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BRANDMAN, POLLYANN. Spectrum. A Video tape of the dance is available for consultation at the Walter Clinton Jackson Library at the University of North Carolina at Greensboro. (1976) Directed by: Dr. Lois Andreasen. Pp. 44.

Spectrum is a work for eight dancers and is composed of six sections based upon seven poems written by the choreographer. The basic intention is to explore the relationship between poetry and movement and the various ways in which the two art forms can be combined to enhance communication.

Section I, entitled "Ontology," and set to "Taurus" by Randy California and "Mood for a day" by Steve Howe, is a dance of awakening and exploration. The poem is recited by the dancers as part of the movement. Section II, "Rain," provides a light-hearted comment, accompanied by J.S. Bach's "Prelude and Fugue No. 2 in C Minor" (from Book I of "The Well-Tempered Clavier") and rendered by William Carlos on the synthesizer. The poem is prerecorded on the sound track. This section contrasts with the third, "The Sky is Crying," to "Graceful Ghost" by William Bolcom. This portion uses vaudeville imagery and stylized declamation to create a serious comment on the course of humanity.

"Moment," the fourth section, marks a turn toward more human and individualistic concerns than in the preceding poems. It is a lyric trio, introduced by the poem as recited by the dancers, and accompanied by "Gold and Silver" by Gary Duncan and S. Schuster. Section IV is a lament, ac-

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accompanied by a prerecorded reading of the poem and an anonymous 13th century song, "Bryd one brere." The final section, "Endings 1 and 2," employs an original sound collage as accompaniment. Both the movement and recitation by the dancers are sharp and mechanical, and culminate in an axial solo to the prerecorded reading of "Endings 2."

Lighting is fairly extensive and makes use of changes in direction and color of illumination to highlight changes in the mood of the dance. The ensemble wears brightly colored knit pants (red, yellow, orange, blue, green, violet, and hot pink) over black, long sleeved, scoop neck leotards. Makeup is a stylized mask created with a clown white base that stops short of the hairline and chin, and is outlined in black. Each dancer has a different abstract design for the eye area, executed in bright colors to coordinate with her costume color. For "Moment," the trio wears cotton dresses, knee length in front and dipped to mid-calf in back and dyed to three related shades of blue. The soloist in "for Marty. . ." wears the same style dress, but floor length with pleats added in the front, and in a related shade of violet.

APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

by

Thesis: Pollyann Brandman

A Thesis Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts

Greensboro  
1976

*June 1, 1976*  
Date of Examination

Approved by

*L. E. Anderson*  
Thesis Adviser

APPROVAL PAGE

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Thesis Adviser

L. E. Anderson

Committee Members

Gail M. Hennes

Arthur B. Jenkins

\_\_\_\_\_

June 8, 1976  
Date of Examination

## MUSICAL ANALYSIS

### Section I Ontology

"Taurus" by Randy California.  
Recording: Epic Records PEG 31457.  
Score: Unavailable.  
Time: 2:35.

"Mood for a day" by Steve Howe.  
Recording: Atlantic Records SD 7211.  
Score: Unavailable.  
Time: 2:57.

### Section II Rain

"Prelude and Fugue No. 2 in C Minor"  
(from Book I of "The Well-Tempered  
Clavier") by J. S. Bach.  
Recording: Columbia Records MS 7194.  
Score: "Das wohltemperirte Clavier,"  
ed. Edwin Hughes. New York:  
G. Schirmer, 1924 and 1925.  
(Schirmer's Library of Musical  
Classics, vol. 1483-84).  
Time: 2:43.

### Section III The Sky is Crying

"Graceful Ghost" by William Bolcom.  
Recording: Nonesuch Records H-71257.  
Score: "The Graceful Ghost Piano Rag,"  
Edward B. Marks Musical  
Corporation. (no date).  
Time: 4:04.

### Section IV Moment

"Gold and Silver" by Gary Duncan and  
S. Schuster.  
Recording: Capitol Records ST 2904.  
Score: Unavailable.  
Time: 6:44.

Section V  
for Marty. . .

"Bryd one brere" (anonymous).  
Recording: Telefunken Records  
SAWT 95.  
Score: Unavailable.  
Time: 2:20.

Section VI  
Endings 1 and 2

Original Sound Collage by Norman  
Porter.  
Recording: UNC-G, 1976.  
Score: Unavailable.  
Time: 2:40.

## ACKNOWLEDGEMENTS

A special debt of gratitude is extended to Norman Porter, Sonny Bell and Arlene Strom, whose unique talents and knowledge made the realization of the production possible. The choreographer would also like to thank thesis adviser, Dr. Lois Andreasen, Anne Wacker Deloria, and most especially, the dancers who brought Spectrum to life:

Sherrie Abbott  
Madeleine Lord  
Laura Prince  
Lydia Shackelford  
Lisé Stabenau  
Arlene Strom  
Susan Warden



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This study was conducted in the Department of Theater Arts, University of California, Los Angeles, California, during the summer of 1957. The author wishes to express his appreciation to the following individuals for their assistance and cooperation during the course of this study:

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## INTRODUCTION

Art, as a product, is often looked upon as a biographical image of its creator, reflecting the people, experiences, problems and psychological conflicts present at the time of its creation. With this in mind, the choreographer looked to the influences in her own life, and found them strongly polarized around words and literature on the one hand, and dance, on the other. As Humphrey states:

No matter what the subject, the first test to apply is one word--action. Does the theme have inherently the motivation for movement?<sup>1</sup>

Thus, the choice fell to an experiment, to exploring the possibilities of developing an already verbalized theme kinesthetically.

Prose literature was dismissed as being, for the most part, too encompassing and too literal for the choreographer's intent. The choice fell easily towards poetry, for the two art forms share many of the same elements:

Both dance and poetry are arts of time, the dance moving in time through space, the poem moving in time across the page or in the cadences of the speaking voice.

Unlike many prose writers, the poet must always be aware of time, stress, and measure. Poetry's basic unit of attention is the line--corresponding, perhaps, to the dancer's phrase. The way the lines or phrases succeed each other (their length or short-

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<sup>1</sup>Doris Humphrey, The Art of Making Dances (New York: Grove Press, Inc., 1959), p. 34.

ness, lightness or heaviness, regularity or irregularity)--the way energy is distributed throughout the composition--helps create the rhythms of the poem or dance.<sup>1</sup>

But of far more importance to the choreographer was the fact that the two art forms essentially function in the same manner, both pursuing many levels simultaneously and appealing directly to the sensibilities and emotions with images and metaphors:

Thus poetry--the nearly invisible art of scratches on a page which set up happenings in the reader's mind--nevertheless strives for imagistic particularity. Through richness of imagery, poetry appeals to the senses and makes the abstract concrete; and the more varied the images are, the better we like them.<sup>2</sup>

Although dance begins in this physical realm which so much poetry seeks to evoke, it:

. . . properly speaks of potentialities and aspects of man that are antecedent to words, antecedents even to the spheres of personal recollections, and constitute the primary heritage of the embodied human spirit.<sup>3</sup>

In other words, dance bypasses the intellect and speaks "through the short-wave reception set that is the heart."<sup>4</sup>

With this first obstacle crossed, it then remained to narrow the field to specifics. The decision to work with

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<sup>1</sup>Jack Anderson, "The Dance, The Dancer and The Poem," Dance Perspectives 52 (Winter 1972): 6.

<sup>2</sup>Ibid., p. 7.

<sup>3</sup>Jean Erdman, "The Dance As Non-Verbal Poetic Image," in The Dance Has Many Faces, ed. Walter Sorell (New York: The World Publishing Company, 1951), pp. 198-199.

<sup>4</sup>Ibid., p. 199.

the choreographer's own verse was almost immediate, for she could be quite liberal in dealing with her own creation without any ethical reproach. The criteria for selection of the particular poems was primarily a sense of movement, either rhythmically, as in "Endings 1" and "Endings 2," in strong visual imagery, such as in "Moment" and "The Sky is Crying," or inherent in the context of the ideas, as in "Ontology" and "Rain." A slight departure was represented in "for Marty. . .," as the dance was choreographed before the poem was written.

Although the choreographer elected to use her own poetry to allow her maximum freedom--it also offered many difficulties in overcoming preconceived interpretations and in dealing objectively with such subjective material. Each poem represented to its creator the very specific context of its origin. This was hardly necessary to its existence and in most cases, had to be ignored in order to successfully interpret and translate it into a representational medium. For example, the poem, "The Sky is Crying," was written in the aftermath of the Kent State massacre in 1970. Thus, this poem was inextricably linked in the choreographer's mind with the horror of that incident. Despite the strength of this context, it is actually superfluous to the poem it inspired, and to allow it to figure in the representation of the poem would have hopelessly confused the issue.

