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MCLEOD, JANE ELIZABETH, "Prism". 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. 32

The dramatics of the theatre has always held a certain fascination for the choreographer. After an examination of the qualities which could be deemed most important for a dance with dramatic intent, the choreographer recognized that communication was vital to the success of the final production. This had to stem from the dancers' own enthusiasm and projection. In order to create enthusiasm, the choreographer worked on achieving believability in each dancer's character emoting honest and clear movements. "Prism" was actually about dancers. The dancers themselves had little difficulty producing the characters of the dance. Because the choreographer relied upon the dramatics of the dancers as well as the execution of the movements, projection was a primary principle in the presentation of the dance. To achieve projection through movement and dramatics, the choreographer stressed to the dancers physical and psychological elements that they strived to master. This was the dancers' responsibility to the audience.

The dance began in an attic where a woman, a dance teacher by profession, had a succession of flashbacks of her earlier life as a dancer. The eight dancers representing her memories set the stage with the changing of costumes for each dance, and the various musical selections enhanced each scene. In Act 1, Scene 1, dancers, portraying students of the ballet, wore black leotards, pink tights and pink ballet slippers as they danced to Barbra Streisand's, "Starting Here, Starting Now". In Scene 2, six dancers wore white leotards, pink tutus with

pink ballet slippers as they danced to Peter Tschaichovsky's "Waltz of the Flowers", which depicted the annual dance school recital. In Act 2, Scene 1, six dancers appeared to be traveling, as they wore street attire and moved to sounds of a city, re-recorded by Emil W. Young, Jr. In Scene 2, six dancers, dressed in rehearsal clothes, portrayed dancers at an audition to the music, "I Hope I Get It", by Marvin Hamlisch. In Scene 3, six dancers appeared once again in travel clothes. One dancer danced alone to Marvin Hamlisch's, "What I did for Love". In Act 3, Scene 1, six dancers wore black leotards, pink tights and pink ballet slippers. They were joined by the woman in the attic who was dressed as a ballet teacher. They danced once again to the music of Barbra Streisand's, "Starting Here, Starting Now". The attic scene, which remained on the set throughout the dance, contained many antiques and memoires belonging to the woman.

The lighting followed the action by alternating back and forth from the attic to the scene created by the dancers. The only constant light was that of the lamp in the attic.

"PRISM"

by

Jane Elizabeth McLeod

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

Approved by

Lois E. Anderson

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.

Thesis
Adviser

J. E. Anderson

Committee Members

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Virginia Moomaw
Elizabeth C. Husted

Dec. 8, 1976

Date of Acceptance by Committee

ACKNOWLEDGEMENTS

This dance is dedicated to all dancers who ever were or ever wanted to be.

The choreographer wishes to express her sincere gratitude to the many dear people whose interest and love kept alive the inspiration needed to give and create joyously:

Susan Smith	my friend.
Emil W. Young, Jr.	my musical arranger and re-recorder of the soundtrack.
Dr. Lois Andreasen	my advisor.
Dr. Wesley White	my friend
Terry Hutton	
Lin Perriello	
Laura Prince	
Frances Rufty	my dancers.
Lydia Shackelford	
Susan Smith	
Lise Stabineau	
Cecelia Tensor	

Special thanks to Frances and Elbert McLeod, two loving parents who continue to believe in me and the things I am compelled to do.

MUSICAL ANALYSIS

- Prologue Sound effect: door opening, walking upstairs.
 Recording: Major Records Sound Effects Library;
 Thomas J. Valentino, Inc.
 Vol. 5; side A, cut 5, cut 7.
 Score: Unavailable.
- "Lilliputes Lullaby"
 Recording: NBC 117 Background Music Library: BMI.
 Score: Unavailable.
- Act 1, Scene 1 "Starting Here, Starting Now", sung by Barbra Streisand.
 Recording: Columbia KCS9278; Marcas Reg.
 Score: Unavailable.
- Scene 2 "Waltz of the Flowers", by Peter Tschaichousky.
 Recording: Columbia MG 30297; Marcas Reg.
 Score: Chaikovskii, Petr Il'ich; Nutcracker
 Suite, op. 71. (Scarsdale, N.Y.)
 E. F. Kalmus Orchestra Scores (n.d.)
 miniature score (146 p.) front. 19cm.
 (Kalmus Miniature Orchestra Scores,
 no. 42)
 Duration: 20 minutes.
 *Special effect: Emil W. Young, Jr.
 WUNC Television and Radio
 University of North Carolina at
 Greensboro.
- Poem: "Dance Realization", author unknown,
 The Dance in Art, by Lucy Lampkin.
 Recording: Emil W. Young, Jr., read by Jane McLeod.
- Act 2, Scene 1 Sound effect: City Sounds.
 Recording: Major Records Sound Effect Library;
 Thomas J. Valentino, Inc.
 A mix of several cuts including sirens,
 car starting, churchbells, hurdy-gurdy,
 people walking.
 Vol. 1,2,3,4,6,7.
 Score: Unavailable.
- *Sound-on-sound special effect: Emil W. Young, Jr.
- Scene 2 "I Hope I Get It", Music by Marvin Hamlisch; lyrics
 by Edward Kleban.

Recording: Columbia PS 33581
Score: Vocal Selection-E8481a; copyright 1975.
All rights controlled by Wren Music Inc.
and American Compass Music Corp. A
publication of Edwin H. Morris and Co.,
Inc. Charles Hansen Educational Sheet
Music and Books 1175/H/44027. Litho in
U. S. A.

Scene 3 "What I Did for Love", Music by Marvin Hamlisch;
lyrics by Edward Kleban.

Recording: Columbia PS 33581
Score: Vocal Selection-E57771; copyright 1975.
All rights controlled by Wren Music Inc.
and American Compass Music Corp. A
publication of Edwin H. Morris and Co.,
Inc. Charles Hansen Educational Sheet
Music and Books 1175/H/44027. Litho
in U. S. A.

Act 3, Scene 1 "Starting Here, Starting Now", sung by Barbra Streisand.

Recording: Columbia KCS9278; Marcas Reg.
Score: Unavailable.

Sound effect: Walking downstairs, door slams.
Major Records Sound Effects Library.
Thomas J. Valentino, Inc.
Vol. 5, side A, cut 8, cut 6.

Score: Unavailable.

* The complete tape was re-recorded and edited by Emil W. Young, Jr.
at WUNC Television and Radio, University of North Carolina at
Greensboro.

