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THE PHILOSOPHY AND TECHNIQUE OF DORIS HUMPHREY USED IN THE CHOREOGRAPHY OF FEAR AND AFFIRMATION

A Thesis

Presented for the

Master of Science

Degree

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Sheri D. Walker

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ABSTRACT

The intent of this written thesis was to trace the influences that led to the philosophy and technique of Doris Humphrey, and to show how these concepts were used in choreographing Fear and Affirmation. After examining the influences that led to the original theories, including influences in Humphrey's early life as well as her dance training and experience, the author looked at how these theories were then translated by Humphrey into a workable philosophy and technique pertaining to dance. The author then explained how Humphrey's philosophy and technique were used in choreographing Fear and Affirmation, the author's choreographic thesis, which was performed at the Clarence Brown Theatre on April 26, 27 and 28, 1990. Movement II, "The Link Between," was first performed in Studio 211 under the title "Suspension/Transition" on November 14, 15, 16 and 17, 1989, as part of the Young Choreographers Showcase, sponsored by the University of Tennessee Dance company.

The main consideration in using Humphrey's ideas was her affirmation of the human struggle. While her contemporaries were concentrating largely on psychological themes and solo works, Humphrey used large groups of dancers to represent the dignity and affirmation of human existence. She paralleled her philosophy to Friedrich Nietzsche's ideas on Greek tragedy, which he outlined in his book, Birth of Tragedy, published originally in the late 1800s.

Essentially, Nietzsche viewed the human struggle in terms of two opposing extremes, which he defined through the Greek characters of Apollo and Dionysus. Apollo represented stability, security and rational thought while Dionysus represented the desire for growth and change. Paralleled to the Humphrey technique, known today as Fall and Recovery, Apollonian characteristics applied to the stability of recovering and Dionysian characteristics applied to the desire to reach out in falling. Doris Humphrey reduced all human movement to these two extremes, falling and recovering, then built a set of principles culminating in her technique on these two extremes. These principles were used extensively in the author's choreographic thesis and were explained fully in this written text.

TABLE OF CONTENTS

CHAPTER PAGE

I. INTRODUCTION 1
Statement of the Problem 2
Definition of Terms 3
General Terms 3
Terms Specific to the Humphrey Technique 4
Other Relevant Terms 5
Scope of the Study 7
Significance of the Study 8

II. REVIEW OF LITERATURE 9
Doris Humphrey--The Influences 11
Family 11
Environment 13
Education 13
Early Dance Training 15
Denishawn 17
Development of the Technique and Philosophy 20
Humphrey-Weidman 20
Theories 22
The Philosophy 25
The Technique 26
The Legacy 34

III. CHOREOGRAPHING FEAR AND AFFIRMATION 39
Movement I: "The Stasis of Fear" 40
Movement II: "The Link Between" 45
Movement III: "The Joy of Yes" 53

IV. PRODUCTION ELEMENTS FOR FEAR AND AFFIRMATION 65
Music 65
Costuming 67
Props 70
Lighting Design 71

V. SUMMARY, CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER RESEARCH 73
Summary 73
Conclusions. 73
Recommendations for Further Research 76

BIBLIOGRAPHY 78

APPENDICES 84
A. MUSIC AND LYRICS 85
B. COSTUME SKETCHES AND COST ANALYSIS 89
C. PHOTOGRAPHS 95
D. REHEARSAL NOTES 99
E. LIGHTING CUE SHEETS 106

VITA 125

LIST OF FIGURES

FIGURE		PAGE
Appendix B.	Figure 1	90
	Figure 2	91
	Figure 3	92
Appendix C.	Figure 4	96
	Figure 5	97
	Figure 6	98

LIST OF PLATES

1. Lighting Plot . . . . . In Pocket
2. Program. . . . . In Pocket
3. Videotape . . . . . In Pocket

CHAPTER I

INTRODUCTION

Doris Humphrey was one of the first modern American dancers in the early part of the twentieth century to create her own technique based on her theories of movement. Known as the Humphrey technique, Humphrey's movement ideas were influential in the early development of modern dance, especially in group choreography. While these ideas are seldom found in pure form today, the technique and philosophy have been passed down from generation to generation, first through the Humphrey-Weidman Company, in which Doris Humphrey choreographed and performed; then the Limon company, for which she acted as artistic director, choreographing and giving classes; and later through Limon's students, many of whom went on to form their own companies (McDonagh, 1976, p. 88).

Especially in the decades following the introduction of her theories, several textbooks published for college dance education used Humphrey ideas without explaining the Humphrey philosophy. Modern Dance in Education (1947), written by Ruth Whitney Jones and Margaret DeHaan, discussed Humphrey's major movement theory, Fall and Recovery, with no mention of Doris Humphrey. A music textbook, Music for Modern Dance (1950), was added three years later, still with no mention of Humphrey or her theories.

By the mid-seventies, Humphrey was beginning to get some credit for her ideas in modern dance textbooks. Gay Cheney's

Modern Dance (1975), for example, drew on Humphrey concepts; while Cheney did not actually explain the Humphrey philosophy, she did list Humphrey's book on dance composition, The Art of Making Dances (1959), in her references. Aileene Lockhart's Modern Dance: Building and Teaching Lessons (1977), listed Humphrey as a reference and used some of Humphrey's terminology. Joan Hays' book, Modern Dance: A Biomechanical Approach to Teaching (1981) did not mention Humphrey, but did describe many of Humphrey's ideas as basic modern dance concepts.

Apparently the concepts of Doris Humphrey have become so much a part of modern dance technique and education that they are virtually taken for granted, despite attempts by many modern dance choreographers to revive Humphrey works for performance. The purpose of this thesis, therefore, was to reacquaint the modern dancer with, and to introduce the general audience to, the technique and philosophy of Doris Humphrey. The discussion includes some of the influences behind the development of Humphrey's concepts as well as the role these concepts played in the development of the choreographic thesis, Fear and Affirmation, performed at the Clarence Brown Theatre on April 26, 27, and 28, 1990.

Statement of the Problem

The purpose of this thesis was to explain Doris Humphrey's theories of movement and choreography and to show how they were used as a basis for the choreographic thesis, Fear and

Affirmation. First, a review of literature focused on the influences that led to her philosophy, culminating in a close look at the dance technique itself, known as the Humphrey technique, or Fall and Recovery. The author then explained how these ideas were used in choreographing Fear and Affirmation.

Definition of Terms

The following terms are relevant to the understanding of this study. These definitions were taken in part from Stodelle (1978), in part from Humphrey (1959), and in part from the author's understanding of the terms:

General Terms

Technique. Refers to a particular movement style which has been codified.

Choreography. The act of organizing movements into a full statement, with a beginning, middle and end, with the purpose of presenting to an audience, through movement, a specific theme, mood, idea, or group of ideas.

Philosophy. Approach; a systematic approach to abstract issues based on an individual's acceptance of particular theories, beliefs, ideas, and concepts.

Stage Directions. The following stage directions apply to any theatre:

1) Upstage. Stage space further away from the audience.

2) Downstage. Stage space closer to the audience.

3) Stage right. Stage space to the dancer's right when facing downstage.

4) Stage left. Stage space to the dancer's left when facong downstage.

Terms Specific to the Humphrey Technique

Falling/Recovering. Humphrey's most basic movement concept, representing the body's struggle between two opposing forces and to the force of gravity. Falling represents movement that gives in to gravity, or "falls;" recovering is movement that returns the body to a stable state. When Humphrey began to articulate these concepts, she connected them to Friedrich Nietzsche's philosophy of the human struggle between two extremes, which he described in terms of the Greek gods Apollo and Dionysus, who represented stability (recovery) and exploration (falling) respectively. (For a full discussion of the role that Nietzsche's philosophy played in the creation of the Humphrey philosophy, see Chapter II, p. 25 of this thesis.)

Suspension. The moment of breathlessness and weightlessness when the Falling impulse stops and immediately before the Recovery impulse begins. Considered by Humphrey to be the body's triumph over gravitational pull, as the body is "suspended" momentarily in space.

Breathing. Humphrey's second movement concept, based on the body's natural Fall/Recovery impulses. As the body falls, the breath is released, or exhaled; as the body recovers, or rebounds,

the breath is inhaled. During Suspension, there is a temporary breathlessness.

Standing. Humphrey's third movement concept, evolving naturally from Breathing; a conscious resistance to gravity as the breath is exhaled, and a conscious maintaining of an upright position as the breath is inhaled. In the Humphrey technique, Standing is a dynamic state, indicating limitless movement possibilities.

Changing (Shifting) of Weight. Humphrey's fourth movement concept, arising from Standing. If the body is allowed to give in to gravity and fall, the weight shifts naturally from two legs to one, or from one leg to the other, in an attempt to recover.

Walking. Humphrey's fifth movement concept, which originates from Changing Weight. As the body shifts toward one leg, the other leg follows the impulse to fall, or step. The body recovers as the foot actually makes contact with the floor. In the Humphrey technique, walking is viewed as a successional pattern of falling and recovering.

Running and Leaping. Humphrey's sixth movement concept; the body's highest evolution of the Fall/Recovery concept, with the time spent off the floor corresponding to falling (reaching out, exploring--the same as Dionysian characteristics); and contact with the floor corresponding to recovery (the stability and security represented by Apollo). In the Humphrey technique, Running is an accelerated form of Walking, and Leaping is an accelerated form of Running. Leaping is the body's "supreme

triumph" over gravity, as it involves the longest moment of suspension (Stodelle, 1978, 27).

Other Relevant Terms

Opposition. Angular lines which suggest force. Can be individualized to one dancer, such as in walking, in which the left arm swings forward to balance a step made by the right leg. Can be abstracted and enlarged for an entire group, in which the dancers on one end of the stage would oppose the movement made by the dancers on the other side. (Individualization and abstraction apply to all Humphrey concepts.) In her book, The Art of Making Dances, (1959), Doris further stated that oppositional movement could be performed in symmetry, in which each side would be a mirror image of the other, or asymmetrically, in which the movements are similar and balanced, but not the same see Symmetry and Asymmetry below).

Succession. Progressive movement within the body (individualized and corresponding to the pathway of the breath, or energy, as it enters or leaves the body) or through space (abstracted to a group of bodies, resulting in the "domino" effect). Also, movements that are curved, giving the illusion of "flowing" into the next movement. One of Doris' best examples of abstracted successional movement can be found in Water Study (1928), in which Doris used the individual breath impulses of the dancers to respresent the flowing, wave-like motion of the sea.

Unison. Refers to movements performed simultaneously, by two or more dancers, or groups of dancers, to the same timing.

Symmetry. Oppositional movements which are the same on both sides, such as standing with both hands on the hips (individual dancer); or a group of dancers Stage Right curving toward Stage Left while a group of dancers Stage Left curve toward Stage Right (abstracted for group).

Asymmetry. Oppositional movements which are similar and balanced, but not the same, such as standing with one hand on the hip, the other raised above the head (individualized); or a group of dancers forming a curve on one side of the stage while a group on the other side form a line (abstracted).

Stage Space. Not only the amount of available space, nor stage directions (such as stage right, downstage left, and so on); but also particular areas of the stage used for special emphasis. For example, "dead center" is the most potent spot on stage, while traveling from upstage right on a diagonal line to downstage left is the most powerful path.

Scope of the Study

Because the choreographic thesis was based on Humphrey concepts as they applied to her technique, it was necessary to take a look at the evolution of these concepts, beginning with the historical context in which modern dance began. The discussion then covered the influences which affected Humphrey's theories, including the formulation of these theories into the Humphrey philosophy and technique; and culminated in a look at how her philosophy and technique were used in the development of Fear

and Affirmation. Research included written materials as well as slides and films.

Significance of the Study

The significance of the study lies in the promotion of the Humphrey philosophy--not only for its value in natural modern movement technique, but also because of its affirmation of the human struggle. The statements Humphrey made through her choreography were social, universal, and ultimately positive. While her contemporaries experimented with solo works and psychological themes, Humphrey observed humans in their natural social settings, saw beauty, dignity, and grace in the human condition, and chose to let her affirmation of these observations speak through groups of dancers.

Fear and Affirmation was an attempt to reiterate, through the use of movements based on her technique and philosophy, Humphrey's positive approach to the human struggle. Doris Humphrey believed in a universal desire to create a better world, and in the power of art, especially dance, to do so. The choreographic thesis Fear and Affirmation was meant to represent an evolution from the "static death" of individual fears to the joyous celebration and affirmation that results from group harmony.

CHAPTER II

REVIEW OF LITERATURE

In 1931, the most popular figures in modern dance were Doris Humphrey, Martha Graham, and Charles Weidman (Siegel, 1987, p. 113). Because modern dance was still struggling for public acceptance, dance critic John Martin hosted a series of lecture-demonstrations at the New School for Social Research in New York, where Doris Humphrey and Martha Graham were to have the sole responsibility of "acquainting the general public with the philosophies and achievements" of "the leading figures" in modern dance (Stodelle, 1978, p. 5).

Their audience was a Depression Era, Pre-World-War II audience, who were themselves looking for their own sense of self and expression. It had only been recently that strenuous physical activity for young women in any form had gained acceptance. To convince the American public of the value of modern dance was quite another matter altogether.

In her article titled "The Larger Aspects of the Dance as an Educational Activity," first published in 1925, Margaret H'Doubler (1972) discussed the issue of improved self-awareness and mental health through dance (p. 396-401). She appealed to the reader's sense of a "higher order" created through dance, which she explained as the "power of any art to carry an individual beyond the personal self in order to achieve a greater understanding of life" (p. 399).

The cause to which the early modern dancers dedicated their lives was this achievement of a greater understanding of the human race, their world, and their roles, not only as performing artists but also as creative artists and as human beings, beyond and outside the individual self. Years later, Doris Humphrey reflected on this attitude:

> Dancers found that they were people first, with new attitudes and feelings about life in a world of vast sociological, psychological, and historical change. Wrapped in emotion and suffused with a vision, they spoke to us, not only of themselves, but of a new language of movement which had to be discovered to convey their meanings. The old forms would not do, the resources of the human body had to be enlarged, revitalized, to contain the new dance (Theatre Arts, September 1950, p. 49).

By connecting dance to other visual arts, and by allowing new forms of expressive movement to become a part of their dance vocabulary, the new modern dancers began to achieve their goals. They revolted against the sterility of the refined forms of late nineteenth century classical ballet, seeking to return dance to a form of expression while maintaining a level of artistic quality.

Thus began the legacy of modern American dance, with its new forms of expression and its new ways of experimenting with new and innovative ideas. Marcia Siegel (1979) has said that modern American dance is innovative because that is how it defines itself (p. 19). Doris Humphrey was one such innovator.

Doris Humphrey--The Influences

Family

Doris Humphrey was a product of countless experiences that shaped her thinking, her way of moving, and the ways she thought about moving. One of these earliest influences was her family, who were considered "liberal" thinkers for their time (Siegel, 1987, p. 11). Julia Humphrey had received a degree from Boston Conservatory of Music and was "really an artist," according to Doris (Cohen, 1972, p. 3). When her husband Horace Humphrey was unemployed, she used her musical talents to support the family; she accompanied Doris on the piano as they toured the Santa Fe Railroad circuit in 1913 (Cohen, 1972, p. 22); and later, she accompanied Doris in an Oak Park studio in Chicago, where Doris taught dance classes after graduating from high school (Cohen, 1972, p. 25; Siegel, 1987, p. 26).

Siegel (1987) described Julia as an early feminist, as she learned to ride a bicycle, "gave up" corsets and wore tights, and even took some lessons in Delsartean technique (p. 12-13), a series of exercises devised by French dramatics teacher Francois Delsarte in order to relate "outer movements to inner states of feeling" (Kraus and Chapman, 1982, p. 114). The modern dancers as well as the premodern dancers were greatly influenced by Delsartean teachings.

From her mother, then, Doris inherited independence, spontaneity, curiosity, and practicality. Doris learned that women could strike out on their own paths, support themselves through

their art, make their own discoveries and decisions, and make their natural talents work for them.

