WARDEN, SUSAN. Humornonhumornon. 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: Dr. Lois Andreasen, Pp. 38.

In the thesis dance entitled "Humornonhumornon", the choreographer employed three seemingly incompatible choreographic methods to create a dance in three sections to music composed by J.S. Bach. Three dancers performed in Section I, wearing short, panelled skirts and bright make-up which complemented the humorous content of the choreography. Section II was performed by two dancers dressed in long, elegant skirts which echoed the flowing, lyrical quality of Bach's violin duet. All five dancers performed in Section III, which combined the humor of Section I and the elegance of Section II in an interesting visual pattern of contrast. In the first and third sections, a black curtain at the back of the stage was manipulated by the dancers to create humorous effects. Bach's music gave each section its underlying structure as well as providing movement images to the choreographer. General lighting was employed in all three sections.

"Humornonhumornon" brought many questions to the choreographer's mind, particularly in reference to the creative process and to the complex distinction between art and craft. After studying various theories concerning these two issues, the choreographer concludes there is a definite correlation between the type of artistic process used by the artist and his/her success in producing either art or craft. This correlation offers fertile material for further research.

HUMORNONHUMORNON

by

Susan Warden

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

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1977

Approved by

Lois E Andreasen
Thesis Adviser

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 Lois E. Andreasen

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March 16, 1977
Date of Examination

ACKNOWLEDGEMENTS

The choreographer would like to acknowledge the invaluable guidance of Dr. Lois Andreasen in the preparation of this thesis. She would also like to thank Mr. Norman Porter for his unflagging support, and Dorothy Berea Silver for the enormous inspiration she has given the choreographer over many years as an artist and a teacher. Special appreciation is expressed to the dancers for their talents, commitment, and especially, their wonderful senses of humor that made this dance possible.

Dancers: Margaret Devaney
Madeleine Lord
Trudy Martin
Gretchen Morris
Lydia Shakelford

MUSICAL ANALYSIS

Section I "Violin Concerto in A minor," first movement, Johann Sebastian Bach
Recording: Deutsche Grammophon 138 820 Beroset GmbH, Berlin
Score: "Konzert für Violine mit Streichorchester, A moll," Leipzig: Ernst Eulenburg, N.D.
Time: 3:55

Section II "Concerto for Two Violins in D minor," second movement, Johann Sebastian Bach
Recording: Deutsche Grammophon 138 820 Beroset GmbH, Berlin
Score: "Konzert für zwei Violinen mit Streichorester, D moll," Leipzig: Ernst Eulenburg, N.D.
Time: 7:52 (for the actual performance, the tape speed was increased, lasting only seven minutes)

Section III "Violin Concerto in A minor," third movement, Johann Sebastian Bach
Recording: Deutsche Grammophon 138 820 Beroset GmbH, Berlin
Score: "Konzert für Violine mit Streichorchester, A moll," Leipzig: Ernst Eulenburg, N.D.
Time: 3:55

TOTAL TIME: Fifteen minutes

TABLE OF CONTENTS

INTRODUCTION

For centuries, artists and philosophers have formulated normative theories about the creative process, theories which isolate and define certain universal elements in all creative acts. The choreographer was intrigued by the theories of creative process presented by Monroe Beardsley in his article "On the Creation of Art,"[1] particularly as they related to choreographic methods. In the thesis dance entitled "Humornonhumornon," the choreographer employed three seemingly incompatible techniques to choreograph the three sections of the dance; these diverse choreographic methods appeared to defy classification under any one theory about the creative process.

Monroe Beardsley discusses two theories in detail, what he terms the Propulsive Theory and the Finalistic Theory, basing his discussion on his personal definition of the creative process: ". . . that stretch of mental and physical activity between the incept and the final touch."[2] Beardsley feels the Propulsive Theory is best represented by R.G. Collingwood in The Principles of Art.[3] Collingwood believes that the artist creates out of a need to express some intangible idea or emotion which is compelling him, stimulating him to create. Thus, the incept (using Beardsley's definition) propels the artist towards his final

creative product which is a definition of the original incept.

> . . .the artist has no idea what the experience is which demands expression until he has expressed it. What he wants to say is not present to him as an end towards which means have to be devised.. .[4]

For Collingwood, the opposite process, in which a predetermined end defines the means used to achieve that end, is analogous to the ancient Greeks' conception of craft, not art.

The second theory Beardsley discusses, the Finalistic Theory, would be equivalent to Collingwood's definition of craft. David Ecker, a proponent of this theory, describes the creative process as "qualitative problem-solving."[5] The artist begins with a definite goal in mind, and the creative process is the problem-solving activity which brings the artist to his goal.

Beardsley finds problems with both of these theories and goes on to support a third theory proposed by Vincent Tomas:

> Creative activity in art . . . is activity subject to critical control by the artist although not by virtue of the fact that he foresees the final result of the activity.[6]

In this theory, Tomas emphasizes the flexibility and diversity of "means" and "ends". Rather than directing his attention to one or the other, he stresses the crucial role of artistic, critical judgement as the primary element in any creative process.

Although the choreographer is attracted to Tomas' theory because of its all-encompassing nature, it is clear that "Humornonhumornon" was created through a process more accurately described by the Finalistic Theory. The choreographer's goal, a dance portraying humor, non-humor, and a combination of both, was well-defined before any actual movement was designed; the choreographic methods evolved in response to the established goals. In effect, the "end" determined the "means" throughout the thesis.

Section I

The desired result of Section I--humor-- was predetermined before any movement was composed for this section. The choreographer did not analyze or define humor in any strict sense until after Section I was completed. Upon completion of Section I, it was interesting to the choreographer to study theories of humor in retrospect, juxtaposing and comparing them with the dance. For the purposes of this paper, Max Eastman's theory of humor as presented in Janet Strader's thesis, "The Communication of Humor Through Movement: Implications for Choreography,"[7] will be used as a basis for discussion. This theory is based on two premises:

1) In order to be funny, a thing must frustrate an expectation previously built up in the observer's mind. The frustration must not arouse strong negative feelings . . .
2) The observer must maintain an objective viewpoint and be in a 'mood of fun' in order to be receptive to, and amused by, the frustration.[8]

Using Eastman's theory, Strader concludes that humorous choreography is likely to result from certain conditions:

> 1) An incongruity must exist between two or more elements of the stimulus object [the dance].
> 2) The incongruous relationship must be suddenly perceived in order to be felt as humorous.
> 3) The conditions for humor in the stimulus object produce their intended result most effectively when conditions concerning the observer are ideal.[9]

The choreographer believes Strader's conclusions are accurate and that her emphasis on spontaneity and surprise (No. 2) makes her theory more useful than Eastman's for choreographic purposes.