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INTRODUCTION

The dramatics of the theatre has always held a certain fascination for the choreographer. The craft of performing has presented itself as a complicated skill that can be learned most effectively through experience. This was of particular concern to the choreographer since the presentation of "Prism" would be performed by inexperienced student dancers. The choreographer, therefore, was led to the examination of the qualities which could be deemed most important for the success of a dance with dramatic intent. Various elements which combine to produce the magic of a performance have been suggested by John Martin, renowned dance critic and author. He listed the following elements as aids in helping a work of art to be translated into the experience of the spectator: stimulation, creativeness, alertness of mind, relationships, awareness of intention, and delight in communication.¹

The success of "Prism" required a constant flow of energy emoting honest and clear movement in order to communicate the message of the dance to the audience. The choreographer wanted the dance to evoke in the audience a feeling of excitement which had to stem from the dancers' own enthusiasm and projection. Humphrey also subscribes to the idea that the main support of any subject matter is enthusiasm.² One method used

¹Gertrude Lippincott, "The Magic of Performance," in Focus On Dance III, ed. Betty Jane Wooten (Washington, D.C.: American Association for Health, Physical Education, and Recreation, 1965), p. 17.

²Doris Humphrey, The Art of Making Dances, ed. Barbara Pollack (New York: Grove Press, Inc., 1959; reprint ed., New York: Rinehart and Company, Inc.), p. 24.

by the choreographer to create enthusiasm was achieving believability in each dancer's character. The dancers had to actually become the role that they were portraying in order for it to be believable to the audience. Because "Prism" was actually about dancers, the dancers themselves had little difficulty producing the characters of the dance. The choreographer was constantly reinforcing the dancers with adjectives which aided in creating and clarifying the various roles in the dance. It became apparent that John Martin's elements of communication through projection were most significant for the creation of the various roles in "Prism" and for the success of the final production.

According to Susanne Langer, projection refers to something that stands out noticeably and presents itself openly to perception. Langer believes that it is the circumstance that gives the concept "projection" its metaphorical value. The term is used much more figuratively than literally; it is a principle of presentation.¹ Because the choreographer relied upon the dramatics of the dancers as well as the execution of the movements, projection was a primary principle in the presentation of the dance.

Writing, labanotation, and musical notation are familiar abstract symbols. Not all symbols, however, can be put into projective literal forms with logic. The whole realm of inward experiences which may be classified as "subjectivity" in art cannot be literally stated. An emotion, such as love, anger or joy, cannot be translated through a

¹Susanne K. Langer, "The Expression of Feeling in Dance," in *Impulse* 1968, ed. Marian Van Tuyl (San Francisco, California: Impulse Publications, Inc., 1968), p. 17.

single dance movement. It may be translated through the quality of the work presented.¹ The attainment of this quality by the dancers in "Prism" presented a challenge to the choreographer. A dancer must project the vision or ideas of the choreographer to the spectators.² "Projection is communication--communication of tension, personality, vitality, excitement, spirit. Projection is evocation of an idea, an emotion, a mood, a nervous energy."³ Projection is necessary in order for an exchange to occur between the dancer and the audience and without an audience, dance is purely self-expression. The dancer cannot be subservient to the choreographer's point of communication. He or she must be encouraged to use a part of his or her own personality, his or her own magic.⁴

From conception to completion a work of art has to be a communicative form. Every element that is included must enhance that expressiveness. It need not have emotive significance in itself, because in a work of art something happens. Rather than seeming to see an expression of feeling, you perceive a quality--an emotive quality. The feeling in the artistic endeavor appears as quality.⁵ Jean-Louis Barrault agrees with Langer when he states that projection "is an act of generosity, the art

¹Langer, "The Expression of Feeling in Dance, " in Impulse 1968, p. 18.

²Lippincott, "The Magic of Performance, " in Focus On Dance III, p. 17.

³Ibid.

⁴Ibid.

⁵Langer, "The Expression of Feeling in Dance," in Impulse 1968, p. 18.

of giving oneself.¹

The choreographer used a number of techniques in striving to achieve projection. In rehearsals suggestions were made to the dancers to imagine an audience, employ stage etiquette, including performing techniques such as proper stage spacing, music, costumes and lighting. The dancers were reminded of physical and psychological attributes which are necessary for performing, which would occur during the actual performance and then rehearsed for this achievement. It is realized, however, that the true state of tension or energy cannot be attained until the actual performance.² The choreographer included the mood and idea along with the teaching of the techniques of the dance so that these elements became an integral part of the dance for the dancers. During rehearsal times the choreographer brought in different people to attend as audience so the dancers would be able to work toward achieving this quality before the actual performance.

Dance, being a performing art, is done for an audience. Therefore, the dancer has certain responsibilities to his or her audience. Not only does the dancer have to define qualities, rhythms, emotions, lines and designs, but he or she must perform them in such a way that an audience sees and feels the dancer's insights.³ It is doubtful that

¹Lippincott, "The Magic of Performance," in Focus On Dance III, p. 17.

²Ibid.

³Dorothy Maxwell Hughes et al., "Dance As A Performing Art," in Focus On Dance II, ed. Bettie Jane Wooten (Washington, D.C.: American Association for Health, Physical Education, and Recreation, 1962), p. 41.

projection can be taught; however, a choreographer can create a dance that is congenial for the dancer. The choreographer should counsel and encourage the dancer through the many rehearsals. Creating an atmosphere where the dancer can unfold, concentrate and function easily is an important job of the choreographer along with teaching the dancer to exercise his will power to project the intent of the choreographer. Good technique, style and timing alone cannot compensate for lack of this will power.¹ "Performing is an act of will, a thrilling re-enactment of the mystery of the eternal ambivalence of life."² The choreographer was well aware of the need for dancers to project in order to perform for an audience. This need became a primary and essential element in the creation of "Prism".

¹Lippincott, "The Magic of Performance," in Focus On Dance III, p. 17.

²Ibid.

"PRISM"

A Ballet in Three Acts and Five Scenes

Prologue: An Attic.