This was bound to have influenced Doris' later approach to movement and choreography in a positive way, although critics most often address the issue of Doris' problematic relationship with her mother, which led to her portrayal of a "possessive" and "domineering" mother figure in her piece, With My Red Fires, premiered in 1936 (Cohen, 1972, p. 142). While communication with her mother may have waned in later years, Doris carried the knowledge she gained from her mother's "progressive" way of life (Siegel, 1987, p. 13) throughout the entirety of her career.

Of her father, Doris herself wrote that Horace Humphrey "was not a practical man" (Cohen, 1972, p. 3); but his romantic vision and idealism, and his love for exploration and experimentation, were traits that often surfaced in Doris' own life, and later in her approach to choreography.

As a photographer, reporter, photoengraver and hotel manager (Cohen, 1972, p. 2), Horace Humphrey saw a way to connect art to the everyday world. Doris' personal approach to modern dance technique, which resulted in the formulation of the Humphrey Technique, was also based on a fusion of art to the everyday world by drawing its movement theories from everyday movements. She took a movement as simple as walking and defined it in terms of dance theory and human philosophy, overlapping her own ideas with the philosophies of other disciplines. Those which were relevant to her technique will be discussed at a later point.

Environment

A second influence in Doris' early years was the Palace Hotel in Chicago, where the Humphrey family moved in 1898 to become its managers. Here, Doris got her first exposure to theater people, as the Palace's clientele included "professionals working in the most common branches of the theater" (Siegel, 1987, p. 16).

Despite the questionable reputations of some of the guests, the Palace Hotel proved to be good experience for Doris. Her first informal dance performance was for the guests of the Palace Hotel, in the parlor, when Doris was six (Siegel, 1987, p. 18). The exposure to the excitement and drama of stage performers also gave Doris encouragement and showed up later in her natural unselfconscious demeanor when she began to perform for dance audiences.

Education

A third influence was Doris' formal education. She attended the Francis W. Parker School, which emphasized individual creativity, self-reliance, self-control, and self-government. Parker believed that both students and teachers could develop their own approaches to learning, and that formal rules could be learned once the individual's own potentials had been explored (Siegel, 1987, p. 20).

Years later, Doris used this approach to discover her own theories about movement. She temporarily abandoned the formal rules she had learned involving dance technique and stood in front of a mirror, observing the pull of gravity on her own body

(Cohen, 1972, p. 119). This led to the creation of the Humphrey technique.

She also encouraged her students and dancers to explore their own ideas and approaches to movement. In addition to the classes and company rehearsals she gave after the formation of her own company with Charles Weidman in 1928, Doris devised the "Little Group," a company that would operate "independently within the context" of the Humphrey-Weidman Company and included four dancers, among them Ernestine Stodelle, Eleanor King, Letitia Ide, and Jose Limon (Stodelle, 1978, p. 7-8). Limon was later to form his own company, for which Doris Humphrey became artistic director and choreographer after being forced by an arthritic hip to retire from dancing in 1945.

The members of the "Little Group" were encouraged to choreograph and perform their own works. In a letter to her parents in 1929, Doris wrote:

> "Then there is the group. With one hand I try to encourage them to be individuals--to move and think regardless of me or anyone else--and in rehearsals it is necessary to contradict all that and make them acutely aware of each other, so that they may move in a common rhythm. I'm probably crazy to try to do exactly opposite things with the same people" (Cohen, 1972, 89).

And yet her main concern was to create and encourage group choreography. She continued:

> ". . .from an objective standpoint I am convinced that it [group choreography] will carry the dance to the highest point in art--that the group can express more subtleties,

> more power--more variety that one single dancer ever could, no matter how intelligent or talented he might be" (Cohen, 1972, p. 89-90).

Stodelle (1978) wrote that the Humphrey technique had two major aims: to develop the necessary skills for performing, and to encourage the student toward "creative use of the principles of movement through experiential understanding of their rhythmic, dynamic, and design potentials" (p. 18). These aims clearly reflect the Parker influence.

Humphrey also encouraged her students to study music, art, philosophy, and literature. "Self-cultivation," Stodelle wrote in 1978, "was part of the process of growing into a truly distinctive modern dancer; that was understood from the beginning" (p. 7).

Early Dance Training

Doris' first dance instructor, Mary Wood Hinman, did not, perhaps, directly influence Doris' philosophy and technique; but she did expose Doris to a multitude of dance experiences that resulted finally in Doris' opportunity to make dance her career. Hinman taught folk dance, English country dance, clog (an early form of tap dancing), ballroom dancing, "aesthetic" and "interpretive" dance, and classical ballet (Terry, 1971, p. 102). She also offered classes in pantomime, pedagogy, interpretive dance for children, and Dalcroze Eurhythmics, a system of exercises using physical movements to accentuate "rhythmic awareness and musical creativity" (Kraus and Chapman, 1982, p. 124).

Hinman taught dance lessons twice a week at the Parker School, but before long, Doris was also taking private lessons from Madame Hinman. When Doris was fourteen, she began to assist Hinman with her teaching, giving private lessons in ballet and teaching interpretive dance for children (Siegel, 1987, p. 22).

Madame Hinman encouraged Doris to study from other teachers as well. This resulted in some private lessons from various European ballet masters based in Chicago, including Madame Josephine Hatlanek from Vienna, and Andreas Pavley and Serge Oukrainsky, both of whom had been formerly associated with Anna Pavlova and, according to Cohen, "played extremely important roles in the development of ballet in America" (1972, p. 15).

There was also one lesson from Ottokar Bartik, a ballet master from Prague who was then associated with Ringling Brothers Barnum and Bailey Circus. In her autobiography, Humphrey calls him a "'horrible man'" for his licentious behavior in class (Cohen, 1972, p. 20). Cohen (1972) wrote: "Despite Miss Humphrey's unfortunate experience with him, Ottokar Bartik enjoyed a considerable reputation as a ballet master," with the Metropolitan Opera from 1908 until 1932 (p. 19).

In addition to her teaching responsibilities, Mary Wood Hinman also did volunteer work with servicemen, laypersons, and European immigrants, and she gave lectures on the role of folk dancing in education, industry and art (Siegel, 1987, p. 22). Siegel (1987) wrote: "Mary Wood Hinman was more than a dancing teacher. She was a humanitarian and a tireless explorer of the

ways in which organized movement could help people to function better in society" (p. 22). Her attitudes seem to have worn off of the young Doris Humphrey, who later, in her own approach to dance, indicated a desire for a better world through improved social communication.

It was Hinman who encouraged Humphrey to audition for the Denishawn Company in 1917, with whom Doris was to spend the next ten years. The Denishawn Company, formed jointly by Ruth St. Denis and Ted Shawn in 1914, became the proving ground for the first generation of modern American dancers who followed the Denishawn example of creating new dance forms. Siegel (1979) has called this contribution "the Denishawn legacy"--that of creating dance "in its own image" (p. 19).

Denishawn

Many opportunities came with Doris' association with Denishawn. For one, it was here that she met Pauline Lawrence and Charles Weidman, her "years-long colleagues" (Cohen, 1972, p. 35). Pauline was to become indispensable years later as costume designer, pianist, manager, agent, critic, and full-time friend when Doris made her break from Denishawn to form the Humphrey-Weidman Company in 1928. Charles was to become Doris' partner and co-choreographer in the new company.

In the meantime, Doris was taking classes from St. Denis and Shawn, teaching classes for the Denishawn school and company, and performing with the company along the vaudeville circuit. From St. Denis, Humphrey developed a sense for music

visualization (Sorell, 1967, p. 198). Music visualization referred to movements which were choreographed to represent musical scores. In her autobiography, Doris related:

> I found myself a leading dancer in a program of music visualizations done to classical music, which I understood much better than vaudeville and in which I had an extensive background. Here I really began to come into my own, as Miss Ruth recognized my musicality and depended on it (Cohen, 1972, p. 36).

Doris was later to depend on it herself, as her works were often noted for their "architectural beauty" (Sorell, 1967, p. 198) in relation to musical scores. Her most famous example of such a work was Passacaglia in C Minor, choreographed in 1938 to Johanne Sebastian Bach's music of the same name. Stodelle (1978) wrote:

> With its multiple rhythms and sweeping designs, the structure of Doris Humphrey's Passacaglia resembles the architecture of a resplendent cathedral. Choreographically, its concept of a man-made utopia matches the grandeur of Bach's glorious music (p. 261).

Doris also followed St. Denis' example in the use of simple props, such as the hoop she used in Hoop Dance (1924) and the scarves she used for both Scarf Dance (1920) and Soaring, the latter of which she co-choreographed with St. Denis in 1920. This influence later showed up in Humphrey's use of large wooden blocks and long hanging strips of fabric that could be moved around during performances and were used often in different

arrangements to create atmosphere and line. The wooden blocks and sets of risers were used in Passacaglia, for example, to represent, as different levels, the various voices of the orchestration (Pierce, 1978, p. 22).

Pierce (1978) also noted that Humphrey's use of fabric in costuming that could be manipulated by the dancers on stage was similar to St. Denis' uses of fabric in order to accentuate the specifics of body movement (p. 20). This is especially clear in Air for the G String, choreographed in 1928, which used yards of material that trailed behind the dancers as they made large sweeping gestures and movements.

Also, Silverman (1978) indicated that Humphrey's use of "distortion," or twisting, in the upper torso was similar to St. Denis' in its ability to create a desired effect of tension; and that Humphrey's use of natural, "earthy" themes and "realistic" gesture was an adaptation of St. Denis' choreography (p. 9). It also seems that Humphrey's Day on Earth, choreographed for the Limon Company in 1947, was inspired in part by St. Denis' Tillers of the Soil; while both pieces represented the human being at labor, however, Humphrey's piece went on to suggest a certain universal satisfaction in labor, and a continuance of the cycles of life.

Both St. Denis and Shawn studied the Delsartean technique and passed its principles on to their students, including Doris Humphrey. Shawn's book Dance We Must (1950) describes several Delsartean concepts, including Oppositions, Parallelisms, Successions, and Tension and Relaxation (also known as Contraction and Expansion, or Contraction and Release). These

concepts became the basis for several modern dance techniques to follow, including the Humphrey technique.

Some of Doris' early works with Denishawn have been preserved on film, as early as 1924, and Siegel (1987) commented on the "deliberately unstudied look" of Doris' dancing (p. 40). At first, Doris was happy to be performing. Of her first Denishawn tour, she wrote, "I was on a professional stage at last. . . . Each stage door was a thrill" (Cohen, 1972, p. 35). But her experiences led her more and more toward her own ideas about movement, and her desire to pursue these ideas led to her break with Denishawn and the formation of her own company, the Humphrey-Weidman Company, with Charles Weidman in 1928.

Development of the Technique and Philosophy

Humphrey-Weidman

From the time she left Denishawn in 1928, Doris' life became a whirlwind of lecture demonstrations, concert choreography, performances, small dances and routines for garden parties, choreography for operas and plays, summer workshops at Bennington College in Vermont, and, in 1932, marriage, and a year later, a son. Doris continued to perform, but ideas about movement and choreography occupied more and more of her time. Her experiences with Denishawn had been largely "external" (Cohen, 1972, p. 96); that is, she had learned to "put on" (p. 96) shapes and to imitate movement. What she wanted now was to explore her own ideas concerning movement.

The works she choreographed during this time were a reflection of those explorations as they pertained to rhythm, gravity, design and dynamics, and these principles as they could be manipulated to create drama. Such works include Air for the G String (1928), mentioned earlier for its use of St. Denis concepts. This piece contained, "tangentially," as Silverman (1978) wrote, Doris' later use of a downward gravitational pull (falling) in contrast to an upward expansion (recovery) initiated by breath impulse (p. 13).

Stodelle (1978) called the piece "quite" and "gentle," with "long and sustained" movement phrases representative of the Apollonian dream image of "philosophical calmness" (p. 257). Although it was still three years before Humphrey was to discuss her choreographic philosophy in terms of Friedrich Nietzsche's Apollonian/Dionysian view of art and life, Stodelle (1978) indicated that Air for the G String elevated the observer to a plane of universality that encouraged growth, the Dionysian polarity, through an ideal Apollonian state represented in art (p. 257).

This time period also saw Doris choreographing to "nature" themes, such as Water Study and Life of the Bee, both premiered in 1929. John Martin, critic for the New York Times, called Water Study "as fine a piece of progressivism as the dance has seen in many a long season" (September 9, 1928, p. 7). Water Study was one of Humphrey's best examples of abstracted successional movement, which will be discussed in full detail at a later point. The entire ensemble was used to reenact the natural rhythms and wavelike motions of the sea, performed in silence as an

abstraction of ocean rhythms. Humphrey used a simple movement style that resembled a "domino" effect (see Definition of Terms, p. 6).

The Shakers, or Dance of the Chosen, was also choreographed during this time, in 1931. Doris was fascinated by the behavior of the religious sect, the Shakers, and their use of dance to achieve a state of "spiritual exaltation and revelation" (Silverman, 1978, p. 20). Silverman (1978) also noted that the dance contrasted religious ecstasy and earthly denial with the tension of physical attraction (p. 20).

Two Ecstatic Themes, also choreographed in 1931, included a "Circular Descent," which Stodelle (1978) called a soft, sinking feeling of "emotional acquiescence" (p. 261) and a "Pointed Ascent," which has been called an "aggressive affirmation" (Silverman, 1978, p. 21). Like Air for the G String three years earlier, it too represented two contrasting elements--the pull of gravity (falling) and the aggressive action of recovering. It was during this time that Doris began to articulate, both verbally and in writing, her ideas concerning her personal movement theories.

Theories

Doris' discoveries about movement actually began with her Denishawn experience. While St. Denis and Shawn had toured with the Ziegfeld Follies and on the vaudeville circuit, Doris and Charles had remained behind to teach classes. They were very successful classes, according to Doris:

> The students were stimulated by our enthusiasm for some discoveries about movement, which had to do with ourselves as Americans--not Europeans or American Indians or East Indians, which most of the Denishawn work consisted of--but as young people of the twentieth century living in the United States (Cohen, 1972, p. 61).

Later, Doris had the opportunity to continue these explorations with her own company, the Humphrey-Weidman Company. And yet, feeling what her body was telling her was one thing; explaining it was quite another.

It was the challenge of having the opportunity to speak publicly about her theories at that first lecture demonstration in 1931 that forced Doris to get those theories into clearly organized concepts. The first of these had to do with movement patterns and movement qualities (Cohen, 1972, p. 97). Movement patterns referred to the shape of the movement in space, which she later termed "design" (Humphrey, 1959, p. 49). Humphrey classified movement patterns into the following three categories, clearly reminiscent of the Delsartean influence from Denishawn:

1) Opposition
2) Succession
3) Unison

(For a discussion of these terms, see Defintion of Terms, p. 6-7.)

Movement qualities referred to the dynamics of the movements themselves, or the kind and amount of energy used to initiate and perform the movements. Humphrey differentiated among 1) sharp accent, which was usually accompanied by a quick tempo, 2) sustained flow, most often with a slower tempo, and 3)

rest. Doris further stipulated that any good dance required the use of at least two movement patterns and two movement qualities (Cohen, 1972, p. 97).

Doris also discussed her ideas on rhythm, which she believed to be "the most persuasive and most powerful element" (Humphrey, 1959, p. 104) of all the choreographic elements. In her book, she wrote:

> Rhythm so permeates every aspect of human beings, and indeed, of the known world, that it might be compared to the ambience of existence, like the water in which the fish moves (p. 104).

This was not far from what Isadora Duncan was saying when she urged her students to look to nature for inspiration during the premodern era at the end of the nineteenth century. And nearly half a century later, in his Dictionary of the Dance, W. G. Raffe (1964) made similar observations and definitions concerning dance and movement, indicating that rhythm and therefore dance were inherent in the human body:

> Soul is a fund or volume of Ordered Energy; its power is the source of Dancing; and all its movements are expressed in Dance, so far as they are disciplined by integrated Rhythm (p. 27).

This was the same message that Humphrey tried to share--that dance was the natural "rhythm of living cells" (Raffe, 1964, p. 9); and that it was her job, as well as the job of modern dance, to reveal to the public this inherent and universal celebration of the soul.

