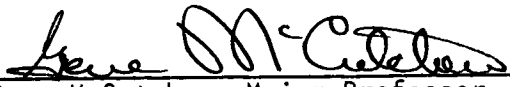
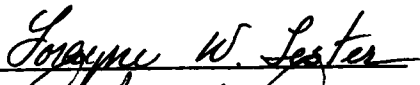
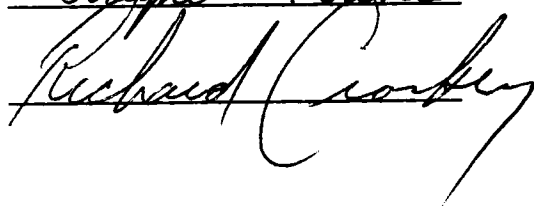


To the Graduate Council:

I am submitting herewith a thesis written by Nora C. McCampbell entitled "The Interplay of Poetry, Music, and Movement in the Jazz-Ballet Bittersweet." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Science, with a major in Physical Education.


Gene McCutchen, Major Professor

We have read this thesis
and recommend its acceptance:

Accepted for the Council:


The Graduate School

THE INTERPLAY OF POETRY, MUSIC, AND MOVEMENT
IN THE JAZZ-BALLET BITTERSWEET

A Thesis
Presented for the
Master of Science
Degree
The University of Tennessee, Knoxville

Nora C. McCampbell

August 1983

ACKNOWLEDGMENTS

I am deeply and expressly grateful to Dr. Gene McCutchen for her direct and patient assistance. I would also thank Mr. Richard Croskey for the challenge and the many opportunities he personally has afforded me, and Dr. Lorayne Lester for her expertise and positive guidance. To the dancers:

Peggy Bontadelli	'Mickey' Campbell
Franny Holleman	Larry Elmore
Susan Lehmann	Cary Gershowitz
Ginger Mynatt	Jon Harrison
Anne Schlafke	Darrol Johnson
Maria Townes	Jimmy Nielsen
Michael Cable	Bart Weaver

I owe my lasting gratitude and appreciation. I thank my parents for helping to make this thesis possible, and lastly, to my husband, Harrison, I declare my love and sincerest thanks for his never-ending support, encouragement, and love.

ABSTRACT

The intent of this paper was to explore the commonalities between dance, poetry, and music in the expression of the human experience and to show how the interplay of these arts produced its choreographic counterpart, a four-part jazz-ballet entitled Bittersweet. Together, the dance and this accompanying discussion constituted the thesis project.

Bittersweet was premiered March 11, 1982, at the Clarence Brown Theatre at The University of Tennessee, Knoxville. Composed of four sections, the work involved a cast of sixteen dancers, eight male and eight female, and was approximately 15 minutes in length. The motivation behind the work was to amplify the spectrum of life experience: the ebb and flow of human success and failure, optimism and pessimism, hope and despair, joy and pain. It focused upon mankind's undying spirit and capacity for endurance--his faith in the promise of a new day.

These universal life experiences--these themes--may be found in a vast myriad of creative idioms; truly, this expression of the human condition may well be the common denominator of all art. Because of its highly subjective and ethereal nature, the art of dance has been related to the art of poetic expression. It is of further note that a large body of poetry exists which is rich in dance imagery, whose authors employ the use of dance images, in particular, to communicate their unique philosophies on life.

Another of the many modes of self-expression and communication is music. Music, and especially song, has long afforded mankind with a natural opportunity for release, and has provided, as well, inspiration for some poets, who have experimented with its structural and rhythmical implications on their poetry. Inasmuch as songwriters may view their labor as poetic art, the apparent intimacy of the arts with the polarities and dualities of daily existence is widely evident as thematic links among them. Thus, the obvious interplay of poetry and music--and the manner in which each relates to the dance--was explored, as well as the direct bearing of both upon the thesis work, Bittersweet.

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CHAPTER I

INTRODUCTION

The focus of life and of art is on movement.
--Walter Sorell

All art arises more or less in response to vital human needs. It is concerned with the human experience and the fundamental question of identity. As Jean D'Udine notes in L' Art et le Geste, "Every artist is a transformer; all artistic creation is but a transmutation" (D'Udine, 1943, p. 192). The artist addresses himself to life as a whole and transmutes the ordinary with wholeness and harmony despite its deformity, ugliness, and pain in an attempt to reach beyond himself, to pit his limitations against his dreams. James Guimond observes from his research on poetry:

To be fully alive and creative . . . men must be open and receptive to everything around them. They cannot ignore any of the material forces inside or outside of themselves, no matter how alien or destructive
For disorder also feeds art.
(Guimond, 1968, p. 25)

A similar philosophy asserts that "any work of art is a compound of freedom and order," and that "art hangs between chaos on the one side and mechanics on the other" (Rodgers, 1979, p. 10). Thus, "art is neither intellectual nor emotional but a perfect fusion of both" (Rodgers, p. 22).

Such dualities cause the blurring of any fixed boundaries between the "real" and the "ideal," resulting in a "third world"--

a "primal meeting ground where the 'actual' and the 'imaginative' exist simultaneously" (Rodgers, p. 141). According to poet William Carlos Williams,

[the artist's] real purpose is to lift the world of the senses to the level of the imagination and so give it new currency. . . . The imagination is the transmuter. It is the changer. Without imagination life cannot go on. . . . Think of the world of art . . . as a structure . . . [the artist] discovers and builds anew.
(Williams, 1978, p. 228)

Art, in some form and in every society, has occupied a central role for human beings living in circumstances beyond their control. Primitive peoples sought to explain their origins and improve their living conditions through creative endeavors in dance, song, painting, and such, while twentieth century man seeks beauty, release, and escape from life's banality through many of the same artistic avenues. In this way, all of the arts are related in their attempt to vivify the universal experience of humanity.

Author Audrey T. Rodgers sees the dance as mankind's first way of communication as well as his first art (Rodgers, p. 1). Her studies of twentieth century poets reveal their belief that dance is "a reflection of cosmic harmony and interior balance," as well as "the frenzied activity of a maddened and disordered world" (Rodgers, p. 5). To them, the dance is also "a symbol of perfection, uniting body and soul, motion and stillness, time and timelessness" (Rodgers, p. 20). Dance is important as one means of expressing complex emotions and intellectual states, externalizing in patterned movements states of feeling that might otherwise be inexpressible. According to choreographer Merce Cunningham, "Dancing is a spiritual exercise

in physical form" (Cunningham, 1967, p. 348), a "function of continuity--past with present" (Rodgers, p. 61).