The curtain rose revealing a dark stage. From the darkness came the sound of the opening of a creaky door followed by a succession of approaching footsteps from an unseen stairway. A dim light appeared from a brass lamp decorated with prisms illuminating a woman of mature years who had just entered the attic. She was dressed in an old bathrobe and slippers and was surrounded by her memoirs. The scene was aided by additional gentle lighting. Through her re-collections, she reminisced on a time when she had aspirations of success in the Dance World. As she rummaged through her nostalgic keepsakes, she focused on certain objects which led the audience into and out of each scene of the dance. She was located upstage right on a platform, complete with an old bedroom chair and a wooden crate standing upright holding the lamp on top. The crate contained Dance Magazines, books, photographs and Playbills. An Edgar Degas painting of a ballerina and an empty gold ornate frame were propped carelessly in front of the chair. An old halltree was located behind the chair and in front of the chair there was an antique trunk. She approached the trunk and as she slowly opened it, the music began. It was a nostalgic lullaby. She uncurled a long blue tutu from the trunk and carressed it as she straightened out the wrinkles with care. She hung the tutu onto the halltree and returned to the trunk only to uncover another treasure - her pink ballet slippers. She closed the trunk and sat on the corner of it

proceeding to put on the slippers. She held this position as the music ended and the dance continued into Act 1, Scene 1. The lights slowly dimmed, leaving only her shadow. Her memory took over and recreated the ballet class where she once belonged.

Act 1, Scene 1: The Studio.

Seven students and one ballet teacher assembled downstage center. The teacher began instructing her young students at the barre on the execution of the ballet. Precision among the dancers was of vital importance. The movements were simple and definite and expressed the clarity of the Ballet and the seriousness of exact placement that the science of the art demands. The class ended with révérence, led by the teacher, in which the students practiced a succession of bows. There was a sublime sense of innocence in the air as the dancers exited and the lights returned to the attic where the woman completed the action of putting on her ballet slippers. She then retrieved her long, blue tutu from the halltree with a sentimental smile and began to waltz holding it close to her body. The action stopped as the dancers visualized her thought in Act 1, Scene 2.

Act 1, Scene 2: The Recital.

Six young ballerinas gave a premiere performance of their ballet interpretation to Tschaičovsky's "Waltz of the Flowers". The dance possessed sentimental comedy and also functioned as a comic relief for the audience with its subtle satire on private dance school recitals. The choreographer selected the music for the dance because of its familiarity to the public. The dancers portrayed young ballerinas

concentrating on each step with seriousness to create humor. This was difficult to perform as the dancers were older than the age they projected, and they had the tendency to overact. Running around imitating swan queens, they assumed poses, performed balletic lifts, tour jetéd into and out of a circle and were suddenly faced with a catastrophe; the record stuck in the middle of their dance and was followed by a loud scratch made by the needle sliding on top of the record. Their teacher, who was located in the wings, frantically stepped out and motioned the dancers off stage. One dancer remained alone on stage and with a grand bow, exited to end the dance. The lights blacked out and returned to the woman in the attic, who remained holding her tutu. Laughing to herself, she returned to a conscious reality as she hung the tutu back on the halltree. She sat back in her chair with an old book of poems. As she turned to a favorite, the audience shared her silent reading with the aid of a sound track. Holding the book she remembered when she adventured to New York City to attempt to establish herself as a dancer. The lights dimmed, leaving only the lamp to light her silhouette.

Act 2, Scene 1: To The Big City.

The lights slowly came up on a group of six dancers who were in a pose, each looking in a different direction and on a different level in space. The music began with a cacophony of various city sounds. For this section the choreographer taught the dancers two phrases of movement consisting of pirouette en dedans, sauté arabesque, développé on relevé, tours chaînés déboulés, low walks in plié and quick head turns. The dancers took this material and were instructed to use their

own timing, never complete a movement, make repeats and change directions. The choreographer was attempting to create an illusion of the confusing and frustrating bustle of a big city. In addition to the movements, the dancer had very limited boundaries in which to work using only center stage. The dance was a very fragmented, moving sculpture of space and time. Act 2, Scene 1 ended as the dancers stopped their motions and the last sound occurred on the tape. The lights slowly dimmed into darkness. The attic once again became the viewpoint as the lights, growing increasingly brighter, found the woman waking from her chair. She placed the book on the table and began to search through some old newspapers and Playbills. She picked up a Dance Magazine and an old resume photograph of herself fell to the floor. She picked it up and with her back to the audience, held the photograph so that it was visible to the audience. The lights from the lamp, adorned with prisms, reflected onto the picture as the rest of the stage was black.

Act 2, Scene 2: Rehearsal Hall.

Six dancers assembled in a line upstage. With backs to the audience they hit a slightly comical pose. The lights slowly came up to a dimly lit stage. The music began. It was a man's voice shouting, "Five, six, seven, eight, step, kick, kick, leap, kick, touch." The scene was an audition and the dancers, being exhausted, kept pouring out one hundred percent of themselves with determination to be chosen for a part in the show. The director yelled, "From the top, five, six, seven, eight...". The dancers turned aggressively to the audience as the lights became very bright. The audience then witnessed the blood and sweat of an audition. The dance was full of jazz, ballet

and drama. As they hit a final pose, they faded back to their beginning position but this time as they turned to face the audience, they held a resume picture in front of their faces. As they contained this pose, one dancer broke the formation questioning if she was the girl in her resume photograph, and danced forth with reaching movements as if pleading for the job. As she finished her solo, she was downstage center holding her photograph close to her heart. The lights blacked out. The one lamp remained, lighting the woman in the attic. As she began to move, she was aided by additional lighting. She began tidying up and daydreamed once more as she sat on the trunk. She was remembering the time when she was leaving New York to return home. Her flashback was not one of regret. She did what she had to do because of her strong love for dance. She posed in thought. The lights dimmed out with the exception of the lamp.

Act 2, Scene 3: The Departure Station.

The lights came up on six dancers located upstage left; some were propped on suitcases, some leaned on each other and others stood, weighted down with luggage. The audience heard city sounds which faded out and into Marvin Hamlisch's musical hit, "What I Did For Love." One dancer left the still life group and danced with a sentimental air using both balletic and modern movements. Through her medium of communication, dance, she expressed what the entire group was feeling. Not completely disillusioned, the unchosen dancers were now to find their place somewhere else. Some would keep their prospective dance careers, others would not, but all would remember the experiences that they had as a dancer. The soloist continued to move

as the dancers in the background exited one by one, in slow motion. If their movements were accelerated to normal timing we would have seen them rushing off, reaching towards each other with motions of hurry up or good-bye. As the dancer finished her statement, she turned slowly, walked to her bag and picked it up. As she exited, she stopped, turned and took one last look. The lights blacked out.