The choreographic process used in Section I reflected the Finalistic Theory of artistic process; the goal--humor--determined the means. This predetermined goal forced the choreographer to abandon her usual choreographic method of choreographing alone in the studio and then setting the resultant movement on the dancers with very few changes. Initial attempts at using material composed apart from the dancers resulted in dry, strained humor, lacking the needed element of spontaneity Strader stresses in her thesis. In a sense, the choreographer had to "lose control" of the dance and let it guide the process before the needed spontaniety was achieved. Through improvisation, the choreographer and the individual dancers discovered short movement motifs that the choreographer then randomly assembled to create humorous incongruities. This "trial-and-error" choreographic process contrasted to the choreographer's

usual wholistic, organic approach to composition. Bach's music provided the only structural influence for Section I.

Thus, in Section I of "Humornonhumornon", the choreographer satisfied Strader's first two conditions for humorous choreography--the movement motifs were organized in an incongruous order, and these incongruities were often presented very suddenly to the audience. Strader's third condition, pertaining to the observer's environment and mental state, was inadvertently satisfied by the format of the dance program preceding Section I which included dances dealing with themes of death and insanity. The incongruity of Section I in juxtaposition to the rest of the concert helped strengthen its humorous appeal. Also, the choreographer chose to make a visual separation between "Humornonhumornon" and other dances in the program by closing vinyl curtains in front of the stage, an action which had not preceded the other dances. This created a certain expectation in the mind of the audience that was then frustrated with the appearance of the first dancer. Wearing a silly costume and a dumb face, the dancer quickly dispelled any mood of solemnity created by the previous dances.

Although Janet Strader's thesis provided helpful insight into specific elements of "Humornonhumornon", the choreographer believes that Strader's conditions present a paradox for choreographers. Any choreographer using Strader's conditions for developing a dance would face the same problem that this choreographer faced--a lack of spontaneity.

Strader's suggestions to the choreographer destroy the very spontaneity Strader emphasizes. Using her conclusions, one may construct humorous movements, but in the opinion of this choreographer, a genuinely "funny" dance requires a high degree of spontaneous inspiration. By establishing spontaneity as a goal, one jeopardizes true spontaneity and makes it difficult to transcend craft as Collingwood defines it. The choreographer became acutely aware of this paradox while composing "Humornonhumornon" and consciously sought to employ a process--improvisation --which took the creative process out of her control and allowed the essential element of spontaneity to enter into the dance. For the choreographer, the spontaneity resulting from this loss of control provided the needed impulse to carry Section I beyond craft and into the realm of art. Thus, for the choreographer, the difference between craft and art is not simply a question of predetermined goals as Collingwood states. This distinction between art and craft will be discussed in detail in the latter portion of this paper.

Section II

The desired impact of Section II--non-humor--stimulated a choreographic process different than that of Section I. The choreographer wished to express the continuity and flow of Bach's theme and variations in the "Concerto in D minor for Two Violins." This effect was

achieved by employing an organic approach to the choreography in which a small number of related movement motifs were extensively developed. Almost all of Section II was choreographed while the choreographer worked alone in the dance studio. Unlike Section I where the individual personalities of the dancers required individual treatment, the dancers in Section II were molded to the predetermined movement and very few choreographic changes were made during rehearsals. This high degree of control throughout the creative process could have easily led to a well-crafted dance with little artistic value beyond craft. The choreographer personally believes Section II succeeded in expressing some intangible, perhaps universal, essence which would not have been present in a work of craft. This essence could be another means of distinguishing art from craft.

(It is interesting to note that all three of Strader's conditions for humor were absent from this section).

Section III

For the choreographer, Section III represented a display of craft and held little artistic value. The desired result of Section III--a combination of Section I and II--seemed to preclude this particular dance from developing a life of its own. The choreographer was interested in creating an equal balance of humor and non-humor

in a visual blending of Section I and II. From the beginning, the choreographer had difficulty suppressing the innate humorous incongruity of such a combination in her effort to prevent humor from dominating the entire section. It would appear that the natural result of combining Section I and II would be humorous. By suppressing the natural growth of the dance, the choreographer subjugated her process to the final goal, and in doing so, inhibited the development of the dance beyond craft.

Perhaps Section III failed to transcend craft because it was a synthesis of two different creative impulses and had no underlying, original creative impulse of its own. It merely presented an intellectual, almost mathematical problem for the choreographer. This was reflected in the choreographic process; Section III was choreographed on paper rather than in the studio. For the choreographer, Section III presented great visual interest similar to a well-executed decorative pattern but had limited artistic impact.

Conclusion

The contrasting sections of "Humornonhumornon" provided thought-provoking material for the choreographer in relation to the creative process and the controversial distinction between art and craft. The choreographer's process is best described by David Ecker's theory of "end-determines-means", and it is clear that there are great

difficulties in using this process and avoiding an end result of craft as Collingwood defines it. The choreographer feels she successfully reached beyond craftsmanship in Section I and II but was unable to do so in Section III.

The innumerable theories which have been proposed to delineate the boundary between art and craft are indicative of the complexity of the problem. In studying various theories, it became clear to the choreographer that most distinctions are primarily based on personal observation and belief rather than any normative data. General theories such as the one proposed by William Chace Greene wherein art differs from craft by the "unnecessary addition of attractiveness,"[10] are unsatisfactory because they encompass virtually any object other than the crudest tool. Other theories seem far too narrow in scope, including the traditional argument that any object created primarily for utilitarian, non-aesthetic purposes is craft.[11] This immediately excludes the entire realm of primitive craft that we have commonly come to consider art. The limitations of this theory highlight the critical importance that the passage of time plays in any distinction between art and craft. What is considered craft in one generation may be considered art in the next; what one individual considers to be craft at age twenty may appear to be art at age fifty. Thus, public opinion and the individual spectator's perception

are unaccountable elements whose impact would be impossible to predict but whose importance cannot be ignored by any comprehensive theory concerning art and craft.

One theory which takes these two elements into consideration is proposed by D.W. Gotshalk. He bases his theory on utilitarian versus aesthetic qualities in objects, distinguishing art works by "the centrality or eminence of their intrinsic perceptual appeal."[12] For Gotshalk, however, this line between art and craft is flexible and cannot be found within the work itself, but in the individual spectator's perception:

> When finely shaped or decorated jugs have ceased to serve as utilities and are placed on museum shelves, they are sometimes said to 'become' works of fine art. But all that has happened is that, with the disappearance of their utilitarian function, the aesthetic function of the jugs has been given peculiar prominence.[13]

There are aspects of Gotshalk's theory which the choreographer finds difficult to accept. Specifically, by using a definition which stresses the necessary prominence of aesthetic purpose in art, Gotshalk is able to exclude from the realm of art any object which has been created for religious or historical reasons where aesthetic intent was not central to the creation of the object. For the choreographer, this restriction denies the validity of some of the most intriguing art, particularly in the area of so-called "political art", that is being produced today.

