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WILGUS, ANNE GAY. "Litany". A video tape of the dance is available for consultation at the Walter Clinton Jackson Library at the University of North Carolina at Greensboro. (1977) Directed by: Lois Andreasen.

Formulation of a choreographic method was the problem which concerned the writer most in creating the dance "Litany". An interest in non-literal dance led the writer to explore a choreographic approach similar to one described by Margery Turner as "kinetic evolvement". This approach essentially involves starting with a given motor impulse, allowing it to stimulate more movement and avoiding intellectual planning.

The abstract qualities found by the writer in the work of J. S. Bach made this music most suited to her purposes of creating non-literal dance. The music for "Litany" was a series of excerpts from various Bach pieces which contained a diversity of musical moods and forms. A contrast in musical moods was established by alternating lively, energetic pieces with those of a more sober, austere nature.

The dance was divided into six sections. The choreography began with a theme phrase which included locomotor and "in place" movements. Three dancers starting at different times, stated the theme phrases, them each performed a separate sequence of variations, no two sequences being identical. The Allegro from Bach's "Concerto in C Major for Three Harpsichords" served as musical accompaniment. Dancers wore camisole leotards and jazz-styled pants.

Section II was choreographed for a solo dancer, with movement taking place primarily in the hands and arms. The music used was Bach's "Prelude in C Minor". The dancer wore the same costume as in Section I.

The character of the dance for Section III was lively and capricious. Four dancers performed vigorous locomotor patterns, which established an atmosphere comparable to that of a kindergarten playground. The Allegro from Bach's "Sonata in A Major for Flute and Harpsicord" was used. Three dancers wore the same costumes used for Section I. The fourth dancer wore a French sailor-style shirt and black cotton knickers.

The form of the dance for Section IV was theme and variations. Three dancers performed the theme phrase in unison. Then each performed a different variation. Music for this section was a Bach Chorale Setting, "Wer nur den lieben Gott lasst Walten". The dancers wore dark brown, knee length dresses.

Section V was choreographed for solo dancer, and was performed entirely at a low level. Movement took place mostly in the legs and feet. Music for this Section was one Sarabande from Bach's "Suite No. 2 in A Minor for Unaccompanied Cello". The dancer wore the same costume as in Section I.

The dance for Section VI was similar in character to Section III. Two dancers ran madly in circles around the stage while a third dancer moved in a steady, horizontal line across the upstage. The two running dancers manipulated the third dancer and he eventually joined in the chaotic running. Music for this section was Bach's "Organ Prelude in G Major". Costumes were the same as those for Section III.

A general lighting design was used for all sections.

"LITANY"

by

Anne Gay Wilgus

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

Greensboro
1977

Approved by

Lois E. Andreasen
Thesis Advisor

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.

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July 19, 1977
Date of Examination

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I would like to express my appreciation to my classmates, Paula Dobbins and Susan Warden, and to my teacher, Anne Deloria, for their support and encouragement. I am especially grateful to my adviser, Dr. Lois Andreasen, for the enthusiasm and time she so readily devoted to this project.

MUSICAL ANALYSIS

Section I	"Concerto in C Major for Three Harpsichords" Allegro J. S. Bach Recording: Nonesuch H 71019
Section II	"Prelude in C Minor", S.549 J. S. Bach Recording: Vox SVBX 5441
Section III	"Sonata for Flute and Harpsichord in A Major" Allegro J. S. Bach Recording: Odyssey Y231925
Section IV	Chorale Setting: "Wer nur den lieben Gott lässt Walten", S.691 J. S. Bach Recording: Vox SVBX 5442
Section V	"Suite No. 2 in D Minor for Unaccompanied Cello" Sarabande J. S. Bach Recording: Mercury SRI 3-77002
Section VI	"Prelude in G Major", S.568 J. S. Bach Recording: Vox SVBX 5442

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INTRODUCTION

In creating the dance, "Litany", the experience the writer found most valuable was in the formulation of a choreographic method. The writer shares an interest with a number of contemporary choreographers in a nonliteral approach to dance. She believes, as do George Balanchine, Alwin Nikolais, and Sybil Shearer, that "dance may exist for its own sake, and needs no other motive or justification."[1] She agrees with Merce Cunningham when he states that "...choreographic activity..." should be "...concentrated on its own presence and not on any allegorical meaning that can be attached to it."[2] She further agrees with the viewpoint Yvonne Rainer expresses, that "emotional concerns...clutter the viewer's eyes as to what the actual physicality of the movement is."[3] Like these choreographers, the writer wishes to produce dances which "communicate directly to the senses, which relate no specific message or story and which relate no dramatic sequence."[4] Thus, what the writer is most interested in is the creation of a "a movement-motion-space-time-entity."[5]

Literal choreography, which addresses itself to the portrayal of specific characters or emotional states, is relatively limited in its use of the movement potentials of the human body. The choreographer decides at the outset on a particular character or emotion to portray, then devises movements which conform to this purpose. Choreography is thus limited to the use of familiar, gestural, and traditional conventions of movement if the chosen character or emotion is to be accurately conveyed and interpreted. This process, the writer believes, often proves stifling to creative energies. It requires the choreographer to exercise intellectual logic more than "motor logic"; a practice which, to the writer, seems contrary to the very nature of dance. Dance is an inherently dynamic phenomenon and, in the writer's opinion, should be devised kinetically, while the choreographer is in the process of actually discovering and performing the movement. In this way, the movement determines the shape and character of the dance, as opposed to having a designated shape or character determining the movement. As Margery Turner expresses this, "Instead of forcing material into a pre-determined form one lets the material dictate that form."[6]

Removing the dancer's body from the role of character or emotional portrayal allows more choreographic freedom and inventiveness. It opens choreography to a "new, broader realm of communication"[7] in that a wider range of movement possibilities is now open to the choreographer, as potential subject matter for dance. The choreographer is free to create and explore movement for its inherent value, or merely to satisfy creative whims.[8] It is only by working with purposes of this nature that the choreographer may discover the "tremendous expressive potentials of the body, and its possibilities for complex motion.[9]

Non-literal dance de-emphasizes the body as a human form making it aesthetically valuable only insofar as its ability to produce movement and motion.[10] The body may be regarded, on a most basic level, as a "system of gears and levers."[11] It moves in space, as many other objects move in space, according to certain physical and mechanical laws of motion. Included in these mechanical laws are gravity, equilibrium, motion, leverage, and force. It is possible to acquire knowledge of these laws through textbook study, but if they are to be meaningful and useful to a dancer or choreographer, they must be kinesthetically experienced. In order for the dancer or choreographer to have kinesthetic experiences of this nature, an increased kinesthetic awareness must first be attained through physical training. Strength, agility, control and flexibility must be developed if the choreographer is to sense the workings of these mechanical principles within the body..

Increased kinesthetic awareness and sensitivity evoke a certain "neuromuscular sense of logic" in the choreographer.[12] In other words, the choreographer learns how one bodily movement can evolve into another, strictly in terms of what is physically logical. The physical and mechanical principles in operation during one movement can have indications for certain movements in other body parts. Likewise, the principles which operate as these parts move can have indications for even further movements. By being sensitive and attentive to such indications, the choreographer could devise an entire sequence of movement. It is the choreographer's "neuromuscular sense of logic" which serves as the primary guideline in determining the design of the movement phrase and its sequence of events. Margery Turner refers to this process as "kinetic evolvement". She describes it as follows:

> "start with a given motor impulse. Let it develop where it is inclined to go. Add to or change it when it feels intuitively right to do so. . . Avoid intellectual planning to attain the greatest spontaneity and inventiveness. Let each movement stimulate the next."[13]

Designing movement according to what is physically logiccal may sound like an overly academic method for choreographing, but the writer has had much satisfaction in utilizing it. She has discovered a number of unique progressions of shapes, by following the indication made by the physical and mechanical factors of a single movement to the greatest extent.

Dances or phrases of movement designed according to this process usually possess a certain "motor logic" and a consequent "visual logic" i.e., a clear and obvious continuity. This is to the choreographer's advantage in that dance which does not convey specific emotions or has no story line relies on such elements for coherence.[14]

The writer has discovered several inherent problems in this particular choreographic method. First of all, working by this method requires a high level of concentration. This type of concentration can be detrimental in that it can stifle the energy and momentum set in motion by the initial movements. When this occurs, the choreographer may receive no indications for further movement. At this point, the choreographer may choose to contrive further movement, but this could destroy the continuity of the dance phrase. If the continuity is to be preserved, the choreographer must repeat the initial movements so that momentum might be reset in motion. In so doing, the choreographer will hopefully sense indications for further movement and the dance will continue to develop.

In order to be sensitive to physical feedback and bodily "indications," it is necessary for the choreographer to work slowly and conscientiously. This can present problems in that working at such a consistent, deliberate pace often results in movement phrases with a uniform, monotonous tempo. The choreographer must ensure that each phrase of a dance, and the dance as a whole, reveals some definite, overall shape. Rhythm, dynamics and tempo are important considerations here. Also, the value of silence, pauses or holds in movement must not be underestimated as dance material.[15] Careful discrimination in the usage of these elements can contribute significantly to the shape of a dance.

Nonliteral dance is not restricted by the phrasing or metrical demands of the accompanying music. Thus, there are an enormous number of possibilities for rhythmic patterns, accents, phrase lengths and mixed meters open to the choreographer. Furthermore, each of these timing elements may be manipulated almost endlessly.[16]

Another potential problem arises from the fact that dances that result from this intuitive process tend to evolve or develop rather than following some "preconceived plan or pattern."[17] The effectiveness of a dance relies very heavily on such elements for its clarity and unity; thus, it is necessary at some point in the development of the dance for the choreographer to define the content, form and general intent of the dance. Careful judgment and discrimination must be exercised in all phases of the choreographic process. It is not acceptable to include movement which is merely pleasurable to perform, or because it has a spectacular effect. All movement conceived must be evaluated, refined, and in some way organically related back to source and content of the dance, before it is included in the final product. As Paul Stern has stated, "It is only when all factors of an image, all their individual effects, are completely attuned to the one intrinsic vital feeling that is expressed in the whole. . . when. . . the clarity of the image coincides with the clarity of the inner content. . . that a truly artistic form is achieved."[18]

Practice of this nonliteral approach to choreography has provided the writer with a better understanding and experience of dance in its own terms. Instruction in choreography provides one with many "tools of the craft,"[19] these being techniques and methods which have been successfully utilized by choreographers of the past. Making use of these previously discovered techniques and methods can be a useful exercise for the beginning choreographer, in that it can help to locate techniques which are useful vehicles to self-expression in dance. However, if one becomes too dependent on the techniques and methods of others, it is unlikely that the resulting dances will reveal any sort of uniqueness or innovation.[20] Rather, it is necessary for the novice choreographer to take a more personal, intuitive approach to discovering movement. It is only in this way that those techniques which contribute to efficient expression of abstract ideas, in "concrete, visual terms of dance" may be located.[21] In so doing, the choreographer may gain a "deeper understanding of the processes of movement expression, "and the ability to analyze the use of the materials as vehicles for communication.[22]

Undergoing this process personally, to some extent, has helped the writer to gain an awareness of her own relationship to dance, that is, her own style.