Act 3, Scene 1: From the Attic to the Studio.

The lights were brought to a high intensity. The woman returned from her memory prism to the present moment. She collected her memoirs and returned them to their places. She, too, must go to her place - the dance studio, where she now is giving away that which she was given so long ago. She put her teaching skirt over her tights and leotard which she had under her bathrobe and descended from the attic into the dance area. When she arrived, six dancers were involved in various actions, some stretching, some putting on their ballet slippers, and others engaged in conversation. As she entered, she clapped her hands to call the class to order. She then led them through a succession of center floor work, followed by an adage, turns across the floor and ended with révérence. Before exiting, her students bowed to her and she returned the gesture. She took a look around the studio and returned to the attic where she turned off the lamp and exited. In the darkness the audience heard footsteps descending a stairway followed by the closing of a creaky door.

The Alice Set.
Included are many
accessories and antiques.

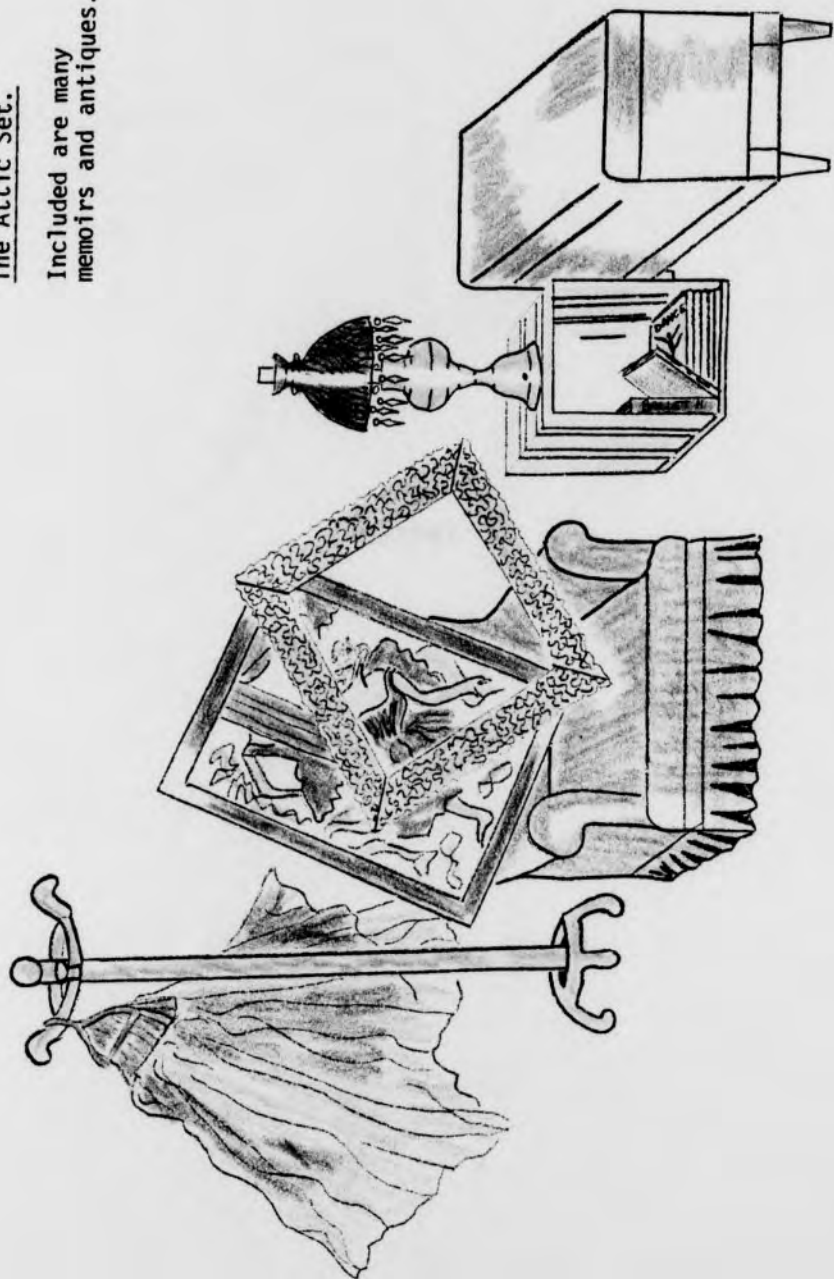


STAGE SETTING



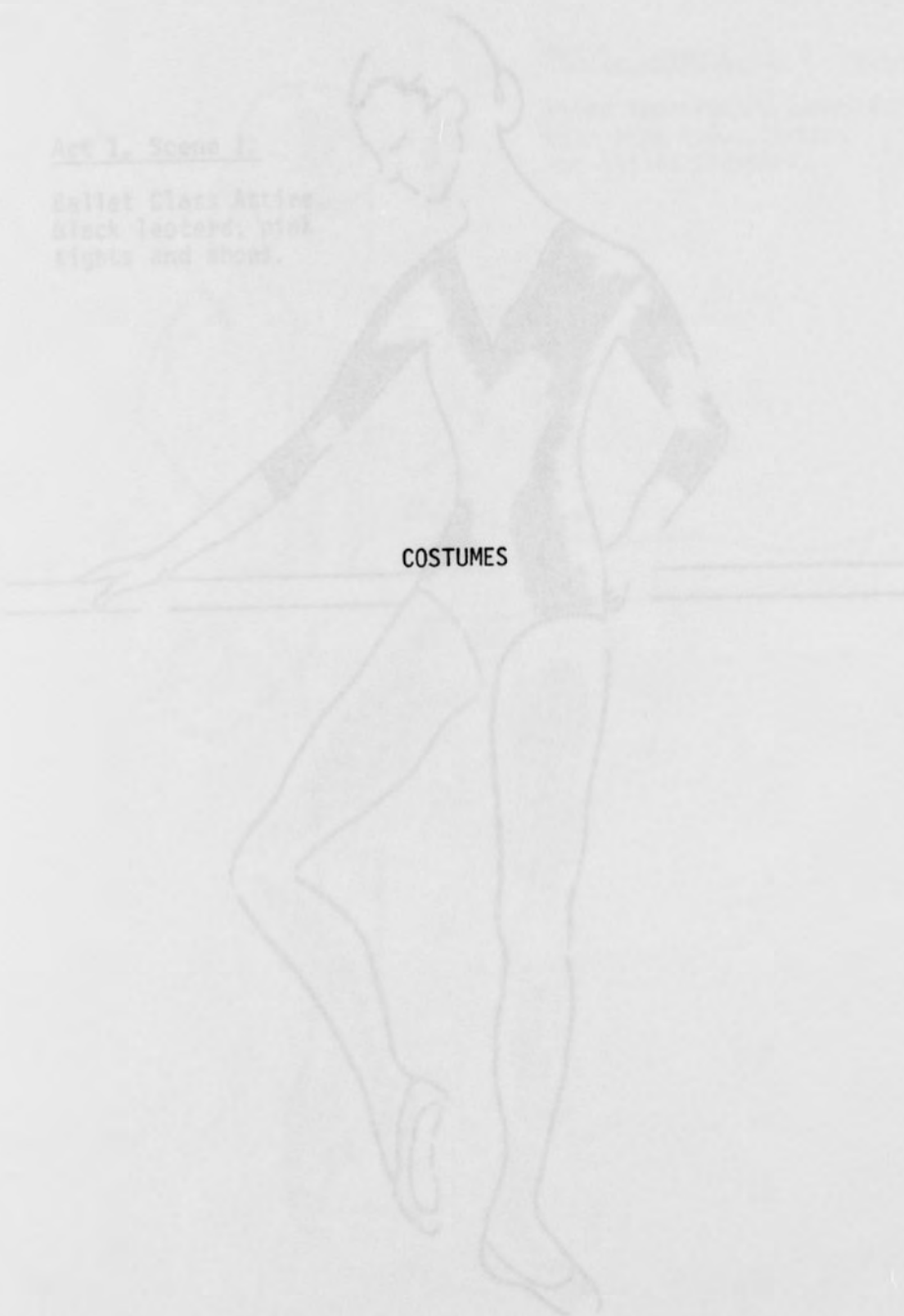
The Attic Set.