Using Gotshalk's theory, all three sections of "Humornonhumornon" would fall under the classification of art, the first two sections perhaps constituting "better" art than the last section. According to Collingwood, all three sections would be classified as craft. The choreographer believes these are inaccurate assessments, and has looked for other qualities which might distinguish art from craft, after considering the development and impact of "Humornonhumornon." Although the choreographer does not feel it is possible to present a detailed theory of art and craft within the scope of this paper, she has developed three observations that she believes are central to this issue:

1) Craft is a measurable skill which is teachable and is capable of being judged by known standards. Art, although it usually contains measurable technical skills, is a highly individual achievement incapable of being taught. Art transcends known standards, offering some intangible idea or essence to the spectator. In the choreographer's opinion, Section II of "Humornonhumornon" represents an example of this particular qualification concerning art.
2) In order to create art as opposed to craft, the artist must lose control of his process and goal and be led by the work itself for a period of

time, if only for an instant. These moments represent bursts of spontaneous creative activity which carry the artist beyond the limits of craft. A work which is strictly controlled from incept to final product disallows these crucial bursts of creativity and remains in the realm of craft. For the choreographer, the success of Section I of "Humornonhumornon" is attributable to a certain loss of control by the choreographer during the creative process. The strictly controlled process used in Section III appeared to prevent this section from developing beyond an interesting display of craft.

3) The criteria of utilitarian versus aesthetic intent is very useful in distinguishing art from craft only if the elements of public and individual opinion over time are taken into account.

The connection between the issue of art versus craft and the creative process is extremely complex. Although the choreographer disagrees with R.G. Collingwood's definition of craft, the choregrapher believes Collingwood's basic assumption, that the creative process is highly influential in determining the artistic or craft value of an object, is correct. This belief is supported by the choreographer's observations concerning "Humornonhumornon."

Hopefully, further research will serve to elucidate this unique relation between process and product. The knowledge gained in this area would be useful in all aspects of life as well as art.

GENERAL EXPLANATION

Music

Section I: "Violin Concerto in A minor," first movement

The choreographer's decision to use the third movement of the "Violin Concerto in A minor" for Section III of the thesis dictated her choice of the first movement of that concerto for the opening section of "Humornon-humornon." The choreographer felt that a degree of unity within the musical selections would serve to unify the incongruous dance sections. Having previously decided that the intent of the opening section would be an exploration of humorous movement, the choreographer then looked for humorous elements in the music.

The juxtaposition of the high-pitched trilling of the solo violin and the heavy, accented, lumbering quality of the bass instruments provided many humorous images for the choreographer. These images were expressed by the changing facial expressions of the dancers, alternating between squeaky, "plastic" smiles and forlorn, blank looks. The seemingly futile dialog between the soloist and orchestra also suggested amusing points of contrast to the choreographer. The solo violin voice soars to grandiose heights of virtuosity, but as Prof. Arnold Schering has noted: ". . . in spite of various attempts, the instrument achieves

nothing."[14] The incongruity of the solo passages and the repetitious accents of the bass instruments inspired and justified the numerous incongruous dance elements in this section--cheerleading leaps, flapping arms, hairpulling, flirtatious poses, etc.

Pitch change was another musical element which strongly influenced the dance. Abrupt drops from high to low pitches were often depicted by jumps in the choreography; long decrescendos indicated slow falls to the floor. At one point, each dancer assumed the role of a particular musical voice. A stationary dancer mimicked the low-pitched, heavy accents of the bass instruments; another turning dancer demonstrated the high-pitched, persistent voice of the solo violin; and the third dancer's movements suggested the phrasing of the remaining instruments.

Section II: "Concerto in D minor for Two Violins," second movement

Bach's violin duet indicated to the choreographer that Section II of "Humornonhumornon" should be a duet. Only the exceptional dancer could support the rich complexity of the music, any number of dancers greater than two would defeat the intimate quality of the violin duet. Thus, the instrumentation of the music was reflected in the number of dancers used.

The choreographer sought to communicate the soft, flowing qualities of the music with lyrical movements

based on falls and suspensions. A visual expression of the intricate interweaving of the two violin voices was desired. As in the other sections of the thesis, the phrasing of the music in Section II was closely followed by the choreographer, e.g., a musical decrescendo would be depicted with large locomotor patterns followed by smaller, gentler movements as the dynamics subsided.

The relationship of the two dancers was specifically left undefined. The choreographer felt that the intimacy expressed by the music was not necessarily a "touching" intimacy but contained an element of purity denoting a certain emotional distance between the dancers.

Section III: "Violin Concerto in A minor", third movement

The constant, vigorous pace and rich orchestration of this music strongly suggested a chase scene to the choreographer. This feeling is echoed by Prof. Arnold Schering:

> The movement unfolds a . . . picture of bold and passionate onward urge, as though youths were engaged in a running-match . . . Breathless haste is the character of these solo passages without rest.[15]

The choreographer felt this allegro section was well-suited to incorporate both the humorous, accented movements of the trio in Section I, and the flowing, sustained lyricism of the duet in Section II. The choreographer hoped to combine the trio and the duet in a way which would prevent one element from dominating the other. A kaleidoscope effect was desired which would force the attention of the audience to

shift quickly from the trio to the duet and back again as one visual image receded and dissolved into another. The pace of the music and its on-going, abandoned quality supported this combination of complex spatial patterns and movement motifs from the first two sections of "Humornon-humornon."

Sectional Analysis

Section I

Section I began as the curtains were drawn approximately four feet apart, revealing a small, well-illuminated section of the stage. Dancers jumped in and out of the opening, providing glimpses of ludicrous, bird-like figures with flapping arms. These three figures created a humorous contrast with the restrained elegance of Bach's music. Throughout Section I, the choreographer tried to maintain this humorous atmosphere by employing a wide variety of unrelated movement motifs, i.e., shuffling feet, cheerleading leaps, dumb facial expressions. The juxtaposition between two unrelated movements offered many absurd images. In one instance, the dancers shuffled forward, jumped and landed on their left feet, staring with vacant expressions at their extended right feet, their torsos collapsed forward, arms dangling at their sides. From this beast-like, slumped, "idiot" pose, the dancers shifted immediately into a tableau of provocative poses, each dancer's face echoing her pose with a coy, knowing

look. Then all three dancers rushed offstage with a blasé wave of their arms. The overall effect of this juxtaposition was nonsensical and amusing, reminiscent of children at play.

The choreographer was intrigued by the black curtain extending across the back of the performing area and decided to use the curtain in the dance. At various points in Section I, the dancers rushed to the curtain, flung it around their bodies until only their feet could be seen and then hopped in place. The visual image of disembodied feet bouncing up and down in time to Bach's music presented another humorous contrast.