Sorell reports that French poet-philosopher Paul Valéry terms movement and rhythm "the most real in reality" and emphasizes the moment between the "moments" when nothing yet exists as a "nothingness pregnant with the creative act" (Sorell, 1971, pp. 397-398). This concept of the moment "between the void and the pure event," to use Valéry's own terms, coincides with the notion that poetry emerges from non-existence into existence. Valéry's teacher, philosopher-poet Stéphane Mallarmé, views dance as "a fleeting vision," which, like poetry, thrives upon "its power of suggestion" (Mallarmé, 1956, p. 73), again pointing up the definite relationship between the two art forms.

Both dancer and poet share a compatible vision and impulse to impose order upon the universal chaos around them. Like their contemporaries in the dance, modern poets are troubled by "ambivalence toward the past, alienation in the present, and despair for the future" (Rodgers, p. 6). Again, the posing of opposites reinforces the tension of ideas and range of feelings which both arts dramatize: polarities at once intellectual and emotional, spiritual and worldly, romantic and realistic.

The contemporary poets sought devices which could harmonize all these disparate elements of the American experience. They seized upon an image of dynamic motion, the dance, "at once patterned by time and space but transcending both" (Rodgers, p. 20), as a fitting

metaphor for the experience of poetry. Indeed, there is a profusion of dance images to be found; however, the associations dance held for each poet are widely divergent.

Some writers have experimented even further with musical styles and rhythms in relation to expressing their ideas about twentieth century existence. Loneliness, frustration, victimization, and love are common themes of "the blues"--a musical genre which, like the Negro spiritual, jazz music, and folk tale, has much to tell about the faith, humor, and adaptability to reality necessary to live. Within the blues may be found poetic expression of great strength and vividness; its poetic language reflects the immediacy and generality of experience, as noted Black American writer Ralph Ellison points out: "The blues is an art of ambiguity, an assertion of the irrepressibly human over all circumstance whether created by others or by one's own human failings" (Bell, 1974, p. 38).

Statement of the Problem

The specific intent of this thesis was to accompany and explain subjects relevant to the composition and the production of Bittersweet, a four-part jazz-ballet. Focus was centered upon the interrelatedness of dance, poetry, and music--how they may have complemented and supplemented one another in expressing the human condition with particular regard to Bittersweet. Matters of thematic intent, movement style, elements of form, background and motivation, and technical aspects pertinent to the production were also amplified and explored.

As a thesis work, Bittersweet was motivated and conceived around a theme suggested by the contemporary music of Black artists and the accompanying lyrics. Lawson sets forth a similar approach in her book, A History of Ballet and Its Makers: "First seek the impressions heard through the music; later seek to express the emotion felt through the style and quality of the movement" (Lawson, p. 82). In theme and mood, Bittersweet attempted a lyrical expression of hard times and the possibility of overcoming personal misery through an enduring spirit.

CHAPTER II

RESEARCH RELATED TO THE CHOREOGRAPHIC PROJECT

Research was concentrated in three areas. The first concerned the historical links among the different art forms and amplified the common influences inherent in the changing social and artistic movements. Next, the relation of poetry to dance was examined with specific discussions of dance imagery in the works of six twentieth century poets: Walt Whitman, William Butler Yeats, Theodore Roethke, T. S. Eliot, Hart Crane, and William Carlos Williams. The third aspect of the research explored the relation of jazz music to dance and poetry with an initial look at the intimate bond between jazz music and jazz dance. Lastly, the influence of jazz music on poetry was illustrated in the works of Black American poet Langston Hughes. His integration of musical and literary elements to create a poetic style is similar to the choreographic process used in creating Bittersweet.

The Historical Relationships of the Arts

Music rots when it gets too far from
the dance.
Poetry atrophies when it gets too far
from music.

--Ezra Pound

The arts have always shared a certain kindredship in their faithful mirroring of man's social and psychological progression

throughout history. The great artistic and social movements--Romanticism, Expressionism, Surrealism, Symbolism, etc.--have all been reflected in each of the arts, whether dance, literature, painting, sculpture, music, or architecture, although perhaps at different times. Some art forms were quicker to sense the changes in mankind's outlook and approach to coping with life.

At the close of the Middle Ages, European man began to rediscover himself, and the power of the individual became more decisive than traditional laws and customs. The visual mind of Renaissance man had already become evident in the painting, sculpture, and architecture of this new age, and even most of the great composers were writing music with the dance in mind (Sorell, 1967, p. 90). Born in the early years of the nineteenth century, Romanticism found many forms of expression; its characteristic "flight from reality" (Sorell, 1967, p. 137) became most evident in the wave of Romantic ballets which swept Europe in the 1820's.

Painters Edgar Degas and Henri Toulouse-Lautrec captured the spirit of this period on their canvasses as well as any medium could. The fundamental difference between their approaches is evident in their choice of subject matter; indeed, Degas and Lautrec were at opposite poles. Degas' mastery in capturing the atmosphere of the ballet made his images "the picture postcard idealization of romantic ballet" (Sorell, 1967, p. 152). Still, Degas painted from a "back-stage" vantage point, his dancers revealing their art through their exhaustion and moments of weary repose offstage. In contrast, Lautrec gave expression to the spirit of the "cancan." Fascinated

by its noise, gaiety, music, and lively dancing, Lautrec highlighted his subjects in their humanness, catching them in their eager zest for living. Despite their differences, Degas and Lautrec contributed greatly to the dance by giving visual expression to the fascination of their age with the art.

Dance and literature were also close companions; their relationship was particularly pronounced in the eighteenth and nineteenth centuries when the fairy-tale world of the Romantic ballet depended upon literary prototypes. The coming changes in the artistic climate, however, brought a more musical basis of inspiration.