Included are many memoirs and antiques.



Act 1, Scene 1:

Ballet Class Attire.
Black leotard, pink
tights and shoes.



COSTUMES

Act 1, Scene 1.

Ballet Class Attire.
Black leotard; pink
tights and shoes.



Act 1, Scene 2.

White long-sleeve leotard
with pink tutu, tights,
and ballet slippers.



Act 2, Scene 1; Act 2, Scene 3

Street clothes. Coordinated by
each individual dancer.





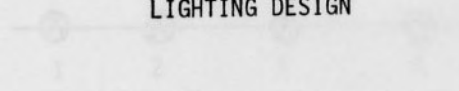
Act 2, Scene 2.

Rehearsal Clothes.
Coordinated by each
individual dancer.

STAGE AREA FOR LIGHTING



LIGHTING DESIGN



Scale: 1/4" = 1'-0"

Area: 1200 sq ft

Grid: 12' x 10' (approximate)

© 1950 by [illegible]

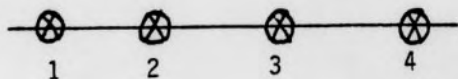
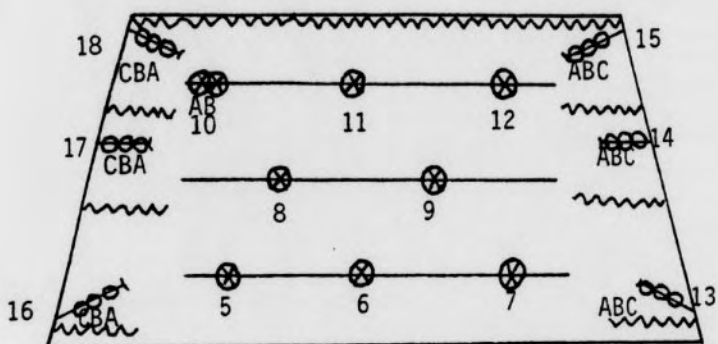
INSTRUMENT