The costuming for Section I also added to the overall humorous effect. The three dancers wore rose-colored tights and leotards with short, panelled skirts similar to cheerleading skirts. These costumes, in conjunction with the various hairstyles (pigtails, braids) and bright make-up gave the dancers a naive, doll-like appearance resembling small girls dressed up to perform in their first recital.

Section II

At the end of Section I, the dancers joined together for their final flirtatious pose which disintegrated into a slow, flopping, loping movement offstage. In order to affect an immediate visual contrast between this humorous section and the following non-humorous section, the lighting was dimmed and there was a short silence. When the

first member of the duet entered, it was clear that the costuming also indicated a strong departure from the humor of Section I. The dancers wore low-cut brown leotards with long, mid-calf length skirts made of four large panels of alternating colors. Although the colors and materials for costuming in Section I and II were the same, the ways in which these materials were handled created very different visual effects. The dancers' costuming in Section II had qualities of graceful, mature elegance, in sharp contrast to the absurd, naive appearance of the costuming in Section I.

The choreography for the duet consisted of soft, lyrical movements based on falls and suspensions. Unlike the out-going, aggressive movement of the trio in Section I, the dancers' movements in Section II had an introverted quality, very personal and subdued. There was an aspect of innocence, a sense of purity which found a clear reflection in the emotions evoked by the violin duet. The dancers moved in unison or in canon form, visually depicting the intricate interweaving of the two violin voices.

The first solo section was based on a breath rhythm. The dancer's movements alternated between beckoning, reaching motions and inward, collapsing movements. The second dancer's solo had a very different quality from the first solo section. It was softer, more yielding, characterized by limping movements, and movements close to the floor.

The emotional relationship between the two dancers was left undefined. Occasionally they came together with physical contact, usually in a situation where they lent physical support to one another, yet they always remained two distinct personalities.

Section III

The dancers from Section II ended in a crouched, rocking position in the downstage left area. The transition to Section III was abrupt. As the vigorous, fast-paced music began, the lights came up quickly and the three dancers from Section I rushed onstage with their flapping, shuffling movements to join the duet.

Section III consisted of a combination of two separate dances--Section I and Section II. The trio and the duet each maintained their original movement motifs from previous sections, but the movement order and accompanying spatial patterns were altered to lessen the visual confusion that might have resulted if one dance had been arbitrarily combined with the other. For the major portion of Section II, the trio and the duet seemed to move in complete oblivion to each other, as if the complex spatial interweaving of the five dancers was a coincidental occurrence. At one point, the choreographer permitted a member of the trio and the duet to directly approach one another, employing movement motifs from their particular sections which used similar body parts and positions--this meeting

sharply outlined the qualitative differences between Section I and II as well as their choreographic similarities.

The breathless pace of the music in Section III gave this dance a unique quality of it own, apart from Section I and II. The trio and the duet were in constant motion; they seemed to be hurrying toward some goal or some place where there would be less confusion. This goal was apparently reached at the end of the dance when the trio joined the duet in a final tableau of gentle, bird-like movements and low, rocking motions.

FOOTNOTES

[1]Monroe Beardsley, "On Creation in Art," in Aesthetics and the Arts, ed. Lee A. Jacobus (New York: McGraw-Hill Book Company, 1968), pp. 53-72.

[2]Ibid., p. 53.

[3]R.G. Collingwood, The Principles of Art (New York: Oxford University Press, 1958).

[4]Ibid., p. 29.

[5]David Ecker, "The Artistic Process as Qualitative Problem Solving," Journal of Aesthetics and Art Criticism 21 (1963).

[6]Vincent Tomas, "Creativity in Art," Philosophical Review 67 (1958): 3.

[7]Janet L. Strader, "The Communication of Humor Through Movement: Implications for Choreography" (Master of Science thesis, University of Wisconsin, 1963).

[8]Ibid., p. 8.

[9]Ibid., pp. 82-83.

[10]William Chace Greene, The Choices of Criticism (Cambridge: The M.I.T. Press, 1965), p. 2.

[11]Yrjo Hirn, The Origins of Art (London: Macmillan and Co., Limited, 1900), p. 7.

[12]D.W. Gotshalk, Art and the Social Order (Chicago: University of Chicago Press, 1947), p. 31.

[13]Ibid., p. 30.

[14]Arnold Schering, Foreword to "Konzert für Violine mit Streichorchester, A moll," Musical score by Johann Sebastian Bach (Leipzig: Ernst Eulenburg, N.D.), p. iv.

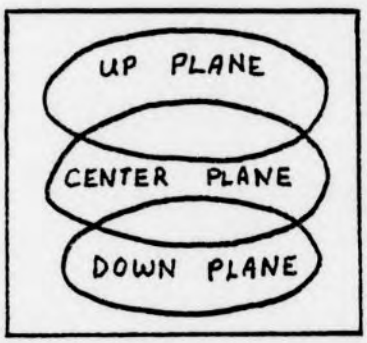
[15]Ibid., pp. v-vi.

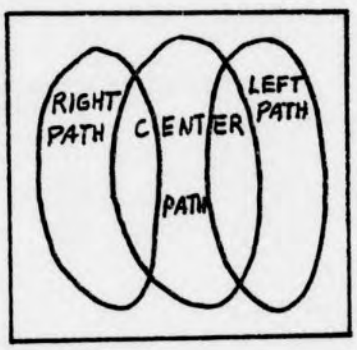
COSTUMES

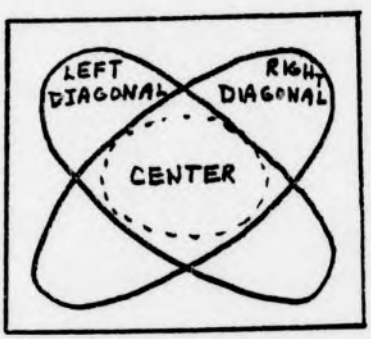
Dancers A,B,C;
Short-sleeve, scoop-neck leotard and stirrup tights (dyed to match rose-colored fabric); short, panelled skirts of alternating rose and brown colors

Dancers D,E:
Long-sleeve, scoop-neck leotards (cut low in front and back, dyed to match brown fabric); mid-calf length skirts with four panels of alternating rose and brown colors

LIGHTING DESIGN[16]