An important consideration in the development of a dance is the relationship that the movement bears to the music that accompanies it, assuming it is performed to music. In respect to movement-music relationships, the writer subscribes to the ideas expressed by Margaret H'Doubler. She has stated that:

> ". . . because of the dynamic urge of its rhythmic structure, in addition to its melodic and harmonic qualities, music is the most important of all partners of the dance. The dancer in his response can translate the sounds he hears back into emotions which will be the substance of a dance. In its purest form, music, like abstract dance, has within its scope only the most generalized emotional situations. It does not depict literally, nor does it require of the listener knowledge of any particular facts. Rather it arouses moods without necessarily arousing associations that impel the mind to make concrete interpretations. But the listener, if he so desires, may interpret what he hears in concrete imagery."[23]

The writer assumes that the term "concrete imagery" used here refers to dance movements inspired by a particular piece of music. Of particular significance is the point that music can establish a fairly specific mood in the listener without necessarily being literal; thus, the "concrete imagery"---the dance movements---created in response to "associations aroused," likewise need not be literal. Just as music which does not depict literally,"...does not require of the listener, knowledge of any particular facts...," so nonliteral dance requires no such background of the viewer.

In the dance, "Litany", the choreographer used the music as a source of inspiration for locating the initial movements of each section. The choreographer was familiar with the works of J. S. Bach and had previously used his music as choreographic motivation. The writer believes that the genius in Bach's work lies in his abiltiy to "arouse moods without necessarily arousing associations that impel the mind to make concrete interpretation." His music is abstract in that it is not lyrical or programme music, but can inspire certain moods without necessarily dictating that mood as the only possible interpretation. This quality in Bach's music, the writer believes, makes it especially helpful to the discovery of movement which creates the a generalized emotional situation, without being too literal or concrete.

There are certain hazards involved in creating a dance strictly according to the neuromuscular sense of logic process described previously. It is quite possible that a dance which is derived and developed exclusively in terms of movement ideas will bear no relationship whatsoever to the music chosen to accompany it. The writer believes that dances of this nature, in which there is no apparent relationship between music and movement, or in which this relationship is obscure, are uninteresting, if not confusing to an audience.

Interesting movement-music relationships can sometimes be devised simply by taking an established movement phrase, and performing it simultaneously with a chosen piece of music, Merce Cunningham refers to this practice as, "allowing the two art forms to exist simultaneously in time and space.[24] This introduces what is commonly termed a "chance" element, which Cunningham finds to be a very worthwhile and fascinating device for discovering movement-music relationships. It is often possible to find a number of coincidences between music and movement in this manner. Such a coincidence might consist of (1) a sameness in meter and rhythm between movement phrase and musical phrase, (2) an obvious contrast in rhythm between movement and music, (3) a sameness in mood or character between movement and music, or (4) an interesting contrast between movement character and musical character. Attention could be drawn to such coincidences by allowing them to occur in a conspicuous place on stage, or by having them performed with a strong dynamic quality.

If this chance method of discovering movement-music relationships reveals no such coincidences, it is often possible for the choreographer to contrive them. The choreographer might find it necessary to alter the quality or texture of the established movement phrase. This sort of complication might be regarded as bothersome. On the other hand, it may provoke the discovery of more unique and interesting movement-music relationships, which make the dance more satisfying.

The music chosen for "Litany" was a series of exerpts from various works of Bach. A diversity of instrumentation, mood, and musical forms was contained within this series.

The choreographer established a contrast in mood, by alternating lively, energetic pieces with those of a more sober, austere nature. Musical moods, as such, were established by certain musical elements. Lively, energetic moods were associated with those pieces in a major key, and with a faster tempo.

Those pieces of a minor key and slower tempo were interpreted to have sober, austere qualities. For example, the powerful sound of the full orchestra and three harpsichords used in Section I established a mood quite different from the organ solo which follows in Section II.

In each section, with the exception of Section IV, the mood of the music for that section served as the initial motivation for the dance. The first movement or phrase of movement being thus determined, the writer utilized the "nonliteral, motor logic" choreographic approach to pursue the dance's development. In spite of the abstract, mechanical nature of this approach, emotional overtones, in fact, specific emotional characters were revealed to the choreographer in the dance for each section.

Establishment of specific emotional characters was not the choreographer's original intent. Only after a movement sequence had been determined did the choreographer discover and explore its emotional qualities. In this sense, movement determines emotional character as opposed to emotional character determining movement.

SECTION I

The music for this section is an Allegro in a major key, scored for full orchestra and three harpsichords. It inspired a phrase of movement which was initially dignified and sustained, then became angular and abrupt. The phrase began with "in place" gestural movements, which evolved locomotor movements. This pattern of alternation between gestural movements in one place and travelling movements was characteristic of the entire theme phrase.

The theme phrase was manipulated according to various choreographic methods to obtain variations of the theme. Among these were inversion, retrograde, and retrograde-inversion. As these manipulations were carried out, the phrase movements became somewhat grotesque and comical. The dancers went from a standing position to a floor position, crawled on their backs with their feet in the air, slid sideways on their hips while performing walking movements with the feet, then used their elbows to scramble back to standing.

The dance was for three dancers A, B, and C. Each entered at different times and locations on stage and stated the same initial theme phrase. The individual dancers then performed a sequence of variations of the phrase with no two sequences being identical. Variations included in the sequences were not necessarily included in the other two. Thus, the overall form of the dance for this section was a dance fugue.

As a conclusion to this section, the dancers performed a segment of the original phrase, and one of the variations in unison.

SECTION II

The organ prelude used for Section II was in a minor key and a slow even tempo. This gave rise to movement of an austere, introverted character. Throughout the section a solo dancer remained in a kneeling position on the floor, in profile to the audience. Movement took place primarily in the hands and arms, which alternately reached toward different points in space, then hid the face. The character thus established was one of indecision and alienation.

SECTION III

Music for this section was the Allegro from Bach's "Sonata for flute and Harpsichord in A Major". The lively, capricious motifs, along with the feeling of constant motion in all voices, inspired movement of the same character. The choreography began with the establishment of a long, cyclical phrase. This phrase consisted of a number of locomotor patterns, each characterized by specific angular shapes in the body. The rhythmic quality of these movements was metrical and regular, in keeping with the rhythmic quality of the music.

Dancers B, C and D began the dance, each starting at different points on the phrase cycle. The individual dancers were each intensely preoccupied with their own specific movements, and completely oblivious to what the other were doing. They rushed frantically and determinedly to different points on stage, changed directions frequently, just barely escaping collision.

Dancer A entered, wandering aimlessly about the stage, performing movement which was rhythmically irregular and less metrical.

Dancer C and D exited, performing the original locomotor patterns, just as A and B collided. A and B performed part of the cyclical phrase together, while maintaining constant bodily contact. They manipulated each other in an abstract, mechanical manner. Eventually, the two separated, and performed each other's initial movement phrase. Throughout this interaction, dancers C and D entered and exited, periodically performing locomotor patterns which were the original phrase.

Dancers A and B again collided and performed the original locomoter patterns together as they moved in a large square pattern around the stage. Although they travelled in the same direction, each performed a different pattern so that their body shapes opposed each other; that is, one travelled in a stooping position while the other walked on half toe, or one was facing stage right as the other faced stage left.

Dancers C and B reappeared, still performing movements from the original phrase. As the music wound to its final cadence, all movement came to an end. The dancers turned dazed faces to the audience. Three seconds of silence elapsed, then all dancers collapsed in a heap on the floor.

SECTION IV

This was the only section in which the movement remained essentially abstract in character. This was probably due to the fact that the choreography began with a movement idea rather than with the character of the accompanying music.

The form of the dance was theme and variations, as performed by dancers A, B, and C. The dancers first performed a theme phrase consisting essentially of a series of six turns. Each turn was followed by different gestures of the arms and legs, which were set in motion by the momentum of the turn. After performing the unison phrase, the dancers moved to different points on stage, while performing different variations of the theme phrase.

SECTION V

The music for Section V was the Sarabande from Bach's Suite No. 2 for Unaccompanied Cello. The rising and falling motion of the cello melody inspired movement of a similar flow. The quality of the movement was further influenced by the somber character established by the largo tempo and minor key of the cello solo. The dance for this section was likewise a solo, and took place entirely at a low level. It was similar to Section II, in these two respects and also in character and movement. The reaching of the arms and hiding of the face of Section II was now seen in the torso, legs and eventually the arms.

The body alternately folded into itself, then half-way reopened with segmented, extending movements of the legs and feet. The hands held the knees at the beginning, so that arm movement was restricted and determined by leg movements. Eventually, the hands released the knees and the alternate folding-in and extending motion was taken over by the arms. The dancer's movement through space was minimal and consisted of circular patterns in place and around the stage area.

SECTION VI

The dance for the final section was similar in character to Section III. The choreography was again determined by musical elements of the organ prelude which accompanied it. The music began with an elaborate running melody in the treble, and a single, sustained note in the bass. This was reflected on stage by dancer D, who moved slowly and steadily in a horizontal direction across the stage in a fixed, upright position. Dancer A and B dashed madly onto the stage, ran frantically in multiple circles, then exited. They seemed to have some urgent yet obscure purpose in doing this. Dancer D continued in his established path, oblivious to all the activity surrounding him.

This "scene" was re-established in the dance, as the organ restated its theme in a relative key. This time there was an interaction between dancers A and B, as they circled and exited together.

Dancers A and B re-entered, and began to manipulate dancer D, dragging him around by the arms and dropping him in various positions, at different locations on stage. Dancer D's response to these manipulations was passive and accomodating.

Finally, dancer D seemed to be affected by the energy of the other two dancers, and began to run around the stage in a track-runner motif. All three dancers were then running around the stage in circles, changing locomotor patterns, rhythms and directions frequently. The running was interspersed with short variations on motifs from previous sections. The dancers paused at different points on stage to perform these.

Dancers A and B took one final dash around the stage, then exited. Dancer D remained, moving in the same slow, determined manner in the same path he had travelled at the outset.

FOOTNOTES

[1] Turner, Margery, New Dance: Approaches to Nonliteral Choreography, (Pittsburgh, 1970) p. 31.