1, 2, 5, 7, 9, 11, 13a & c,
14a & c, 15a & c, 16b, 17b

7, 4, 8, 3, 10a, 17, 13b,
14b, 15b, 16a & c, 17a & c,
13a & c

10b, 18b

STAGE AREA FOR LIGHTING



Beam or Rail

~~~~~ = leg or wing

⊖⊖⊖ = side lighting on poles

⊗ = overhead lighting

## INSTRUMENT

1, 3, 5, 7, 9, 11, 13a & c,  
14a & c, 15a & c, 16b, 17b

2, 4, 6, 8, 10a, 12, 13b,  
14b, 15b, 16a & c, 17a & c,  
18a & c

10b, 18b

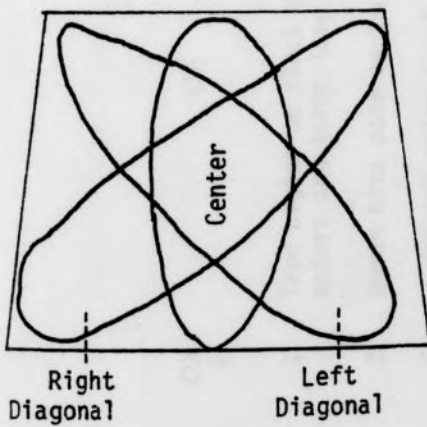
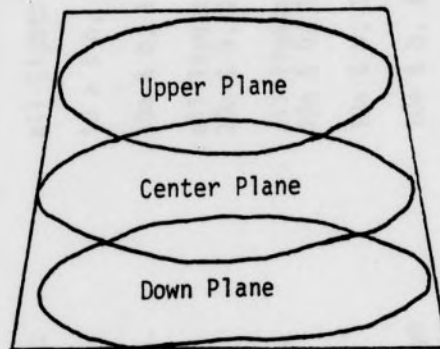
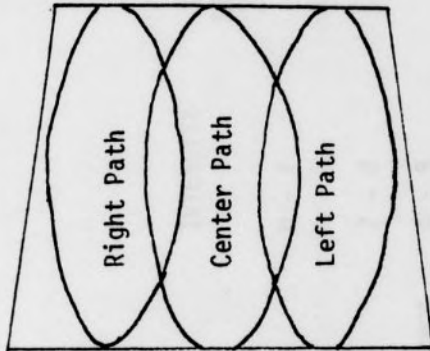
## GEL

Brigham No. 17  
Light Blue Lavendar

Brigham No. 62  
Salmon

Brigham No. 29  
Steel Blue

## LIGHTING AREAS



LIGHTING CUES

| CUE # | CUE                                                             | LIGHTS                        | INTENSITY | TIME--<br>SECONDS |
|-------|-----------------------------------------------------------------|-------------------------------|-----------|-------------------|
| 1     | Tape begins on black stage. Woman enters and turns lamp on set. | 10a & b, 18                   | 0 - 7     | 5                 |
| 2     | Woman hits pose on trunk with shoe.                             | 10a & b, 18                   | 7 - 0     | 3                 |
| 3     | 7 dancers enter black stage. Music begins.                      | all lights except 18, 10a & b | 0 - 9     | 3                 |
| 4     | 7 dancers exit. Music ends.                                     | all lights                    | 9 - 0     | 3                 |
|       | Attic                                                           | 10 a & b, 18                  | 0 - 7     | 3                 |
| 5     | Woman takes pose with tutu.                                     | 10a & b, 18                   | 7 - 0     | 3                 |
|       |                                                                 | all lights except 10a & b, 18 | 0 - 10    | 3                 |
| 6     | Music ends. Dancers exit.                                       | all lights except 10a & b, 18 | 10 - 0    | immediately       |
|       |                                                                 | 10a & b, 18                   | 0 - 7     | 3                 |
| 7     | Woman poses with photograph.                                    | 10a & b, 18                   | 7 - 0     | 3                 |