The Philosophy

Reading Nietzsche's Birth of Tragedy helped Doris to articulate, and perhaps even to justify, her principles on dance. First published in the late 1800's, Nietzsche's book suggested that Greek tragedy was a reflection of the struggle between the two extremes represented by the Greek gods Apollo and Dionysus. Apollo, the god of wisdom, light and symmetry, represented the desire for security and stability. Dionysus, the god of intoxication, or exploration, represented the desire to reach out, grow, explore. Staying too long at either extreme resulted in death--the "static" death of Apollo or the "dynamic" death of Dionysus (Stodelle, 1978, p. 15). To Doris Humphrey, movement, then, was quite literally the "Arc Between Two Deaths," Humphrey's term for the body's limitless movement patterns as it passed back and forth between the "dynamic death" of falling and the "static death" of recovery. It also refers in abstraction to the human struggle, represented on a movement scale as an arc between the horizontal position of the baby at birth to the horizontal position of the body in death. Rhythm was the result of oscillating back and forth between these two polar states (Stodelle, 1978, p. 14).

Nietzsche went on to say that this perspective could be applied to any of the arts, and therefore to human existence, since art was, itself, a reflection of life. Stodelle (1978) quoted Doris as having stated, after reading Nietzsche:

> . . .forever opposed and existing both in one man and in groups of men, the Apollonian and the Dionysian are the symbols of man's struggle for progress on the one hand,

> and his desire for stability on the other hand. These are not only the basis of Greek tragedy, as Nietzsche pointed out, but of all dramatic movement, particularly dance (p. 16).

Those final words, "particularly dance," demonstrated the significance with which she viewed Nietzsche's ideas in terms of dance. In a letter to her parents in 1932, she acknowledged Nietzsche's influence on her approach to dance, and in April of that same year she premiered the piece Dionysiaques, based on the Nietzschean philosophy as it applied to movement. This approach came to be known as the Humphrey technique, or Fall and Recovery.

The Technique

While there are many sources that mention briefly the Fall and Recovery principles of Doris Humphrey, the technique itself is most clearly set forth in a book by one of her earliest dancers, Ernestine Stodelle (1978), titled The Dance Technique of Doris Humphrey and Its Creative Potential. Stodelle joined the Humphrey-Weidman Company in 1929, when they were located at 9 East 59th Street.

Her book began with a Prologue which briefly described those first crucial years when the company was getting on its feet. After that, she divided the book into three main sections. "Part One: The Background of the Technique," discussed the Apollonian/Dionysian philosophy as well as the basic movement theories in the Humphrey Technique.

The discussion on theory began with Fall/Recovery and traced the building of this concept through its six stages, as included in the Definition of Terms (Chapter I, p. 3-5), and including Breathing, Standing, Changing Weight, Walking, and Running and Leaping. Stodelle (1978) discussed each stage both as "fundamental experience" and as "dance experience," so the reader gets a clear idea of how Humphrey's Technique is based on everyday patterns and rhythms, or "the fundamental realities of existence" (p. vii). The following description of these six concepts was taken, for the most part, from Stodelle's book (1978, pp. 17-37) and build sequentially in difficulty.

For her movement discoveries, as was previously noted, Doris began by standing in front of a mirror and allowing her body to give in to the gravitational forces that pulled on it. She allowed her body to fall until the recovery "instinct" took over, which saved her from a complete fall. Between these two actions was a moment of suspension, in which the body was neither falling nor recovering.

From here, Doris concluded that there were essentially two types of movement--falling and recovering--and that all other movement fit into one of these two categories. The moment of suspension was most fascinating to Doris because it was the body's defiance against both forces, the body's temporary "suspension" between the pull of gravity (falling) and the rebound (recovery) toward equilibrium. Falling and Recovering, then, was the first principle in the Humphrey technique.

Doris also noticed that as she fell, her breath was released, slowly at first, then accelerating until the air had been exhaled from her lungs. As this "breath cycle" concluded, the recovery, or rebound impulse took over, coinciding with an inhalation of breath, the conclusion of which was a stable state once again. The moment of suspension coincided with a brief moment of breathlessness, or breath suspension. From these observations came the second principle in the Humphrey technique--Breathing. She termed breathing cycles "breath rhythms," which she later defined as one of the three rhythms used to initiate movement (see p. 30).

The third principle arose from Humphrey's conscious effort to control her body's response to gravity. Rather than allowing her body to give in to gravity during exhalation, she maintained her body upright, in a standing position. The third principle, then, was Standing, which Humphrey viewed as a dynamic state, having the potential of "unlimited movement" (Stodelle, 1978, p. 22).

The fourth principle, Change of Weight, was the most basic movement the body could undertake from a standing position, Humphrey noticed. Change of Weight was the simple transfer of weight from two feet to one, or from one leg to the other.

As she tested the boundaries of this principle, Humphrey found her body's desire to explore took over, resulting in the release of one foot from the floor, a very small fall. Her body recovered as the free leg swung forward and took a step. The fifth principle, then, was Walking, which Doris viewed as a series of small falls and recoveries in rhythm. Running and

Leaping, collectively the sixth principle, were simply exaggerated forms of walking, resulting from the body's desire to explore more accelerated rhythms.

For Humphrey, these six fundamental movements included the entire range of movement of which the human body is capable. Each of these fundamentals took on added meaning and expression in terms of dance experience, and each movement was examined for its relationship to the existence of human life. Recovery, for example, was a rebirth of sorts, not only because it saved the body from a fall, but also because it coincided with the intake of oxygen, inhalation, a sustaining rhythm of life. Walking, too, as Stodelle (1978) quoted nineteenth-century philosopher Arthur Schopenhauer as having said, was a "'constantly prevented falling,'" and therefore a "'constantly prevented dying'" (Stodelle, 1978, p. 25).

Stodelle (1978) also discussed "successional flow," which she called "the imagined route of breath flow" within the body or a body part (p. 21):

> Inhalation is the initial force [of breathing, and therefore of dance]; the flow follows the pattern of radiating energy from the body's center, upward into the neck and head, downward into the legs, and outward into the arms and hands. With exhalation, the successional direction of breath flow (as dance) is reversed: the torso, releasing its energies, sinks downward and inward; the extended arms, which reached their full stretch through the successive manipulation of the elbows, wrists, hands, and fingers, now retract in the same order, but in the direction of the body (1978, p. 21).

Breathing itself, she continued, established a "breath rhythm," or "phrase rhythm," which began with inhalation and ended with exhalation (p. 21). Humphrey (1959) differentiated breath rhythms from "motor rhythms," the body's response to an external beat or pulse; and "emotional rhythms," the body's response to the fluctuation of feeling (p. 105-107).

The next section in Stodelle's (1978) book, "Part Two: The Technique as Practice," opened with an introduction that covered basic terminology, then went into detailed descriptions of exercises used for center warm-up, floor work, barre work and spatial sequences. Below are the terms defined by Stodelle (1978, p. 32-34). The definitions have been fused by this author with Humphrey's own defintions of the terms from The Art of Making Dances (1959):

Design. Shape in space; includes circles, figure eights, angles and convex and concave curvatures; can apply to one body or a group of bodies; also known as floor patterns.

Dynamics. Changing forces of momentum and inertia; degree of energy.

Isolation. Separate use of a single body part for strengthening and flexibility.

Phrasing. Grouping of movements into a sequence for emphasis.

Rebound. The action of recovery, or the opposite of falling; the movement begins rapidly and decelerates as the body recovers its balance.

Rhythm.	The basis of kinetic response, or movement; body making shapes in time.
Successional.	Progressive movement within the body or through space (see also Definition of Terms, Chapter I, p. 5).
Tension and Relaxation.	Basic motivators: relaxation results in falling; tension results in rebounding or recovering.
Wholeness.	Complete movement; involves the whole body; according to Stodelle (1978), the most "typical dance characteristic of the Humphrey style" (p. 34).

Stodelle also defined other teaching terms as well, including Parallel, Turn-Out, Side-Back, Concave and Convex, Lunge, and Off-Balance. The terms that were relevant to this study can be found in the context of Chapter III, the description of the choreography for the thesis Fear and Affirmation.

Exercises described by Stodelle (1978) in "Part Two" follow the same principle as the technique itself by building in difficulty. She began in Chapter Three with successional movements designed to acquaint the body with the flow of breath and rhythm as well as to the pull of gravity. (Successional movements relevant to this study will be described in greater detail in Chapter III of this thesis.) Stodelle (1978) followed with isolations in order to warm up various parts individually, including shoulders, head, feet and arms. Thirdly, she covered basic stretches for the waist and upper legs. She followed these with a fast warm-up, which she described as "Continuously rapid

footwork involving the body as a whole in differentiated motions. A necessary means of oxygenating the muscles" (Stodelle, 1978, p. 57).

The last exercises she covered in this chapter were full body swings, which she said were "vividly expressive of the Humphrey Fall and Recovery principles" (Stodelle, 1978, p. 61). Full body swings coordinated breath rhythms with large swinging motions that corresponded to falling and recovering. They could be performed in any direction as well as in spiraling motions. They used acceleration and deceleration and could be done from a standing position as well as in traveling. Stodelle made the distinction that they were "Dionysian" in definition because they were initiated by a falling motion (1978, p. 61). Several full body swings were relevant to this study and will be discussed in detail in Chapter III of this thesis.

Chapter Four covered floor work, which concentrated on floor stretches and exercises for balance, and culminated in fall exercises, including back falls, side falls, front falls, and circular falls. Relevant to this study were the spiral fall and the back fall, which will be discussed in greater detail in Chapter III of this thesis. Stodelle stressed relaxation, control and timing as the main ingredients in these exercises (p. 142).

Chapter Five covered barre exercises designed for strengthening and endurance. Stodelle (1978) wrote, "In the early days, we never used a barre," (p. 159); but she continued, explaining the significance of barre exercises in developing

strength and good alignment (p. 170). These exercises included stretches, swings, falls and extensions.

Chapter Six was an introduction to the Humphrey technique through various phrases and patterns from the original classes and choreography. "Part Three: The Creative Potential of the Technique," continued this idea by giving Stodelle's suggested variations on these spatial sequences.

Stodelle (1978) intended for her book to be used as an aid to teaching or learning the Humphrey technique. The material, she indicated, was geared toward beginning and intermediate levels of dance study. She wrote:

> The ultimate aim of this book is to provide today's aspiring dancers with the resources of a technique which, of itself, constitutes an original and unique vocabulary of movement. The reward of learning this vocabulary will be to confirm through one's body, mind, and feelings the truth of the incontestable logic that lies at the heart of Doris Humphrey's radiantly lyrical technique (1978, p. viii).

The book included photographs by various artists as well as detailed line drawings by Teri Loren for precise representation of the movements. In addition to the detailed descriptions of each exercise, Stodelle often included counts, tempo, music quality, starting position, preparation (if applicable), direction , phrasing, finishing position, suggested repetitions, and even variations. With the exception of Chapter Five on barre work, Stodelle's book was used extensively in the choregraphic process of Fear and Affirmation.

The Legacy

While the Humprey principles may seem very simple, Doris Humphrey built over thirty years of note-worthy choreography on that simplicity. What she managed to do was to reduce all human movement to a single common denominator that was universal--the struggle between balance and imbalance. And because human movement was seen as a result of human experience, this elevated all human experience to a universal plane.

This was why Humphrey's dances took on such power as social statements--and this was her desire. Siegel (1987) repeatedly indicated Humphrey's avoidance of political and personal statements in her choreography; Humphrey chose, instead, to demonstrate social and universal concepts (p. 120).

The words found most often in relation to Humphrey works are "dignity" and "lyricism." In 1987, Siegel wrote:

> . . .it seems that in her most despairing moments she gave herself over most completely to a vision of a better world. She responded to an impending World War II with the ordered lyricism of Passacaglia, to the collapse of Humphrey-Weidman and her own dancing career with the idyllic Day on Earth, and to her final illness with another Bach piece, Brandenburg Concerto No. 4. . . .she saw in dance action a way to state positive social forces, and when she met adversity she countered it with faith and renewal (p. 154-155).

As a dancer, Doris' fascination with her discoveries concerning movement concepts had to do with the fact that they could be controlled by the individual to produce, or to reproduce,

desired dramatic effects for performing. But the theories went far beyond the mechanical actions of movement. Doris equated falling with the desire to reach out and explore, to move, to grow, to learn. Recovering was the same as the need for stability, for security, for symmetry and balance. She found the desires of the inner self echoed in the actions of the physical body. After reading Friedrich Nietzsche's Birth of Tragedy, these concepts crystallized into the Humphrey philosophy and technique, known today as Fall and Recovery.

Late in her career, when she was often bedridden with stomach cancer, Doris collected her theories of composition into a book of choreographic principles, The Art of Making Dances (1959), mentioned earlier. Published just shortly after her death in 1958, this book was a comprehensive look at the necessary "tools" for dance composition as well as the required characteristics for the choreographer. She covered symmetry and asymmetry, solo and group choreography, stage space and patterns of movement, dynamics, rhythm, motivation, gesture, words, music, sets and props. These concepts can be seen clearly in the works of Humphrey that remain.

The film Dance: Four Pioneers (Venza, 1966), for example, contained a performance by the American Dance Theatre of Humphrey's Passacaglia in C Minor. The principles of the Humphrey Technique were clearly visible, including specific movements for the hands. The hands, Stodelle (1978) wrote,

> are never indifferently used. Alive to every nuance of feeling, they reflect the dancer's moods. One of the most typical Humphrey hand statements is a lifted arm gesture in which the palm is facing out, the wrist pressing forward slightly, and the fingers extended upward without strain. Such a gesture is directed to the world at large. Used in Passacaglia. . .it becomes a statement of faith in man's power to surmount all obstacles (p. 36).

This same hand gesture was used in the choreographic thesis Fear and Affirmation for the same reason; it will be discussed in greater detail in Chapter III.

For Doris, dance forms could be reduced to a science, or craft, because dance itself sprang from the basic patterns of life. But the theories themselves were simply guidelines for those who already had the "talent" or "possible genius" to create (Humphrey, 1959, p. 19).

The final significance of the Humphrey legacy lies in the affirmation with which Doris Humphrey chose to view the human struggle, and the dignity she gave to dance and to art with her positive approach to life. Siegel (1987) wrote" "Humphrey's dances were models for the ideal state of harmony and self-knowledge into which she kept trying to coax the real life around her" (p. xiii). Humphrey's attitude echoed Nietzsche's own feeling that, finally, it was the Dionysian side of ourselves toward which we should lean--that a reaching out, in hope or expectation or a simple desire for growth and knowledge was far better than a security resulting from fear. Doris Humphrey could not help but to make a contribution toward group choreography--her philosophy required it.

While John Martin faithfully followed and recorded Humphrey's career, most often in a positive light, other critics as well have mentioned Humphrey's humanism. Don McDonagh (1980) declared that Humphrey's "humanistic social concern for humanity's struggle in an imperfect world" was her "creative legacy" (p. 313).

Of her own work, Humphrey once wrote:

> I wish my dance to reflect some experience of my own relationship to the outside world; to be based on reality illumined by imagination; to be organic rather than synthetic; to call forth a definite reaction from my audience; and to make its contribution toward the drama of life (Lloyd, November 1954, p. 34).

This, she most certainly did. When Doris died in 1958, a committee was formed in order to preserve her works through filming, reconstruction, and labanotation. As recently as Spring, 1990, Ruth Currier gave an interview to Dance Magazine indicating that she still followed and taught Humphrey principles in her own classes and choreography (Skrzesz, August 1990, p. 48-49).

In addition to her choreographic legacy and written works, Humphrey influenced the development of modern dance in colleges through the summer programs at Bennington; she helped to found the Julliard Dance Theatre in 1955 with Julliard's director of dance, Martha Hill; she inspired, both indirectly and posthumously, the desire to preserve through film and notation the works of the early American modern dancers; and she

encouraged the overlapping of art disciplines through her literary research and endeavors, which led to her discovery, in language, or what her own body was saying through movement.