Another difficulty was in selecting music. Again, the obstacle was an overdefined concept of exactly what was needed. To find a piece which suited the style, texture, mood and imagery of each poem, conformed to its development and was the right length, led the choreographer into many directions and into many different idioms. Each poem was approached as an entity unto itself. Later, in the taping process, some audio transitions were supplied by way of sound effects, to tighten the cohesion between the separate sections.

The actual relationship of poem to dance was the primary consideration in the choreographic process. Again, each section was approached separately. The first consideration was how best to capture the essence of the poem: was the essential thing, the kernel to be communicated, the mood, the idea or the imagery? The next and related decision was the role of the dancers: were they to be the voice of the poem, the object to whom it was addressed, an illustration or a representation? This led immediately into the presentation of the poem itself, whether as dialogue before or during the dance, or as an impersonal narration on tape. The final problem which was directly related to this combination of art forms was that of getting dancers, trained to move in staid silence, to speak audibly and intelligibly over music and often, while they were dancing:

The director must constantly bear in mind that speech adds one more complication to an already complex the-

ater piece using movement, color, costume, music, décor, drama, lighting; and the mixture can be very confusing indeed if the newcomer, the word, is thrown in carelessly like a second violin obbligato.<sup>1</sup>

This last consideration, the introduction of speech into the performance, actually formed the crux of what made Spectrum a unique and challenging experience for the choreographer. The other decisions were primarily mental and part of the process of shaping the work. But the actual synthesis of words, movement, music and dancers opened up a whole new dimension of choreography. The use of dialogue imposed limits on the choreography, with such necessities as keeping faces to the front and diaphragms uncontracted for the duration of a line to allow the dancer to project. The amount of breath control and stamina needed to sustain speech on top of rigorous movement surpassed the estimations of both choreographer and performers, and again, required some limits and revisions.

A major obstacle was also presented by the reticence of the dancers to speak, a very unfamiliar and uncomfortable type of performance for most of the cast involved. One manner of overcoming this was by teaching the words as part of the movement, before adding any considerations of interpretation and feeling. In this way, the poetry was rehearsed like any other dance step, and was brought into a more familiar range.

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<sup>1</sup>Humphrey, Art of Making Dances, p. 126.

Another of the discoveries of the writer/choreographer was the inherent strength of the word rhythms. None of the poems selected for Spectrum had a definite, repetitious meter, yet the phrasing was undeniable. This caused some difficulty in "Ontology" and was a major problem in "The Sky is Crying." In this latter section, the music and movement contained a driving and continuous meter. The poem, recited while dancing, thus became a kind of counterpoint to the movement, and proved to be a "tongue twister" for the entire body.

The ultimate solution appeared to be more rehearsal. However, the exigencies of each section demanded different approaches. For "Ontology," and especially for "The Sky is Crying," the movement and words were drilled together until they could be performed automatically. Then, interpretation was added. For "Ontology" this was approached by general discussions on the background of the poem, what "message" the choreographer was after, and applying even more images to the movement and lines to give texture to the performance. For "The Sky is Crying," once the rhythm was under control, the lines were rehearsed separately to arrive at the bravura "circus barker" style which was desired. For "Endings 1," the opposite approach was used, that is, the lines were rehearsed and memorized before any movement was added. Because the rhythm, in this poem, was deemed more important than the "sense" of the individual words, several rehearsals

were devoted entirely to sitting on the floor, beating out the ticking of the clock, and practicing the rhythmic patterns of the phrasing.

In its totality, the experience of Spectrum proved to be one of tremendous growth for the choreographer. As well as the complexities of juggling the separate elements, a great deal of introspection and self-analysis was required in order to fully understand her own motives and to then instruct the cast. The poetry took on an entirely different perspective, in all cases, arriving at a new vigor through the performing, and in many cases, developing new connotations and meanings even for the author. For a choreographer who is, herself, reticent to speak onstage, the demands of directing others in this same endeavor brought an increase in sensitivity, understanding and courage.

Spectrum proved to be a far more complicated undertaking than was anticipated, but one in which the intricacies became continually more intriguing as they unfolded. With as many sensory stimuli as were involved, the possibilities for subtleties and nuances of communication were multiplied many times over. Although the experience was undeniably fulfilling in and of itself, it awakened more curiosity and inspired more considerations than it attempted to resolve. Thus, it provided an aesthetic experience to the choreographer which she views as a first journey into an exciting new direction.



## SCOPE OF THE STUDY

## Section I: Ontology

I am a reflection  
     in the mirror of you--  
 A kaleidoscopic spectre  
 Who's image bounces  
 from wall to ceiling  
 from corner to floor.

Out of Chaos and into the void,  
 Eurynome danced  
     all things to be.

Out of Chaos and into the void  
 I dance my road--  
     a pilgrim in a mirror--  
     in search of a shrine.

"Ontology," as the name implies, provides the basis and foundation for Spectrum. It expresses Montaigne's notion that all individuals can at least share and reflect some mutual emotions and perceptions. Basically, it is a poem, and became a dance, of awakening, of search, exploration, and inception.

It began with a single beam of light illuminating one dancer, in the center of the stage. She stretched languorously and luxuriously, as though arising from a long hibernation. She crossed on a diagonal line to the downstage left corner; as she left her first position, the light faded and her place of birth disappeared while simultaneously, a light came up on another dancer, stretched on the floor in

her path. Upon reaching her, the first figure spoke the first lines, arousing the recumbent one into motion. A third dancer, stationed in the downstage right corner, was likewise brought to life, and recited the next lines. The rest of the ensemble was then revealed, one by one, as they spoke the last two lines of the first stanza.

The remainder of the poem was recited by the dancers in split chorus; the movement echoed the two part approach, as the phrases reoccurred antiphonally. The first portion of "Ontology," the dance, ended with the ensemble, posed within a pathway of light coming from the downstage left wing. The second portion might be considered the process of self actualization, or the "search" for a "shrine" embodied. It became an embarkation of enthusiasm: jubilant, confident, though not without some moments of introspection; and stronger rhythmically than the opening. At the end, the dancers were ready to leave the stage individually, each departing from the group to begin her pilgrimage alone.

## Section II: Rain

The ambling bodies burst into a run,  
Suddenly scurrying before the shower,  
Dashing--maenads at the touch  
Of a few harmless drops.

Are they afraid to be cleansed by nature's  
Gentle hands, diffident yet thorough?  
Are they afraid that once the sin is washed away  
There will be nothing left to baptize?

For this section, the movement was intended to illustrate in more graphic terms the reaction described in the poem. The setting was first established through the use of rain and thunder sounds during the blackout, with special lightening effects as punctuation. The first stanza of the poem was recorded over the sound effects, which were replaced by the music, coming up as background to the second stanza. The prerecorded voice-over was selected to accentuate the concept of an omniscient third party or narrator. In "Rain," the dancers were no longer the voice or personae, but became the illustration--the visual representation of the thought of the poem.

The movement involved rapid, percussive locomotor patterns performed by one or two dancers at a time. They entered and exited in quick succession to achieve the desired effect of a frantic crowd rushing back and forth. The rapid tempo and the angularity of the movement echoed the subtle comedy of the verse.

By the end of the "Prelude," the dancers were gathered at center stage, ending this portion of the dance in a tight group, huddled as if to shield themselves from the "storm."

During the "Fugue," the dancers all performed the same phrases and followed identical floor patterns, but were divided into a five part canon. Again, the movements echoed the rapid staccato of the musical rendition, almost to the point of appearing mechanical. As with the "Prelude" section, the diversity of motion was resolved in a unison conclusion, after which, the dancers scurried back to the protective "huddle" at center stage. The end of the music flowed directly into more rain and thunder sounds, again accented by the lightening effects. The dancers left the stage by pantomiming their reactions to a sudden downpour, thereby completing the thematic motif.

## Section III: The Sky is Crying

The sky is crying. Why shouldn't she weep?  
 Since the inception of time  
 She has been forced to watch  
 That inane human puppet,  
 Entangling himself in his strings  
 And falling off the stage.  
 He never seems to learn--  
 He still drops the oranges that he juggles  
 And is off-beat in his soft shoe.  
 He's a bad stand-up comedian  
 Repeating old over-worn one-liners  
 For the ten millionth time.  
 Like an eternal Ted Mack,  
 Time presents more and more fools  
 Who encore with greater and greater acts of insanity.  
 And the sky is helplessly shackled to her perch--  
 A mandatory audience to creation's mistake.