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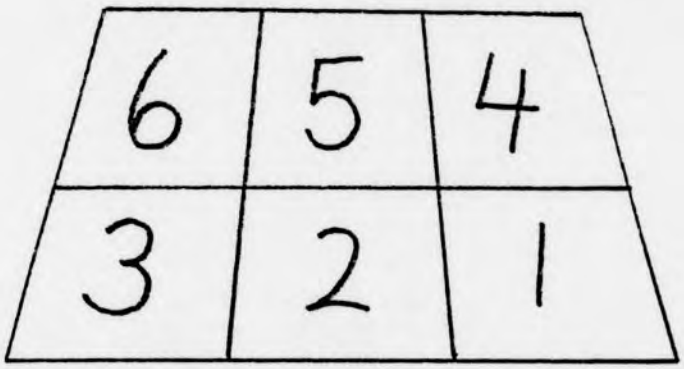
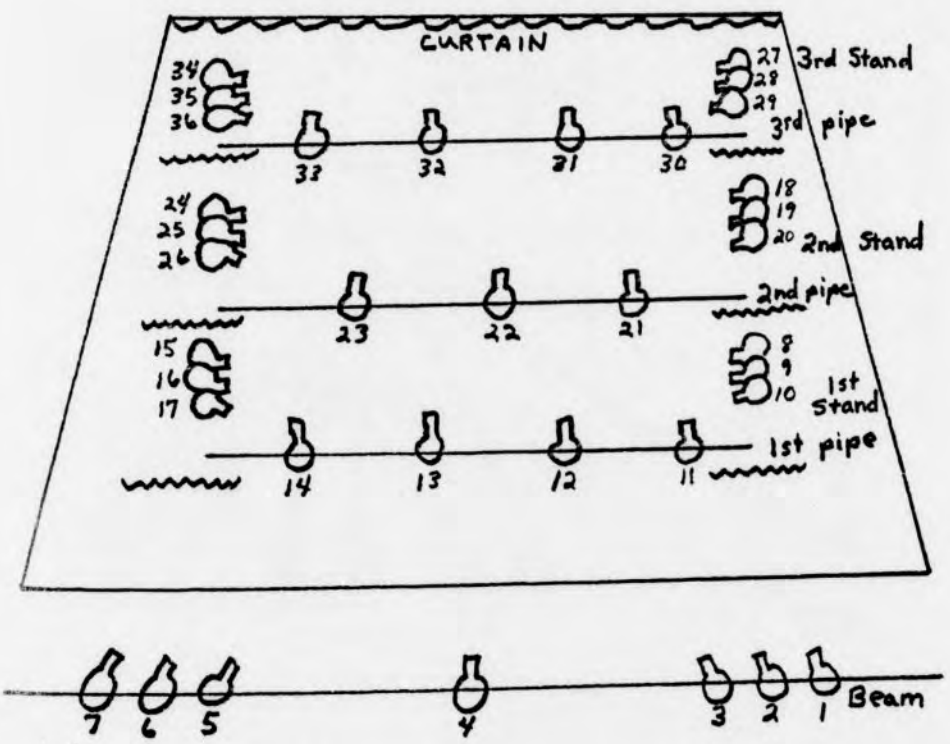
[16] W. Oren Parker and Harvey K. Smith, Scene Design and Stage Lighting (New York: Holt, Rinehart and Winston, Inc., 1963), p. 455.



STAGE AREAS



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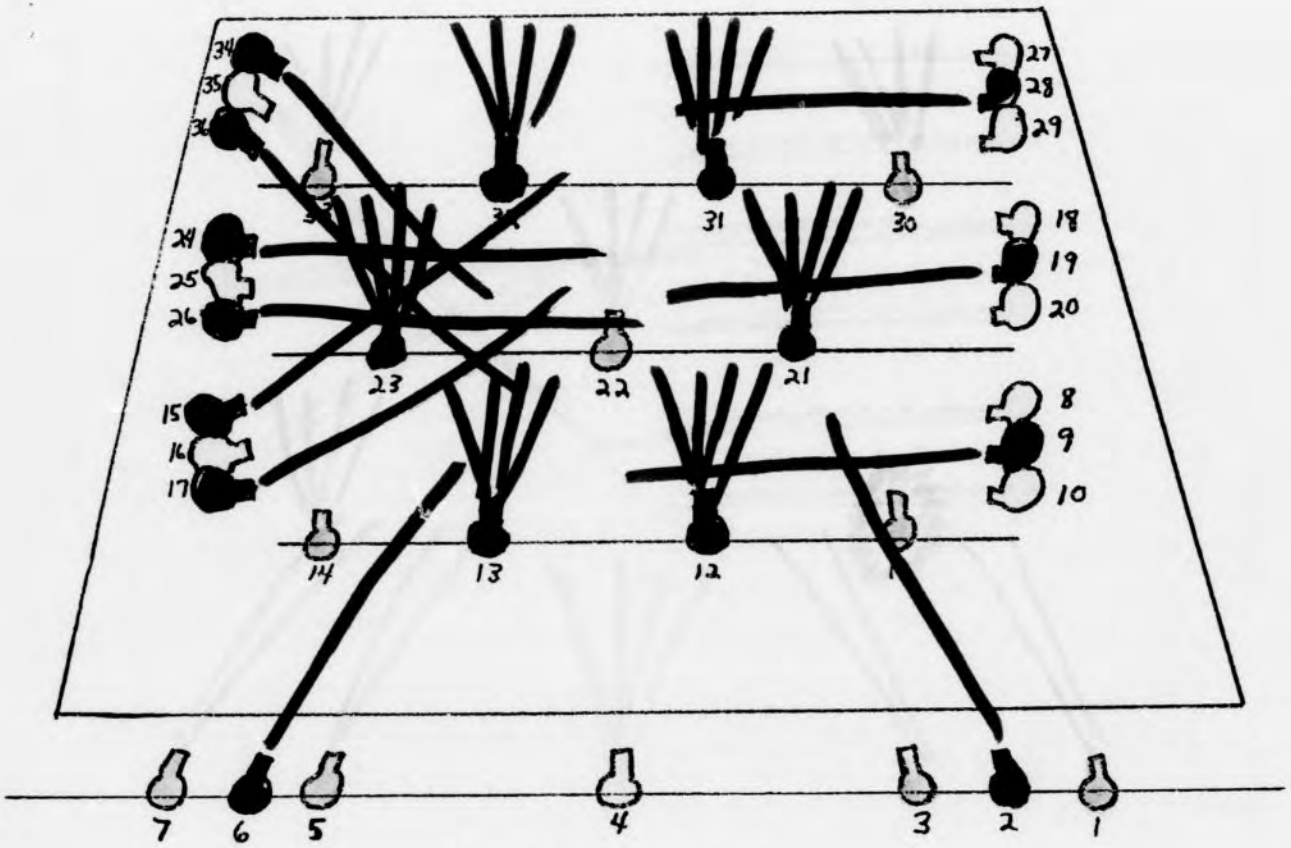