Doris died in 1958, and Brandenburg Concerto was finished by Ruth Currier, her student and pupil from the Limon Company, in 1959. Humphrey's other major works for the Limon Company include Lament for Ignacio Sanchez Mejias (1946); Day on Earth (1947); Night Spell (1951); Deep Rhythm and Ruins and Visions (1953); and Theatre Piece (1956). Other critics who followed Humphrey's career include Isabel M. Jones from the LA Times; Grant Cole and George Beiswanger from the Dance Observer; Edwin Denby and Walter Terry from the New York Herald Tribune; and Margaret Lloyd and Doris Hering from Dance Magazine.

CHAPTER III

CHOREOGRAPHING FEAR AND AFFIRMATION

Because Humphrey's philosophy and technique were a culmination of early experiences that resulted in her affirmation of the human condition, the choreographer wished to show this culmination with its positive suggestion rather than the process that led Humphrey to her concluding ideas. This choreographer chose to represent Humphrey's first concept, the Fall/Recovery concept, in the choreography. The concept was broken down into its three components--falling, suspending, and recovering--and a section (from here on known as "Movement," to be differentiated from "movement," meaning "motion") was choreographed to represent each of these components in an evolutionary progression.

Because "affirmation" figured so prominently in the Humphrey philosophy, and because group choreography was the means by which she achieved this, the choreographer chose as a theme the two polar states of "fear" in its individual isolation and "affirmation" in its successful social interaction to represent the Fall/Recovery principle. This meant that the choreographer would have to begin with recovery and finish with falling. "Fear" represented recovery in its extreme--its "static" death from the Apollonian characteristics, stability and security--and had to do with the fears of the individual. "Affirmation" represented falling, with its Dionysian characteristics of reaching out and exploring, and had to do with group interaction. Suspension, the state

between the two in which there was neither fear (recovery) nor affirmation (falling) was represented in a separate neutral Movement as a state of transition. Seven women were chosen for the piece.

Movement I: "The Stasis of Fear"

This Movement was choreographed in the spirit of Humphrey's respect for the individuality of her own dancers. Each of the seven women was given a solo that developed, to some extent, the personalities and fears of the individual dancers as they were perceived by the choreographer. Each of these fears was somewhat different and therefore required an individual approach to movement.

The movements were based on Humphrey's Fall/Recovery principle and represented each of the six evolutions of the principle. They were arranged in an order that was most appropriate to the dancers' characters, the lyrics and the music. For example, Dancer One used a series of successional movements based on the breath impulse, or Breathing; Dancer Two demonstrated a series of Falls; Dancer Three, Leaps; Dancer Four, Runs; Dancer Five, skips (a variation of Running and Leaping); Dancer Six, turns (a variation of Walking); and Dancer Seven, Standing and Change of Weight.

The dancers appeared unaware of each other through the entirety of this first part, indicating how fear isolated the individual into a state of "stasis." They began their solos from chairs spaced unevenly along the width of the stage. Each dancer

began in a different static position that indicated a feeling of being closed off, with the head or the face turned down or hidden, or perhaps lifted and staring off into space. Their movements were somewhat small and rigid, and they left their chairs only to perform their solos, which were limited to the space immediately around and in front of their own chairs.

The solos were choreographed in a successional manner. The first solo began with the dancer furthest stage right. As she was finishing, the next dancer beside her began. At the end of her solo, the two of them performed a duet in unison before the third solo began. This was meant to demonstrate that while the fears themselves were individual, "fear" was universal, even though the dancers still did not acknowledge each other during the duets. This pattern continued until each dancer had performed a solo. The part in this section contained three solos, and therefore a trio in unison, for the sake of musicality and attention to the lyrics. Following the unison movement, each dancer returned to her chair and assumed a position that was different from her original starting position. This demonstrated a desire for change, no matter how small.

The individual movements as well as the unison movements indicated a feeling of aloneness and despair. During her solo, Dancer Two reached toward Dancer One, who remained oblivious to her in her own fixed position. Dancer Three momentarily revealed her secret hopes and dreams through a series of leaps that got progressively larger. She stopped and retreated hastily back to her chair when she realized her vulnerability.

The unison movements were always the same, representing the unity that both bound and separated the dancers. They were composed of various swinging and pivoting motions (a half turn on one leg), some of which reached out toward the audience or travelled in larger spheres, outside the perimeters of the chair space, indicative of a sense of restlessness and desire for change.

One movement in particular, an arm swing with a backwards press and a successional recovery, gave the illusion that each of the dancers was experiencing a heavy weight pressing down on her. On a diagonal line to the audience, with the weight balanced equally on both legs, one leg in front of the other, the dancers bent their knees as their outside (downstage) arms swung down and back up, continuing in a backwards press of the upper torso (see Appendix C, Figure 6, p. 98). As their upper torsos bent backwards in unison, they extended their arms and hands in front of them, as if attempting to prevent the weight from crushing them. The recovery was a front successional, initiated from the lower torso and continuing through the spine as the dancers pressed their arms and torsos forward. They finished in a lunge position, with the front leg bent and the back leg straight, arms extended to the front, indicating that the dancers had managed, temporarily, at least, to press the weight off and away. The "heavy weight" was an abstraction of fear.

The choreographer also used a three step turn as part of the unison movement. In a three step turn, the dancer steps sideways with bent knees on count one and rises to the balls of the feet on count two, taking two small half turns to finish facing

the original direction. The three step turn could be used for traveling as well as to indicate a level change, from low (bent knees), indicating heaviness, to high (rising to balls of feet), indicating weightlessness. The three step turn was therefore a representation of fall and recovery.

During the three step turn, the arms were extended at shoulder level with the elbows bent, forearms up, palms facing inward. The fingers were closed and extended, indicating for each dancer a self-induced "prison," again an abstraction of their fears.

The choreography also allowed for interaction among the dancers in a negative, confrontative manner, still representative of the results of fear in social situations. The dancers ran around chaotically, exchanging their old spaces for another dancer's space, or "stealing" a new space, as if they were "trying on" the others' fears. They explored the entire stage space as well as the centrally located chair spaces, once again indicating a desire for change, the Dionysian characteristic.

When the dancers were all settled in different chairs, they glanced around at each other as if acknowledging, for the first time, their behavior, the fear that bound them, and the need for change. They met each others' eyes only briefly before lowering their own eyes and heads and turning away, not in fear this time, but in acknowledgement and vulnerability.

The dancers all stood at this point and performed the unison movement together, with an awareness of the other dancers even though they did not make eye contact during the movement. While they did not cover the entire stage space, their movements

were somewhat larger and freer than before, not only in acknowledgment of one another, but also as if they felt support in knowing they were all bound together by the universal emotion of fear. Then they broke into a group of three and a group of four and performed the unison movement in canon form and in opposition.

Canon form in dance is like the "round" in music. One group begins, and another group joins in later, beginning in the same manner as the first group. In this choreography, the first group began with the first part of the phrase and moved stage right while the other group began in the middle of the phrase and moved stage left, thus creating asymmetry in the floor pattern. This indicated unison of idea while utilizing opposition in movement.

Both groups, however, finished with a series of three step turns that led them on a diagonal to the left upstage wing, where they exited in smaller groups. One dancer lagged behind. Her gait progressively slowed, and she looked slowly around at the empty chairs that were left, brushing her hand along the one that was closest to her. Before exiting, she looked back over her shoulder at the empty stage, her arm extended toward the empty chairs in a gesture of longing, as if fear of the unknown still held her and a longing for what was familiar. Then she exited alone.

In this Movement, hand gestures were not used as affirmation. For example, in the three step turn, the hands were simply an extension of the rigid arms. As was described above, the hands in the swinging movement were used in a defensive

manner, with the fingers spread in order to obtain more leverage to prevent the crushing weight. Each time the hands and arms were used in a reaching out gesture, it was not in affirmation, but rather in longing.

This first Movement was, for the most part, asymmetrical with the movements being most often in opposition. Each chair was placed carefully so that it was not in line with any of the others. While each dancer performed a solo, each solo was distinctly different, including the positions the dancers took on their chairs as well as the directions in which they traveled away from the chairs. Even when the dancers performed in unison, they were grouped asymmetrically rather than in a line or organized pattern, which emphasized opposition. The purpose here was to show the isolation and aloneness of fear through the use of asymmetrical patterns in space.

While there was one instance in which the dancers ran around chaotically, the dynamics in this first Movement were for the most part slow, weighted and heavy, indicative of the inner feeling of recovery, toward stability, or immobility. As the piece itself progressed, so the dynamics evolved in the two Movements that followed.

Movement II: "The Link Between"

The next Movement represented the moment of suspension, or period of transition, between the paralyzed feeling of fear, and the affirmation of acceptance within a group. This Movement was titled "The Link Between." It was the most "academic" of the

three movements, showing as clearly and as purely as possible the Humphrey technique. This Movement included elements of both falling and recovering, which were organized most often in a balanced pattern in order to give this Movement a "neutral," or suspended, quality as a whole. With only a few exceptions, the movement ideas for "The Link Between" were taken directly from Ernestine Stodelle's (1978) book, The Dance Technique of Doris Humphrey and its Creative Potential, and from the performance of Passacaglia by the American Dance Theatre on the film, Dance: Four Pioneers (Venza, 1966).

The choreographer concentrated on utilizing the entire stage space, as an indication of the desire for experimentation, with several basic floor patterns, including diagonals, ovals, circles, and straight lines and progressing from least "daring" to most daring. There was also an emphasis on movements performed in succession, in unison and in opposition. The choreography constantly fluctuated back and forth between these concepts as well as fluctuating back and forth between symmetry and asymmetry in an attempt to suggest the "balance" of suspension.

For obvious reasons, the choreographer had to represent the state of suspension through movement, even though in the Humphrey technique, suspension indicates a moment in which there is no movement. The dance movements themselves utilized suspension as often and as clearly as possible. For example, the choreographer used balances on one leg, which are one type of suspended movement, including the arabesque and front attitude. In arabesque, the dancer balances on a straight leg with the other

leg lifted straight to the back. In front attitude, the dancer balances on a straight leg with the other leg bent and lifted to the front. The choreographer also abstracted characteristics from both extremes simultaneously in a neutral, balanced way to indicate suspension. For example, one group would fall as another group recovered.

The group began center stage for emphasis, suggesting the "potency" that Humphrey believed to be associated with this space. In this case, the potency suggested the promise of working toward a resolution, as the dancers began with a series of front successional falls, known as vertical successionals, performed in unison from a parallel position.

The term "parallel" refers to the way the leg is lined up with the hip, with toes and knees pointing straight ahead. It is differentiated from "turned out" position, in which the entire leg is rotated outward from the hip joint, revealing the inner leg. In classical ballet technique, the turned out position is used almost exclusively, while modern dance uses both.

Front successional, or vertical, falls are initiated in the torso, allowing the body to fall forward from the waist as the knees bend and the breath is exhaled. The recovery returns the body to an upright position, continuing slightly backward from the waist, resulting in a small arch of the upper torso, arms extending slightly back, to prepare the body to fall forward again. This movement represented a Fall/Suspension/Recovery pattern that was repeated throughout Movement II, indicating constant flux between the two extremes.

Next, the dancers performed a side arm successional pattern in which they lifted their right arms toward the side and upward, with a slight curving of the upper torso away from the arm. They reversed this pattern, recovering the arm back to the side, then repeated with a variation in which the arm bent at the elbow and crossed in front of the chest in two quick, successive actions, before reaching high and recovering. This action was a break, both rhythmically and dynamically, from the successional motion and was used as an indication of evolving toward the Dionysian characteristics of experimentation. Though quick, it did not use the sharp percussion of Movement III, which will be discussed at a later point. Instead, the movement was still initiated by breath impulse, as was the majority of Movement II.

Shortly afterwards, the four dancers furthest stage left split off from the group in the same three step turn found in Movement I (p. 42-43). This was to indicate a connection between the two Movements by recalling a movement that was used before. It also represented an evolution, as the arms were slightly different in this turn. The arms were not held close to the face this time, but were, instead, softly curved at the dancers' sides to represent the neutral balance of suspension. The split represented asymmetry, with the group of three (Group1) suggesting recovery and the group of four (Group 2) representing falling. While their movements were similar, each group performed them in a different order, echoing the asymmetry of their movement in their floor pattern.

Group 1 continued with front successional, or vertical, falls and isolation movements involving the head, neck, shoulders and upper torsos. Group 2 stopped in a diagonal line and picked up with similar movements that occasionally overlapped with Group 1 in a side successional fall with an overhead drop, performed in unison, in which the upper torso dropped to the side from the waist with an overhead arm movement.

Both groups initiated full body swings that ended in two lines facing inward. Group 1 used a twist and rebound swing, in which the body swings forward and down from a parallel position, then opens in a side parallel lunge with the arms opening overhead. This continued into a back successional, in which the upper torso and arms arched back in an up-and-over successional pattern. Group 2 used a side overdrop and rebound swing, in which the same arm and leg are bent in toward the chest, opening upward and to the side, and which point the dancer falls into a side lunge position.

From there, both groups recovered to a balance in arabesque (see p. 46 for definition) on diagonal lines that faced one another. The balance itself represented a long moment of suspension. For the first time, the dancers acknowledged each other by briefly making eye contact, though their movements up to that point had indicated acknowledgment through group effort. They broke off one by one then, in a successional manner, and ran around the outskirts of the stage, intensifying the dynamics and forming a large oval. Throughout Movement II, the dynamics gradually increased.

Once the oval was formed, the dancers stopped and did a turn in unison, then began a series of "skimming" leaps, also in unison, in the oval formation. These leaps were a three step variation, again suggesting the evolution of the three step turn used in Movement I, and were used for travelling rather than for height to suggest the neutral characteristics of suspension.

The large oval broke up into two small ovals, and Group 1 began a series of walks and balances in front attitude, traveling toward Group 2, who continued the skimming movement, once again forming an asymmetrical design in both movement and floor pattern. The dancers then ran and formed two staggered lines in which they performed change of weight movements with a falling motion, in unison.

In this movement, the upper torso dropped forward while the dancer moved forward and recovered as the dancer moved backward. While the back line moved forward, the front line moved back, emphasizing asymmetry. This pattern was repeated in various directions, then continued as a side successional fall with a side torso pull. In this movement, the upper torso dropped to the side as the dancer traveled to the side, with the outside arm reaching out and down in a gravitational pull. The purpose here was to indicate experimentation of one movement, repeating it in as many different directions and ways as possible. The variety emphasized the Dionysian characteristics while the uniformity indicated Apollonian characteristics.

The dancers finished in the original staggered line with an arm gesture, in which the arm was raised directly up from the

shoulder, palm facing the audience, as the dancers pulled the arm slightly back in order to press it forward toward the audience. This was similar to the hand gesture used in Passacaglia (described in Chapter II, p. 27) and was used as a positive statement that included the audience.

Next, the side successional with an overhead drop (as described on p. 48) was used in a successional pattern, beginning with the dancer furthest stage right and making a wave pattern across the stage. The dancer furthest stage left began the recovery, resulting in another wave pattern that echoed the individual breath rhythms in Humphrey's Water Study (see "Succession" in Definition of Terms, Chapter I, p. 6). From there, the dancers initiated falls to the floor, with the stage left group initiating a spiral fall while the stage right group initiated a back fall. The groups did not consistently include the same dancers, thus indicating asymmetry as well as experimentation in the gradual evolution toward Dionysus.

In a spiral fall, the dancers stepped to the side, allowing the torso to twist as the arms opened to the sides. The momentum of the twist as well as bending the knees resulted in a spiraling descent to the floor. Recovery consisted of an unwinding of the spiral. In a back fall, the dancer reached one leg back, balancing the weight on the top of the foot to control the backward fall. In recovery, the same leg was used as leverage to return to standing. The dancers all reached the floor at the same time, then a successional pattern "rippled" through them, lifting their torsos slightly off the floor. This was to reinforce the moment of

suspension. The dancers recovered in unison as well. The falls were used to represent clearly the two extremes of falling and recovering.