This poem presented a totally different type of challenge in translating verse into movement. The message of the poem is a very tragic view of humanity, evoked through images of decay, vacuity and despair. The choreographer decided that the most effective means of transmitting this vision was to resort to presentational theatricality; rather than concentrating on the message per se, the approach was to bring to life the images and metaphors of the poem and let the thought unfold by itself.

Thus the show business and vaudeville imagery of the poem provided the conceptualization; the result of the contrast between motive and modus was a black comedy based on incongruities and developing from mild dissonance between the elements at the start, to an unsettling distortion at the end.

The dancers entered during the first 16 measures, their context being "back stage" before the curtain goes up. At the cue, "Hit it girls," delivered by one of the trio, the dancers snapped into position as the lights changed from simple worklights to theatrical front lighting. The movement, abstracted and stylized from the clichés of tap and vaudeville "routines" was, for the most part, performed in tight synchronization. The dance took on a two-dimensional banality, while the style of performance and of the delivery of the lines by the dancers was one of high energy, proscenium declamation.

The audio-visual elements were carefully designed to enhance the overall feeling of distortion. The dancers wore tattered hats and carried battered canes, none of which matched. In recording the contemporary ragtime piano solo which served as the background, the equalizer was adjusted to flatten out the tone and to heighten the scratches on a badly distressed record. Also, during the recording process, the speed was tampered with intermittently, creating the effect of a badly warped record. The music ended before the trio had finished their "traveling step" exit, and the tape dissolved into record scratches until they were completely off stage.

## Section IV: Moment

I reached into your heart  
 and pulled out a handful of sunshine;  
 it glittered and spilled through my fingers  
 like droplets of fine perfume;  
 it laved my palms like the tenderest most innocent spring  
 and made me laugh, rain--  
 with a joy as pure as tulips and dandelions. . .

gladness filled my soul and poured out--  
 brimming through my eyes and ears and skin  
 and when I closed my eyes  
 I felt the world spin round and round and round and round and round

and  
 the wind pulled at my hair and kissed my cheeks  
 and I was golden  
 and pulsing with life  
 and filled with the sun  
 and the wind  
 and you.

"Moment" marks a turn toward more human and individualistic concerns than in the preceding poems. Essentially, the poem is a microcosm, expanding one fleeting perception and exploring its ramifications. The dance was performed by a trio, all three, however, representing the same voice. Although the three appeared on stage together, they functioned more as three soloists, as three views of the same personality, rather than interacting as three separate entities.

The poem was recited by the dancers in solo sections, with the music coming up during line 12. After the poem, two dancers left the stage, leaving the third to begin a lyric solo. The choreography represented a stream of consciousness approach, the dance being built of motifs which

overlapped and recurred. Following three opening solo passages, came a group of duets, pairing the three dancers in different combinations and contrasting their different motifs. This culminated in a long passage for all three. With the return of the original theme in the music, a brief reiteration of the opening passage for the soloist ensued, and finally a return of the other dancers, for a unison conclusion.

The intention of the dance was to capture the joyous, sensuous, ecstatic feeling of the poem. It is a love poem, but the object is not really defined, nor is the recipient truly important to the context. The focus is completely turned within, on the internal manifestations of rapture. The choreographic problem, then, was to translate this inner ecstasy into movement, the visual and olfactory images into physical. This actually required the least transposition of any of the sections of Spectrum, as transferring one sensual manifestation into another was more direct and required less manipulation than recapturing an idea or philosophical viewpoint.



## Section V: for Marty. . .

Had I known you were Adonis  
 I might have been more jealous  
 Of that thread that Clotho gave us.

Instead. . .  
 I send this offering  
 Burned on a pyre of regret  
 And I search like Pasiphaë  
 As if a tenuous memory  
 Could fill the gaping labyrinth.

Although, like "Moment," this poem presents an address, the "you" is, in this case, a very specific entity. For this reason, as well as the private nature of the lament, the choreographer chose to portray this poem through a solo dancer. The poem was prerecorded on the tape and began during the blackout, with the music and lights coming up at the end of the third line of the second stanza, to reveal the soloist kneeling and doubled over in the downstage left corner. The voice-over technique was selected to provide a sense of remoteness; the soloist was never to become intimately involved with the audience and to directly address them. This also suggested that perhaps, on one level, the poem occurred in the dancer's mind, that is, that she represented the "I" who was speaking. On another level, the dance itself became the offering (line 5).

Choreographically, "for Marty. . ." relied on organic development to provide a smooth, continuous flow of movement. Gravity became an important entity, especially in the opening passage, wherein the dancer struggled to rise from

the floor, finally succeeded, only to be pulled back to the earth. The middle section departed somewhat from the tone of regret and defeat that characterizes the poem, becoming more percussive and defiant, as if in obdurate rebellion against a terrifying and incomprehensible reality. However, the belligerence melted, receding into a more introspective grief as the dancer withdrew to the upstage plane. The dance finished with the soloist upstage right, in the process of a side developé with her back to the audience. As the last note of the music died out, the lights faded on this movement, so that, in effect, there was no definite conclusion which was visible to the eye, just as there is no solution to the unhappiness expressed in the poem, only a gradual diminishing of the intensity.

## Section VI: Endings 1 and 2

## Endings 1

Life is made of little endings  
                         stop  
 each minute  
 ticks goodbye  
 each hour clicks farewell.  
 We say  
 "See you later--  
                     see you soon"  
 but we know. . .  
 we know that we are gone  
 tick tick ticking off  
 into eternity

our hands are outstretched  
 trying to catch all  
 the special moments  
 we so thoughtlessly discarded  
 but  
     its too late  
 they are gone  
 tick tick ticking off  
 into time's lost and found  
 except--  
                     no one ever does any finding  
 we only lose  
                         stop

For this concluding section, two poems supplied the context of the dance, donating the rhythmic structure as well as general and specific imagery. For the first poem ("Endings 1"), a sound collage consisting of a clock ticking and a bell was designed to underscore the distinct rhythm of the movement and to punctuate the import of the words. Beginning in a blackout, the tape gradually came up to an audible level, with the dancers entering one at a time, following the first bell. They proceeded to the center with a

percussive, angular, mechanized locomotor pattern, then formed a machine in the center of the stage.

At this point, they began to recite the poem in a clipped, overenunciated monotone, using solo and choral voices. The entire effect was designed to portray the relentless, unheeding dictatorship of time.

Following line eight of stanza two, all the dancers exited except for three, one left center stage circumscribing a continual circle, and one on either side of the stage. The dancers at the sides recited the last two lines, then were abruptly yanked off stage by the other dancers in the wings, and all the group off stage cried out the final word, "Stop!" This caused the one left on stage to freeze, as the clock ceased.

#### Endings 2

time  
 is  
 biting my leg  
 and reminding me  
 that i really ought  
 to stop ignoring him  
  
 he won't go away  
 but eventually  
 i will. . .

For this brief epilogue, the choreographer again chose to utilize a voice-over reading, with the words supplying the entire source of rhythm and motivation. The solo was entirely axial, confined within the periphery of the area of illumination center stage. The movement was distorted,

and almost pantomimic of the abstract battle between the dancer and the voice "out there." At the last words, the soloist reacted with a frightened double take, and then was lost in the fast and immediate blackout. During the blackout, the clock sounds returned, rising to a crescendo and then fading away.

## PHOTOGRAPHIC DATA

## Video Tape

Distance of Camera to Stage: 42'

Lighting: Regular studio lighting with additional stage lights. Additional lights: PJ spots at each leg.

Camera make and number: Sony Video Camera, AV 3200

Lens: 16-64 mm.

