot on the will box. At the end of the will, when the eldest sister left the stage, the lights were brought down to off, the front curtain was pulled shut, and the stage was set for the trial. This meant the midway curtain was lifted revealing the courtroom. The desk and will box had been removed and the chairs rearranged.

3. Immediately the front curtain opened revealing the courtroom. A small straw spot shone on the judge's bench and contested necklace in area 2. The straw lights came up fast and the reds were dimmed in every area of the stage making a completely lighted and realistic trial scene.

## CHAPTER IV

### DANCE NOTATION

The film as a common mode of communication was used to notate this dance. This method does not require a long study of a notation system.

#### Limitation of Photography

The camera's narrow angle of vision made it impossible to film the dance on a full stage and still show the dancers magnified enough to determine their movements. Therefore the photography was limited to a small stage area and to the choreography of a dancer or a group of dancers. Since black and white film was used, the color of the costumes were not recorded.

#### Procedures

An Eastman Magazine Cine Kodak 16mm. Camera with Eastman Cine-Kodak Super X Panchromatic Film was used. The dance was taken in a large gymnasium under natural lighting conditions. The pictures were taken at different levels and distances, but the lens opening of f/1.9 and the camera speed of sixteen frames were used at all times.

A background of a gray flannel curtain gave the effect of a stage and did not distract from the dancers. The area of the stage varied, but the dancers kept as close together as possible and retained their correct positions in relation to each other.



SUMMARY

The purpose of using film for notation was fulfilled successfully in that the entire dance was recorded as a finished production, and as a means of documentation. The film was not successful in that the mistakes of the performance were recorded. Since it is necessary that every movement be recorded, it was impossible to take "close ups" and so the film is flat, dull, and of interest only for a record.

## CHAPTER V

### SUMMARY

The purpose of gaining experience in choreography and production was fulfilled. It was felt that the idea of the dance had been communicated to the audience.

In a reworking of this study, the following could make the production more effective:

1. The movement themes of the dances developed more fully.
2. The eldest sister's costume made from crepe material.
3. The judge's movements made stronger.
4. The tombstone omitted in the funeral dance.

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APPENDIX

The *Dance Group* of the  
WOMAN'S COLLEGE of the UNIVERSITY OF NORTH CAROLINA  
*presents a*

**DANCE CONCERT**

FRIDAY, MARCH 9, 1951

AYCOCK AUDITORIUM

8:00 P. M.

*Program*

- CAPRICE ..... *Bowles*  
Choreography by Joycelyn Coats
- JUBILATION ..... *Tansman*  
Choreography by Rosemary Barber
- RITUAL FOR PLANTING ..... *Percussion*  
Choreography by Virginia Moomaw  
Primitive man shows in his prayer dance that he wishes to plant  
seeds, to have sun and rain, and to drive evil spirits from his garden.  
Accompanied by Ann Foster
- CONTRASTS ..... *Bartok*  
Choreography by Shirley Haase
- SPRING FEVER ..... *Tansman*  
Choreography by Patricia Paton
- VACILLATIN' MINDS ..... *Poulenc*  
Choreography by Mildred Olson  
Group reaction to individuality First section of a longer dance
- INTERMISSION -
- A GROUP OF DANCES ... selected from the Student Choreography Program  
Choreographed at Southern Colleges  
Danced by the guest groups
- INTERMISSION -
- A LOVE DREAM ..... *Tansman*  
Choreography by Betty Gavett  
Based on the story of Cupid and Psyche  
Cupid—Ann Voorhis Psyche—Betty Gavett  
Venus—Annette Ezzelle  
Group of People—Rosemary Barber, Carol Byrd, Hilda Wallerstein  
Accompanied by Joan Johnston
- THE COVETOUS SISTER ..... *Tansman*  
Choreography by Marian Falloon  
A conflict arises among three sisters over their father's will.  
The will is contested in court and a decision is reached.  
Oldest Sister—Marian Falloon Middle Sister—Dorothy Copeland  
Youngest Sister—Patricia Paton Judge—Winnifred Gunnersen  
Lawyers—Carol Byrd, Carolyn Junker  
Jury—Grace Coutras, Shirley Haase, Barbara McKeithan,  
Carolyn Murray, Virginia Van Dyke  
Accompanied by Doris Huffines

DANCERS

Mary Charles Alexander, Barbara Arnold, Rosemary Barber, Anne Borow, Carol Byrd,  
Dorothy Clemmer, Joycelyn Coats, Mary Rose Compton, Dorothy Copeland, Grace  
Coutras, Dixie Crumpler, Susan Deyton, Jo Carol Ennis, Annette Ezzelle, Patsy Fowler,  
Nancy Gray, Shirley Griffith, Winnifred Gunnersen, Shirley Haase, Betty Hagan, Lucille  
Hannah, Sarah Henneberger, Jean Hogshead, Tavia Holbrook, Carolyn Junker, Julia  
Lambert, Martha Lashley, Tommie Lentz, Nancy Lewis, Barbara Little, Virginia McFar-  
land, Barbara McKeithan, Carolyn Miller, Louise Mooney, Carolyn Murray, Mary Oliver,  
Ann Osborne, Patricia Paton, Nancy Pease, Dorothy Snider, Gloria Stroupe, Ann Voorhis,  
Hilda Wallerstein, Joanne Williams.

STAFF

*Director of Dance Group:* Virginia Moomaw  
*Assistant:* Mildred Olson  
*Accompanist:* Doris K. DeVeney  
*Stage Manager:* Shirley Haase  
*Assistants:* Rosemary Barber, Elizabeth Bell, Joycelyn Coats, Marian Falloon, Doris  
Hovis, Annette Strickland  
*Lighting:* Jacqueline Goodwin  
*Assistants:* Members of Play-Likers  
*Costume Designs:* Trilby Boerner  
*Costume Construction:* Carolyn Biggerstaff  
*Executed by:* Joretta Michael, Madeline Johnston

The Dance Group wishes to thank John Courtney, Wayne Bowman  
and the Play-Likers for their kind assistance.

Dance Group is sponsored by  
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