While the twentieth century had begun long before the actual turn of the century in the fields of literature, science, and psychology, the dance, as the ultimate expression of nineteenth century Romanticism, could only slowly free itself (Sorell, 1967, p. 157). In a new atmosphere of neo-romanticism came Isadora Duncan, who initiated a move toward artistic freedom and opened the way for twentieth century experimentation. Isadora insisted on the interdependence of the arts--dance, music, sculpture, poetry--and shaped her own specific articulation of movement and gesture (Rodgers, p. 16). Just as Renaissance man had sought escape from medievalism, so, too, did twentieth century man endeavor to rid himself of four centuries of Renaissance domination and influence (Sorell, 1967, p. 157).

Taking its cue from the other arts, the ballet searched for a new image, following the courses set by the composers, painters, and poets of this new time. Isadora had a marked influence on the ballet: choreographer Michel Fokine's first glimpse of her convinced

him of the need for reform. He desired a new look, illustrative of the twentieth century, and strove to ally dancing with the other arts to achieve a unity of expression--the "harmonious blending of music, painting, and plastic art" (Sorell, 1967, p. 165). He achieved his goals under the rule of the great impresario Serge Diaghilev who shared Fokine's concept of "total theater." Diaghilev also wanted the ballet to reflect life in its ever-changing nature: he loved both classicism and romanticism and sought to reconcile these two aspects in the spectrum of an innovative synthesis of all the theater arts. A wide array of artists served his cause: Stravinsky, Ravel, Debussy, Satie, de Falla, Poulenc, and Aurie in music; Cocteau, Proust, and Claudel in writing; and Bakst, Benois, Rouault, and Picasso in painting. As Sorell states, "In fusing these creative minds, Diaghilev achieved artistic unity and realized the dreams of Lully, Rameau, and Noverre: the ballet as a living art" (1967, p. 163).

Strong influence continued to come from the modern expressionistic movement. Martha Graham proved the most successful exponent of this new dance form in the late 1920's. Her roots were truly American in spontaneity, in pioneer daring, in exploring new vistas, and in emphasizing the individual. She is quoted by dance historian Walter Sorell: "Like the modern painters and architects, we have stripped our medium of decorative unessentials. . . . It is not pretty, but it is much more real" (1967, p. 190). By this time, modern dance had gained recognition as a true expression of the needs and feelings of modern humanity, just as the artificially stylized

form of the ballet had mirrored feudal society (Sorell, 1967, p. 158).

A turning point for the ballet came in 1917 with French writer Jean Cocteau's production of Parade for Diaghilev, which "heightened the banality of reality to an artistic revelation" (Sorell, 1967, p. 158). Sorell relates,

[the work] had the atmosphere of the street, the music hall, the circus It had an ecstatic quality of the ordered chaos of life, the intense, nostalgic, lyric feeling of childhood memories It was new, different, a scandal.

(1967, p. 170)

Again, the collaboration of artists such as Erik Satie and Pablo Picasso gave Cocteau the confidence to "surprise" Diaghilev and stun the dance world.

After Parade, a new progression of "isms" overwhelmed the arts as man experimented with Expressionism, Dadism, and Surrealism. The 1950's and 1960's brought the "dance of the absurd"--"a mixture of Dadaism and Surrealism filtered through the anguish of Existentialism" (Sorell, 1967, p. 158). The cult of "the Happening" grew up suddenly during this period and involved composers, poets, dancers, and painters all sanctioning American composer John Cage's philosophy about the arts: "We must begin from scratch!" (Sorell, 1967, p. 247). Cage was musical director for the Merce Cunningham Dance Company, and modernist painter Robert Rauschenberg was one of its main designers; thus, the ties between the arts were close indeed. Influenced by Dadaism, Surrealism, and Existential philosophy, Cunningham was one of the first dancers to break from the expressionistic school of dance (Sorell, 1967, p. 247).

Other examples of the relationship between the arts may be found in the work of choreographers Paul Taylor, Alwin Nikolais, and Erick Hawkins. Taylor creates planar, two-dimensional images, as if through the eyes of a modernist painter, while Nikolais may be said to use a sculptural, non-literal approach with his use of props, lighting effects, and theatricality. Hawkins also approaches dance with a sculptor's vision to produce qualities of innocence and effortlessness, and his work seems "engrossed in the purity of its own motion"--mesmerizing and ritualistic (Sorell, 1967, p. 253). Even dance legend George Balanchine confesses to approaching his dancers "like a sculptor who breathes life into his material, who gives it form and expression," and adds, "I can feel them like clay in my hands" (Sorell, 1971, p. 186). Truly, this concept of sculpture in movement is immediately linked with the philosophy that dance is "the plastic rendering, on stage, of poetry" (Sorell, 1971, p. 394).

In these ways, one may appreciate the close affinity between the different and varied artistic mediums. Painting tended to lead the way in experimentation, while dance struggled to achieve reform. In any case, these new approaches were deeply involved in the complexities of self-reflection and self-revelation and demonstrated the individual's anxiety to find himself.

The Relation of Poetry to Dance

Dance and poetry have all things
in common.

--Greek essayist Plutarch

Modern dance and early twentieth century American poetry developed within the same artistic climate; one of freshness, vivacity, and originality of ideas. The same native ground that gave birth to American modern dance spawned poetry which was caught up with the efficacy of kinetic activity and was remarkably sensitized to the art of dance. Both modern dance and modern poetry sought to illustrate the rough texture of life that seemed intrinsic in the American experience. This need to mirror the inner self may have led to mankind's inclination to transmute his experiences in the ordinary world into poetry as well as dance.

Dance may be inspired by anything and everything around us-- sights, sounds, events, people--the same elements which may motivate mankind to record his responses as art in prose or poetic form. Authors René Wellek and Austin Warren believe in the creative power of language: "language is not mere inert matter like stone, but is itself a creation of man and thus charged with the cultural heritage of a linguistic group" (1956, p. 22). Similarly, critic, philosopher, and folklorist Johann Gottfried von Herder (1744-1803) thinks language to be the expression of individuality of each human being and the "psychological matrix in which man's consciousness of his distinctive social heritage is aroused and deepened" (Bell, 1974, p. 17). As a "dynamic of sensuous forms" (Rodgers, p. 3), emotive language and especially poetry, as it relates to the discussion here, may be understood as serving man in much the same manner as does the dance. Truly, creative literature is a catalyst in the

creation of dances and, likewise, the dance inspires writers and poets with its subtlety, drama, and dynamism.