[2] McDonagh, Don, The Rise and Fall and Rise of Modern Dance, (New York, 1970) p. 54.

[3] Ibid., p. 150.

[4] Turner, p. 31.

[5] Ibid., p. 6.

[6] Ibid., p. 45.

[7] Ibid., p. 31.

[8] Ibid., p. 28.

[9] Ibid., p. 27.

[10] Ibid., p. 31.

[11] McDonagh, p. 150.

[12] Turner, p. 6.

[13] Ibid., p. 50.

[14] Ibid., p. 3.

[15] Ibid., p. 24.

[16] Ibid., p. 24.

[17] Ibid., p. 25.

[18] Ibid., p. 6.

[19] Humphrey, Doris, The Art of Making Dances, (New York, 1959) p. 45.

[20] Nadel, Constance Gwen and Howard Myron Nadel, eds. The Dance Experience: Readings in Dance Appreciation, (New York, 1970) p. 80.

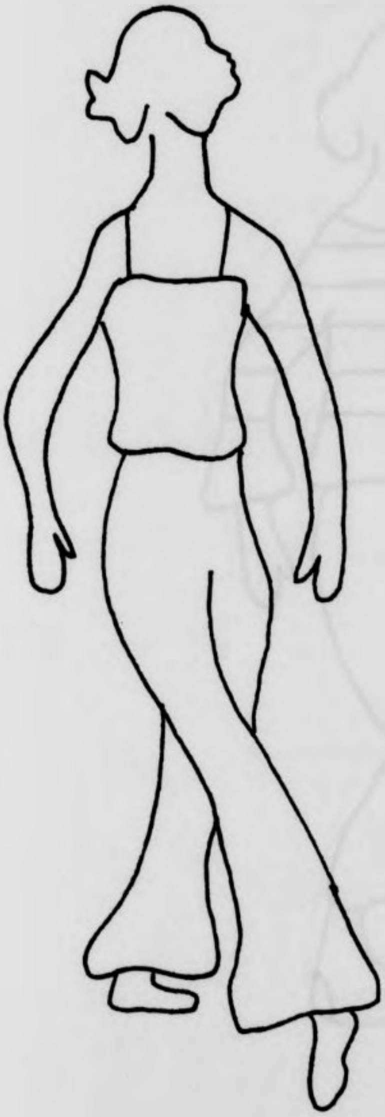
[21] Ibid., p. 80.

[22] Turner, p. 63.

[23] Nadel, p. 186.

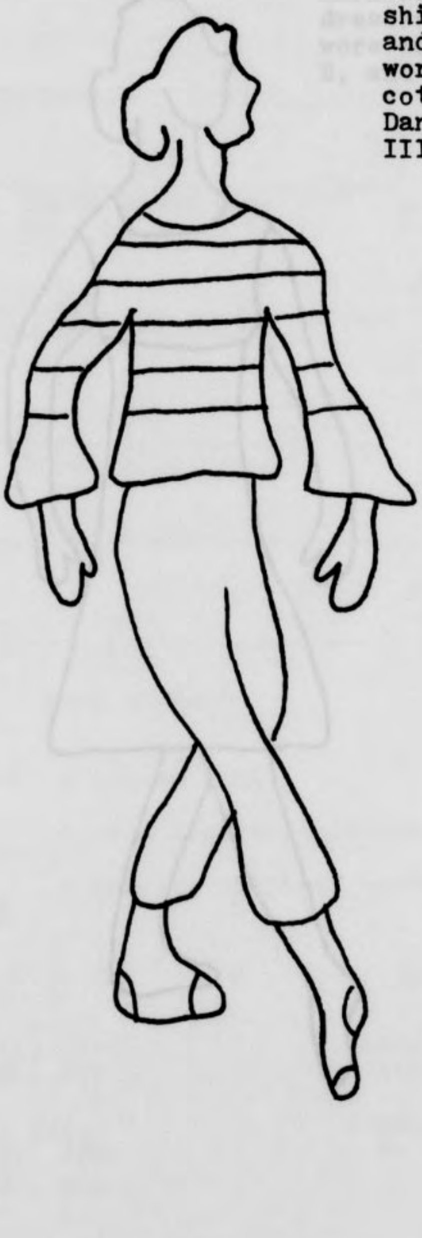
[24] McDonagh, p. 59.

COSTUME DESIGN

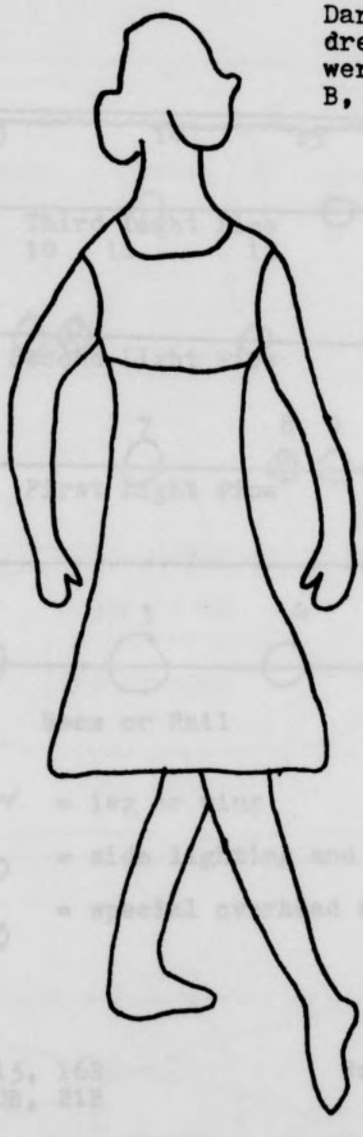


Capezio camisole leotards and polyester jazz-style pants were worn by dancers A, B, and C in Section I and III, by C in Section II, by A in Section V and by A and B in Section VI.

Dancer A: Black leotard with Forest Green pants
Dancer B: Wine leotard with Sandstone pants
Dancer C: Cocoa brown with Salmon pants

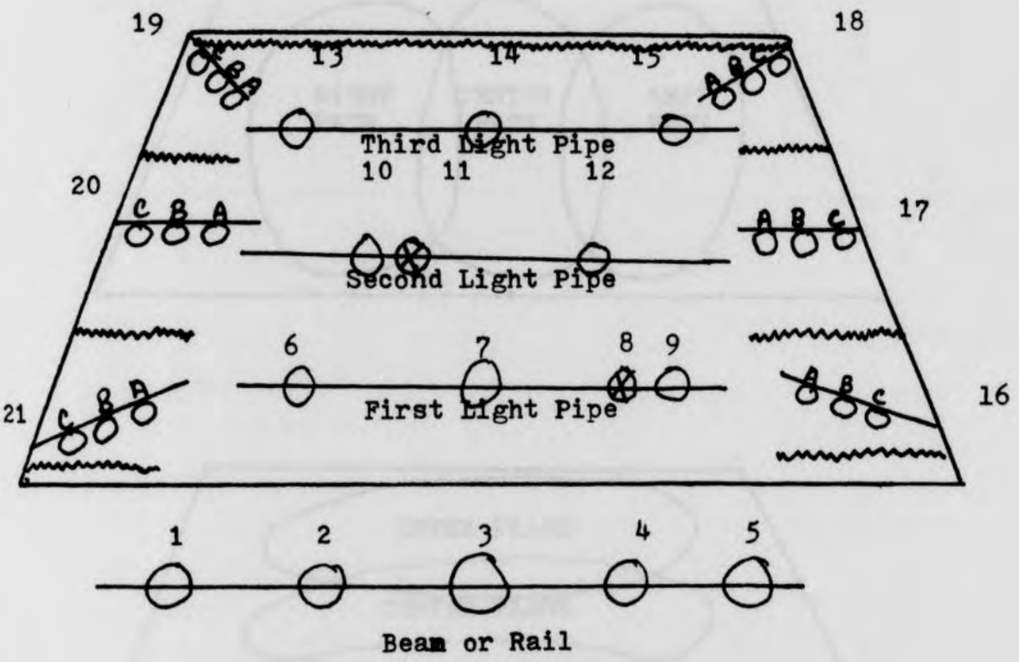


French sailor style shirt with broad green and white stripes was worn with navy blue cotton knickers by Dancer D in Section III.



Dark brown empire-line dresses with no sleeves were worn by Dancers A, B, and C in Section IV.

STAGE AREA FOR LIGHTING


19
13
14
15
18
A
B
C
Third Light Pipe
10
11
12
20
17
C B A
A B C
Second Light Pipe
6
7
8
9
21
16
C B A
A B C
First Light Pipe
1
2
3
4
5
Beam or Rail