Process: Stationary

Tape:  $\frac{1}{2}$  inch

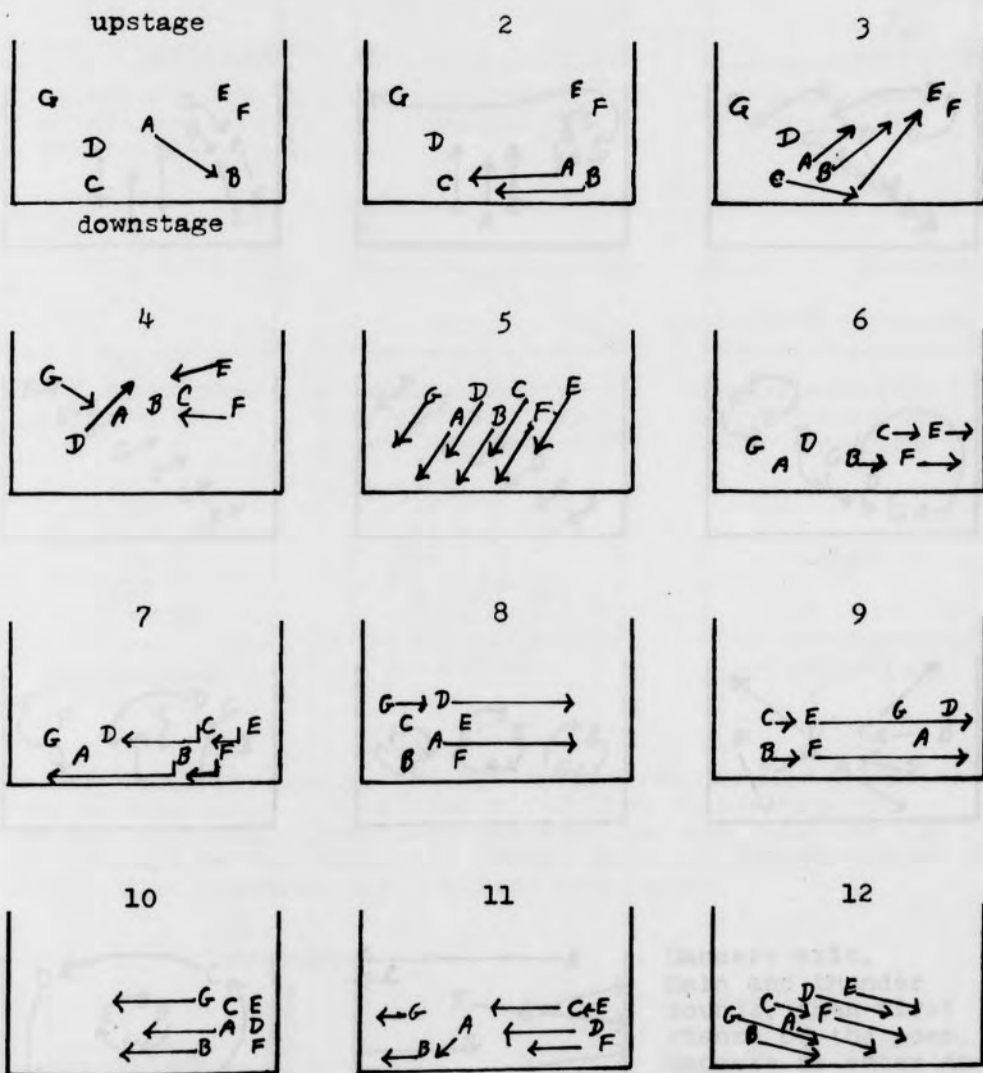
Videocorder: (Deck) Sony AV3650

Sound: Microphone - 3' from tape recorder. Volume setting on T.R. 10.

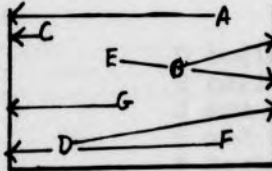
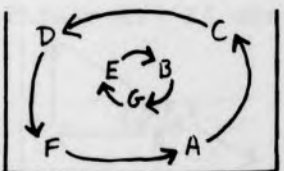
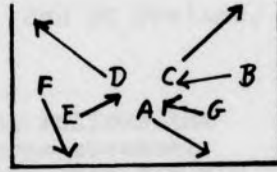
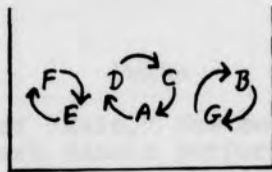
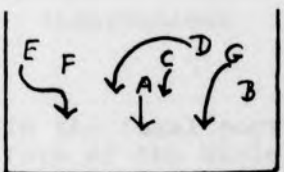
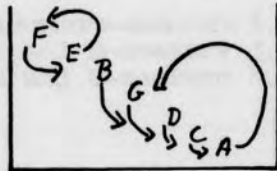
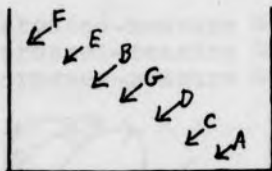
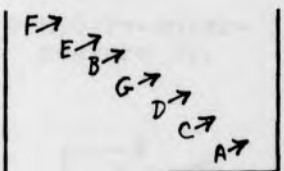
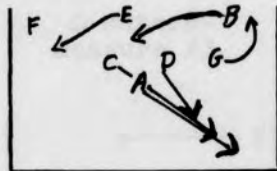
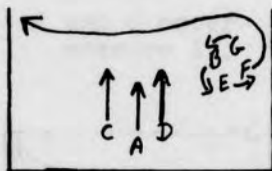
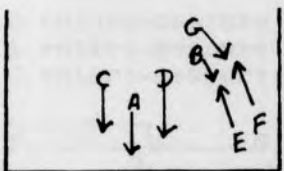
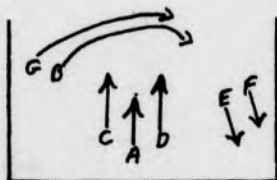
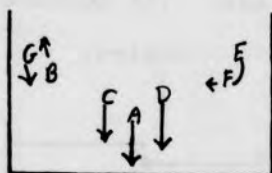
Copy Process: Video copy.

## CLARIFICATION OF MOVEMENT

## Section I: Ontology



The eight dancers are designated A - H.

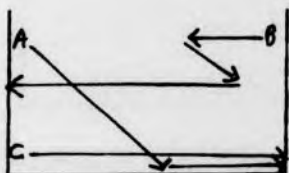


Dancers exit.  
Rain and thunder  
sounds, then first  
stanza of the poem.  
Dancers re-enter on  
music for "Rain."

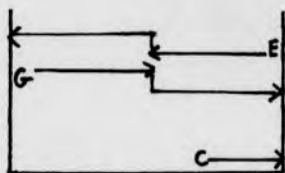


## Section II: Rain

## Prelude



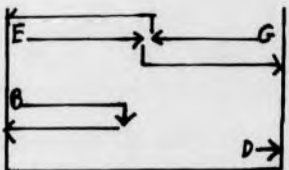
B enters-measure 1.  
A enters-measure 7.  
C enters-measure 9.



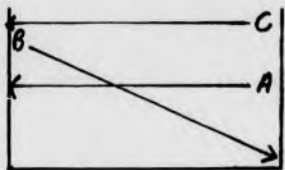
E and G enter-  
measure 17.



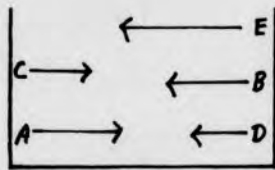
D enters-  
measure 23.



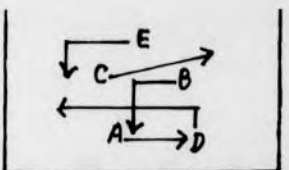
B, E, G re-enter-  
measure 29.



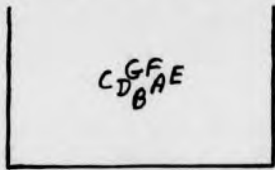
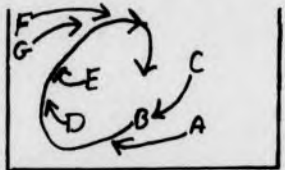
A crosses-measure 41.  
C crosses-measure 43.  
B crosses-measure 45.



A enters-measure 1.  
E and D-measure 5.  
B and C-measure 8.



simultaneous

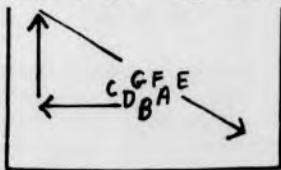


End of Prelude.

## Fugue

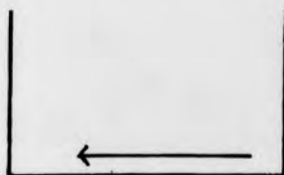
In the fugal portion of "Rain," the movement follows the form of the music. Each dancer performs three movement phrases in canon. The floor patterns are the same for all the dancers in the first and second phrases; phrase three brings them together for a unison conclusion.

Phrase 1: 15 measures



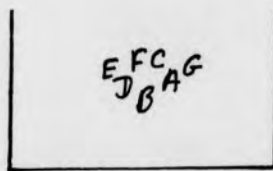
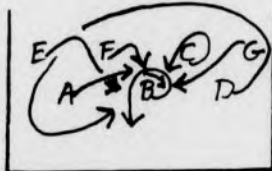
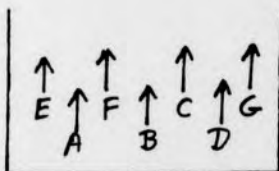
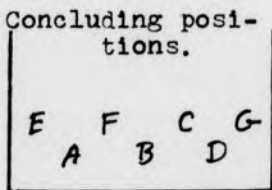
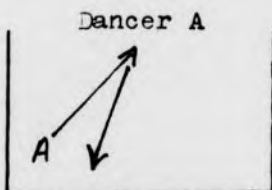
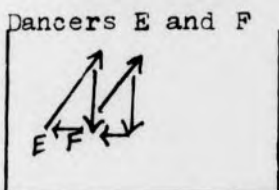
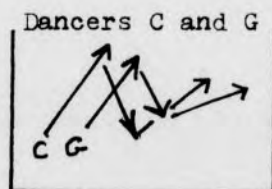
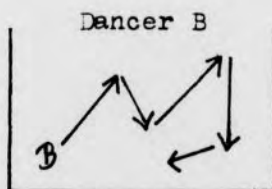
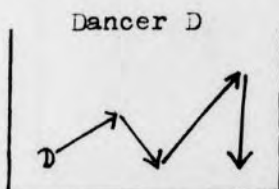
D begins on measure 1.  
B begins on measure 4.  
C and G begin on measure 7.  
E and F begin on measure 10.  
A begins on measure 13.