Once they had recovered, the dancers executed a series of balances and changes of weight in unison, allowing them to exit stage right. They returned in groups of twos and threes with the same skimming pattern described earlier (p. 49). The movement was repeated in a different design to indicate an evolution, similar to the purpose behind the three step turn. This time, instead of traveling in ovals, they traveled on a diagonal line from upstage right to downstage left, emphasizing the most powerful path suggested by Humphrey (see "Stage Space," Definition of Terms, Chapter I, p. 7).

Once arriving downstage left, they exited with their groups, then reentered with leaps (evolving from the skimming patterns), once again forming two staggered lines. The entire group of seven performed the change of weight with a falling motion, traveling downstage toward the audience in a forceful statement. This was used to indicate strength of purpose, as the movement had progressed and evolved to this moment of unison. They split once again into groups that traveled in different directions, but the movement was all unison. One group finished facing stage left while the other group finished facing the audience. They repeated the arm gesture described earlier (p. 49-50), representing a clear, affirmative statement that included the audience as well as those beyond the theater, represented by the group facing stage left.

The movement statement echoed Humphrey's expression of universality by including those beyond the theater.

While all six Humphrey principles were used in this Movement, they were used by all the dancers in a random fashion, indicating the "fusion" that was beginning to happen among them as they let go of their fears. The dynamics for this Movement were smooth and fluid, with the feeling of successional movement being most pervasive. This suggested successional movement as transition, or suspension, as a successional link between Movement I with its fears to Movement III with its joy.

Movement III: "The Joy of Yes"

Movement III, "The Joy of Yes," began in this same formation, again to suggest an obvious link and evolution from Movement II to this Movement. The choreographer used as many different floor patterns as possible in as many different groupings as possible to represent the "limitless possibilities" of reaching out and exploring, or falling. In addition to the diagonals, ovals, circles and straight lines from Movement II, there were spirals, arcs, and groupings of diagonals and lines to form X-patterns and V-shapes. There was much use of unison and symmetry.

The movements were high intensity, with many leaps and much running. The choreographer wished to express a "bursting" sensation. Not only were quick and strong dynamics used to achieve this--for the first time, the dancers smiled openly, and there were section in which they actually linked hands and arms, or waists, movements which indicated acceptance and joint effort.

Also, to indicate the immense possibilities of affirmation, the choreographer used as many different groupings of different dancers as possible--twos, threes, fours, fives, sixes, and the entire group of seven. While there were no real solos, on two occasions a movement section was begun or ended by one dancer, representing the positive side of individuality within the group, or a successional pattern that eventually merged into unison movement.

Movement III was quick, light, happy, joyous. While Fall and Recovery were both used, as well as the other five Humphrey divisions of movement, the emphasis was on falling, with some form of Running and Leaping as the major statement. Affirmation demands "joyous" movement. According to Stodelle (1978) and based on Humphrey's own division of human movement, leaping is the "ultimate expression of the moving organism" (p. 27). Leaping was both the first and the last movement performed in "The Joy of Yes."

As the Movement began, the four dancers furthest stage right did a series of leaps and sautes (literally, a hop on one leg). In this case, one leg was extended straight back in arabesque, reminiscent of the arabesque balance in Movement II (p. 46). This series of movements led the dancers offstage while the other three dancers ran into the center in unison with the side successional fall from Movement II (see p. 49). Once again, the repetition represented an evolution. The tempo of this Movement was much faster, so the dynamics of the movements were

stronger and the statement, therefore, was much more forceful, indicative of joy.

The side successional pattern was performed first to the right, then to the left; then the dancers exited stage right, like the first group, to suggest a particular harmony and group continuity. Their exit was a running pattern that used the arms opening forward and outward toward the audience, indicating invitation and affirmation.

Next, the first four dancers reentered in a successional pattern, each from a different wing, in the same series of leaps and sautes that began Movement III. They traveled the width of the stage, from right to left, where they exited in succession. This stretched out their first movement, which was done in unison, and made it into a longer statement, with the dancers performing one at a time in succession, to suggest Humphrey's affirmation of the individual within a group. The second group of three entered from the right upstage wing, repeating their running pattern moving on a slight curve that exited downstage left. This also indicated a "stretching" of this group's first statement, and the arms once again opened outward toward the audience in affirmation and invitation.

Then the dancers began to enter in twos from stage left in a series of sautes with an overhead arm circle, one hand clasping the wrist of the other, the arms reaching their full height at the same time the saute reaches its full height (see Appendix B, Figure 2, p. 86). This movement incorporated the use of circular momentum in a jump, giving a sense of completeness and

continuity to the movement. The dancers traveled from upstage left to downstage right while the movement itself was in a mixed pattern, with two sautes to the right, one to the left, and one back to the right, all moving on a downstage diagonal. The change in direction was used to represent exploration and experimentation by covering more stage space this way.

The third group consisted of three dancers who entered one at a time in succession but finished in unison, indicating the move toward group harmony. As the other two groups exited, this last group broke into a series of side leaps, with their bodies facing full on to the audience, representing openness and affirmation, as they traveled sideways and off, stage right.

As the group of three exited, the other four dancers ran back on stage and performed the unison movement from Movement I that used the arm swing and backwards press (see p. 42). The movement was highly animated, leaving the floor on several occasions, representing clearly the evolution from the weighted heaviness of fear to the celebration of joy and harmony. This was done for contrast, from the successional and sustained flow of Movement I to the sharp accent of Movement III. The movement finished with a forceful saute, both arms high, fingers spread, representing an uncontained strength and power, the "bursting" quality of this Movement.

Two dancers then entered from downstage right, running in to center stage and stopping to perform a variation of the above movement. They stopped in a back lunge, swinging the torso down and up in a similar fashion as the unison movement from

Movement I. The arms were different, however; rather than coming to a position suggesting the pressing of a heavy weight from the chest, the arms opened up and forward on a high diagonal, representing not only that the weight was gone, but also that the dancers now felt a certain weightlessness associated with joy.

The next section was a spatial design series, with dancers coming out of opposing wings, performing leaps and turns in unison, the dancers crossing in the middle before exiting on the other side of the stage. The first pattern moved from side to side, with two dancers. The second pattern moved on the diagonal, from upstage left to downstage right and downstage right to upstage left, also with two dancers. The third pattern involved two dancers who entered from stage right and one dancer who entered stage left, with the same movement pattern. They met in the middle and "skittered" backwards upstage in a single file line with small running steps, indicating their coming together. Then they performed the back successional from Movement II (see p. 48) and ran forward downstage, exiting with the opening arm gesture from the first part of Movement III (see p. 53).

From there, there was a temporary regression back to the fall section in Movement II (p. 50), indicating the "testing of old waters," or tendency toward the stability of the familiar (Apollo, recovery) that is inherent in human nature and the human struggle. Two dancers entered from stage right, walking backwards, and finished in a back fall. From stage left, two other dancers entered in a walking pattern that moved forward across

the stage, toward the "fallen" dancers. When they reached them, they bent down, and with a sweeping gesture that finished in a saute from both groups, the "helpers" joined hands with the recovered dancers and ran offstage. The purpose here was to indicate the affirmation of working together towards a common goal. The goal here was not specific, as the most important point was the group harmony.

The three remaining dancers entered in succession from stage left in a slow, sustained walking pattern that finished center stage. As they walked, they lifted their upstage arms, following the movement dreamily with their focus, as if looking back at the past. They, too, temporarily regressed, and performed a spiral fall, as described in Movement II (p. 50).

The other four dancers entered from upstage right with the same slow walking pattern, including the arm, moving on a diagonal toward this second group of "fallen" dancers. The fact that they were repeating the same movement indicated a bond between the two groups. As they neared the fallen dancers, this latter group of three recovered in a spiral, as if responding to a silent urging from the group of four, and opened into a lunge with the arms up and over, indicating growth and awareness. They began a slow and sustained walk, picking up on the walking rhythm of the group of four, who increased their tempo in order to catch up. The entire group then broke into a run that curved upstage, then ran straight downstage in single file and "peeled off" in succession with the opening side arm gesture described earlier

(p. 53), the first dancer exiting to the left, the second to the right, the third to the left, and so on, until they were all offstage.

In the next section, a single dancer began the movement and a single dancer finished, all of them performing the same movement in succession. This was to indicate individual as well as group harmony. From stage left, one dancer entered with a series of leaps and turns, traveling on the upstage diagonal toward stage right. The other dancers followed her lead, with a group of two entering stage right and traveling on the same path with the same movement. A group of two then entered from stage right, traveling across to stage left, crossing with another group of two who entered stage left and crossed to stage right. The last dancer entered from upstage left and traveled on the downstage diagonal toward stage right, exiting with a saute and a reaching arm gesture that spanned the width of the audience, indicating, once again, an invitation to join in the celebration.

From stage right, a group of two dancers entered in unison with the animated version of the chorus from Movement I (described on p. 42, 54). A second group of two entered from stage left two counts later, giving the movement a successional pattern. The emphasis here was on the progression; instead of four dancers in unison, there were now two sets of two in succession, indicating the ability to maintain group harmony within an asymmetrical pattern.

Finally, two dancers entered from upstage left in a sustained front attitude walk with their hands crossed and clasped. This movement idea came directly from Humphrey's Passacaglia, as

performed by the American Dance Theatre (Venza, 1966). Two other dancers entered behind them in unison, and they all moved directly across stage. Then they broke and ran to upstage center, forming two parallel lines, with one dancer as an apex at the furthest point upstage. The lines clearly looked incomplete, and the dancers fell forward into a lunge with a front successional using gravitational pull with the arms, sweeping forward, then back in place, as if waiting.

The other three dancers entered from stage right, their arms also crossed and clasped, in a walking pattern with a side attitude. They broke into a run and filled in the gaps while the "static" group continued the sweeping gesture in the lunge position. The entire group repeated this lunge cycle, finishing in a back lunge and repeating the side arm gesture that opened Movement II (p. 47). This was for continuity between the two Movements, even though the standing positions were different.

Next, the dancers pulled up into a standing position, their outside arms reaching forward toward the audience in a gesture of inclusion. They began to move downstage using a front attitude walk, moving closer and closer to the audience in a powerful statement of confrontation, affirmation and invitation. Then the first two dancers "swirled" into the center, wrapping their arms around each other in a side curve, and skittered backwards to the end of the lines, which were still moving downstage. This pattern was repeated until all the dancers, except for the dancer at the upstage apex of this formation, had swirled backwards and rejoined the end of the line. The emphasis here was on shifting

patterns that finished in the same formation from which they were begun, indicating cycles.

The dancer at the apex ran forward between the two lines to the front, becoming a front apex, and fell forward into a front lunge with an upper torso successional and gravitational pull. The two lines behind her followed in a successional sweep. The wavelike motion continued as the group swept into a back lunge, then pivoted and swept forward again. The emphasis here was on a leader and a group who followed, reaffirming harmony.

The group then broke and ran forward in an upstage direction, their backs to the audience, as they fanned out into a "V" shape, the center dancer still the apex furthest downstage. Once they had arrived at their places in formation, the dancers turned around in succession in a group of two, then three, then two, repeating the high arm gesture of affirmation from Movement II, as if a final invitation to the audience (see p. 49-50).

As the music and lights faded, the dancers lowered their arms in unison. The front dancer then performed a saute offstage left, her arm extended in a reaching gesture toward the audience as she exited. This pattern was repeated successionally by the remaining dancers, alternating sides of the stage until the only dancers left were the two furthest upstage. By now the music had completely faded, and the dancers had to rely on their own sense of internal rhythm, as the dancers in Humphrey's Water Study did (see "Succession," in Definition of Terms, Chapter I, p. 6).

The final two dancers performed side leaps in unison, pulling them closer together in center stage. They continued, turning to face each other and executing another side leap in unison that brought them downstage. Then they split and performed sautes in opposition with the reaching arm gesture, still reaching as they ran offstage.

The emphasis in Movement III was a continuation of the theme introduced in Movement II, that motion and movement continued, cycles and the human struggle continued, whether the dancers were onstage or not. Abstracted, this was a simple statement about the continuation of movement within the human race, ending with the statement of affirmation (the arm) in relation to the movement. The audience was left with the image of leaping and arms extended toward them, the two most powerful statements of affirmation from the Humphrey technique.

Again, all six Humphrey principles were used, repeatedly and in random order. The choreographer used as many different floor patterns as possible, indicating the Dionysian desire to reach out and grow. The dynamics were largely sharp and percussive, with slow, sustained movements used for transitions or as temporary regressions to one of the other two Movements.

As a whole, the movement concepts presented in Fear and Affirmation showed a progression time, and also in the use of stage space, tempo, dynamics and energy. In showing the passage from the aloneness and alienation of fear to the unification and acceptance of affirmation, the concepts evolved from slow, static, "recovered" movements that did not utilize the entirety of the

stage space in Movement I (fear); to moderate movement that began to experiment with floor patterns and stage space, with an increase in tempo and dynamics and an emphasis on suspension, in Movement II (transition); to a fast-paced fusion of movement that utilized stage space to its fullest at a lively tempo, with high energy and heavy percussion dynamically, emphasizing running and leaping, in Movement III (joy).

Energy effort, or the amount of energy required for any given movement, corresponded directly to the speed at which the movement was performed; therefore, the faster the movement, the higher the energy. The movements performed in silence at the end of Movement III maintained the same tempo at first, with the a slight slowing in tempo as the last two dancers exited. This represented a "pulling away" effect, as if the audience and the stage were slowly separating, even though movement continued. With the slow fade out of the music, and the gradual slowing of the movement, the audience would begin to feel this distancing, as if viewing the final scene from a state of traveling. Ultimately, the desire was to leave the audience with a feeling of continuous motion, or motion that continued beyond view, to reinstate Humphrey's "larger picture" of the human condition, with its emphasis on movement and its affirmation of group harmony.

There was also a shift in emphasis on movement as a whole. Movement I utilized assymetry and opposition. Movement II utilized asymmetry and symmetry, as well as opposition, succession and unison, with an emphasis on succession.

Movement III utilized symmetry and unison, although there was some emphasis on opposition and succession.

CHAPTER IV

PRODUCTION ELEMENTS FOR FEAR AND AFFIRMATION

The main considerations in choreographing Fear and Affirmation were music, lighting and costuming. In Movement I there was an additional element, as props were used. The music was chosen solely by the choreographer to meet the needs of the choreographic concept. The lighting and costuming were developed with the aid of lighting and costume designers, also to fit the specific needs of the choreographic concept. Each of these elements will be described in full detail below.

Music

Once the choreographer had decided on a concept for the dance, the music was chosen before the actual choreography began. The choreographer allowed the tempo, dynamics and lyrics of the music to suggest the order of certain patterns and sequences if a specific order was not required by the choreographic concept. For Movement I, "Kid Fears" by The Indigo Girls was chosen for the relevance of its lyrics to the choreographic concept (see Appendix A, p. 88, for lyrics). The choreographer listened carefully to the lyrics and matched them to her perceived attitudes of the individual dancers.

The song consisted of several verses, which were used for the dancers' solos, and a chorus that was repeated, which was used for the unison movements performed by the entire group. The first two verses contained two solos each, with each dancer

using two lines of the lyrics for her solo, after which there was a duet performed in unison to the chorus. The last verse contained three solos, with the final two dancers having one line of lyrics each, followed by a trio in unison.

"Kid Fears" was composed in a 3/4 meter, which was slow and sustained, ideal for the static Apollonian state of fear. Musically, it was sparse, with only vocalists and acoustic guitars, which was also an ideal quality for Movement I. There was a bridge before the last chorus, which was used choreographically to represent the moment of chaos, in which the dancers exchanged chairs.

Music for Movement II, "The Link Between," was a selection by the group Shadowfax entitled "Too Far to Whisper." This selection was chosen for its moderate tempo and its use of instrumentation that produced a quality appropriate for "suspending;" for example, there were many sections in which a bass line for guitar was the dominant rhythm. This was ideal for the feeling of gravitational pull that accompanied falling in the choreography. There were also sections which were dominated by percussion, coinciding with higher intensity movements. The title, too, seemed relevant, indicating an abyss that needed to be bridged. This piece was a 4/4 meter, progressing both in tempo and dynamics from the sustained 3/4 meter in "Kid Fears." While there were no lyrics to this selection, additional information will be found in Appendix A.