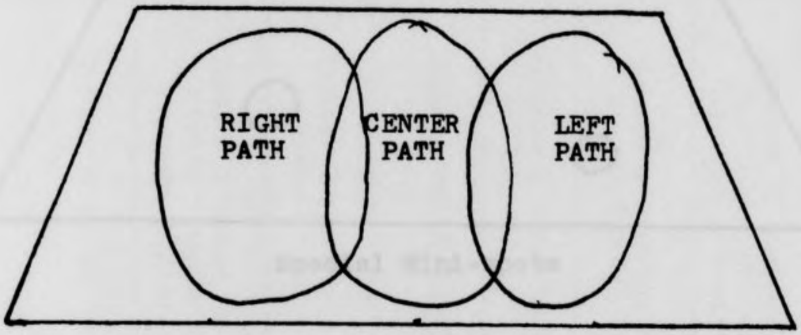
〰 = leg or wing

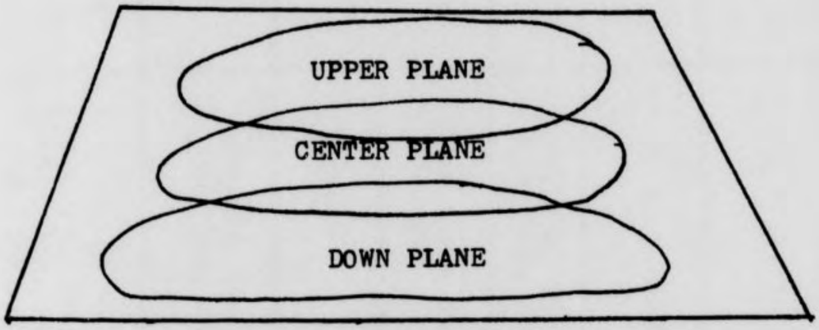
○ = side lighting and overhead lighting

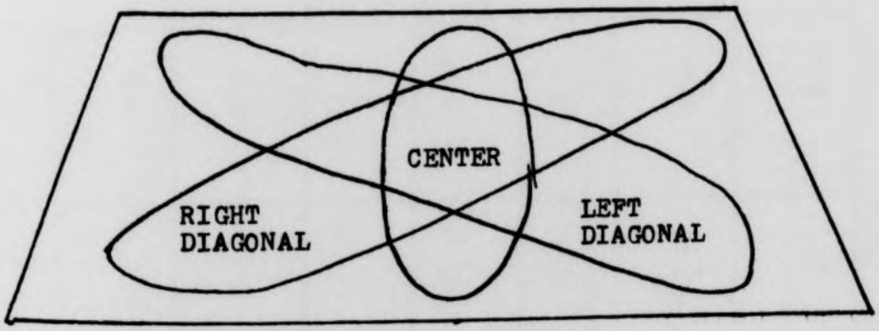
⊗ = special overhead spots

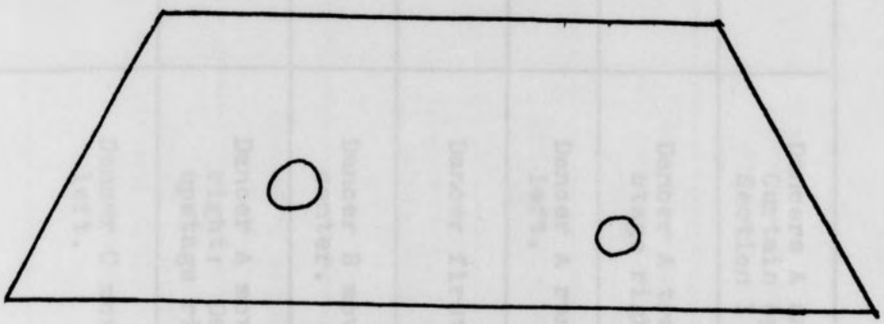
INSTRUMENT	GEL
1, 3, 5, 6, 9, 13, 15, 16B 17B, 18B, 19B, 20B, 21B	Roscolene No. 856 Light Blue
2, 4, 7, 10, 12, 14, 16A, 16C, 17A, 17C, 18A, 18C 19A, 19C, 20A, 20C, 21A 21C	Roscolene No. 825 No Color Pink
8, 11	Special Mini-spot

LIGHTING AREAS


RIGHT PATH
CENTER PATH
LEFT PATH


UPPER PLANE
CENTER PLANE
DOWN PLANE


CENTER
RIGHT DIAGONAL
LEFT DIAGONAL



Special Mini-spots

CUE #	CUE	LIGHTS	INTENSITY	TIME--SECONDS
1	Dancers A and B on stage; Curtain open. Music for Section I begins.	4, 5, 8, 9	0-8	5
2	Dancer A travels to downstage right.	1, 2, 3, 6, 7.	0-8	3
3	Dancer A runs to upstage left.	12, 18A, 18B, 18C 21A, 21B, 21C	0-8	2
4	Dancer first begins to move.	16A, 16B, 16C, 17A 17B, 17C	0-8	3
5	Dancer B moves to upstage center.	14, 15	0-8	3
6	Dancer A moves to upstage right; Dancer C enters upstage right.	10, 13, 19A, 19B 19C, 20A, 20B, 20C	0-8	3
7	Dancer C moves to downstage left.	1, 2, 6, 7, 10, 13 14, 15, 17A, 17B, 17C, 18A, 18B, 18C 20A, 20B, 21A, 21B 21C	8-0	10

CUE #	CUE	LIGHTS	INTENSITY	TIME--SECONDS
8	Dancers B and C move to upstage right.	6, 7, 10, 13, 14, 19A 19B, 19C 3, 4, 5, 8, 9, 12	0-8 8-0	8 8
9	Dancer B moves to center stage left. Dancer C goes to upstage left.	3, 4, 5, 9, 12, 15, 16ABC, 17A, 17B, 17C 18A, 18B, 18C	0-8	3
10	Dancer A re-enters upstage right.	1, 2, 6, 7, 20A, 20B 20C	0-8	3
11	Dancers A, B and C exit as music ends.	1, 2, 3, 4, 5, 6, 7, 9 10, 12, 13, 14, 16ABC 17ABC, 18ABC, 19ABC 20ABC, 21ABC	8-0	Blackout
12	Dancer C onstage; music begins.	8	0-6	4
13	Dancer C perform rocking arm motion falling upstage for second time.	8	6-0	5

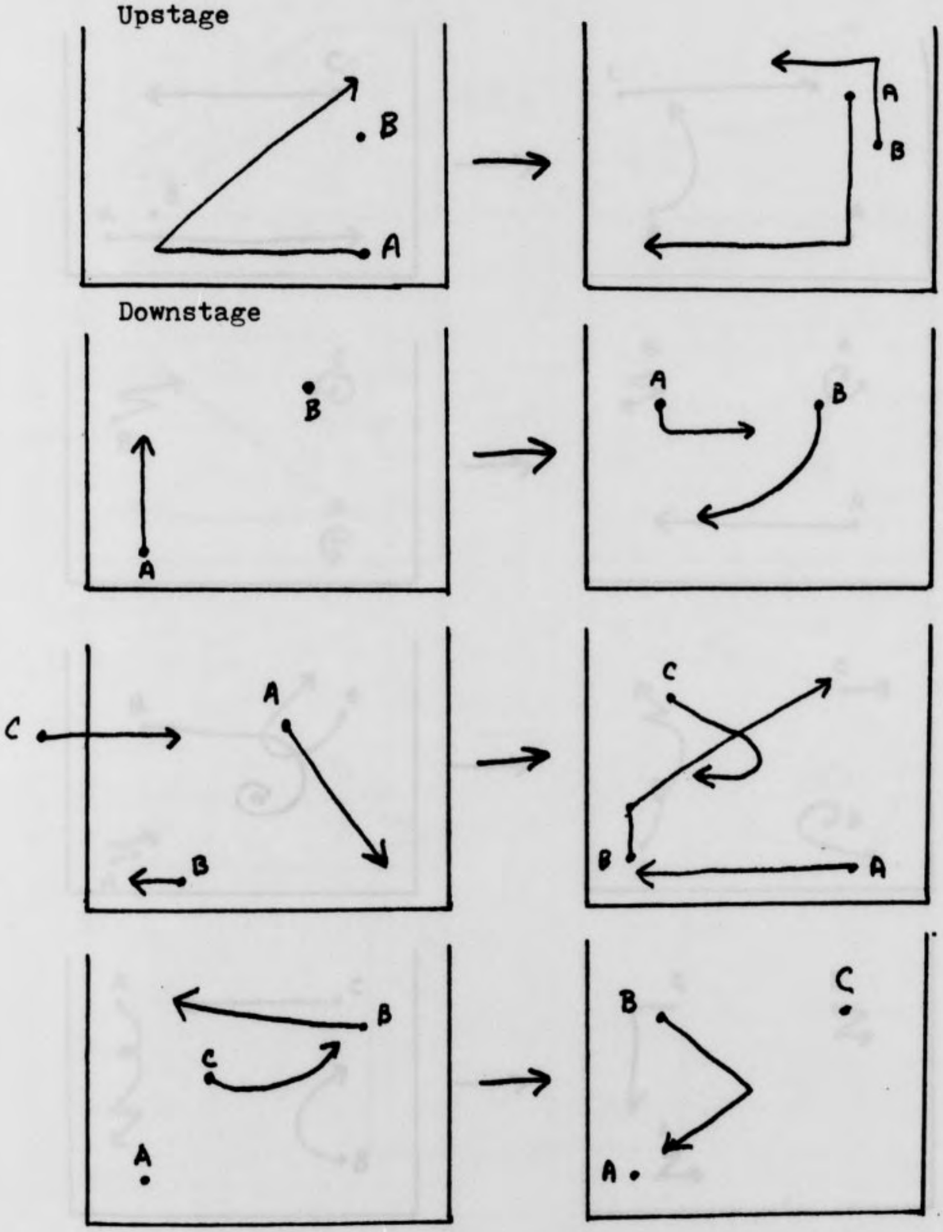
CUE #	CUE	LIGHTS	INTENSITY	TIME--SECONDS
14	Dancer B onstage.	1, 2, 3, 4, 5, 6, 7, 9, 10, 12, 13, 14, 15 16ABC, 17ABC, 18ABC 19ABC, 20ABC, 21ABC	0-10	immediately as music begins
15	Dancers A, B, C, D drop to floor.	1, 2, 3, 4, 5, 6, 7 9, 10, 12, 13, 14, 15 16ABC, 17ABC, 18ABC 19ABC, 20ABC, 21ABC	10-0	blackout
16	Dancers A, B, and C onstage; music begins.	10, 12, 14	0-7	3
17	Dancer A moves to downstage right; dancer C moves to downstage left.	1, 2, 3, 4, 5, 6, 7 9, 16ABC, 17ABC, 20ABC 21ABC	0-8	3
18	Dancers A, B, and C move to closing position as music ends.	1, 2, 3, 4, 5, 6, 7, 9 10, 12, 14, 16ABC, 17ABC 20ABC, 21ABC	8-0	3
19	Dancer A onstage; music begins.	11	0-6	5
20	Dancer A moves to downstage left.	3, 4, 5, 7, 8, 9, 16ABC	0-7	3

CUE #	CUE	LIGHTS	INTENSITY	TIME--SECONDS
21	Dancer A moves to upstage center.	10, 12, 14 3, 4, 5, 8, 9, 16ABC	0-7 7-0	5 5
22	Dancer A moving in circles in sitting position; music ends.	7, 10, 12, 14	7-0	5
23	Dancer D onstage as music begins.	10, 12, 13, 14, 15	0-8	3
24	Dancer A and B enter.	1, 2, 3, 4, 5, 6, 7, 9, 18ABC, 21ABC	0-10	1
25	Dancer B moves to downstage right, to dancer A.	16ABC, 17ABC, 19ABC 20ABC	0-10	2
26	Dancers A and B exit stage left.	1, 2, 3, 4, 5, 6, 7, 9 10, 13, 14, 16ABC, 17ABC 18ABC, 19ABC, 20ABC, 21ABC	10-0	1
27	Dancer D moves toward offstage left.	12, 15	10-0	5 as music ends.

CLARIFICATION OF MOVEMENT

The four dancers are labelled A-D.