The association between dancer and poet is an old alliance, as this Hindu poet celebrates the sacred dance in approximately 1500 B.C.:

His form is everywhere: all pervading . . . :
 Everywhere His dance:
 As Siva is all and omnipresent.
 Everywhere is Siva's gracious dance made manifest.
 His five-fold dances are temporal and timeless.

 Our Lord dances His eternal dance.

(Rodgers, p. 185)

As another example of the age-old connection between poetry and dance, sixteenth century dancer Charles Diderot is quoted by Sorell as saying that, "A dance is a poem" (1971, p. 20). Sir John Davies, the "quintessential poet as dancer" (Rodgers, p. 112), sees all natural movement as a microcosmic dance of celebration which can convey the multiplicity of experience with its incredible mixture of beauty and ugliness. As a ritual of transcendence, the dance is transformed for the poets' special uses into a celebration of the self; it becomes the activity of the imagination, seeking to transform and transcend the world, just as the dancer strives to transcend his body and his own awkwardness.

Dance figures largely as both image and symbol, and it is difficult to find a poet in the twentieth century who did not use dance imagery in his work. Indeed, the poetry of Auden, Berrymen, Snyder, Lowell, Schwartz, and Levertov is also suffused with dance images (Rodgers, p. 1). Many of these moderns poets were sensitive

to the new developments in ballet and modern dance; most were familiar with distinguished dancers Isadora Duncan, Vaslav Nijinsky, and Martha Graham and revered them as great artists. These modern writers were preoccupied with discovering order beneath the surface of visible things and sought new metaphors to express and define experience.

Despite the contributions of European tradition, modern poetry found its principle inspiration in the work of American poet Walt Whitman--in its language, form, symbol, and, most importantly, in its American theme. He and other writers--William Butler Yeats, Theodore Roethke, Thomas Stearns Eliot, Hart Crane, and William Carlos Williams--perceived the art of dance to have achieved a certain "catharsis of emotion as natural to man as singing, lovemaking, laughing, or weeping" (Rodgers, p. 150). They viewed the dance as a possible vehicle for penetrating "the way feelings, emotions, and other subjective experiences come and go--their rise and growth, their intricate synthesis" (Rodgers, p. 5).

The aforementioned poets were chosen for study primarily because the image of the dance was central to their perception of experience. Each explored ways to delineate ineffable experience in the image of the dance or the dancer dancing. Dance, as an image of poetry, offered one perspective by which their imagination could reshape reality (Rodgers, p. 1). The harmony, wholeness, and balance which they desired could be revealed "in the balance and reconciliation of opposites or discordance elements: of sameness with difference; of general, with the concrete; the idea, with the image" (Rodgers,

p. 3). Modern dancer Jean Erdman equated dance with the non-verbal poetic image and wrote:

An idea for the dance can be something stated in words.
But the idea must be realized in immediate physical terms.
The dance itself, then, becomes a direct image of something
that was formerly invisible.

(Erdman, 1951, p. 199)

Therefore, the potentiality of the dance, "hidden, yet present in the prosaic world we live in, is like a poem waiting to be discovered" (Rodgers, p. 160). Truly, there may be something in the "poem's attenuated power which draws perhaps many broken things into a dance giving them thus a full being" (Williams, 1970, p. 17).

Walt Whitman and the Body Beautiful

All creatures are constantly consummating
their own rhythm.

--Jean D'Udine

As stated earlier, much of the modern emphasis upon the new themes of the individual, the mind, and the body lay in the work of Walt Whitman. While not significantly preoccupied or obsessed with the dance himself, he nevertheless is responsible for the awakened focus upon the body in motion. Whitman's reverie and awe for the human physical machine provides the seed for the later flourish of poetry distinctly tuned to the dance as "a symbol of the universal order" (Rodgers, p. 50).

For Walt Whitman, poetry involves "the reciprocal relation between language and the human body" (Aspiz, 1980, p. ix). The body becomes an exalted poetic theme in his work, as he believes it to be emblematic of both spiritual and personal truths. In An American

Primer, Whitman declares that "a perfect writer would make words sing, dance, kiss, . . . weep, bleed, rage, stab, . . . or do any thing, that man or woman or the natural powers can do" (Aspiz, 1980, p. ix). He further implies that poetry can arise out of the physical body, a miracle of creation in itself. His poem "I Sing the Body Electric" from his famous volume Leaves of Grass is exemplary:

If any thing is sacred the human body is sacred, . . .
And in man or woman a clean, strong, firm-fibred
body is more beautiful than the most beautiful face.
(Whitman, 1855, p. 110)

Exquisite senses, . . .
And wonders within there yet.
(Whitman, 1855, p. 109)

Whitman catalogues and glorifies the human anatomy because it is the "domicile and complement of the soul" (Aspiz, p. 68). The following example is illustrative of this belief:

The exquisite realization of health;
O I say now these are not the parts and poems
of the body only, but of the soul,
O I say now these are the soul!
(Whitman, 1855, p. 112)

As the title implies, Whitman values the force of electricity chiefly for its metaphoric possibilities and its power to symbolize both human and poetic transcendence. He utilizes electrical concepts to illustrate mankind's dynamism and also the dynamism that poetic language can achieve. Whitman's depictions of the body may be seen as a celebration of life and creation and as his expression of centrality in the cosmic order:

this limitless small continent,
this soundless sea . . .
This condensation of the universe,
(nay here the only universe,

Here the idea of all in this mystic
handful wrapt.)

(Whitman, 1902, pp. 156-157)

This love for the physical body and all its functions led, not surprisingly, to related expressions of that same physical electricity and dynamism. The body moving, turning, whirling, and dancing was to become an image of increasing significance to the modern poets.