## Phrase 2: 12 measures



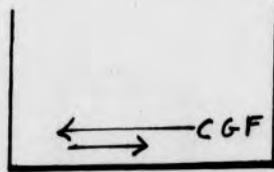
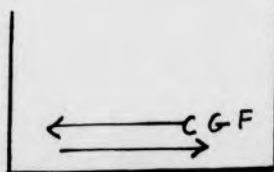
D begins on measure 1.  
 B begins on measure 4.  
 C and G begin on measure 7.  
 E and F begin on measure 10.  
 A begins on measure 1 of  
 phrase 3.

## Phrase 3: 10 measures

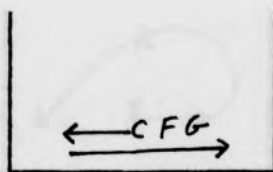
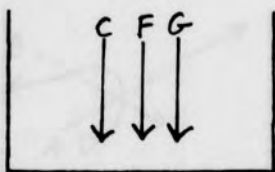
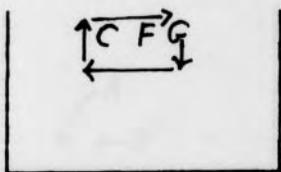
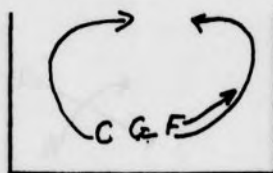
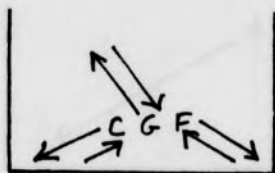
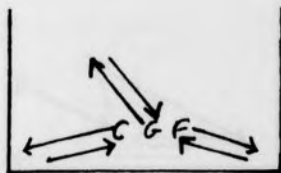


Final "huddle"

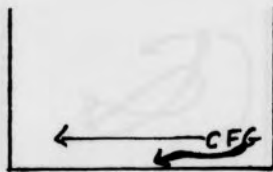
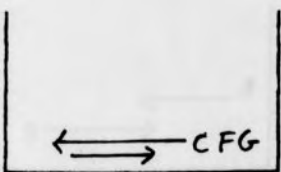
## Section III: The Sky is Crying



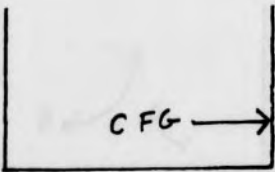
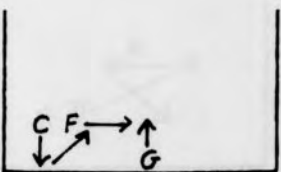
Dancers enter on  
 first 16 measures  
 and take positions  
 to begin.



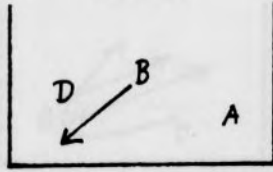
Change positions  
three times.



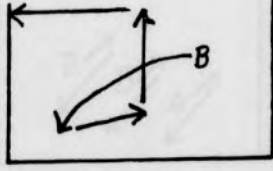
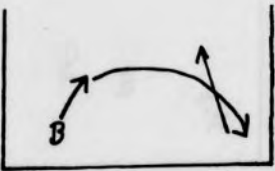
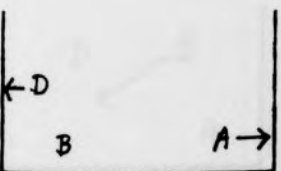
Section IV:  
Moment



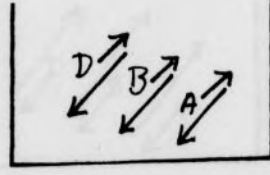
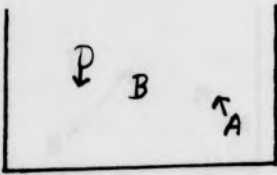
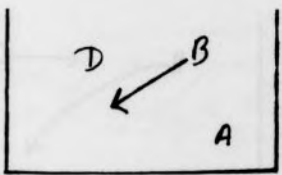
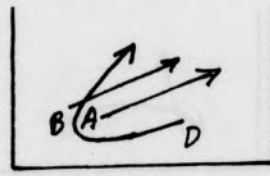
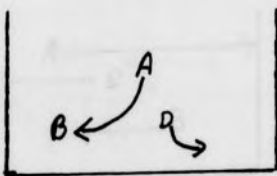
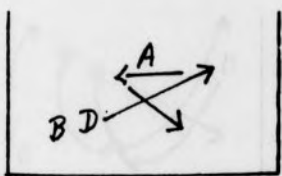
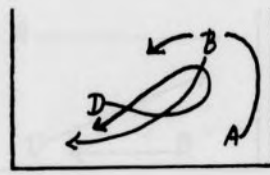
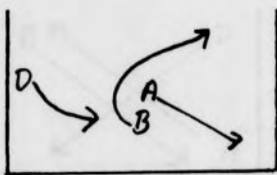
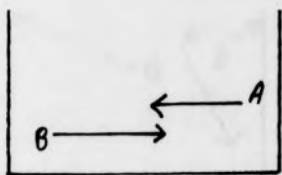
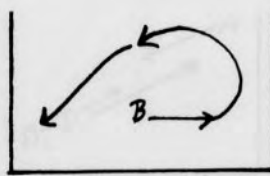
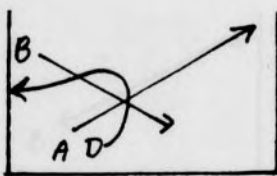
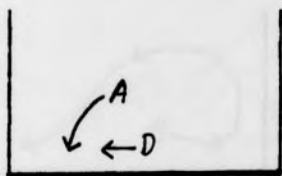
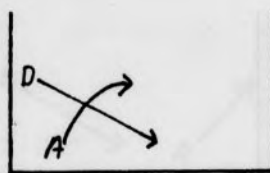
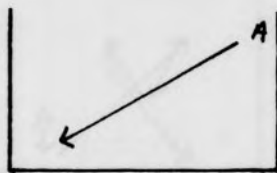
Exit.

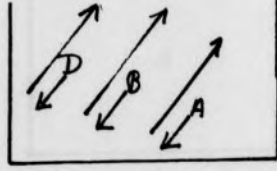
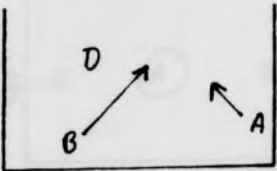
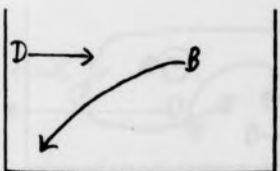
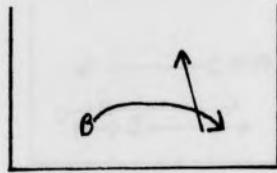
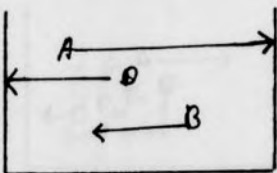
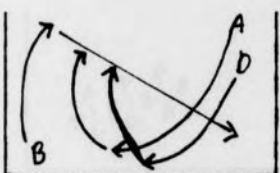
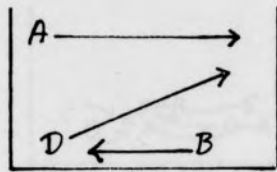
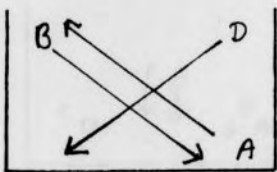
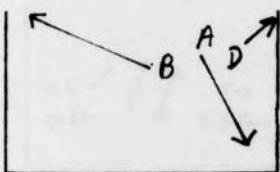
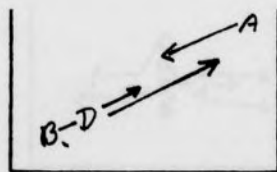
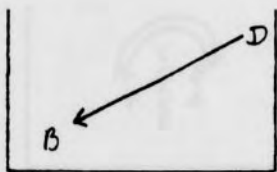
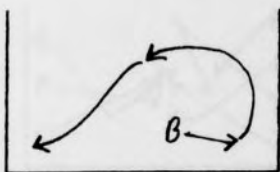
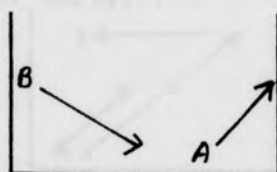
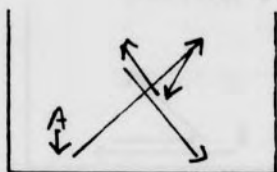
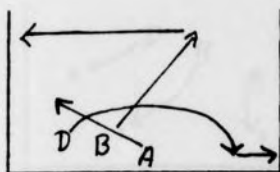