SECTION I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Downstage
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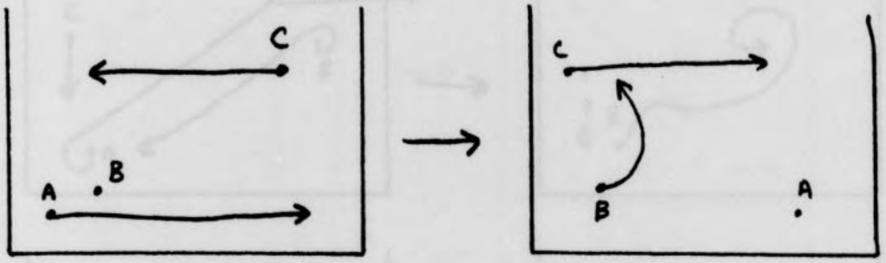
B
C
A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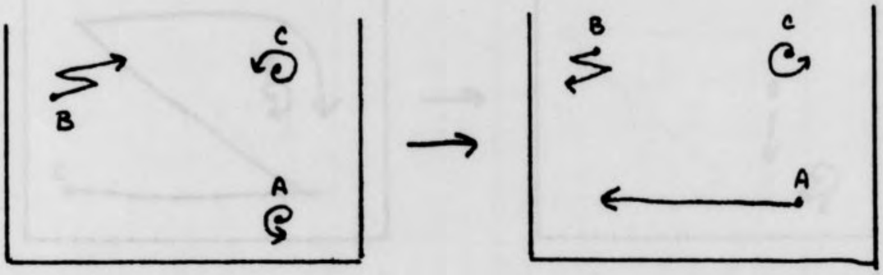
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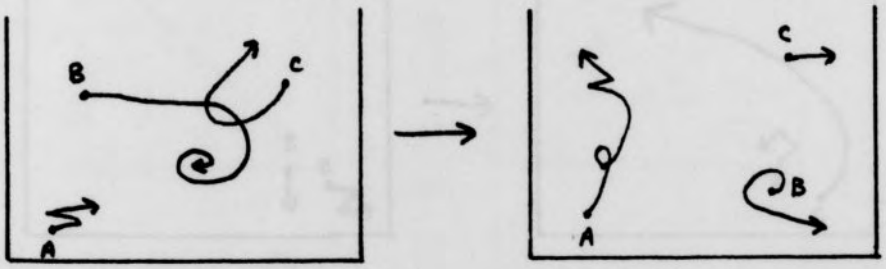
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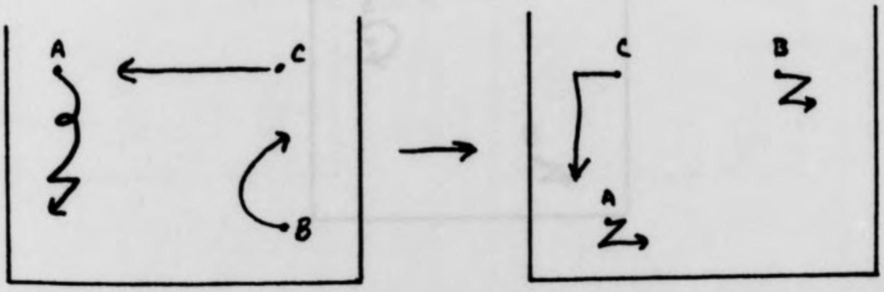
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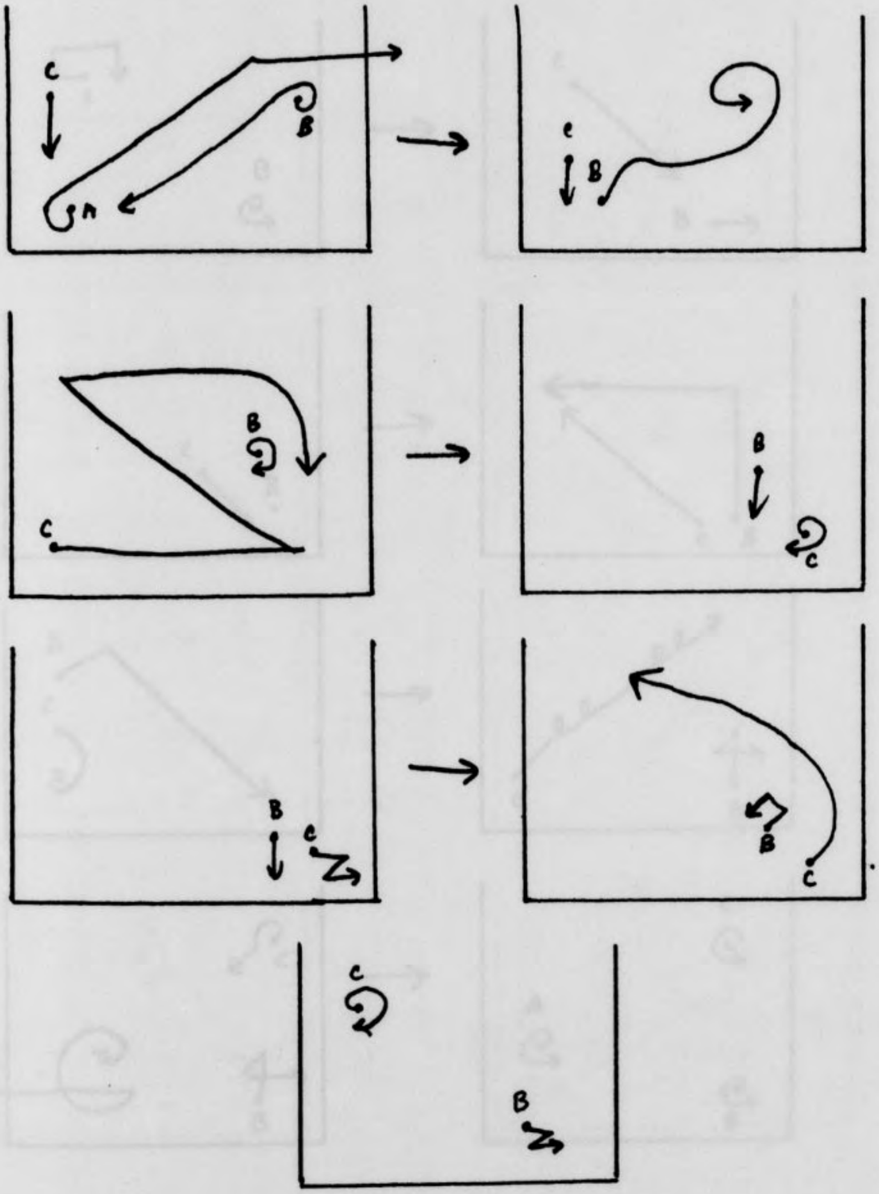
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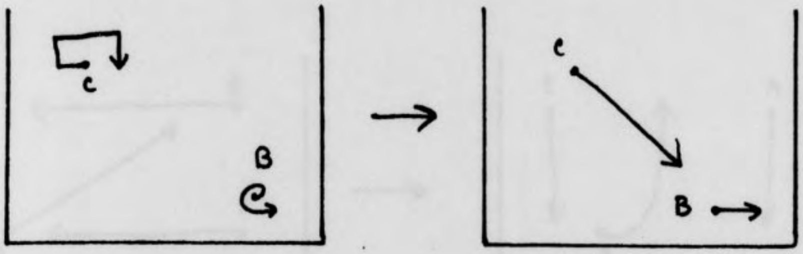
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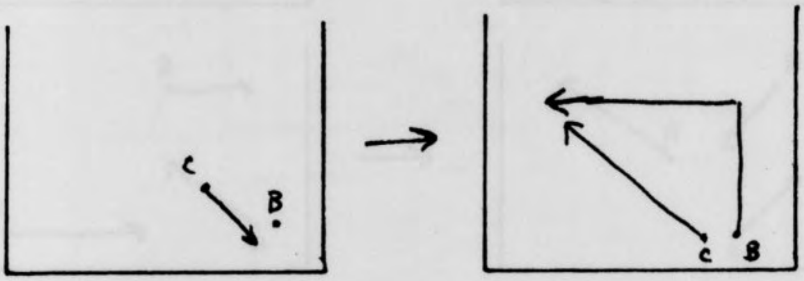
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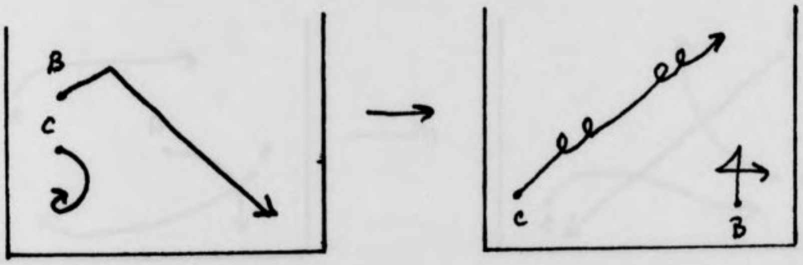
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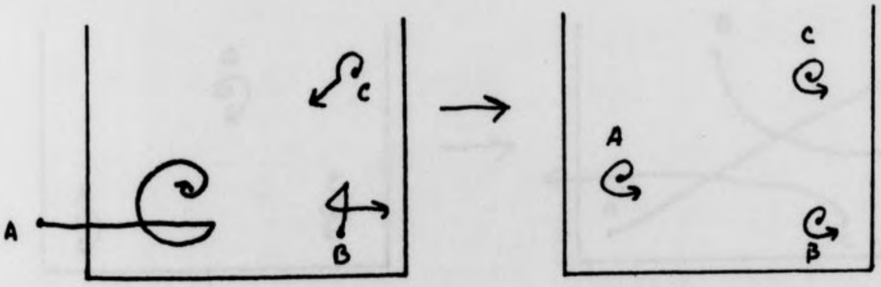
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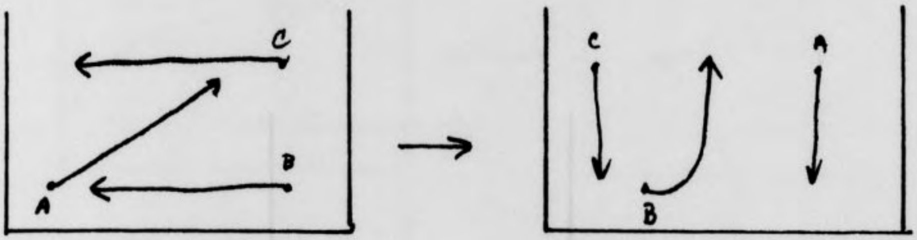
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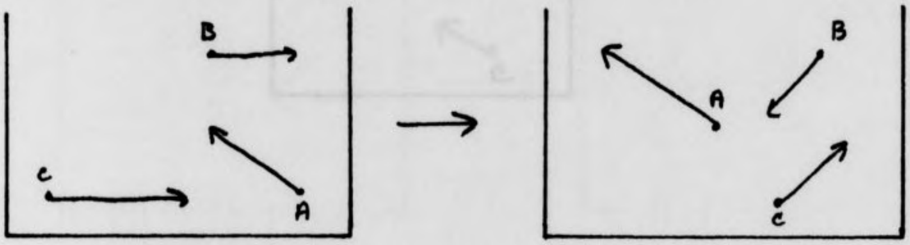
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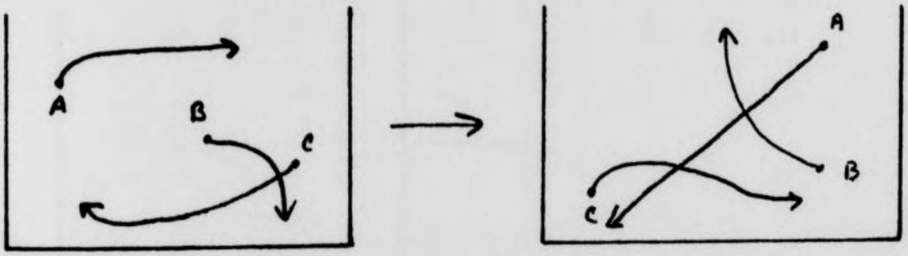
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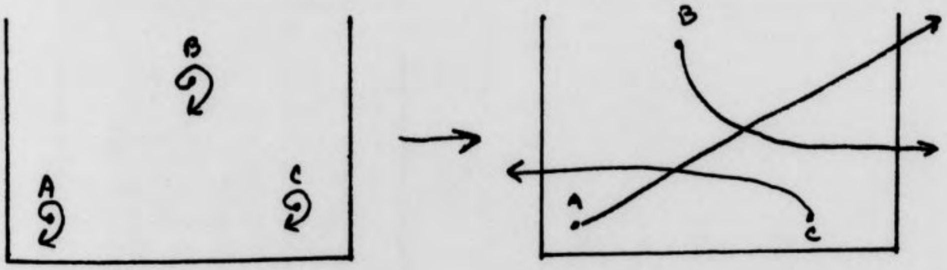
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C