| CUE # | CUE                                              | LIGHTS                                                                       | INTENSITY               | TIME--<br>SECONDS |
|-------|--------------------------------------------------|------------------------------------------------------------------------------|-------------------------|-------------------|
| 8     | Dancers enter. Take pose.                        | 8, 9, 11, 12                                                                 | 0 - 7                   | 4                 |
| 9     | Music on. Dancers turn to face audience.         | 8, 9, 11, 12<br>1, 2, 3, 4, 5, 6,<br>7, 13, 14, 15, 16,<br>17                | 7 - 10<br>0 - 10        | immediately       |
| 10    | Dancers take final pose.<br>Music off.           | all lights except<br>10a & b, 18<br>10a & b, 18                              | 10 - 0<br>0 - 7         | immediately<br>3  |
| 11    | Woman takes pose on trunk.                       | 10a & b, 18                                                                  | 7 - 0                   | immediately       |
| 12    | Dancers enter and take pose.<br>Music begins.    | 9, 11, 12, 14, 15                                                            | 0 - 8                   | 5                 |
| 13    | Solist moves away from group<br>to center stage. | 1, 2, 3, 4, 5, 6,<br>7, 8, 13, 16, 17<br>9, 11, 12, 15                       | 0 - 8<br>8 - 6          | 2<br>3            |
| 14    | Music off. Dancer slowly<br>exits.               | 1, 2, 3, 4, 5, 6,<br>7, 8, 13, 14, 16,<br>17<br>9, 11, 12, 15<br>10a & b, 18 | 8 - 0<br>6 - 0<br>0 - 7 | 5<br>3            |

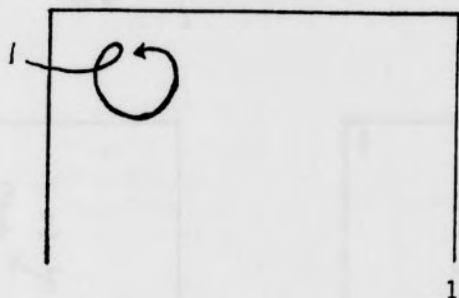


| CUE # | CUE                                           | LIGHTS                                          | INTENSITY | TIME-- SECONDS |
|-------|-----------------------------------------------|-------------------------------------------------|-----------|----------------|
| 15    | Woman leaves attic to dance area.             | 10a & b, 18                                     | 7 - 0     | 3              |
|       | Music begins.                                 | all lights except 10a & b, 18                   | 0 - 8     | 5              |
| 16    | Music ends. All dancers exit. Woman remains.  | 1, 2, 3, 4, 5, 6, 7, 11, 12, 13, 14, 15, 16, 17 | 8 - 0     | 3              |