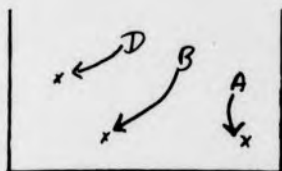
poem



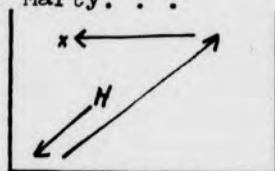
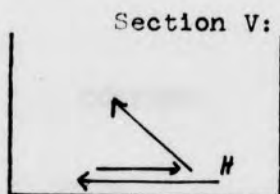
A, C exit. Music begins.



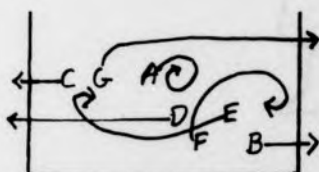
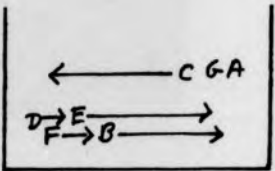
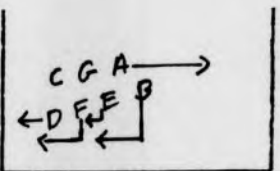
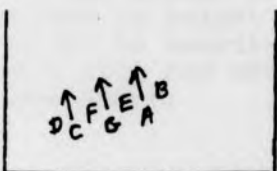
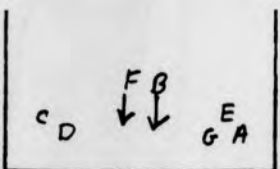
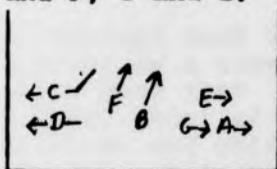
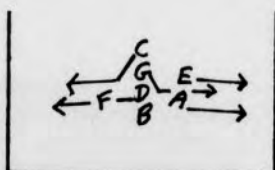




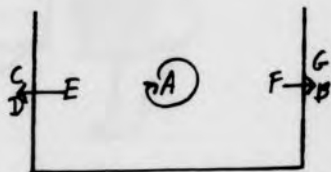
Finish onstage.

Finish onstage.  
Fade.

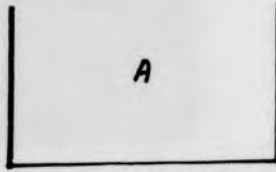
## Section VI: Endings 1 and 2

Dancers enter on 3  
count intervals in  
order: E, D, C, A, E  
and F, G and B.E moves back and  
forth until "Stop!"

C, D, G, and B exit.

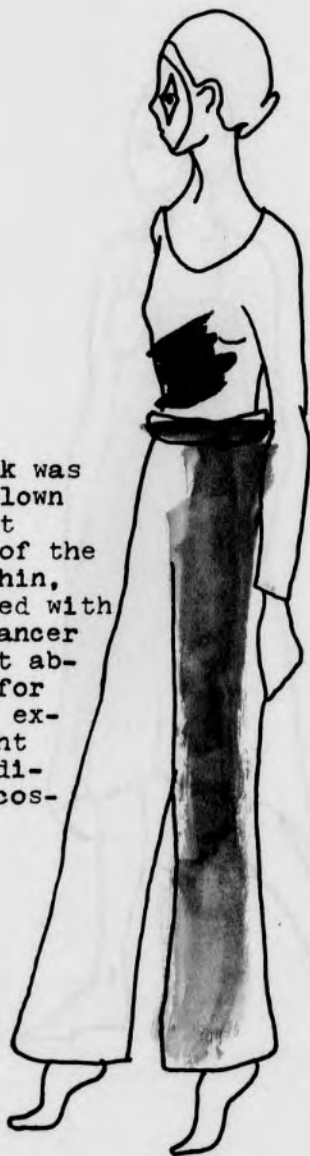


E and F exit.



Axial solo. Blackout.

## COSTUMES



## Makeup:

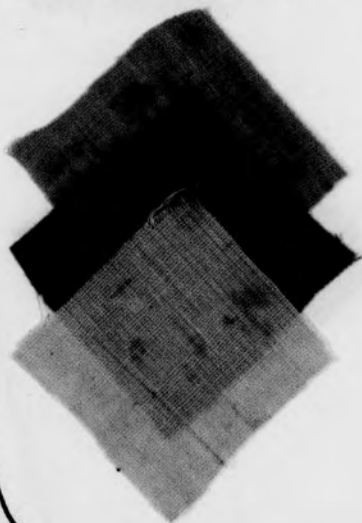
A stylized mask was created by a clown white base that stopped short of the hairline and chin, and was outlined with black. Each dancer had a different abstract design for the eye areas, executed in bright colors to coordinate with her costume color.

Ensemble -  
Black, scoop neck,  
long sleeved leo-  
tard with brightly  
colored knit pants.

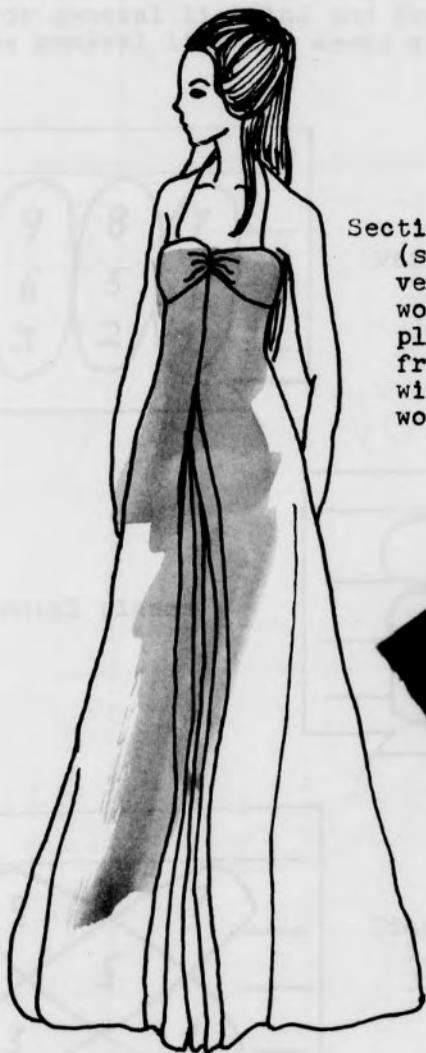




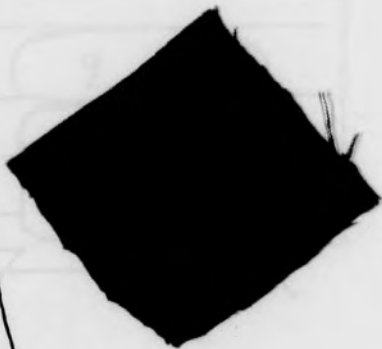
Section IV (Moment) -  
Cotton dresses, knee  
length in front, dipped  
to mid-calf in back, each  
in a related shade of  
blue. Matching trunks  
were worn beneath.





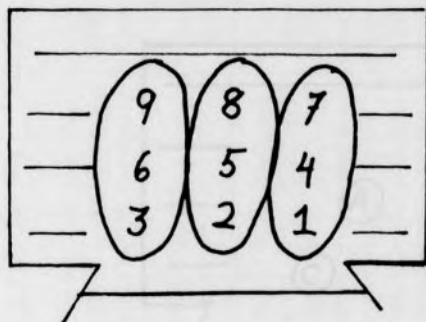


Section V (for Marty. . .)-  
(soloist) - floor length  
version of the dress  
worn in Section IV, with  
pleats added in the  
front. Violet dress  
with matching trunks  
worn beneath.