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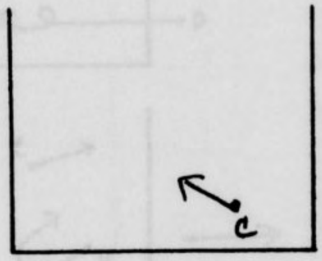

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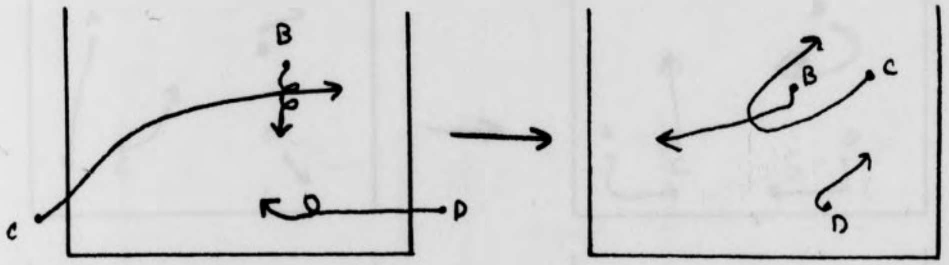

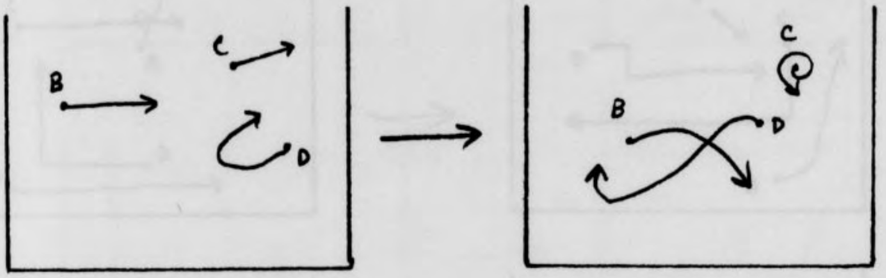

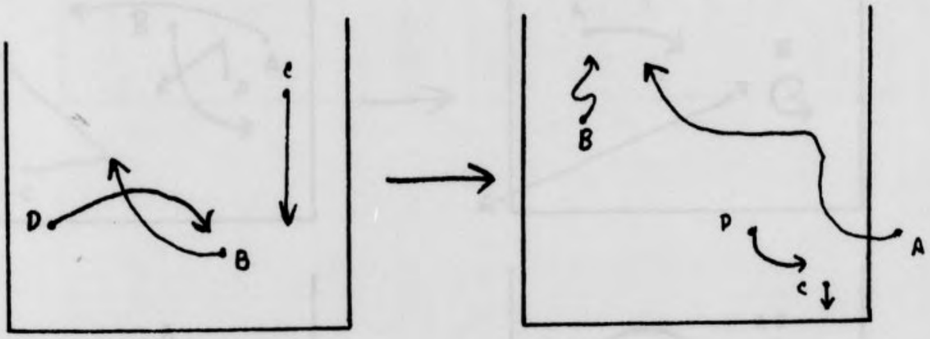

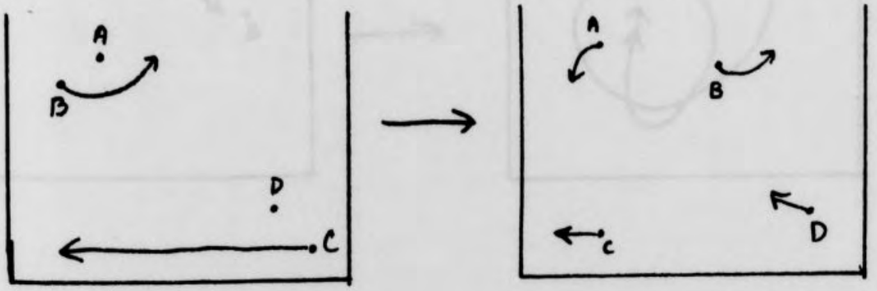

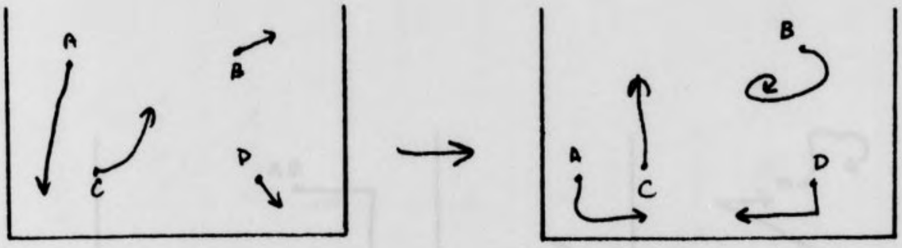
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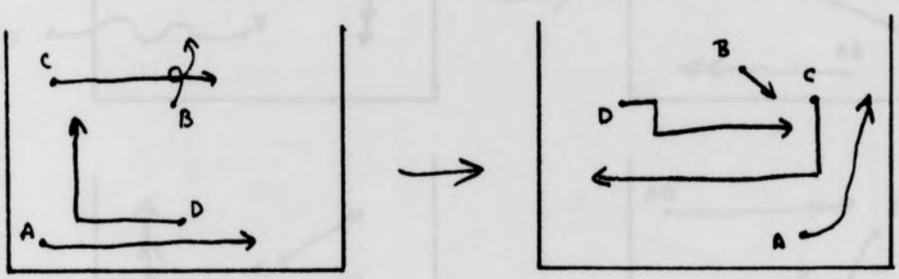
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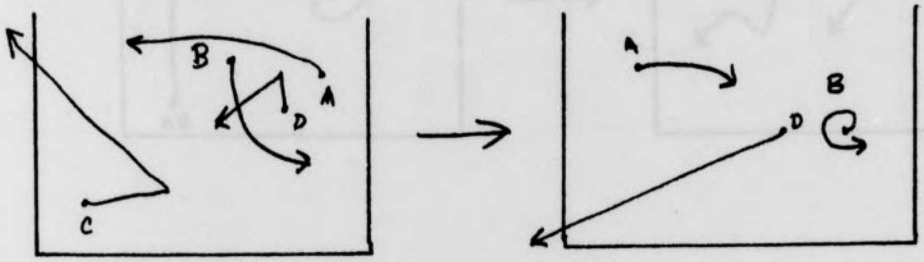
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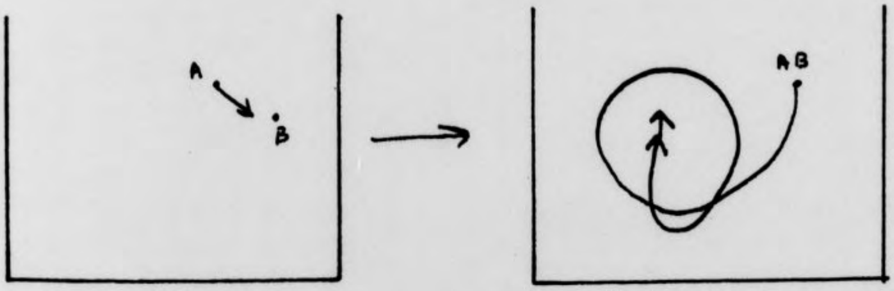
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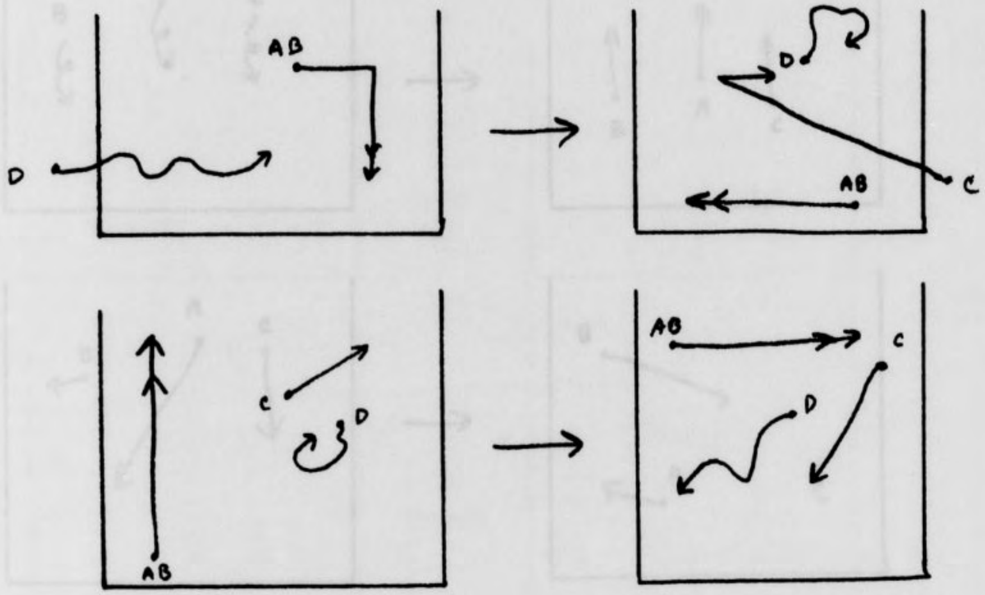
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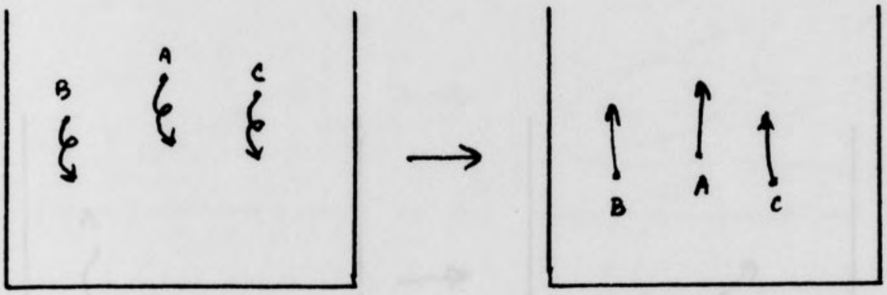