|       |                                               | 8, 9                                            | 8 - 6     |                |
| 17    | Woman returns to attic. Woman turns off lamp. | 8, 9                                            | 6 - 0     | 3              |

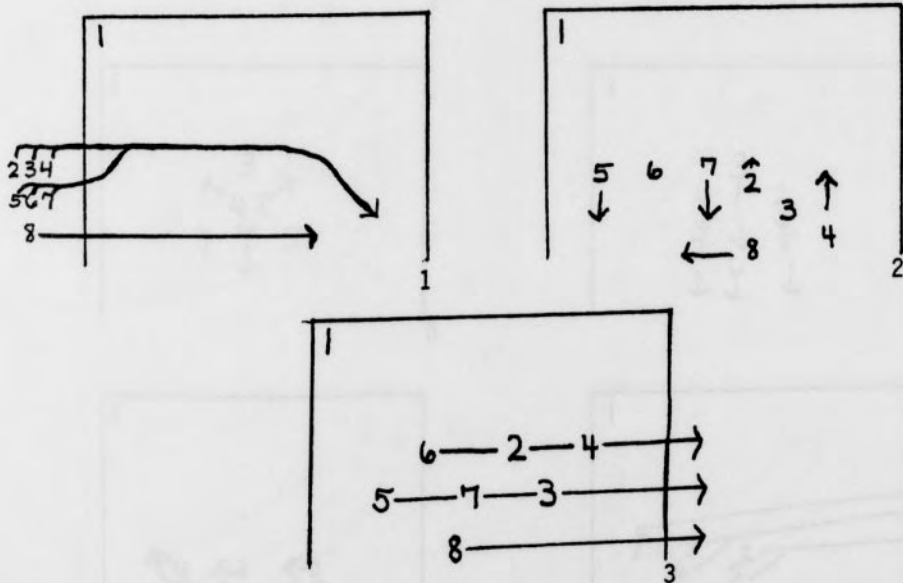
## CLARIFICATION OF MOVEMENT

The eight dancers are labelled 1 - 8.

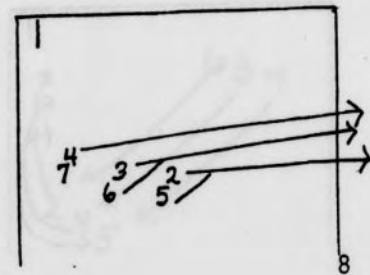
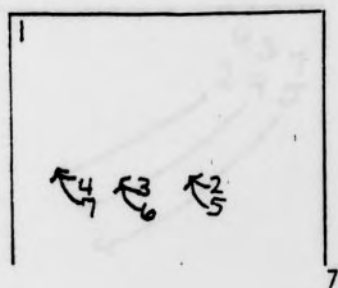
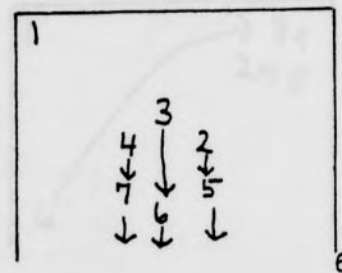
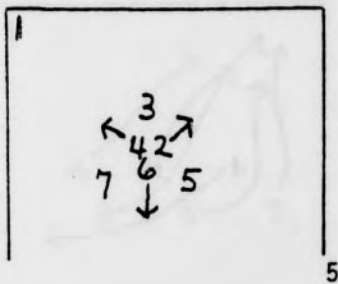
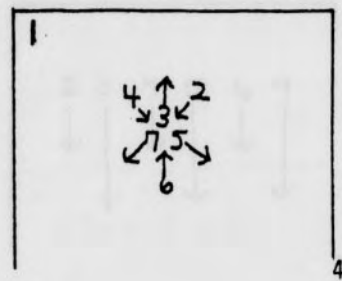
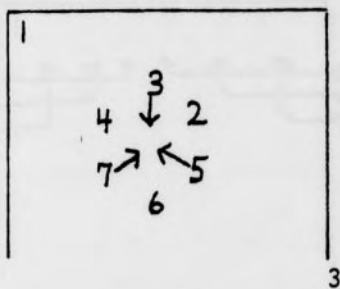
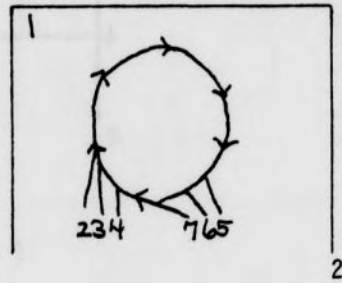
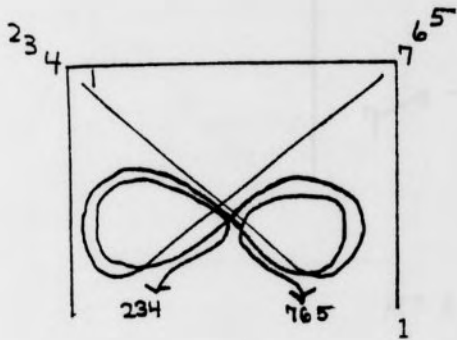
## PROLOGUE

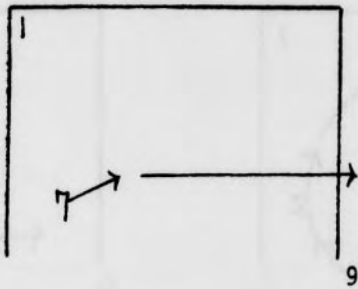


## ACT 1, SCENE 1

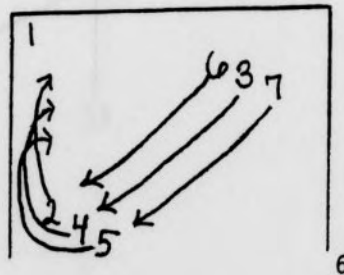
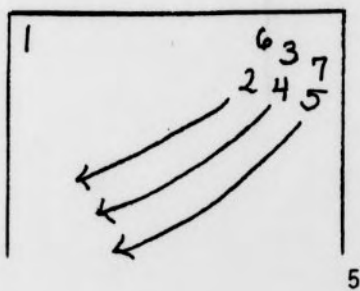
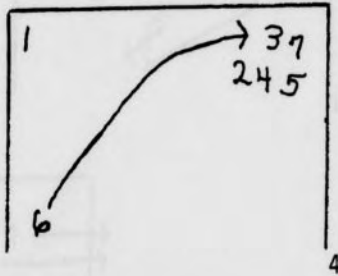
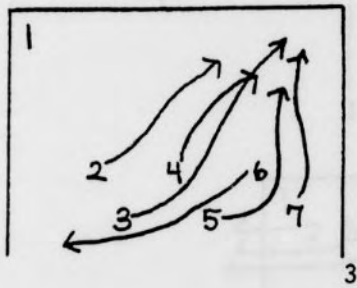
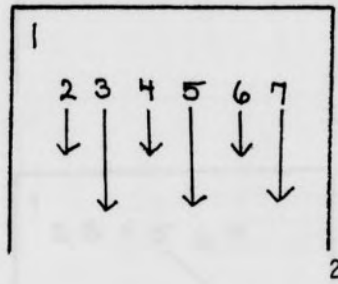
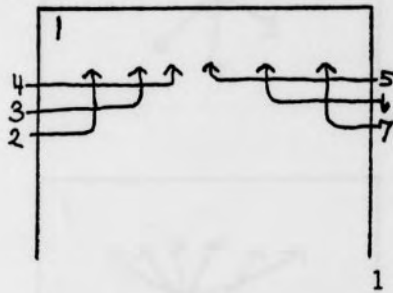


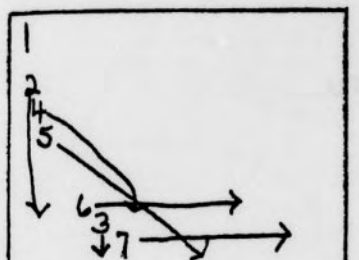
## ACT 1. SCENE 2



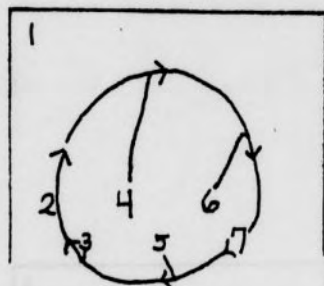


## ACT 2, SCENE 1

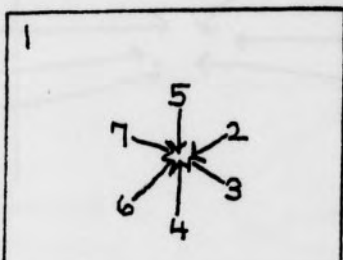




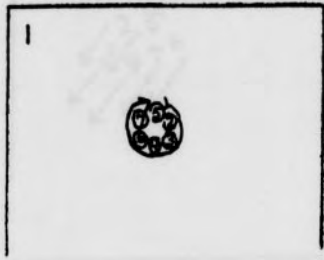
7



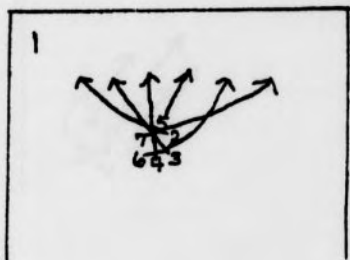
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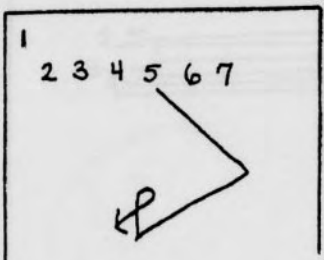
9



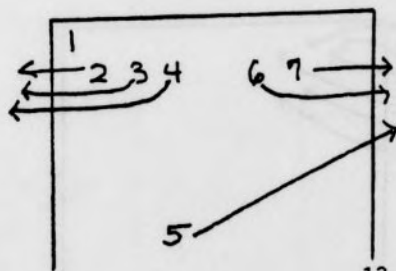
10



11

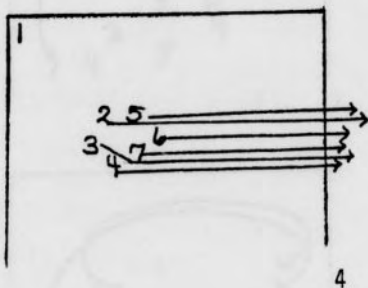
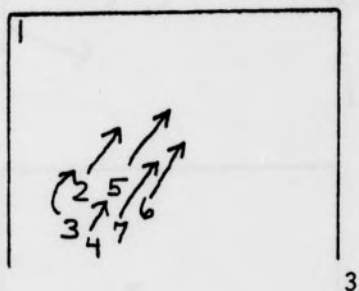
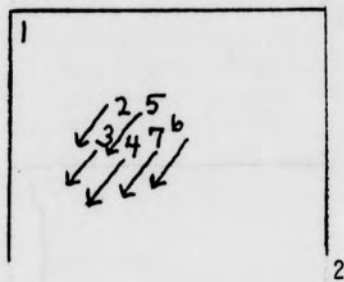
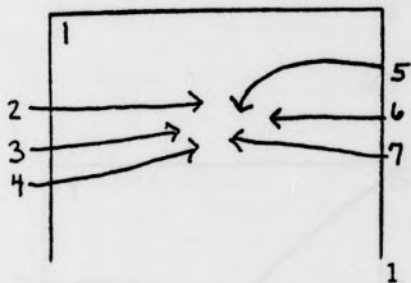


12

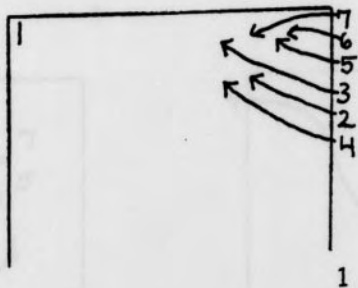


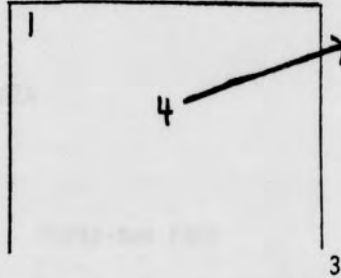
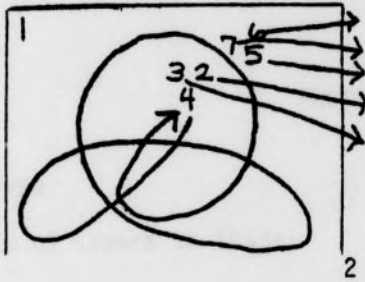
13

## ACT 2, SCENE 2

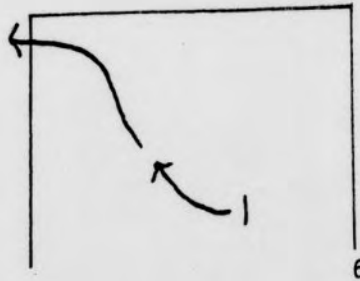
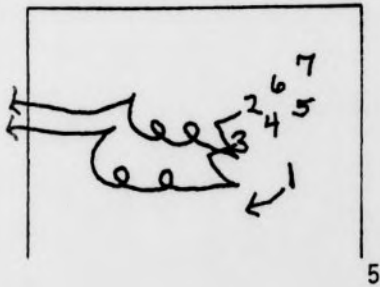
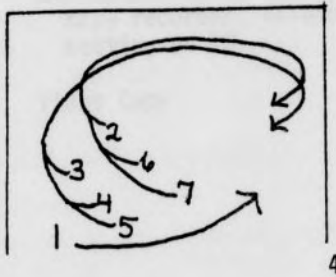
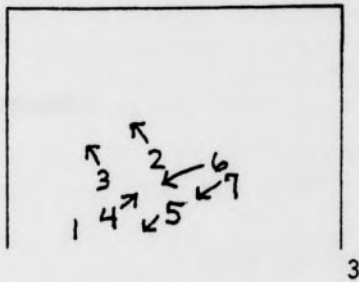
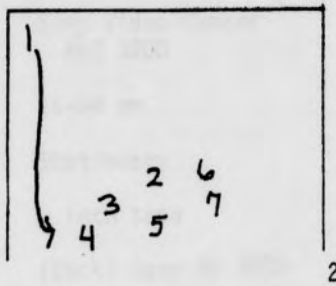
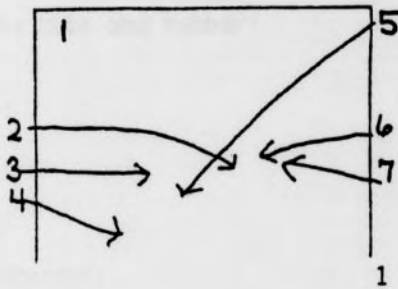


## ACT 2, SCENE 3





ACT 3, SCENE 1



## PHOTOGRAPHIC DATA

## Video Tape

Distance of Camera to Stage:

Forty-two Feet

Lighting:

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

Camera make and number:

Sony Video Camera  
AVC 3200

Lens:

16-64 mm

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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