William Butler Yeats: His Vision of Dance

How can we know the dancer from the dance?
--W. B. Yeats

The attraction at the turn of the century to the human form, to dance, and to gesture, touched Yeats with its influence as well. For him, as for Whitman, the body and soul were inseparable. Energy and the "thinking body" (Engelberg, 1964, p. 86) was an idea linking many of the transcendentalist poets, as was the realm of the supernatural. For Yeats, the most significant experience possible to man was that of the supernatural reality. To define the human condition without acknowledging the supernatural "was to reduce man's stature in both life and art" (Nathan, 1965, p. 1). Yeats' cosmic view involved the age-old conflict between the individual and the universal, the natural and the supernatural, or, most simply, between the spirit and the flesh. Yeats was convinced that the serious literature of the past had shown human greatness as always bound up with intense passion, and that such passion "linked man to the gods" (Nathan, p. 1). Yeats' own words, "immortal passions in mortal hearts" (Nathan, p. 5), provide a concise definition of his somewhat tragic view of human existence.

Yeats was a mystic enchanted with the powers of symbolism and ritual. He believed that "theatre began in ritual" (Yeats, 1924, p. 209), with the dance as the best literary symbol to evoke that supernatural reality. For Yeats and others, a symbol was a means by which they could "embody a vision, that, presented directly, would seem to lose seriousness . . ." (Nathan, p. 52) and power. The imaginative use of highly connotative symbols was their method of bridging the gap between the immortal and the mortal as illustrated by Yeats' belief that the "imaginative deals with spiritual things, symbolized by natural things--with gods and not with matter" (Yeats, 1954, p. 343). In his essay, "The Symbolism of Poetry," Yeats distinguishes between two types of symbolism: emotional and intellectual. The former concerns symbols which evoke emotions alone, while the latter may evoke ideas alone or ideas mingled with emotions (Yeats, 1924, p. 197). As Yeats describes it, the most effective symbol is "as subtle, as complex, as full of mysterious life, as the body of a flower or of a woman" (Yeats, 1924, p. 201).

Yeats became infatuated with a Japanese form of theatre called Nōh (often encountered as Nō) and sought to utilize its form and structure in his own work and symbology. Reduced to its basic elements, the typical Nōh is composed of a "dialogue followed by a dance, the former either interpreting the latter or preparing for it" (Nathan, p. 165). Yeats observed that the plot in Nōh theatre developed with a slow, intense rhythm culminating in a dance:

At the climax instead of the disordered passion of nature there is a dance. . . . The interest is not in the human form, but in the rhythm to which it moves, and the triumph of [the dancers'] art is to express the rhythm in its intensity.

(Yeats, 1924, p. 285)

According to Engelberg, Yeats' art is "committed to both 'trance' and 'dance'" (Engelberg, p. 89), both important aspects of ancient ritual. Truly, the loss of the conscious ego in a whirlwind of body, music, and rhythm is at the root of religious and dramatic ritual. In "The Wanderings of Oisín," such ecstasy and passion are symbolized in dance: "And in a wild and sudden dance/ We mocked at Time and Fate and Chance" (Yeats, 1956, p. 359).

Throughout his early poems, Yeats uses the metaphor of the "dance of life" as seen in "Song of the Happy Shepherd": "Of all the many changing things/ In dreary dancing past us whirled" (Yeats, 1951, p. 7). Here, the events of life appear to dance by in a procession before humanity. Even nature, as well, dances:

Twás evening, and the cricket nation sang
Around my head and danced among the grass.
(Yeats, 1957, p. 690)

You waves, though you dance by my feet
(Yeats, 1956, p. 20)

the Seven Lights bowed in their dance
(Yeats, 1951, p. 69)

Yeats views the dance as the perfect image for his poetry. An integral function of his dancer is in its means for revealing universal accord (Rodgers, p. 2). In his study, critic Frank Kermode observes that "the dancer was one of Yeats' great reconciling images" (Kermode, 1957, p. 48). According to Rodgers, Yeats' image of

the dance functioned in this manner:

[it] symbolized the duality in the minds of the modern poets--affirming life while searching for an apotheosis, committed to art and the examining of the inner life, but seeking a place where the natural and the supernatural conjoin.

(Rodgers, p. 23)

In a volume entitled The Rose, one encounters the brilliance of Yeats' dance imagery in "a dancer glimmering!" (Yeats, 1956, p. 42); and in "To the Rose Upon the Road of Time," where the stars are "dancing silver-sandalled on the sea" (Yeats, 1951, p. 31). In the volume A Vision, a dancer spins between the figures of a Sphinx and a Buddha. Unaware of the two creatures at her sides as she dances, she has both "outdanced thought" and achieved bodily perfection; she has reached that plane where "all thought has become image," and the body has become that "which the soul will permanently inhabit" (Yeats, 1965, p. 136). This transcendent state, this unity of being in which the individual becomes one with the universe, hearkens back to the "primordial rhythmic harmony" (Yates, 1968, p. 43) and that spiritual escape so desired by the modern poets:

The girl goes dancing there . . .
Escaped from bitter youth,
Escaped out of her crowd,
Or out of her black cloud,
Ah, dancer, ah, sweet dancer!

(Yeats, 1956, p. 293)

Yeats was one of a group of artists who responded sympathetically to dancer Loie Fuller's symbolic whirling, which has been called the "Image . . . all movement, yet with a kind of stillness"

and the supernatural. The remote beauty and immediate power of the dance is certainly a factor in its ability to emblemize the presence of the supernatural and mystical.

Yeats' emphasis on life's duality may be observed in A Vision where he declares, "Tragic and happy circumstances alike offer an intellectual ecstasy at the revelation of truth, and the most horrible tragedy in the end can but seem a figure in a dance" (Yeats, 1938, p. 228). Adams sees this statement as Yeats' "belief in a dramatic universe where conflict is the dance-form of life" (Adams, pp. 198-199). Yeats' "ultimate reality"--"neither one nor many, concord nor discord, [is] symbolized as a phaseless sphere . . ." (Yeats, 1938, p. 193)--"like some great dancer, the perfect flower of modern culture, dancing some primitive dance and conscious of his or her own life and of the dance" (Yeats, 1938, p. 240). It is this dynamic interaction of opposites, whether described as a revolving gyre or a whirling dancer, that gives Yeats' poetry its characteristic power.

Theodore Roethke: "Absurdity Seeking Grace"

All is confusion, yet it comes from
a hidden desire for the dance. . . .