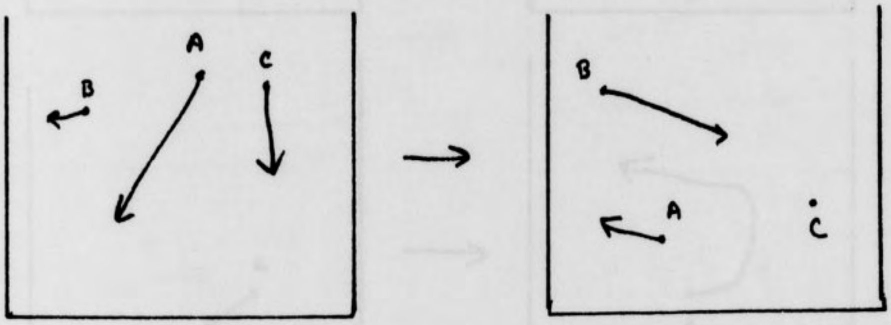

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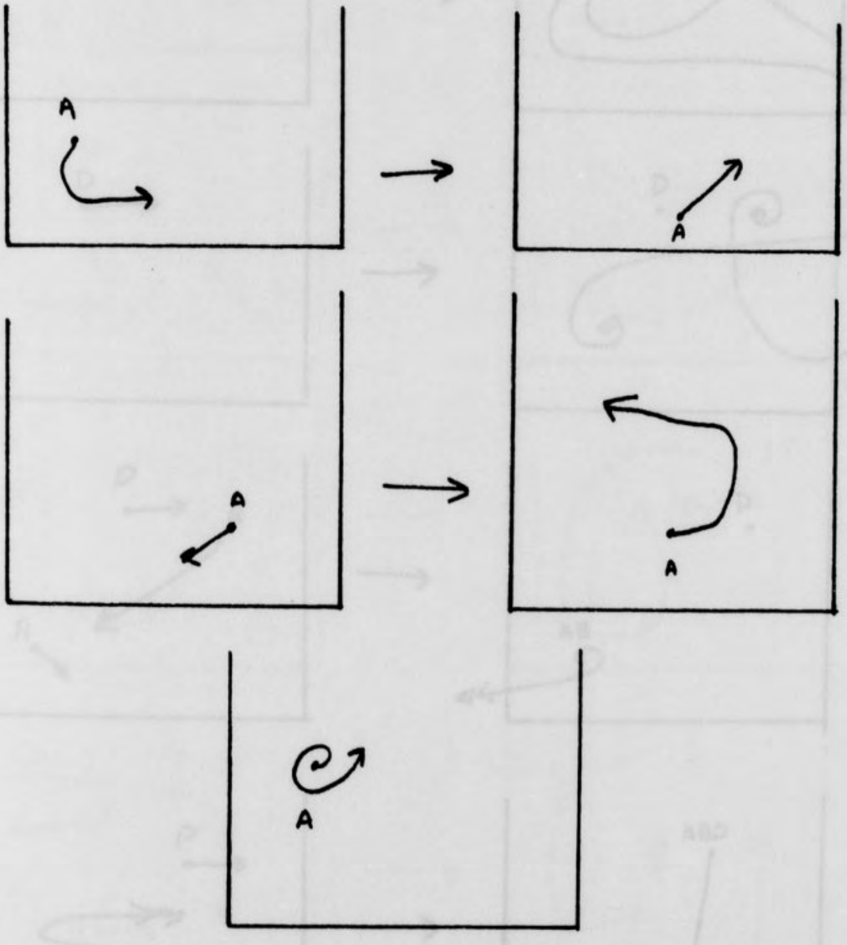

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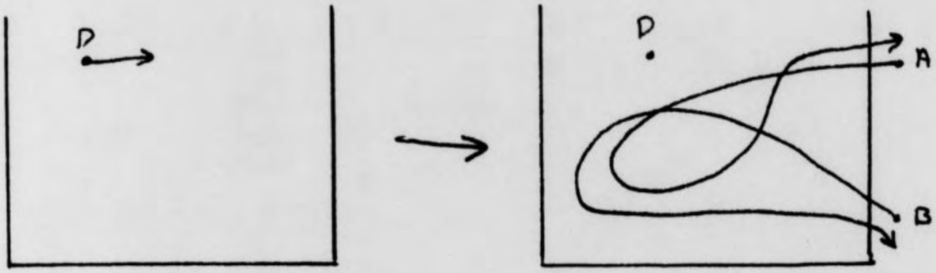