The third selection was also a piece from Shadowfax, entitled "The Orangutan Gang (Strikes Back)." It, too, was an

instrumental piece with a 4/4 meter, but the tempo and the dynamics were very fast and forceful, making it a good selection for the percussive qualities needed for running and leaping.

This piece also contained some dominant bass lines, which indicated a suspended or sustained quality and were used by the choreographer as the "temporary regressions" described choreographically in Movement III. This sustained quality was repeated at the end of the piece as the dancers moved downstage in their forceful parallel lines. In this example, it was not a regression, but rather a suggestion of future states of suspension. For the most part, however, this selection was bright and cheerful and fast, representing the Dionysian characteristics of reaching out in affirmation. The music, then, like the choreography, showed a clear progression through the three principles of recovering, suspending and falling. (Further information on the music can be found in Appendix A.)

Costuming

In keeping with the Humphrey philosophy, the costumes, too, needed to show a progression from the Apollonian characteristics of fear to the Dionysian characteristics of joy. In addition, there needed to be an underlying element that linked all three movements, suggesting the universal qualities of the concept. Also, there were practical considerations, such as the amount of time the dancers would have between Movements in order to change, and the qualities of lighting on particular colors.

Something neutral was needed, both in color and in design, that could be easily "dressed up" or "dressed down." Grey long-sleeved unitards were chosen as a base (see Appendix B, p. 92, Figure 3). They had a small sprinkling of rhinestones across the chest, shoulders and back, which could be covered in Movement I but allowed to show in Movements II and III. They would also pick up a variety of colors once the lighting design was added. Shoes were not necessary, as the piece was choreographed in the modern style.

Because the first Movement dealt with fear, the costumes needed to represent its static state in some concrete way. Tops made from a woven netting were chosen to represent the "prison" of fear. These ranged in color from dark grey to light grey and from deep purple to lilac. They were all different lengths, further emphasizing the individual fears of the dancers (see Appendix B, p. 90, Figure 1).

Strips of cotton fabric were cut and dyed in various hues of grey, purple, wine and pink and were woven into the netting (for Color Chart, see Appendix B, p. 94). The designs for each were different, also emphasizing the individual fears. Because of the weight of the netting and the clustered look of the woven designs, these tops gave the appearance of heaviness, capturing the static feeling of fear. These tops slipped on over the heads of the dancers and could therefore be easily removed when the dancers exited after Movement I. They also hid the rhinestones on the unitards, although a small glitter could be seen every so often, suggesting the promise of better things to come.

For Movement II, it was necessary to create a feeling of suspension that was representative of a coming together into unison through succession. For this reason, a "flowing" design was needed. Wrap skirts were chosen to emphasize this floating state of suspension, and also because they could be easily donned and removed. Movement I finished offstage, allowing the dancers a small amount of time to change from shirts to skirts before Movement II. Movement II, however, finished onstage, and Movement III began from this same formation; therefore, the dancers would have to be able to remove the skirts very quickly during short, offstage intervals.

The particular style of wrap skirt chosen was a popular costume in the early days of modern dance (see Appendix B, p. 91, Figure 2). The skirts were gored and fanned out full at the bottom, giving a free-flowing look to traveling movements, especially the "skimming leaps" described in Chapter III. They were dyed a pale shade of grey, slightly lighter than the color of the unitards. Both in color and design, they indicated a smoothness of transition between fear and joy. While the rhinestones on the unitards were visible in Movement II, their emphasis was greatly diminished by the flowing quality of the skirts.

The third Movement demanded costumes that would give the sensation of freedom, unencumbered movement and simplicity of design, so that the main emphasis would be on the joyous quality of the movement itself. For this Movement, then, the dancers wore only the unitards, giving a sleekness of line necessary for the quick tempo and the choreographic concept (see

again Appendix B, p. 92 , Figure 3). In Movement III, there was nothing to distract from the rhinestones, and they showed up brilliantly, as they were the only break in the sleek line of the unitards. Photographs and cost estimates of the costumes can be found in Appendices C and B, respectively. See Appendix B also for costumes sketches.

The choreography required no special make up. The dancers wore their hair in French braids secured to the head for a clean, "not-too-stern" look that did not detract from the movement.

Props

The props for Movement I will be discussed here so that the following discussion on lighting design will be clearer. In Movement I, each dancer began in a sturdy armless chair upholstered in naugahyde to permit spinning and turning from a seated position. The chairs were used as focal points, for beginning and ending movement, and to represent each dancer's individual fears. They were each carefully placed, so that each chair was on a different line. They were also turned in as many directions as possible, further emphasizing the individual fears. The dancers used them for security (a familiar place to return to); for confrontation (as two dancers fought over one chair); for acquisition and small change (as each dancer claimed a new chair); and finally, as memories from the past (as the last dancer to exit reached longingly back toward the familiarity and stability of the empty chairs). The chairs were removed during a brief pause

between Movements I and II. For chair formations, see Appendix C, Figure 4, p. 96).

Lighting Design

The lights for the dance were designed to progress in variety and intensity from "The Stasis of Fear" to "The Joy of Affirmation." It was also important that they represent individuality in Movement I and group harmony in Movement III.

In Movement I, silhouette lighting was used as the curtain came up to outline clearly each dancer in her individual position. Overhead spotlighting was used to highlight each dancer during her solo. These spots stayed up following the solos so that the stage got progressively brighter. Each chair was placed in a pool of light that came up only when that dancer began to move. Additional overhead lighting was used for the duets and the trio, again to emphasize the gradual increase in lighting. Side lighting was also used so the dancers' entire bodies could be seen.

Movement II required lighting that gradually increased both in color and intensity to show suspension in a successional manner. It began with the group in a pool of light center stage and progressed in intensity, color, and breadth as the Movement evolved. The colors for this movement were largely warm pastels, ranging from pale pinks, reds and violets to deeper hues of these same colors as the piece progressed. Side lights and front lights were brought up gradually, slowly increasing the amount of lighting. Movement II ended with the light fading into a brilliant

orange-red against the backdrop, leaving the dancers in silhouette before Movement III began. The brilliance of the colors suggested what was to come while the silhouettes suggested suspension.

Lighting for Movement III needed to be brilliant, not only in color but also in frequency of change, to indicate limitless possibilities of affirmation. Colors ranged from orange-red to lilac-blue, through deep reds, blues and pinks to turquoise green. The colors added texture as well as expression. For the "temporary regressions," stark white sidelights were used; as the dancers recovered, the lights took on their brilliancy once again. The final color sequence was purple-red for the exit of the final two dancers, which fit well with Humphrey's belief in universality as the the thread that binds the human race through eternal motion.

The lighting plot for this dance is included in Plate A, located in the pocket at the end of this thesis, and cue sheets are given in Appendix E, p.105).

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS FOR FURTHER RESEARCH

Summary

The Humphrey technique is a movement style that is valuable not only for the role it played in the development of modern dance, but also for its relevance to contemporary dancers and to contemporary life. The theories and philosophy on which the Humphrey technique was based are universal and can be applied to any of the arts as well as to everyday life and movement. Also, because Humphrey's technique is based on natural movement, it therefore elevates all human movement to a universal plane, or a level of understanding which bridges all levels of human existence. For these reasons, the Humphrey technique can be learned and understood for its social implications as well as for its implications to dance history and to the dance world.

Conclusions

In the first rehearsal, the choreographer acquainted the dancers with the Humphrey philosophy and technique with a verbal discussion and a series of exercises taken from Stodelle's (1978) book (see Appensix D, p. 99). This familiarization process proved to be helpful, as the dancers had a chance to understand from the beginning what their purpose was. For the most part,

however, the dancers were more concerned with the movement and technique than they were with the philosophy.

In several rehearsals the dancers were asked to improvise on the six Humphrey principles. Several of the dancers were uncomfortable with improvisation, and one dancer refused to do the exercises. This experience allowed the choreographer to glean insight into the personalities and fears of the dancers, which was used specifically in choreographing Movement I. Also, the dancers were asked to write down which Humphrey principles they liked performing most as well as which principles felt the most "natural" on their bodies. This information, too, was used in choreographing Movement I.

Movement II was choreographed first since it dealt with the Humphrey technique in its "pure" form. This was effective in allowing the choreographer to move in both directions from this state of suspension when choreographing the remaining two movements. It was also effective for the dancers, allowing them to see how the concepts fit together before they had actually learned the whole piece.

After Movement II had been learned in its entirety, the dancers were videotaped during a rehearsal and were then shown the tape at the end of the session. This, too, proved to be helpful, as the dancers could see for themselves what they were helping to create and could perhaps see in their own minds any changes that needed to occur. The choreographer regrets that a lack of time did not allow for a videotaping and viewing of each Movement before the final presentation. A videotape of the first dress

rehearsal was also shown to the dancers who were able to attend and was a positive experience for those dancers, who were able to see for the first time the piece in its entirety.

For the dancers, the piece was a tremendous success. Their understanding of and ability to perform the Humphrey technique improved steadily up through the last performance. Even the dancers who were originally reluctant with improvisation and the Humphrey technique later expressed to the choreographer the value of their experiences.

For the choreographer, the piece made a full, complete statement that resulted in the desired evolution from fear to joy. Like Humphrey, the choreographer was responding to the negativity around her with affirmation of the human condition.

The piece was received well; however, the comments made to the choreographer by some of the audience members indicated that the concept was not clear. Because of the short pause used to remove the chairs between Movements I and II, some of the audience members did not realize the piece was a continuing concept in three movements, despite the program notes. The choreographer's original intention was to have a brief choreographed interlude in silence between Movements I and II in which the dancers themselves came back on stage and removed the chairs. Because of the time limitations, this idea was never fully realized. A reconstruction might include only a dimming of the lights between Movements I and II rather than a full blackout.

Also, because the subtitles of the Movements were long, some of the audience members did not understand the relationship between Movements. In retrospect, the choreographer wishes she had simplified the titles to "Fear" for Movement I, "Transition" for Movement II, and "Joy" for Movement III.

There were some audience members, however, who not only understood the choreographic concept, but also recognized the movements which were repeated to act as visual links between Movements. Perhaps it is still only a matter of educating an audience in the nuances of modern dance, as Humphrey had noted in the early 1930s.

The writer has included photographs in the written portion of this thesis so that the reader may have a clearer understanding of the production elements in Fear and Affirmation (see Appendix C, p. 95). The photographs were taken by University of Tennessee photographer, Nick Myers, at the Clarence Brown Theatre, during a dress rehearsal of the performance .

Recommendations for Further Research

While the choreographer chose to review the influences that led to the Humphrey philosophy and technique, a study could also concentrate on Humphrey's individual works, noting how the philosophy worked in each piece. A larger study might include a comparison of the Humphrey technique to other first generation modern dance techniques, such as that of Martha Graham, who focused on solo and psychological works. Even larger studies

might trace the Delsartean influence through modern dance, including the philosophy and technique of Doris Humphrey, or the history of dance as a fluctuation between a form of expression and a form of entertainment, one of the issues raised by modern dancers.

The writer also encourages the use and teaching of the Humphrey technique at all levels. Stodelle's (1978) book is a comphrehensive look at the technique and philsophy and could be easily adapted to a classroom study of Humphrey as well as to a studio situation. While the Humphrey concepts themselves may often be included in a general modern dance education, they would be much more beneficial if learned separately, in conjunction with the Humphrey philosophy.

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APPENDICES

APPENDIX A

MUSIC AND LYRICS

Selected Music

The following information concerns the music selected for the choreographic thesis, Fear and Affirmation:

"Kid Fears." Lyrics by Amy Ray. (See page 88). From the album, Indigo Girls, 1988, Godhap Music (BMI).

Vocals--	Amy Ray, Emily Saliers
12 String Electric Guitar--	John Keane
Bass--	Dede Vogt
Drums--	Jay Dee Daugherty
Percussion--	Paulinho Da Costa
Background Vocals--	Michael Stipe

"Too Far to Whisper." Instrumental. Composed by G. E. Stinson. From the album, Too Far to Whisper, 1986, Windham Hill Records.

G. E. Stinson:	guitar, mbira, tamboura & vocals* (not applicable to this selection)
Chuck Greenberg:	lyricon, tenor and soprano sax, wood flutes, and double ocarina
Phil Maggini:	electric bass & vocals* (not applicable to this selection)
Stuart Nevitt:	drums, octobans, timbales, gongs, balafon, bass vibes, marimba, xylophone & percussion
David Lewis:	Yamaha DX7 and TX7, Memory Moog, Steinway grand piano, Roland Juno 106, QXI programming
Charles Bisharat:	electric and acoustic violins

"The Orangutan Gang (Strikes Back)." Instrumental. Composed by Phil Maggini. From the album, Too Far to Whisper, 1986, Windham Hill Records.

G. E. Stinson	Stuart Nevitt
Chuck Greenberg	David Lewis
Phil Maggini	Charles Bisharat

(See above selection for instruments.)

"KID FEARS"

Lyrics by Amy Ray

Pain from pearls--hey little girl--
how much have you grown?
Pain from pearls--hey little girl--
flower for the ones you've known.

Chorus:
Are you on fire,
from the years?
What would you give for your
kid fears?

Secret staircase, running high,
you had a hiding place.
Secret staircase, running low,
but they all know, now you're inside.

Chorus

Skipping stones, we know the price now,
any sin will do.
How much further, if you can spin.
How much further, if you are smooth.

Chorus

Bridge:
Replace the rent with the stars above.
Replace the need with love.

Replace the anger with the tide.
Replace the ones, the ones, the ones that you love.

Chorus

(Bridge and Chorus together)

APPENDIX B

COSTUME SKETCHES AND COST ANALYSIS

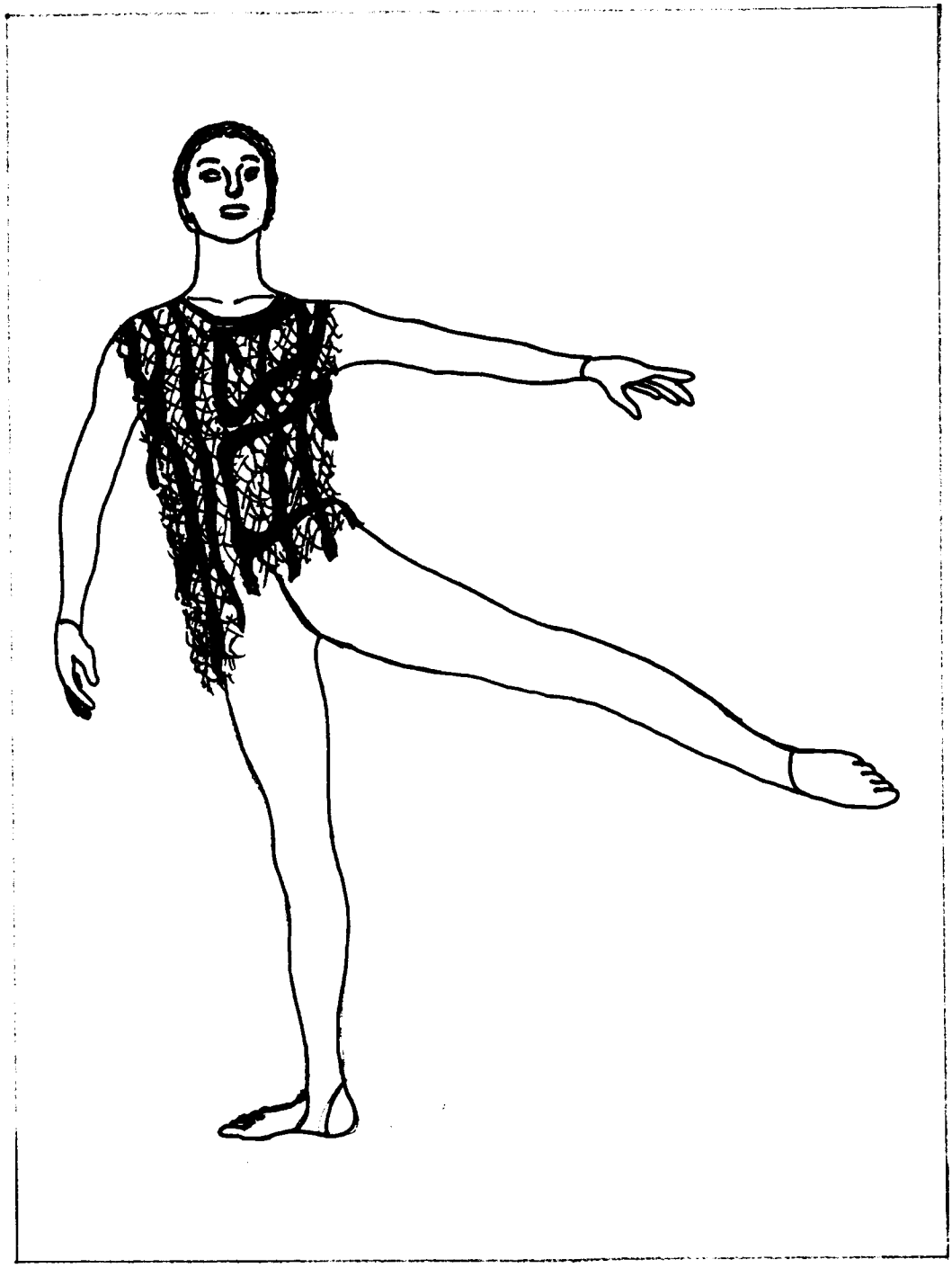


FIGURE 1. MOVEMENT I.