--W. C. Williams, Kora in Hell

Dance was also to become a significant motif in the works of poets Theodore Roethke, T. S. Eliot, Hart Crane, and William Carlos Williams. Roethke asserts, "We think by feeling" (Roethke, 1966, p. 108) and his poetry suggests that man "validates his own participation in a life-giving, inviolable force"--a force most often symbolized in his poetry as motion and dance (Rodgers, p. 98). Roethke was seemingly

oblivious to world problems and was, by his own admission, "dancing-mad" (Roethke, 1966, p. 105). This confession helps illustrate the degree to which a complex and dynamic image came to be shaped into great and moving poetry.

On its simplest level, dance for Theodore Roethke is the dynamic movement of all living things. Most of his images consolidate around the single theme of a great dancing bear--a familiar motif in the history of recurring symbols, as in the constellations of the heavens, for example. The dancing bear may be seen as a symbol of "absurdity seeking grace" (Rodgers, p. 100)--a poignant equation of human frustration and awkwardness in reaching for beauty and transcendence. The bear symbolizes the spirit imprisoned in the flesh, and in "Four for Sir John Davies," the dance reflects the poet's passionate need for individual release and expression:

Is that dance slowing in the mind of man
That made him think the universe could hum?
The great wheel turns its axle when it can;
I need a place to sing, and dancing-room,
And I have made a promise to my ears
I'll sing and whistle romping with the bears.
(Roethke, 1966, p. 105)

Continuing, the poet relates his own existence to that of a "caged bear," and even alludes to Yeats' own propensity for dance:

A caged bear rarely does the same thing twice
In the same way: O watch his body sway!--
This animal remembering to be gay.

Though dancing needs a master, I had none
To teach my toes to listen to my tongue.
But what I learned there, dancing all alone,
was not the joyless motion of a stone.

I take this cadence from a man named Yeats;
 I take it, and I give it back again:
 Yes, I was dancing-mad, and how
 That came to be the bears and Yeats would know.
 (Roethke, 1966, p. 105)

One of the most obvious paradoxes concerning Roethke is his desire to be both in the world and out of it at the same time, a notion which links him to the Romantic tradition of escape and transcendence. In movement and dance, Roethke finds the means of transcending himself:

And I dance round and round,
 A fond and foolish man,
 And see and suffer myself
 In another being, at last.
 (Roethke, 1966, p. 126)

I sway outside myself
 (Roethke, 1966, p. 202)

Roethke's absorption in the emotional aspects of his being are demonstrated in "The Waking": "We think by feeling. What is there to know?/ I hear my being dance from ear to ear" (Roethke, 1966, p. 108). Like Whitman, he delights in the sheer physicality of living things and of their movement:

She moves, and I adore:
 Motion can do no more.
 (Roethke, 1966, p. 130)

The body, delighting in thresholds,
 Rocks in and out of itself.
 (Roethke, 1966, p. 163)

Roethke longs for "a body with the motion of a soul" (Roethke, 1966, p. 188) because he feels himself a "martyr to a motion not my own" (Roethke, 1966, p. 127). He wants freedom "to know eternity" (Roethke, 1966, p. 127), an eternity he still regards in terms of movement:

"But who would count eternity in days?/ (I measure time by how a body sways)" (Roethke, 1966, p. 127).

As one of the major themes of Romanticism, the body versus the soul, or spirit versus the flesh, occupies an important place in Roethke's poetry:

The body and the soul know how to play
In that dark world where gods have lost their way.
(Roethke, 1966, p. 106)

The spirit and the flesh cried out for more.
We two, together, on a darkening day
Took arms against our own obscurity.
(Roethke, 1966, p. 106)

Who rise from flesh to spirit know the fall:
The word outleaps the world, and light is all.
(Roethke, 1966, p. 107)

His search and desire for the union of these two aspects of the self is clearly exemplified in "Infirmity":

When opposites come suddenly in place,
I teach my eyes to hear, my ears to see
How body from spirit slowly does unwind
Until we are pure spirit at the end.
(Roethke, 1966, p. 244)

Likewise, in "Once More, The Round":

And I dance with William Blake
For love, for Love's sake;

And everything comes to One,
As we dance on, dance on, dance on.
(Roethke, 1966, p. 251)

Theodore Roethke explores and reveals the inner self, as well as much of his own experience and psyche. His work is to some extent autobiographical, making him one of the postwar "confessional poets" (McDermott and Lowery, 1970, p. 3). In his images of the

dance, and especially in his dancing bear, one may empathize with his longing for control and grace in a chaotic world.

T. S. Eliot: At the Still Point

One must dance, nevertheless, as he can.
 --W. C. Williams, Kora in Hell

Thomas Stearns Eliot had a lively interest in the ballet; on occasion, he had reviewed several ballets, and he greatly admired Serge Diaghilev and his Ballets Russe. The tragic life and art of dancer Vaslav Nijinsky is believed to have also moved Eliot deeply, so much so that Eliot may have written the poem "The Death of Saint Narcissus" as a result (Rodgers, p. 40). Eliot's preoccupation with music as well as dance afforded him a rich source for poetic imagery. He believed "that a poet may gain much from the study of music" (Eliot, 1942, p. 27) and that poetry was "music of imagery as well as sound" (Eliot, 1942, p. 25). He declared, "The properties in which music concerns the poet most nearly are the sense of rhythm and the sense of structure" and that "the use of recurring themes is as natural to poetry as to music" (Eliot, 1942, p. 28).

There is a familiar paradox to be found in Eliot's symbology: the time and timelessness, the action and inaction--in short, the polar nature of the world. More than a dramatic device, the polarity of these images emphasizes the horror in the midst of man's noblest reach for unity. These images heighten the sense of irony associated with Eliot's vision of the world. In "The Rock," Eliot speaks of endless cycles of movement:

O perpetual revolution of configured stars,
 O perpetual recurrence of determined seasons,. . .
 The endless cycle of idea and action,. . .
 Brings knowledge of motion, but not of stillness;. . . .
 (Eliot, 1930, p. 96)

In "Burnt Norton," Eliot tells us "there is only the dance." Here, the dancer unites faith and the poetic ideal in one image of "God incarnate in the dance" (Rodgers, p. 51):

At the still point of the turning world.
 Neither flesh nor fleshless;
 Neither from nor towards; at the still point,
 there the dance is,
 But neither arrest nor movement
 Neither movement from nor towards,
 Neither ascent nor decline. Except for the point,
 the still point,
 There would be no dance, and there is only the dance.
 (Eliot, 1930, p. 119)

As does Yeats, Eliot senses the microcosmic experience of man in the "sweep of the turn" and in "its mysterious center of stillness"-- "the movement that lies in stillness, the quiet that is at the heart and secret of movement" (Sorell, 1971, p. 251). Famed sculptor Auguste Rodin views stillness as "the unrest of living things" and concurs with the idea that it consists "of hundreds and hundreds of moments of motion that kept their equilibrium" (in Sorell, 1971, p. 190). This provocative concept is implicit in Eliot's use of dance images to emblemize his insistent pattern of opposites: he reconciles destruction and creation, motion and stillness: "So the darkness shall be the light,/ and the stillness the dancing" (Eliot, 1930, p. 127).