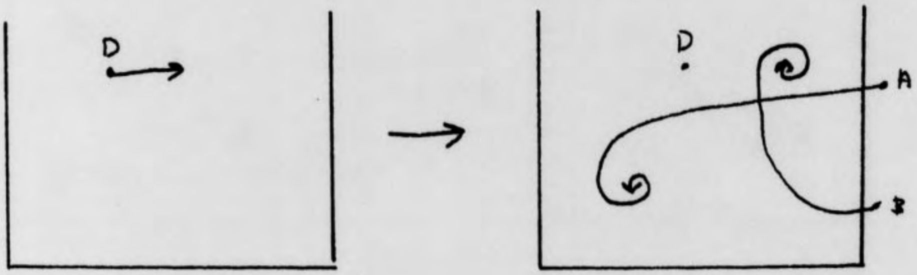

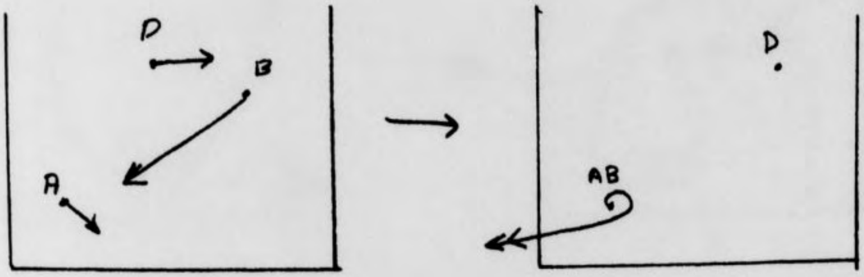

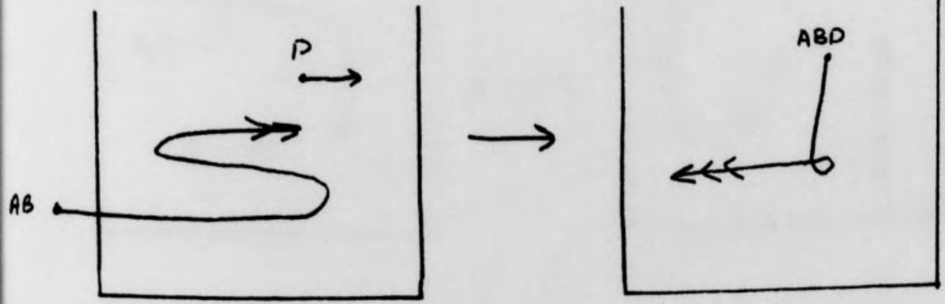

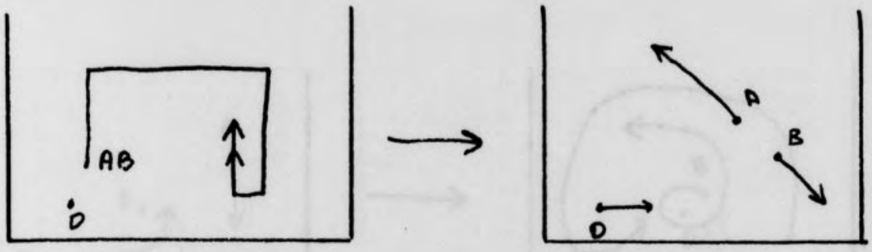
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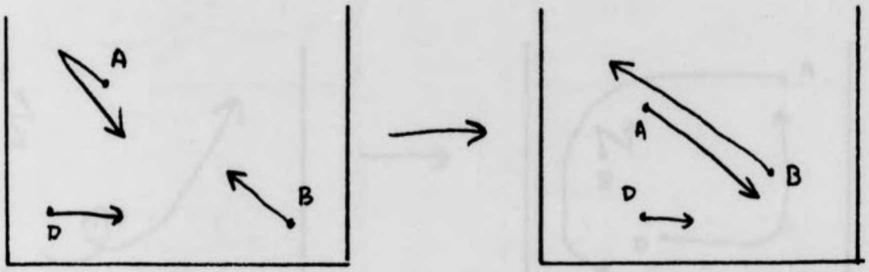
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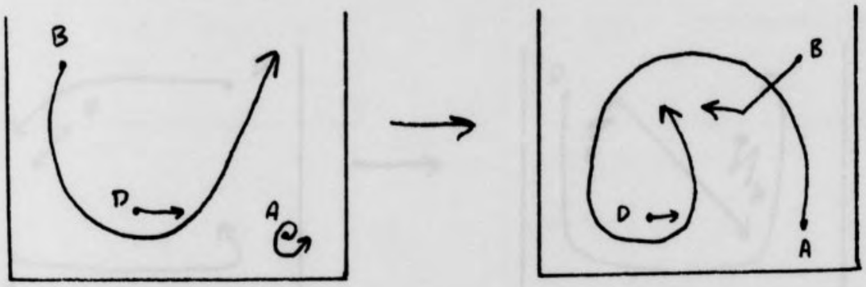
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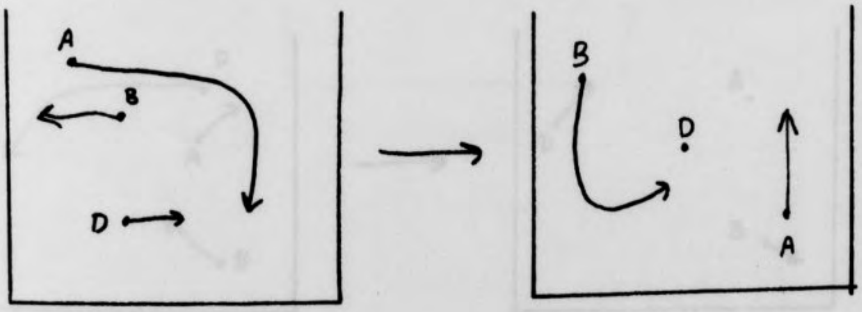
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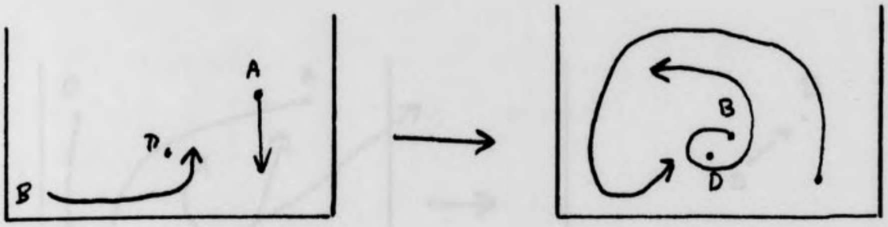
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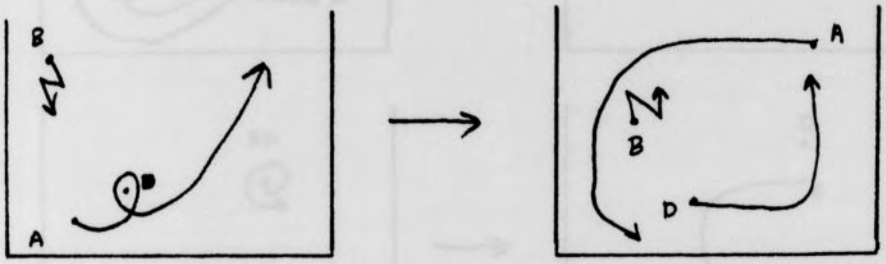
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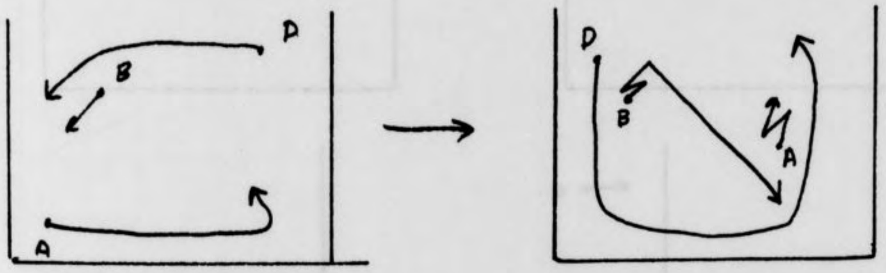
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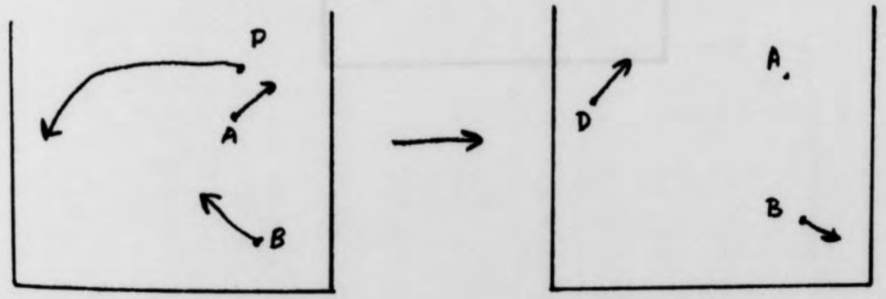
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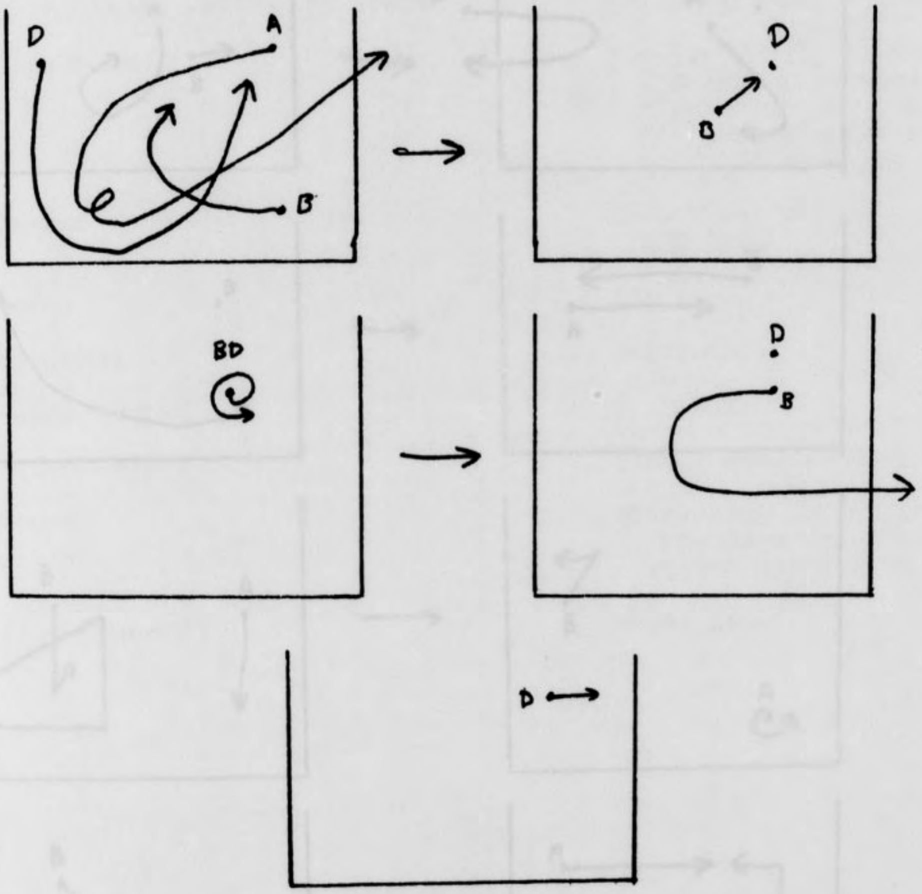
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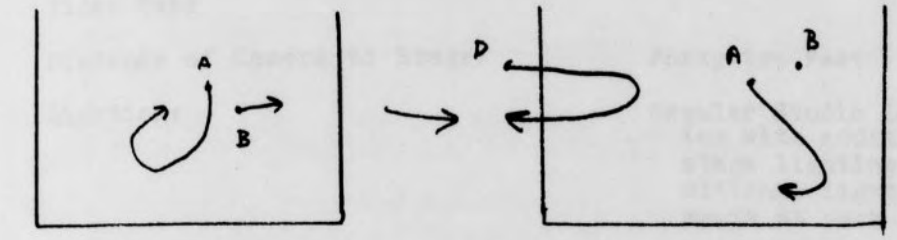

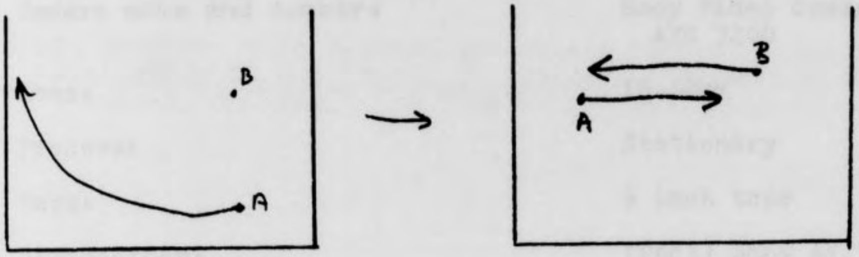

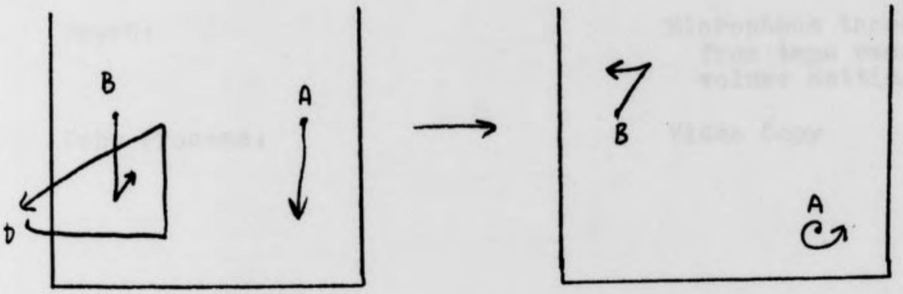

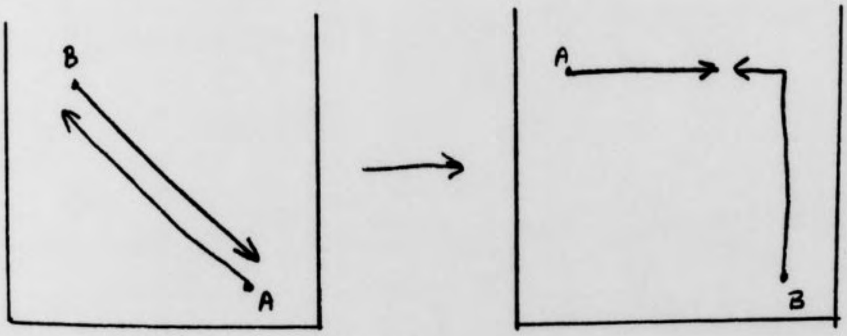

END

PHOTOGRAPHIC DATA

Video Tape

Distance of Camera to Stage:	Forty-two Feet
Lighting:	Regular Studio Lighting with additional stage lighting. Additional lights: PJ spots at each leg.
Camera make and number:	Sony Video Camera AVC 3200
Lens:	16-64mm
Process:	Stationary
Tape:	½ inch tape
Videocorder:	(Deck) Sony AV 3650
Sound:	Microphone three feet from tape recorder, volume setting on 10.
Copy Process:	Video Copy

BIBLIOGRAPHY

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