FOCUS OF INSTRUMENTS

LAYOUT OF INSTRUMENTS

NO.	INSTRUMENT	LOCATION	COLOR
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3	6" Ellips'l Ref'r Spot	Beam, L	Brigham No. 2
4	6" Ellips'l Ref'r Spot	Beam, C	Brigham No. 57
5	6" Ellips'l Ref'r Spot	Beam, R	Brigham No. 2
6	6" Ellips'l Ref'r Spot	Beam, R	Brigham No. 25
7	6" Ellips'l Ref'r Spot	Beam, R	Brigham No. 2
8	6" Ellips'l Ref'r Spot	1st Stand, L	Brigham No. 57
9	6" Ellips'l Ref'r Spot	1st Stand, L	Brigham No. 25
10	6" Ellips'l Ref'r Spot	1st Stand, L	Brigham No. 57
11	6" Fresnel-Lens Spot	1st Pipe, L	Brigham No. 2
12	6" Fresnel-Lens Spot	1st Pipe, L	Brigham No. 25
13	6" Fresnel-Lens Spot	1st Pipe, R	Brigham No. 25
14	6" Fresnel-Lens Spot	1st Pipe, R	Brigham No. 2
15	6" Ellips'l Ref'r Spot	1st Stand, R	Brigham No. 25
16	6" Ellips'l Ref'r Spot	1st Stand, R	Brigham No. 57
17	6" Ellips'l Ref'r Spot	1st Stand, R	Brigham No. 25
18	6" Ellips'l Ref'r Spot	2nd Stand, L	Brigham No. 57
19	6" Ellips'l Ref'r Spot	2nd Stand, L	Brigham No. 25
20	6" Ellips'l Ref'r Spot	2nd Stand, L	Brigham No. 57
21	6" Fresnel-Lens Spot	2nd Pipe, L	Brigham No. 25
22	6" Fresnel-Lens Spot	2nd Pipe, C	Brigham No. 2
23	6" Fresnel-Lens Spot	2nd Pipe, R	Brigham No. 25
24	6" Ellips'l Ref'r Spot	2nd Stand, R	Brigham No. 25
25	6" Ellips'l Ref'r Spot	2nd Stand, R	Brigham No. 57
26	6" Ellips'l Ref'r Spot	2nd Stand, R	Brigham No. 25
27	6" Ellips'l Ref'r Spot	3rd Stand, L	Brigham No. 57
28	6" Ellips'l Ref'r Spot	3rd Stand, L	Brigham No. 25
29	6" Ellips'l Ref'r Spot	3rd Stand, L	Brigham No. 57
30	6" Fresnel-Lens Spot	3rd Pipe, L	Brigham No. 2
31	6" Fresnel-Lens Spot	3rd Pipe, L	Brigham No. 25
32	6" Fresnel-Lens Spot	3rd Pipe, R	Brigham No. 25
33	6" Fresnel-Lens Spot	3rd Pipe, R	Brigham No. 2
34	6" Ellips'l Ref'r Spot	3rd Stand, R	Brigham No. 25
35	6" Ellips'l Ref'r Spot	3rd Stand, R	Brigham No. 57
36	6" Ellips'l Ref'r Spot	3rd Stand, R	Brigham No. 25

COLOR CHART: No. 2- Light Pink
No. 25- Daylite Blue
No. 57- Light Amber

LIGHTING, MUSIC, AND CURTAIN CUES

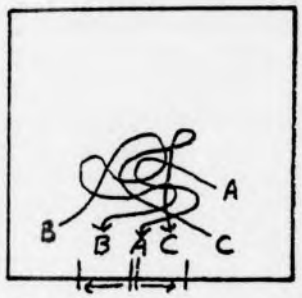
SECTION	CUE #	CUE	LIGHTS/MUSIC/CURTAIN	INTENSITY	TIME-SECONDS
I	1	Preset	All lights except 1-7	8	
	2	Lights at Cue #1	Curtain opens 4'	----	Immediately
	3	Curtain at 4'	Music begins	----	----
	4	2nd crossing of dancers	Curtain opens completely; Lights 1-7	8	With curtain
	5	Music ends	All lights	4	4
II	6	Music begins	As dancer progresses to Areas 4,5,6,3,2 lights come up		
			Lights # 27,29,30,33,35,25, 22,16,14,7,5,4	7	----
			Lights # 28,31,32,34,36,24, 26,23,15,17,13,6	5	----
	7	2nd dancer enters	Area 1:		
			Lights # 1,3,8,10,11	7	Immediately
			Lights # 2,9,12,21	5	Immediately

SECTION	CUE#	CUE	LIGHTS/MUSIC/CURTAIN	INTENSITY	TIME-SECONDS
II (cont.)	8	Dancers join in Area 6	Lights # 1,2,3,34,35,36 All other lighting	7 5	Immediately Immediately
	9	Dancer exits stage left	Lights # 5,6,7,15,16,17	7	Immediately
	10	Dancers join in Area 3	All lights	7	Immediately
	11	Dancer exits	Lights in Areas 2,3,6 All other lights	7 5	 Immediately
	12	Dancer re-enters in Area 4	All lights except #22 #22	6 8	4 4
	13	Dancers join in Area 6	Lights # 1,2,3,34,35,36 All other lights	7 5	Immediately Immediately
	14	Dancers join in center	All lights	8	10
	15	Dancers break apart	All amber and pink lights All blue lights	7 5	8 8
	16	Dancers join in Area 1	Lights # 1,2,3,8,9,10,11 All other lights	7 4	4 4
	17	Music ends	All lights	3	4

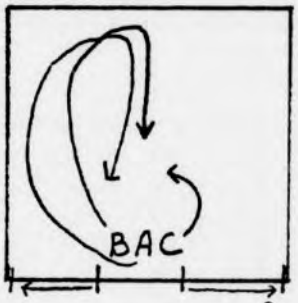
SECTION	CUE #	CUE	LIGHTS/MUSIC/CURTAIN	INTENSITY	TIME-SECONDS
III	18	Music begins	All lights	8	Immediately
	19	Dancers form two circles	Lights in Areas 2 and 5 All other lights	8 6	 Immediately
	20	End of pause in music	All lights in Areas 1,2,3 All lights in Areas 4,5,6	8 6	Immediately Immediately
	21	All dancers exit	All lights	8	Immediately
	22	Music ends	Lights in Area 1 All other lights	6 4	7 7
	23	End of 7 sec. pause	Blackout		Immediately

CLARIFICATION OF MOVEMENT

The five dancers are labelled A-E.