In "East Coker," the dance is reminiscent of ritual, the participants "Keeping time,/ Keeping the rhythm in their dancing/ As in their living" (Eliot, 1930, p. 124). As a ritual of transcendence,

Eliot suggests that the dance is "never here to be realized" and that his own tragic self-awareness demands that "I must borrow every changing shape/ To find expression . . . dance, dance/ Like a dancing bear" (Eliot, 1930, p. 11). Indeed the image of the dancing bear is again, as for Roethke, an appropriate symbol for mankind's endeavor to escape his awkwardness in order to attain a state of harmonious existence.

Hart Crane: Two Worlds

I am intoxicated with myself moving.
--Martha Graham

The image of the dance is crucial to Crane: it becomes an equivalent for the kinetic energy of all living things, "an emblem of harmony and synthesis" (Rodgers, p. 60). For him, the poem is "an expression of concepts in the more direct terms of physical-psychic experience" (Rodgers, p. 3), and he declares that "poetry is an architectural art . . . [based on] the articulation of the contemporary human consciousness . . ." (Crane, 1933, p. 175). Like his colleagues, Crane sought a poetic counterpart for the seemingly irreconcilable duality of modern life, and he chose dance imagery to convey many of his perplexed emotional states. According to Rodgers, his work is characterized by a "liberation of the language, emphasis on dynamism, and the concept of a many faceted image as the verbal equation of thought and emotion in constant transformation" (Rodgers, p. 62). For Crane, dance is the "exuberant expression of an irrepressible spirit" (Rodgers, p. 63), his highly visual

imagination seeking to "proclaim and celebrate universal oneness" (Rodgers, p. 64). Like Yeats, Crane attempts through dance to harmonize the duality of the natural and supernatural, to fuse and transcend opposites.

Crane was another "mythic" poet (Rodgers, p. 64), never quite able to put aside his longing for primitive simplicity and primeval accord. In a section of The Bridge entitled "The Dance," Crane implores, "--dance us back the tribal morn!" and "dance[d] out the siege!" (Crane, 1933, p. 21), illustrating his belief that such activity could change and improve man's existence. The poet also uses dance to describe everything around him: a train does a "dance of wheel on wheel" (Crane, 1933, p. 16), and trees seem to be "dancing in delirium" (Crane, 1933, p. 168). Other brief but subtly powerful references to dance and movement may be found in these examples:

A sarabande the wind mowed on the mead.
(Crane, 1933, p. 79)

Among slim skaters of the gardened skies.
(Crane, 1933, p. 97)

Adagios of islands
(Crane, 1933, p. 102)

Petrushka's valentine pivots on its pin.
(Crane, 1933, p. 90)

Dancing became Crane's chief personal mode of expression besides his writing, according to Rodgers (p. 66), and he thought himself a dancer--a recurring theme in his letters. He had even been called the "consummate figure of an artist

in whom both dancing and poetry were united" (Rodgers, p. 66). He identified with dancers--they exerted a distinct influence on him--and he had a close friend, Stanislaw Potapovitch, in Diaghilev's Ballet Russe. Among his early poems, there is one written expressly for his friend:

TO POTAPOVITCH
(Of the Ballet Russe)

Vault on the opal carpet of the sun,
Barbaric Prince Igor:--or, blind Pierrot,
Despair until the moon by tears be won;--
Or, Daphnis, move among the bees with Chloe.

Release,--dismiss the passion from your arms.
More real than life, the gestures you have spun
Haunt the blank stage with lingering alarms,
Though silent as your sandals, danced undone.
(Crane, 1933, p. 171)

Here, one may clearly see that the dance was "more real than life" to Hart Crane. Dancing made of his friend a god; indeed, the creative activity of a deity was often expressed in Crane's poetry in terms of rhythmic motion--arching, vaulting, leaping--"a dancing spirit that reconciled opposites" (Rodgers, p. 77). Crane saw the poetic imagination as a link between "two widely separate worlds" (Rodgers, p. 79) and wrote, "We who create must endure--must hold to the spirit not by the mind, by intellect alone I find my imagination more sufficient all the time" (Unterecker, 1969, p. 276). Just as Whitman, Yeats, Roethke, and Eliot, Hart Crane expresses a need to span these two worlds, to unify the past and present, the real and ideal. As for his contemporaries, the image of the dance gives him a means of doing so.

William Carlos Williams and His "Third World"

We know nothing and can know nothing
but the dance. . . .

--W. C. Williams, Paterson V

More than any other poet in the twentieth century, Williams fused the gesture and the word. His absorption with the dance was almost hypnotic; he loved to dance, admitting, like Roethke, his own gracelessness (Rodgers, p. 149). The correlation between the mind and body--the conviction that poets "dance a state of mind" (Rodgers, p. 152)--was clearly manifested in Williams' definition of the imagination, where, according to Rodgers, "the creating imagination became a dance in all [his] poetry and prose" (Rodgers, p. 152).

The "third world," that area existing somewhere between the "actual" and the "imaginative," is crucial in examining dance imagery in Williams' poetry. Rodgers reports that for Williams, the "third world"--the poem--is the one true reality:

A work of art is important only as evidence, in its structure of a new world which it has created to affirm. . . . A life that is here and now is timeless. That is the universal I am seeking: to embody that in a work of art, a new world that is always "real."
(p. 143)

Williams believes that the "here is everywhere" and refuses to reject the real world, deformed and sullied as it is. Through his sharp sensory awareness, in which he tends to communicate the organic quality of words themselves, he brings together the artist, the imagination, and that eternal "third world" of art.