FIGURE 2. MOVEMENT II.

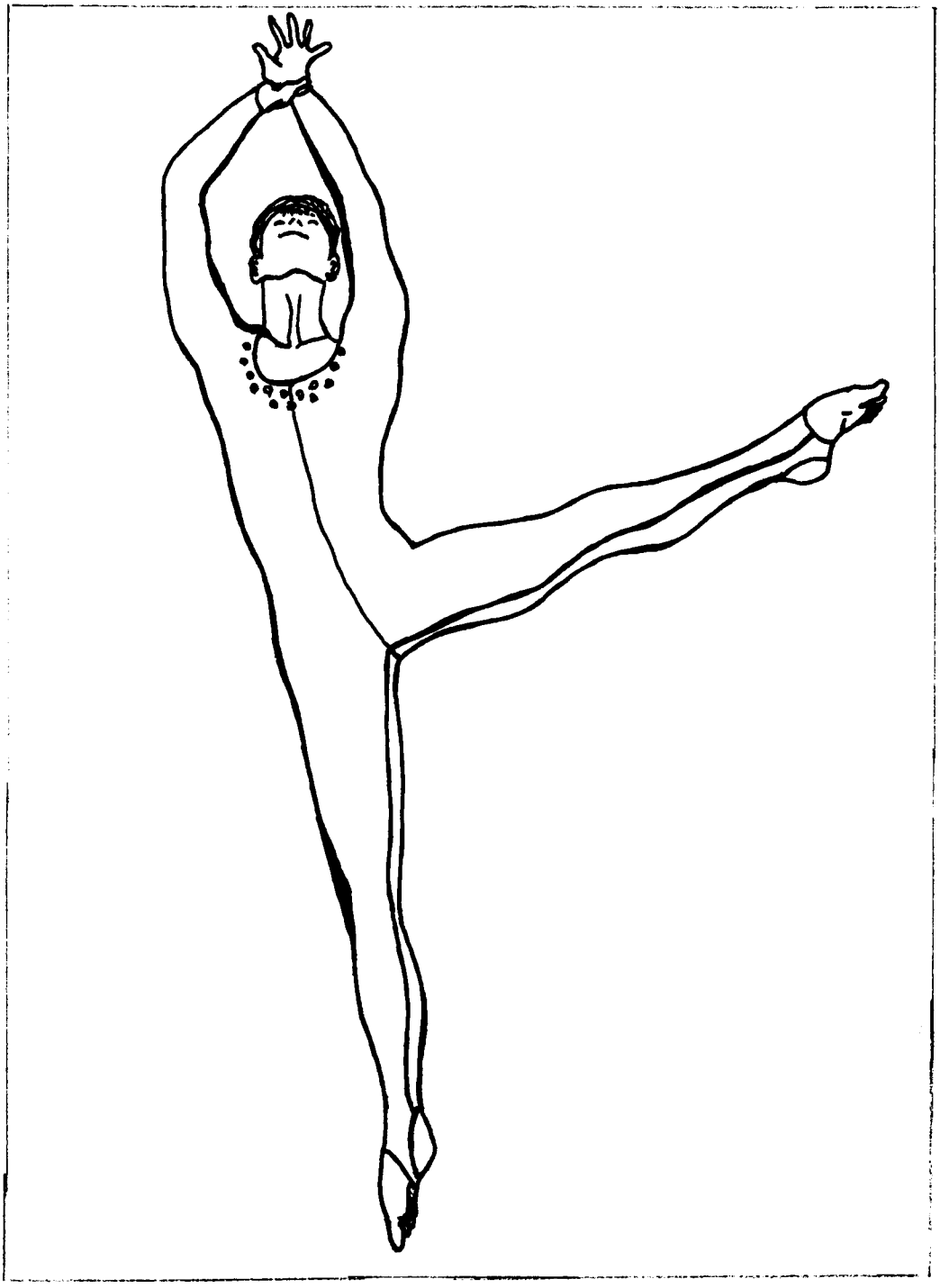


FIGURE 3. MOVEMENT III.

Costume Cost Analysis

ITEM	COST Per Unit	COST Total
1. 7 Unitards	$41.95	$293.65
2. 12 Yards Fabric for skirts Tissue File	4.97/yard	59.54
3. 3 Rolls Fabric Strips for tops *T-shirt neck binding, 100% cotton	3.25/roll	9.75
4. 10 Lbs Netting for tops **Heavy cotton and acrylic blend	2.00/lb	20.00
5. 3 Gross Rhinestones for unitards ***1/4" Flatback rhinestones, Item no. RB30, Size 30ss	13.15/gross	39.45
6. 1 Rhinestone Setter	25.00	25.00
7. 4 Spools Thread for skirts ***Vat-dyed American thread, economy tube 1200 yrds., Item no. AT100, Size (00)	2.25/spool	9.00
8. 2 Boxes Rit Dye for skirts Pearl Grey	1.20/box	2.40
9. 12 Boxes Rit Dye for woven strips on tops:	1.20/box	(cont.)

2 boxes Pearl Grey	2.40
1 box Charcoal Grey	1.20
2 boxes Rose Pink	2.40
2 boxes Purple	2.40
2 boxes Lilac	2.40
2 boxes Wine	2.40
1 box Fuschia	1.20
	14.40
TOTAL ESTIMATED COSTS	$473.19

COLOR CHART

Below is a chart of colors for the tops, given in the order in which the dancers were seated in Movement I:

	Color of Top	Color(s) of Strips
Dancer 1	light purple	light pink, light grey
Dancer 2	bright purple	wine, dark pink, dark purple
Dancer 3	dark grey	dark and light purple, pink
Dancer 4	dark grey	dark purple and light grey
Dancer 5	dark grey	wine and dark grey
Dancer 6	dark purple	pink and wine
Dancer 7	light grey	dark and light purple, dark grey, fuschia

NOTES

*donated by Mike Maxey: DMC Aparrel Inc.
1508 9th Avenue
Knoxville, TN 379
(615) 546-8712

**donated by: Mid-Lakes Manufacturing Co. Inc.
P.O. Box 5320
Knoxville, TN 37928
(615) 687-7341

***available through: Baer Fabrics
515 East Market Street
Louisville, KY 40202
1-800-288-2237

APPENDIX C

PHOTOGRAPHS

(BY NICK MYERS)



FIGURE 4. MOVEMENT I.



FIGURE 5. MOVEMENT II.



FIGURE 6. MOVEMENT III.

APPENDIX D

REHEARSAL NOTES

Rehearsal Notes

The following notes were used during the first few rehearsals to introduce the dancers to the philosophy and technique of Doris Humphrey. The quotations were all taken from Stodelle's (1978) book, The Dance Technique of Doris Humphrey and its Creative Potential:

Stodelle, 1978.

p. 20.

CONCEPT #1
FALLING/RECOVERING

Fall,	Rebound,	Suspension,
breath exhalation	sharp intake	suspended

p. 21.

CONCEPT #2
BREATHING

--Successional Flow--imagined route of breath flow

--Breath Rhythm--"breathng" with body parts--Water Study

p. 22

CONCEPT #3
STANDING

--"balanced position amidst contending forces"
--"stresses within a structure"--vary w/position, weight, resistant properties
p. 23 --"contained power"
p. 24 --"potential of unlimited movement"--perhaps a "gathering up of forces" that can be used later

p. 24

CONCEPT #4
CHANGE OF WEIGHT --"deliberate sense of its relationship with the earth"
--acknowledgment of floor, of self in relationship to floor, of "reality"

"To acknowledge reality was a basic premise of modern dance. Being rooted meant having power; being rooted meant having identy."

CONCEPT #5
WALKING --utilizes successional flow, oppositional motion, motivation
--fall/recovery in rhythm
--"ideal rhythmic coordination"
--act of affirmation

(1930)--Drama of Motion--based on the Walk

CONCEPT #6
RUNNING & LEAPING --running --also motivated
--burst of energy as indulgence

--leaping --"exclamation point"
--rhythmic nuance & spatial exploration of running
--defies gravity mid air--must be timed rhythmically
--must rebound, like fall
--form of "skywriting"

A. DANCE EXPERIENCES Falling/Recovering
Breathing
Standing
Changing Weight
Walking
Running/Leaping

B. DANCE ELEMENTS
rhythm
dynamics
design

p. 28 --see quote-- difference w/Graham--1) experience in relationship to outside world 2) reality lighted by imagination 3) organic 4) reaction from audience 5) contribution to drama of life

p. 29 PART TWO. The Technique as Practice.

p. 32 Terminology

Design	: in space
Dynamics	: in tempo, tension, inertia, momentum
Isolation	
Phrasing	
Rebound	
Rhythm	: "The Great Organizer"
Successional	
Tension & Relaxation	
Wholeness	

*All movement has design in space.

p. 35 ARMS--"A stretching of the arms upward is a pull or lift from the waist."

Chapter 3. "CENTER WORK."

p. 39
: aims of ex. 1-7 : to speed up circulatory flow through rhythmic action and breath intake
: to introduce the use of successional movement based on Fall/Recovery

SUCCESSIONS

p. 40 1. Successional Movement--Vertical
--forward & bounce
--back & bounce (small arch)
--in 8

MY VARIATION:
inhale to begin -- 1
exhale to collapse -- 2-4
inhale to recover -- 5-6
exhale to arch back -- 7-8
: NO BOUNCE

p. 41 2. Successional Movement--Sideways
--side, one arm opposite of curve
--recover, focus follows arm
--in 6

*variation -- arm across body

p. 44 3. Sideways Successional/Drop & Gravitational Pull

CHANGES OF WEIGHT

P. 46 4. Change of Weight w/Falling Motion -- Walking

: intention/anticipation -- "alive with purpose

--walk forward	1	R	
	2	L	>torso lifted
	3	R	
	and	L	
	4	R	>torso forward pull
--walk back	1	L	
	2	R	>torso recovers
	3	L	
	and	R	
	4	L	>torso ends side-back

p. 48 5. Change of Weight with Falling Motion: Single Step
--same as 4, only 1 step forward
1 step back

p. 49 6. Shoulder Rolls in 4
7. Head Rolls in 4

8. Arch Press (Feet) in 4
9. Forward Circles of Arms in 4 in 2
10. Waist -- arm over head,
arms open in 8
11. Upper Leg -- lunges on diagonal
-- with arms
-- stretching forward to prepare other side
12. Body Bends

**Do also, Spiral Falls, Back Falls

APPENDIX E

LIGHTING CUE SHEETS

SHOW: Fears & Affirmations DESIGN BY: L. KUHN

DATE: 4-26-90 CUE No: 1

THEATRE: CBT VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1		26		51		76	
2		27		52		77	
3		28		53		78	
4		29		54		79	
5		30		55		80	
6		31		56	7	81	
7		32		57		82	
8		33		58	2	83	
9		34		59		84	
10		35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48		73		98	
24		49		74		99	
25		50		75		100	

SHOW: F & A DESIGN BY: L. KUHN

DATE: 4-26-90 CUE No: 2

THEATRE: CBT VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1	5	26		51	5	76	
2	↓	27	2	52	↓	77	
3	↓	28	↓	53	↓	78	
4	↓	29	↓	54	↓	79	
5	↓	30	↓	55	↓	80	
6	↓	31	↓	56	7	81	
7	↓	32	↓	57	↓	82	
8	↓	33	↓	58	2	83	
9	↓	34	↓	59	↓	84	
10	↓	35	↓	60	↓	85	
11	↓	36	7	61	↓	86	
12	↓	37	↓	62	↓	87	
13	↓	38	↓	63	↓	88	
14	↓	39	↓	64	↓	89	
15	↓	40	↓	65	↓	90	
16	↓	41	↓	66	↓	91	
17	↓	42	↓	67	↓	92	
18	↓	43	↓	68	↓	93	
19	↓	44	↓	69	↓	94	
20	↓	45	↓	70	↓	95	
21	↓	46	↓	71	↓	96	
22	↓	47	↓	72	↓	97	
23	↓	48	5	73	↓	98	
24	↓	49	↓	74	↓	99	
25	↓	50	↓	75	↓	100	

SHOW: F & A
DATE: 4-26-90
THEATRE: CRT
DESIGN BY: C. KUHN
CUE No: 3
VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1	5	26		51	5	76	
2	↓	27	3	52	↓	77	
3		28	↓	53		78	
4		29		54		79	
5		30		55		80	
6		31		56	7	81	
7		32		57		82	
8		33		58	2	83	
9		34	↓	59		84	
10	↓	35		60		85	
11		36	2	61		86	
12		37	7	62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	5	73		98	
24		49	↓	74		99	
25		50		75		100	

SHOW: F & A
DATE: 4-26-90
THEATRE: CRT
DESIGN BY: C. KUHN
CUE No: 3.1
VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1	5	26		51	5	76	
2	↓	27	3	52	↓	77	
3		28	↓	53		78	
4		29		54		79	
5		30		55		80	
6		31		56	7	81	
7		32		57		82	
8		33		58	2	83	
9		34	↓	59		84	
10	↓	35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	5	73		98	
24		49	↓	74		99	
25		50		75		100	

SHOW: F & A
DESIGN BY: C. KUHN
DATE: 4-26-90
CUE No: 4
THEATRE: CBT
VISUAL:

NOTE: Q4.1 AF = Q3.1

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1	5	26		51	5	76	
2		27	3	52		77	
3		28		53		78	
4		29		54		79	
5		30		55		80	
6		31		56	4	81	
7		32		57		82	
8		33		58	2	83	
9		34		59		84	
10		35		60		85	
11		36		61		86	
12		37		62		87	
13		38	7	63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	5	73		98	
24		49		74		99	
25		50		75		100	

SHOW: F & A
DESIGN BY: C. KUHN
DATE: 4-26-90
CUE No: 5
THEATRE: CBT
VISUAL:

NOTE Q5.1 = Q3.1

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1	5	26		51	5	76	
2		27	3	52		77	
3		28		53		78	
4		29		54		79	
5		30		55		80	
6		31		56	7	81	
7		32		57		82	
8		33		58	2	83	
9		34		59		84	
10		35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39	7	64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	5	73		98	
24		49		74		99	
25		50		75		100	

SHOW: E & A
DESIGN BY: L. Kuhn
DATE: 4-26-90
CUE No: 6
THEATRE: CBT
VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1	5	26		51	5	76	
2	↓	27	3	52	↓	77	
3		28	↓	53		78	
4		29		54		79	
5		30		55		80	
6		31		56	7	81	
7		32		57		82	
8		33		58	2	83	
9		34	↓	59		84	
10	↓	35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40	7	65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	5	73		98	
24		49	↓	74		99	
25		50	↓	75		100	