Section I 1*



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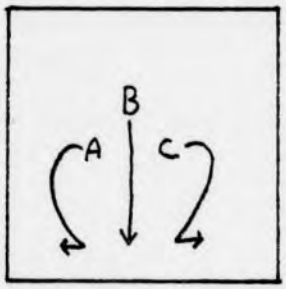

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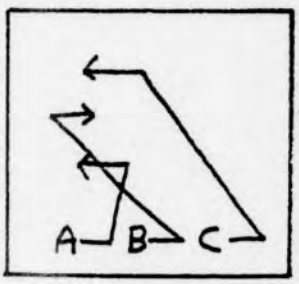

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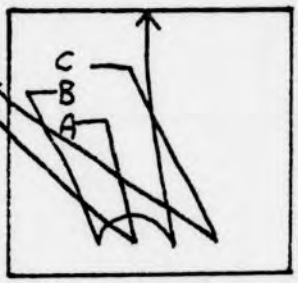

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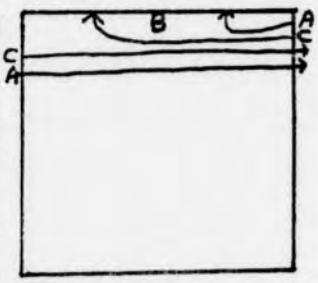

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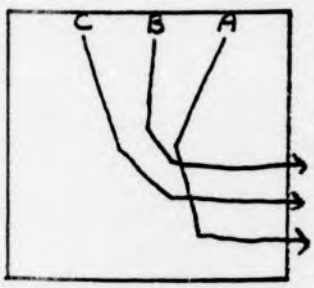

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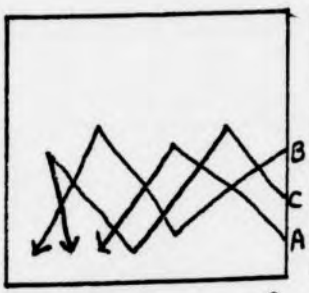

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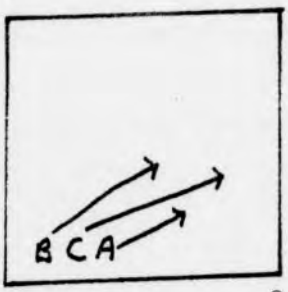

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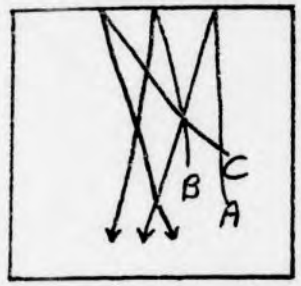
* Curtain opens 4'



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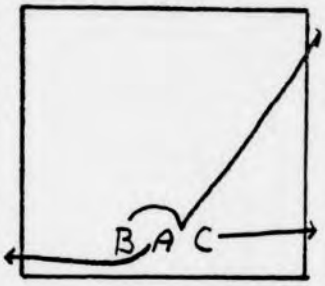

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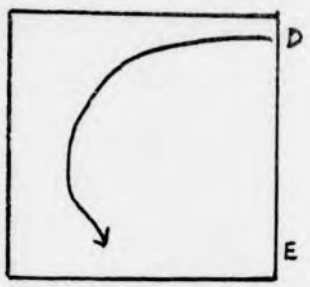

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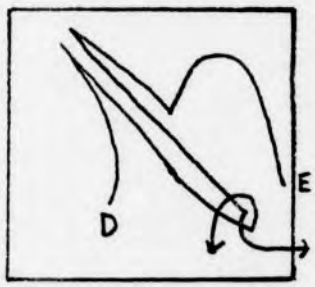

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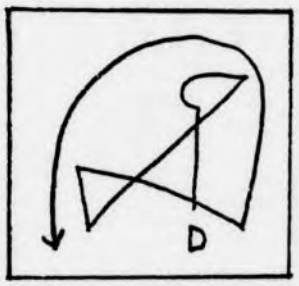

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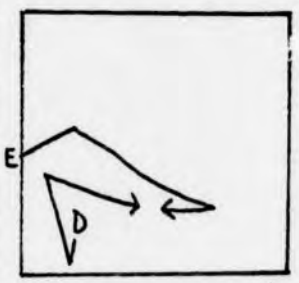

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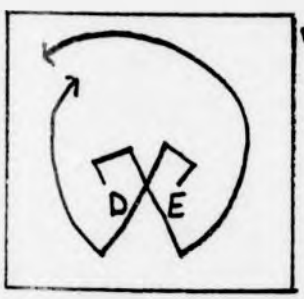

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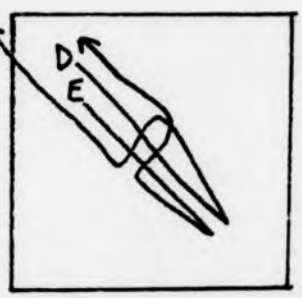

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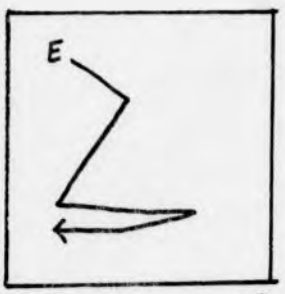

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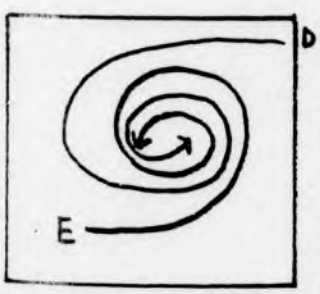

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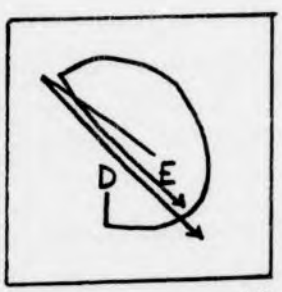

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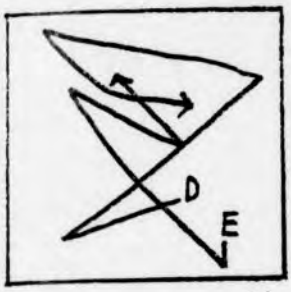

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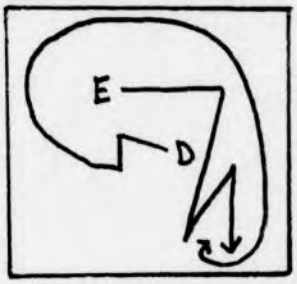

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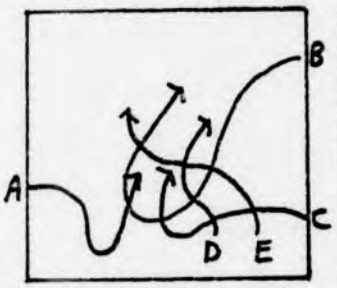
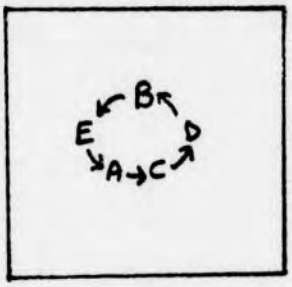