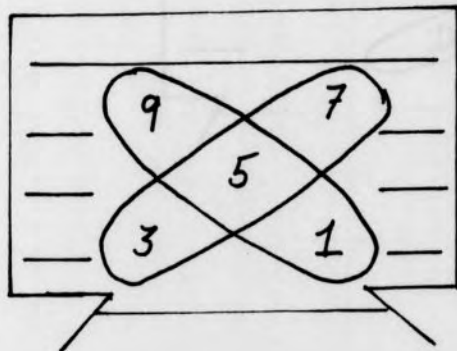
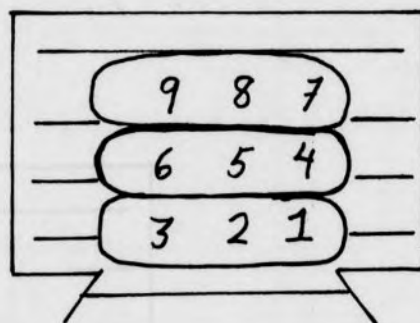
## LIGHTING DESIGN

For convenience, the stage has been divided into nine areas for general lighting and four areas for special effects. The general lighting areas are below:



Vertical paths

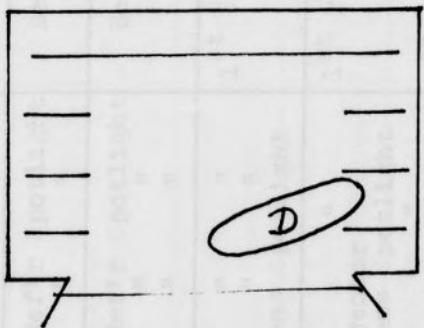
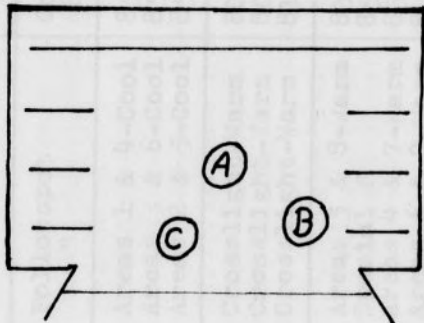
Horizontal planes



Diagonal paths:  
 1, 5, 9--Right Diagonal  
 3, 5, 7--Left Diagonal

## Areas for Special Lighting Effects

No.	Instrument	Location	Purpose	Notes	Remarks
1	60 Ellipse 2 Spotlights	Stage	Areas 1 & 2 - Warm	850	
2	"	"	Areas 3 & 4 - Warm	850	
3	"	"	Areas 5 & 6 - Warm	850	
4	60 Ellipse 1 Spotlights	Stage	Areas 1 & 2 - Cool	850	Spotlights 850, 872, 850
5	"	"	Areas 3 & 4 - Cool	850	
6	60 Ellipse 1 Spotlights	Stage	Areas 5 & 6 - Cool	850	
7	"	"	Areas 1 & 2 - Cool	850	
8	"	"	Areas 3 & 4 - Cool	850	
9	"	"	Areas 5 & 6 - Cool	850	
10	"	"	Areas 1 & 2 - Warm	850	Focus-area 1, 2
11	60 Parabol-1 Spotlights	Stage	Areas 3 & 4 - Warm	850	Focus-area 1, 2
12	"	"	Areas 5 & 6 - Warm	850	Focus-area 1, 2
13	100 Beam Projector	Stage	Areas 1 & 2 - Warm	850	Focus-down
14	60 Parabol-1 Spotlights	Stage	Areas 3 & 4 - Warm	850	
15	"	"	Areas 5 & 6 - Warm	850	
16	"	"	Areas 1 & 2 - Warm	850	
17	"	"	Areas 3 & 4 - Warm	850	
18	100 Beam Projector	Stage	Areas 5 & 6 - Warm	850	
19	60 Parabol-1 Spotlights	Stage	Areas 1 & 2 - Warm	850	
20	60 Ellipse 1 Spotlights	Stage	Areas 3 & 4 - Cool	850	Focus-area 1, 2
21	"	"	Areas 5 & 6 - Cool	850	Focus-area 1, 2
22	60 Parabol-1 Spotlights	Stage	Areas 1 & 2 - Cool	850	Focus-down



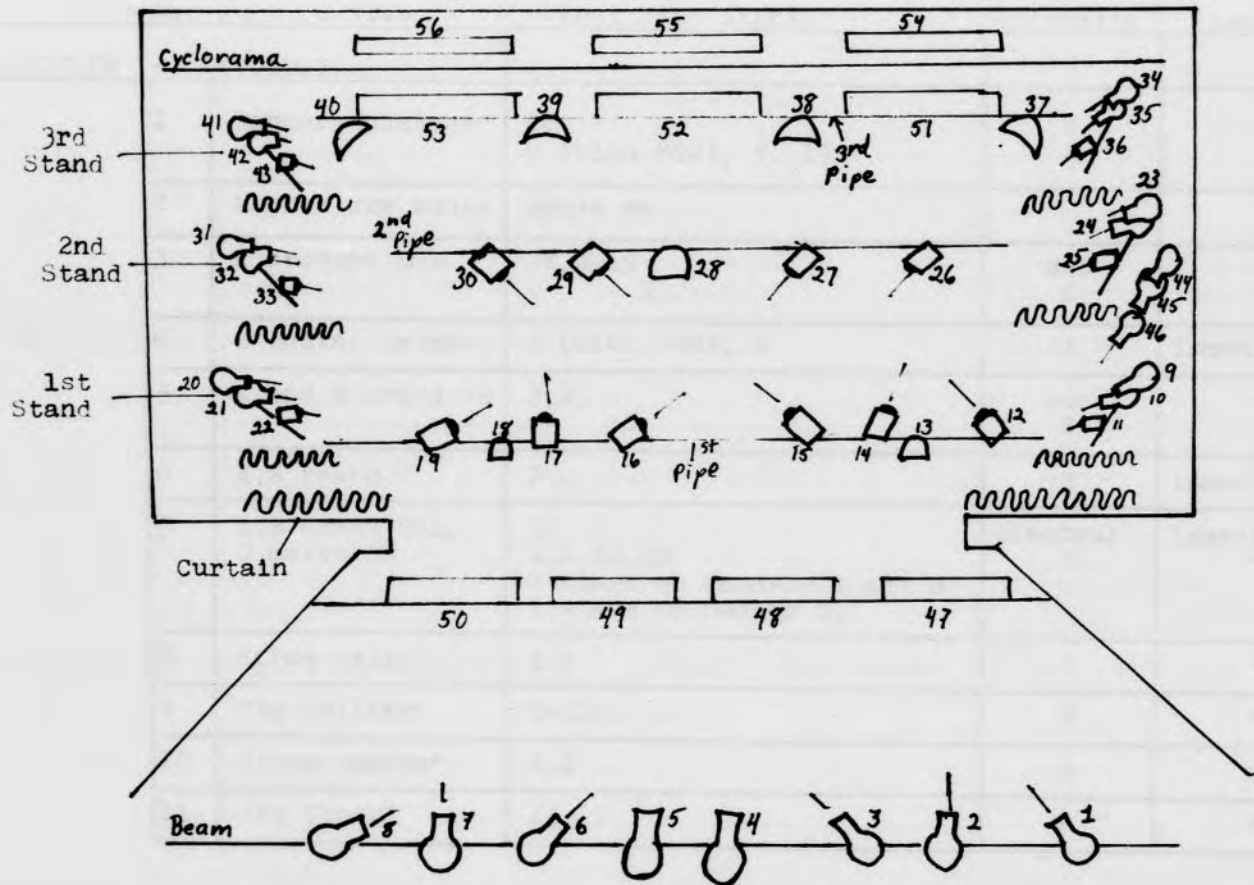
INSTRUMENT SCHEDULE

No.	Instrument	Location	Purpose	Color	Remarks
1	6" Ellips'l Ref'r Spotlight	Beam-L	Areas 2 & 5-Warm	830	
2	" " "	"	Areas 1 & 4-Warm	830	
3	" " "	"	Areas 3 & 6-Warm	830	
4	8" Ellips'l Ref'r Spotlight	Beam-C	Followspot		Color wheel: 802,
5	" " "	"	"		809, 872, clear
6	6" Ellips'l Ref'r Spotlight	Beam-R	Areas 1 & 4-Cool	851	
7	" " "	"	Areas 3 & 6-Cool	851	
8	" " "	"	Areas 2 & 5-Cool	851	
9	" " "	1 <sup>st</sup> Stand-L	Crosslight-Warm	802	Focus-area 2,3
10	" " "	"	Crosslight-Warm	802	Focus-area 1,2
11	6" Fresnel-lens Spotlight	"	Crosslight-Warm	813	Focus-low
12	" " "	1 <sup>st</sup> Pipe-L	Areas 5 & 8-Warm	834	
13	10" Beam Projector	"	Special B	855	Focus-down
14	6" Fresnel-lens Spotlight	"	Areas 4 & 7-Warm	834	
15	" " "	"	Areas 6 & 9-Warm	834	
16	" " "	1 <sup>st</sup> Pipe-R	Areas 4 & 7-Cool	854	
17	" " "	"	Areas 6 & 9-Cool	854	
18	10" Beam Projector	"	Special C	839	Focus-down
19	6" Fresnel-lens Spotlight	"	Areas 5 & 8-Cool	854	
20	6" Ellips'l Ref'r Spotlight	1 <sup>st</sup> Stand-R	Crosslight-Cool	842	Focus-area 1,2
21	" " "	"	Crosslight-Cool	842	Focus-area 2,3
22	6" Fresnel-lens Spotlight	"	Crosslight-Cool	841	Focus-low