SHOW: E & A
DESIGN BY: L. Kuhn
DATE: 4-26-90
CUE No: 7
THEATRE: CBT
VISUAL:

NOTE: Q7.1 AF = Q3.1

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1	5	26		51	5	76	
2	↓	27	3	52	↓	77	
3		28	↓	53		78	
4		29		54		79	
5		30		55		80	
6		31		56	7	81	
7		32		57		82	
8		33		58	2	83	
9		34	↓	59		84	
10	↓	35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41	7	66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	5	73		98	
24		49	↓	74		99	
25		50	↓	75		100	

SHOW: E & A

DESIGN BY: C. KUHN

DATE: 4-26-90

CUE No: 8

THEATRE: CPT

VISUAL:

NOTE: Q8.1 AF = Q3.1

DM	LEVEL	DM.	LEVEL	DIM	LEVEL	DIM.	LEVEL
1	5	26		51	5	76	
2		27	3	52		77	
3		28		53		78	
4		29		54		79	
5		30		55		80	
6		31		56	7	81	
7		32		57		82	
8		33		58	2	83	
9		34		59		84	
10		35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42	4	67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	5	73		98	
24		49		74		99	
25		50		75		100	

SHOW: E & A

DESIGN BY: C. KUHN

DATE: 4-26-90

CUE No: 9

THEATRE: CPT

VISUAL:

DM	LEVEL	DM.	LEVEL	DIM	LEVEL	DIM.	LEVEL
1	5	26		51	5	76	
2		27	5	52		77	
3		28		53		78	
4		29		54		79	
5		30		55		80	
6		31	3	56	7	81	
7		32		57		82	
8		33		58	2	83	
9		34		59		84	
10		35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	5	73		98	
24		49		74		99	
25		50		75		100	

SHOW: F&A
DATE: 4-24-90
THEATRE: CBT
DESIGN BY: L. KUHN
CUE No: 9.1
VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1		26		51		76	
2		27		52		77	
3		28		53		78	
4		29		54		79	
5		30		55		80	
6		31		56	7	81	
7		32		57		82	
8		33		58	2	83	
9		34		59		84	
10		35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48		73		98	
24		49		74		99	
25		50		75		100	

SHOW: F&A
DATE: 4-26-90
THEATRE: CBT
DESIGN BY: L. KUHN
CUE No: 10
VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1	5.5	26		51	5	76	
2	↓	27	7	52	↓	77	
3		28	↓	53		78	
4		29		54		79	
5		30		55		80	
6		31	3	56	7	81	
7		32	↓	57		82	
8		33		58	2	83	
9		34		59		84	
10	↓	35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	5	73		98	
24		49	↓	74		99	
25		50		75		100	

SHOW: F & A
DESIGN BY: C. KUHN
DATE: 4-26-90
CUE No: 11
THEATRE: CBT
VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1		26		51		76	
2		27		52		77	
3		28		53		78	
4		29	7	54		79	
5		30		55		80	
6		31		56	5	81	
7		32		57		82	
8		33		58	3	83	
9		34		59		84	
10		35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48		73		98	
24		49		74		99	
25		50		75		100	

SHOW: F & A
DESIGN BY: C. KUHN
DATE: 4-26-90
CUE No: 11.1
THEATRE: CBT
VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1		26		51		76	
2		27		52		77	
3		28		53		78	
4		29	3	54		79	
5		30		55		80	
6		31		56	8	81	
7		32		57		82	
8		33		58	1	83	
9		34		59		84	
10		35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48		73		98	
24		49		74		99	
25		50		75		100	

SHOW: F & A
DESIGN BY: L. KUHN
DATE: 4-26-90
CUE No: 12
THEATRE: CBT
VISUAL: BLACK OUT

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1		26		51		76	
2		27		52		77	
3		28		53		78	
4		29		54		79	
5		30		55		80	
6		31		56		81	
7		32		57		82	
8		33		58		83	
9		34		59		84	
10		35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48		73		98	
24		49		74		99	
25		50		75		100	

SHOW: F & A
DESIGN BY: L. KUHN
DATE: 4-26-90
CUE No: 13
THEATRE: CBT
VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1		26		51		76	
2		27		52		77	
3		28		53		78	
4		29		54		79	
5		30		55		80	
6		31		56		81	
7		32		57		82	
8		33		58		83	
9		34		59		84	
10		35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43	7	68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48		73		98	
24		49		74		99	
25		50		75		100	

SHOW: F & A
DATE: 4-26-90
THEATRE: CBT

DESIGN BY: L. KUHN
CUE No: 14
VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1	4.5	26	5	51	3	76	
2		27		52		77	
3		28		53		78	
4		29		54		79	
5		30		55		80	
6		31	3	56	5	81	
7		32		57		82	
8		33		58		83	
9		34		59		84	
10		35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	3	73		98	
24		49		74		99	
25		50		75		100	

SHOW: F & A
DATE: 4-26-90
THEATRE: CBT

DESIGN BY: L. KUHN
CUE No: 15
VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1	4.5	26	5	51	4	76	
2		27		52		77	
3		28		53		78	
4		29		54		79	
5		30		55		80	
6		31		56	5	81	
7		32		57	4	82	
8		33		58		83	
9		34		59		84	
10		35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	4	73		98	
24		49		74		99	
25		50		75		100	

SHOW: F & A
DATE: 4-26-90
THEATRE: CBT
DESIGN BY: L. KUHN
CUE No: 16
VISUAL:

DIM	LEVEL	DIM.	LEVEL	DIM	LEVEL	DIM.	LEVEL
1	4.5	26		51	4	76	
2	↓	27	5	52	↓	77	
3		28	↓	53		78	
4		29		54		79	
5		30		55		80	
6		31		56		81	
7		32		57		82	
8		33		58		83	
9		34		59		84	
10		35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	4	73		98	
24		49	↓	74		99	
25		50		75		100	

SHOW: F & A
DATE: 4-26-90
THEATRE: CBT
DESIGN BY: L. KUHN
CUE No: 17
VISUAL:

DIM	LEVEL	DIM.	LEVEL	DIM	LEVEL	DIM.	LEVEL
1	4.5	26		51	4	76	
2	↓	27	5	52	↓	77	
3		28	4	53		78	
4		29	3	54		79	
5		30	2	55		80	
6		31	2	56	5	81	
7		32	3	57		82	
8		33	4	58		83	
9		34	5	59	4	84	
10		35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	4	73		98	
24		49	↓	74		99	
25		50		75		100	

SHOW: F & A
DESIGN BY: L. KUHN
DATE: 4-26-90
CUE No: 18
THEATRE: CRT
VISUAL:

DIM	LEVEL	DIM.	LEVEL	DIM	LEVEL	DIM.	LEVEL
1	4	26		51	4	76	
2	↓	27	6	52	↓	77	
3		28	↓	53		78	
4		29		54		79	
5		30		55		80	
6		31		56	4	81	
7		32		57		82	
8		33		58	5	83	
9		34		59		84	
10		35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	4	73		98	
24		49	↓	74		99	
25		50		75		100	

SHOW: F & A
DESIGN BY: L. KUHN
DATE: 4-26-90
CUE No: 19
THEATRE: CRT
VISUAL:

DIM	LEVEL	DIM.	LEVEL	DIM	LEVEL	DIM.	LEVEL
1		26		51		76	
2		27		52		77	
3		28		53		78	
4		29		54		79	
5		30		55		80	
6		31		56	4	81	
7		32		57		82	
8		33		58		83	
9		34		59	4	84	
10		35		60	4	85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48		73		98	
24		49		74		99	
25		50		75		100	

SHOW: F&A
DATE: 4-26-90
THEATRE: CBT
DESIGN BY: L. KUHN
CUE No: 20
VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1		26		51	4	76	
2		27	3	52	↓	77	
3		28	↓	53	↓	78	
4		29		54		79	
5		30		55		80	
6		31		56	4	81	
7		32		57		82	
8		33		58		83	
9		34	↓	59	4	84	
10		35		60	4	85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	4	73		98	
24		49	↓	74		99	
25		50		75		100	

SHOW: F&A
DATE: 4-26-90
THEATRE: CBT
DESIGN BY: L. KUHN
CUE No. 20.1
VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1	2	26		51	4	76	
2	↓	27	4	52	↓	77	
3		28	↓	53	↓	78	
4		29		54		79	
5		30	↓	55		80	
6		31	3	56	4	81	
7		32	↓	57		82	
8		33	↓	58		83	
9		34	↓	59	4	84	
10	↓	35		60	4	85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	4	73		98	
24		49	↓	74		99	
25		50	↓	75		100	

SHOW: F&A
DATE: 4-26-90
THEATRE: CRT

DESIGN BY: L.KUHN
CUE No: 21
VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1	4	26		51	4	76	
2	↓	27	5	52	↓	77	
3		28	↓	53		78	
4		29		54		79	
5		30		55		80	
6		31		56	3	81	
7		32		57		82	
8		33		58	6	83	
9		34	↓	59		84	
10	↓	35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	4	73		98	
24		49	↓	74		99	
25		50		75		100	

SHOW: F&A
DATE: 4-26-90
THEATRE: CRT

DESIGN BY: L.KUHN
CUE No: 22
VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1	4	26		51	4	76	
2	↓	27	5	52	↓	77	
3		28	↓	53		78	
4		29		54		79	
5		30		55		80	
6		31		56	5	81	
7		32		57		82	
8		33		58		83	
9		34	↓	59		84	
10	↓	35		60	3	85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	4	73		98	
24		49	↓	74		99	
25		50		75		100	

SHOW: F&A
DATE: 4-26-90
THEATRE: CRT

DESIGN BY: L. KUHN
CUE No: 23
VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1	4	26		51	41	76	
2		27	5	52		77	
3		28		53		78	
4		29		54		79	
5		30		55		80	
6		31		56	2	81	
7		32		57	6	82	
8		33		58		83	
9		34		59		84	
10		35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	4	73		98	
24		49		74		99	
25		50		75		100	

SHOW: F&A
DATE: 4-26-90
THEATRE: CRT

DESIGN BY: L. KUHN
CUE No: 24
VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1	2	26		51	5	76	
2		27		52		77	
3		28	5	53		78	
4		29	5	54		79	
5		30		55		80	
6		31		56	8	81	
7		32	5	57		82	
8		33	5	58	3	83	
9		34		59		84	
10		35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	5	73		98	
24		49		74		99	
25		50		75		100	

SHOW: F & A
DATE: 4-26-90
THEATRE: CBT
DESIGN BY: L. KUHN
CUE No: 24.1
VISUAL:

DIM	LEVEL	DIM.	LEVEL	DIM	LEVEL	DIM.	LEVEL
1	3	26		51	5	76	
2	↓	27	5	52	↓	77	
3		28	↓	53		78	
4		29		54		79	
5		30		55		80	
6		31		56	7	81	
7		32		57		82	
8		33		58	1	83	
9		34		59		84	
10	↓	35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		167		92	
18		43		168		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	5	73		98	
24		49	↓	74		99	
25		50		75		100	

SHOW: F & A
DATE: 4-26-90
THEATRE: CBT
DESIGN BY: L. KUHN
CUE No: 25
VISUAL:

DIM	LEVEL	DIM.	LEVEL	DIM	LEVEL	DIM.	LEVEL
1	3	26		51	5	76	
2	↓	27	5	52	↓	77	
3		28	↓	53		78	
4		29		54		79	
5		30		55		80	
6		31		56	5	81	
7		32		57		82	
8		33		58		83	
9		34		59	3	84	
10	↓	35		60	3	85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		167		92	
18		43		168		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	5	73		98	
24		49	↓	74		99	
25		50		75		100	

SHOW: F&A
DATE: 4-26-90
THEATRE: CBT

DESIGN BY: L. KUHN
CUE No. 26
VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1	3.5	26		51	5	76	
2		27	5	52		77	
3		28		53		78	
4		29		54		79	
5		30		55		80	
6		31		56	5	81	
7		32		57		82	
8		33		58	3	83	
9		34		59		84	
10		35	5	60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	5	73		98	
24		49		74		99	
25		50		75		100	

SHOW: F&A
DATE: 4-26-90
THEATRE: CBT

DESIGN BY: L. KUHN
CUE No. 26.1
VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1	3.5	26		51	5	76	
2		27	5	52		77	
3		28		53		78	
4		29		54		79	
5		30		55		80	
6		31		56	5	81	
7		32		57		82	
8		33		58	3	83	
9		34		59		84	
10		35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	5	73		98	
24		49		74		99	
25		50		75		100	

SHOW: F&A
DATE: 4-26-90
THEATRE: CBT

DESIGN BY: L. KUHN
CUE No: 27
VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1	2	26		51	4	76	
2	↓	27	3	52	↓	77	
3		28	↓	53		78	
4		29		54		79	
5		30		55		80	
6		31		56	5	81	
7		32		57		82	
8		33		58		83	
9		34		59	2	84	
10	↓	35		60	2	85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48	6	73		98	
24		49	↓	74		99	
25		50	↓	75		100	

SHOW: F&A
DATE: 4-26-90
THEATRE: CBT

DESIGN BY: L. KUHN
CUE No: 28
VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1		26		51		76	
2		27		52		77	
3		28		53		78	
4		29		54		79	
5		30		55		80	
6		31		56	3	81	
7		32		57	6	82	
8		33		58		83	
9		34		59		84	
10		35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48		73		98	
24		49		74		99	
25		50		75		100	

SHOW: F & A
DATE: 4-26-90
THEATRE: CBT

DESIGN BY: L. KUHN
CUE No: 29
VISUAL: BLACKOUT

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1		26		51		76	
2		27		52		77	
3		28		53		78	
4		29		54		79	
5		30		55		80	
6		31		56		81	
7		32		57		82	
8		33		58		83	
9		34		59		84	
10		35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48		73		98	
24		49		74		99	
25		50		75		100	

SHOW: F & A
DATE: 4-26-90
THEATRE: CBT

DESIGN BY: L. KUHN
CUE No: 30
VISUAL:

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1	6	26		51		76	
2	↓	27		52		77	
3		28		53		78	
4		29		54		79	
5		30		55		80	
6		31		56	5	81	
7		32		57		82	
8		33		58		83	
9		34		59	2	84	
10		35		60	2	85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48		73		98	
24		49		74		99	
25		50		75		100	

SHOW: F&A

DESIGN BY: L. KUHN

DATE: 4-26-90

CUE No: 30.1

THEATRE: CPT

VISUAL: BACKLIGHT

DIM	LEVEL	DIM	LEVEL	DIM	LEVEL	DIM	LEVEL
1		26		51		76	
2		27		52		77	
3		28		53		78	
4		29		54		79	
5		30		55		80	
6		31		56		81	
7		32		57		82	
8		33		58		83	
9		34		59		84	
10		35		60		85	
11		36		61		86	
12		37		62		87	
13		38		63		88	
14		39		64		89	
15		40		65		90	
16		41		66		91	
17		42		67		92	
18		43		68		93	
19		44		69		94	
20		45		70		95	
21		46		71		96	
22		47		72		97	
23		48		73		98	
24		49		74		99	
25		50		75		100	

VITA

VITA

Sheri Walker was born in Knoxville, Tennessee. She attended the University of Tennessee, Knoxville, from 1979-1988, during which time she received both a BA and an MA in English, with a concentration in Creative Writing.

She began studying dance in 1981 at the University of Tennessee, Knoxville, where she began working on the Master of Science in Physical Education and Dance, with a concentration in Modern Dance, in 1987. She will receive her diploma in December 1990.

Walker has worked as a Teaching Associate in both English and dance. Her dance training includes classical ballet, modern dance, and jazz dance. During the 1985-86 season, she studied at Arizona State University, where she served, as time permitted, as an understudy in Sheila Marion's reconstruction, from Labanotation, of Humphrey's Passacaglia in C Minor. She has sinced danced with the University of Tennessee Dance Company during the 1987-88 and 1988-89 seasons.

Walker is currently employed at the Muncy Fine Arts Dance Academy in Norris, Tennessee.