Section III 1



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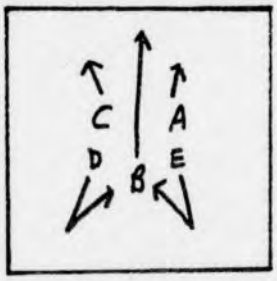

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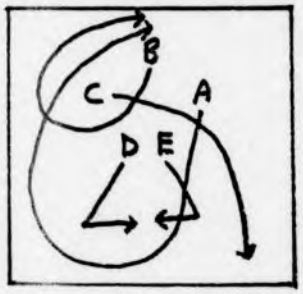

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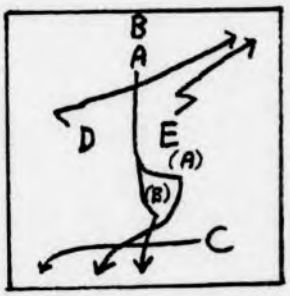

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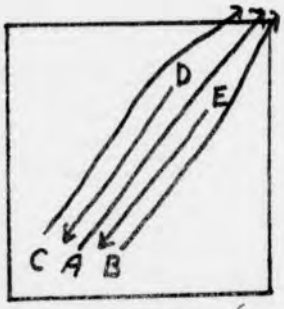

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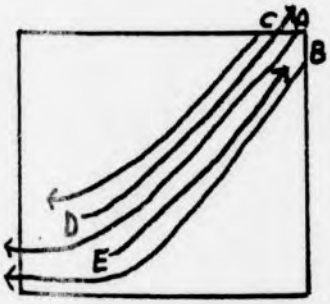

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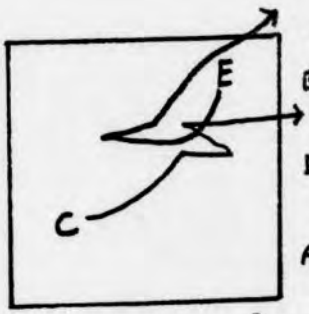

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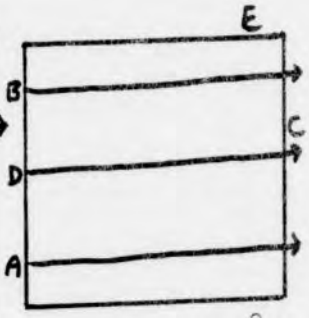

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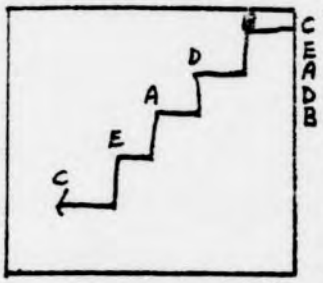

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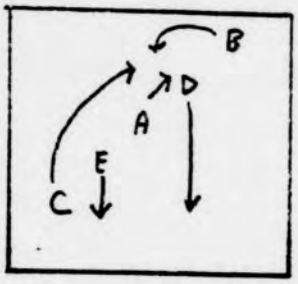

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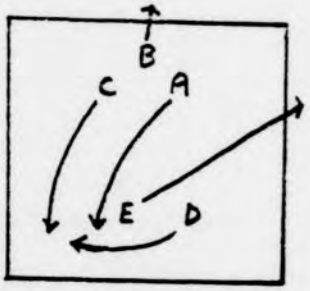

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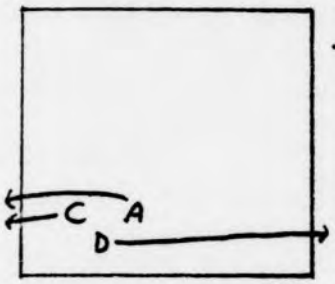

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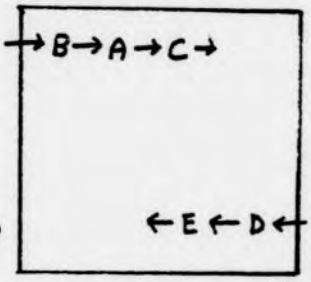

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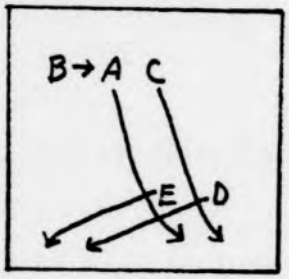

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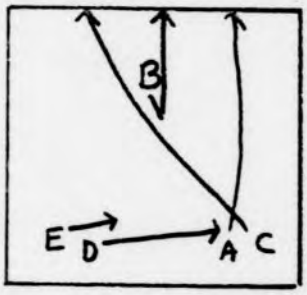

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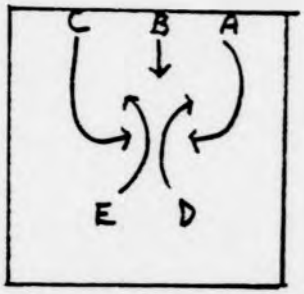

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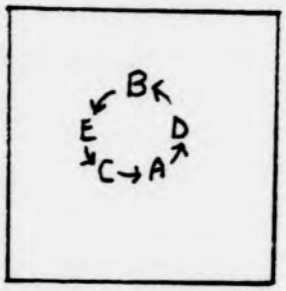

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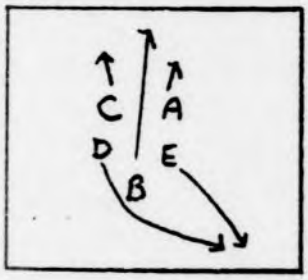

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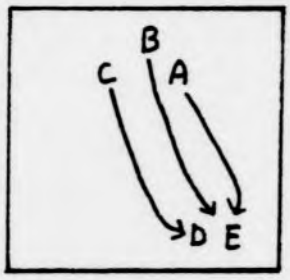

20

PHOTOGRAPHIC DATA

Video Tape

Distance of Camera to Stage:	Thirty-four feet
Lighting:	Regular studio lighting with additional stage lights.
Camera make and number:	Sony Video Camera AVC 3200
Lens:	16-64 mm.
Process:	Stationary (zoom lens)
Tape:	½ inch
Videocorder:	(Deck) Sony AV 3650
Sound:	Microphone two feet from tape recorder, volume setting- 10.
Copy Process:	Video copy

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Unpublished Material

Strader, Janet L. "The Communication of Humor Through Movement: Implications for Choreography." Master of Science thesis, University of Wisconsin, 1963.

Musical Scores

Bach, Johann Sebastian. "Konzert für Violine mit Streichorchester, A moll." Foreword by Arnold Schering. Leipzig: Ernst Eulenburg, N.D.

Bach, Johann Sebastian. "Konzert für zwei Violinen mit Streichorchester, D moll." Foreword by Arnold Schering. Leipzig: Ernst Eulenburg, N.D.