No.	Instrument	Location	Purpose	Color	Remarks
23	6" Ellips'l Ref'r Spotlight	2 <sup>nd</sup> Stand-L	Crosslight-Warm	802	Focus-area 5,6
24	" " "	"	Crosslight-Warm	802	Focus-area 4,5
25	6" Fresnel-lens Spotlight	"	Crosslight-Warm	813	Focus-low
26	"	2 <sup>nd</sup> Pipe-L	Backlight-Warm	802	Focus-L. Diag.
27	"	"	Backlight-Warm	802	Focus-L. Diag.
28	10" Beam Projector	2 <sup>nd</sup> Pipe-C	Special A	845	Focus-down
29	6" Fresnel-lens Spotlight	2 <sup>nd</sup> Pipe-R	Backlight-Cool	842	Focus-R. Diag.
30	"	"	Backlight-Cool	842	Focus-R. Diag.
31	6" Ellips'l Ref'r Spotlight	2 <sup>nd</sup> Stand-R	Crosslight-Cool	842	Focus-area 4,5
32	" " "	"	Crosslight-Cool	842	Focus-area 5,6
33	6" Fresnel-lens Spotlight	"	Crosslight-Cool	841	Focus-low
34	6" Ellips'l Ref'r Spotlight	3 <sup>rd</sup> Stand-L	Crosslight-Warm	802	Focus-area 8,9
35	" " "	"	Crosslight-Warm	802	Focus-area 7,8
36	6" Fresnel-lens Spotlight	"	Crosslight-Warm	813	Focus-low
37	14" Ellips'l Ref'r Floodlight	3 <sup>rd</sup> Pipe-L	Backlights	802&	Focus-L. Diag.
38	" " "	"	"	825	Focus-Center
39	" " "	3 <sup>rd</sup> Pipe-R	"	"	Focus-Center
40	" " "	"	"	"	Focus-R. Diag.
41	6" Ellips'l Ref'r Spotlight	3 <sup>rd</sup> Stand-R	Crosslight-Cool	842	Focus-area 7,8
42	" " "	"	Crosslight-Cool	842	Focus-area 8,9
43	6" Fresnel-lens Spotlight	"	Crosslight-Cool	841	Focus-low
44	6" Ellips'l Ref'r Spotlight	4 <sup>th</sup> Stand-L	Special D	815	Focus-far
45	" " "	"	"	835	Focus-near
46	" " "	"	"	809	Focus-low

No.	Instrument	Location	Purpose	Color	Remarks
47	6" x 6'0 Striplights } " " " " " " " " "	Apron	Footlights	E G B Roundels	3-color circuit
48			"		
49			"		
50			"		
51	" " " } " " " " " "	3 <sup>rd</sup> Pipe	Cyclorama	837	3-color circuit
52			lights	877	Focus-down
53			"	815	
54	" " " } " " " " " "	Floor Behind Cyc	Cyclorama	837	3-color circuit
55			lights	877	Focus-up
56			"	813	

# LIGHT PLOT



## MUSIC AND LIGHT CUES

Cue No.	Cue	Music and Lights	Intensity	Time/sec.
SECTION I: ONTOLOGY				
1	Dancers onstage	28 4 (with 802), 8, 19	8 5	5 5
2	Lights cue music	Music on		
3	A crosses DSL	28,8,19 13	out 8	5 5
4	B begins to move	5 (with 802), 2	5	Immediately
5	A and B cross SR	2,13 18	out 8	5 5
6	A,B reach C	7	5	Immediately
7	A,B cross USL: C moves DS	18 1,8,12,19 (4 stays on Dancers A and B 5 stays on Dancer C)	Blackout 5	Immediately "
8	"from wall"	3,7	5	"
9	"to ceiling"	14,16	5	"
10	"from corner"	2,6	5	"
11	"to floor"	15,17	5	"



Cue No.	Cue	Music and Lights	Intensity	Time/sec.
12	Group poses center stage	Backlights 4 and 5	8 out	Immediately 6
13	Group moves D3	All Crosslights Footlights-all circuits 51-53(815); 54-56 (877)	8 4 4	Immediately " "
14	"Out of Chaos"	1-3,12,14,15 16-19	out 3	6 6
15	"A pilgrim in a mirror. . ."	20-22,31-33,41-43 All Backlights	Blackout Blackout	Immediately Immediately
16	"In search of..."	7,8 9-11,23-25,34-36	Blackout 4	Immediately "
16B	"shrine	Special D	9	"
17	2nd group crosses SA	All Crosslights, Backlights Footlights: B and G 52 (815) 52 (837) Special D	8 out out 4 out	" " " " 15
18	Diagonal	Crosslights 2,17,28	3 9	Immediately "
19	Circle	2,17,28 Crosslights	out 8	8 8
20	Group holds in relevé	Backlights Special D	out 8	5 Immediately
21	Dancers off stage	Crosslights, Footlights Special D, 51-56	Blackout Blackout	Immediately 5

Cue No.	Cue	Music and Lights	Intensity	Time/sec.
<b>SECTION II: RAIN</b>				
22	Rain and thunder	Lightening: flash alternately: 16-19, 51-53	0-10	
23	Music cues lights	Crosslights Footlights: B only 51(837), 52(837,877), 53-56(877)	7 4 6 6	Immediately " " "
24	From "huddle"	1,8,25	4	"
25	D moves out	2,3,6,7 All Backlights Footlights: add R	4 6 4	" " "
26	"Huddle"	1-3,6-8 Crosslights Backlights	Blackout out out	Immediately 6 10
27	Rain and Thunder	Footlights Lightening: same as # 22	Blackout 0-10	Immediately
28	Dancers all off	All remaining lights	Blackout	5
<b>SECTION III: THE SKY IS CRYING</b>				
29	Music	Worklights		Immediately
30	"Hit it, Girls"	6,7,8 Footlights: B and G 4,5 (clear) 51-53(815,837); 54-56(877)	5 4 8 6	Immediately " " "

Cue No.	Cue	Music and Lights	Intensity	Time/sec.
31	". . .stage"	Backlights, Crosslights 4,5 change to 809 and fade	6 6	Immediately "
32	Run forward	Backlights 37-40	Blackout	"
33	"Like an eternal Ted Mack"	26,27,29,30, Crosslights 6,7,8; Footlights: B Footlights: G 4,5 change to 872 and fade	Blackout out 9 4	" 30 30 Immediately
34	Dancers off	All lights	Blackout	Immediately

SECTION IV: MOMENT

35	Dancers on stage	Backlights 51-53(837); 54-56 (877)	6 5	Immediately "
36	5th "round and"	Music on		
37	After "and you"	1-3,12,14,15 Crosslights Footlights: R and B	5 7 4	" " "
38	"pulses	1-3,12,14,15 Crosslights 6-8,16,17,19	out 4 5	" " "
39	D begins cross on diag to USL	1-3,12,14,15 Crosslights	6 8	40 40
40	Repeat-1st solo	6-8,16,17,19	out	Immediately
41	A and D enter	6-8,16,17,19	5	"

Cue No.	Cue	Music and Lights	Intensity	Time/sec.
42	Music ends	All lights	out	7
SECTION V: FOR MARTY. . .				
43	Dancer on stage	Begin tape		
44	Music begins	2,3,4 (802), 13	6	8
45	Dancer crosses SR	1,3,9-11,20-21	4	Immediately
46	Dancer crosses USA	13 16,17,19, Crosslights 51-56 (877)	out 6 4	8 Immediately "
47	Dancer in final developé	1-3,9-11,20-25,31-33 Remaining lights	Blackout out	Immediately 10
SECTION VI: ENDINGS 1 AND 2				
48	Clock sounds	Crosslights,28,51-53(815), 54-56 (877)	8 8	20 20
49	"Stop!"	All lights 4 (809), 5 (802), 28	Blackout 8	Immediately "
50	"I will"	4,5,28	Blackout	Immediately

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