Rodgers believes that "dance in Williams' poetry must be viewed against the backdrop of a sordid, tragic, yet always

retrievable world" (Rodgers, p. 149), an idea expressed in Williams'

"Asphodel, That Greeny Flower":

How the world opened its eyes!

 For there had been kindled
 more minds
 than that of the discoverers
 and set dancing
 to a new measure,
 a new measure!

(Williams, 1966, p. 68)

Similarly, this idea is encountered in the volume Kora in Hell:

"Out of bitterness itself the clear wine of the imagination will be pressed and the dance prosper thereby" (Williams, 1970, p. 56); and again, also in Kora . . .: "They dance much as they did then, only, few have an eye for it, through the dirt and fumes" (Williams, 1970, p. 61). One may see the full spectrum of both optimism and pessimism in Williams as revealed in these additional excerpts from Kora in Hell: "What a rhythm's here" (Williams, 1970, p. 47), and "There's small dancing left for us any way you look at it" (Williams, 1970, p. 48).

The image of the dance relates to Williams' perception of the imagination of the artist and to mankind's relation with nature as well. In one of his earliest publications, Spring and All (1923), Williams asserts, "To redefine, to clarify, to intensify that eternal moment in which we alone live there is but a single force--the imagination" (Williams, 1970, p. 3). In "Asphodel, . . .," the poet says, "We danced,/ in our minds," (Williams, 1966, pp. 69-70), and in "Danse Russe," man's passionate imagination is seen in the full expression of his own private dance:

If when my wife is sleeping
and the baby and Kathleen
are sleeping
.....

if I in my north room
dance naked, grotesquely
before my mirror
waving my shirt round my head

If I admire my arms, my face,
my shoulders, flanks, buttocks
against the yellow drawn shades,--

Who shall say I am not
the happy genius of my household?

(Williams, 1966, p. 3)

The desire for personal release is also evident in "Romance Moderne":

And now that a few of the moves
are clear the first desire is
to fling oneself out at the side into
the other dance, to other music.

.....
If I were young I would try a new alignment--
(Williams, 1951, p. 181)

Like Whitman and Crane, Williams find beauty in nature expressed
in dance terms: "The dwarf trees/ pirouette awkwardly to it--/
whirling round on one toe" (Williams, 1951, p. 141). He also finds
beauty in the mechanized world, its movement and pulse likened to
the dance:

wheels repeating
the same gesture remain relatively
stationary: rails forever parallel
return on themselves infinitely.

The dance is sure.

(Williams, 1917, p. 22)

Williams' kinship to Whitman and the Romantic spirit may also
be seen in the notion of freedom, release, and escape. In "The Girl,"
a child's momentary difficulty in scaling a wall is used along with
a dance image to communicate this idea: "She stood up dusted off

Music and dance are again linked in this passage from Kora in Hell:

One may write music and music but who will
dance to it? The dance escapes but the music, . . .
--projects a dance over itself. . . . So a dance is a
thing in itself. It is the music that dances but
if there are words then there are two dancers, the
words pirouetting with the music.

(Williams, 1970, p. 47)

As Rodgers points out, the culmination of Williams' lifelong
aesthetic goal was as follows:

to integrate into the third world of art the disparities
of his experience: ugliness, pain, debasement, and dullness
of routine life, and the elusive, ineffable, creative surge
of that other reality--the object of the mind.
(p. 165)

His goal was certainly one shared by all of the poets previously
discussed here. Thus, these twentieth century poets possessed the
ability to conceive dance on several levels simultaneously; all
relished the exotic aspects as well as the hieratic role dance always
played in religion or ritual. Each enjoyed the mysterious effects
of the dance on the individual, and their talents allowed them to
wed dance images to verse that literally "dance[s] across the pages"
(Rodgers, p. 186). Their concern with form and freedom, spontaneity
and control, demonstrated a tension of opposition intrinsic to modern
dance. These modern poets were eager to experiment and explore non-
verbal equivalents for the deepest, most inexpressible states, and
it should be little wonder that they united and framed their experiences
in the image of the dance.

The Influence of Jazz Music on Dance and Poetry

In order to fully encompass the thesis work in its entire scope, a discussion of jazz music and its specific bearing upon dance and poetry follows. The "jazz" style, its illusive nature defying any accurate definition, brings its unique flavor to both arts, resulting in dynamic, moving, and universally expressive jazz dance and jazz poetry.

The Relation of Jazz Music to Dance

The participants in a dance . . . exhibit a wonderful unison, [the dancers] are, . . . fused into a single being stirred by a single impulse . . . the universal drum.

--Louis Robinson

The ties between music and dance in general may seem too obvious to merit lengthy discussion. Dance has been termed "a child of music" (Sorell, 1971, p. 20), and Rodgers calls the dance music's "visual counterpart" (Rodgers, p. 37) in spite of the modernistic belief that "dance has a continuity of its own that need not be dependent upon . . . sound [music] or . . . words [literary ideas]" (Sorell, 1971, p. 30). In any case, the kinship of music and dance throughout time cannot be denied. While dance should never be totally dependent upon its musical accompaniment, it can be enhanced by the appropriate score or, ideally, by music written expressly for its purposes.

Dance and music are both significant as rituals in the community life of all primitive peoples. The black African transplanted in America brought along with him the remains of his previous

culture, only to face a long and painful process of assimilation and modification in a white European society. His dances and his music evolved over the years and, as of approximately the beginning of the twentieth century, began to be known as "jazz" (Traguth, 1978, p. 221). While the origins of jazz music and jazz dance are primarily African, their development is "a combination of African and European influences cultivated in the American urban environment" (Kraines and Kan, 1983, pp. 3-4). In a very simplistic sense, "European influences contributed the elegance, African influences the rhythmic propulsion" (Stearns, 1968, p. xiv). According to Kraines and Kan, "the essence of jazz dance is its bond to jazz music, and the evolution of jazz dance parallels each developing phase of jazz music" (Kraines and Kan, p. 4). Likewise, Roberts declares in Giordano's Anthology of American Jazz Dance, that "the spirit of the jazz dance cannot be understood unless we take jazz music into consideration" (p. 3). In the early 1900's, the popularity of the minstrel show and vaudeville introduced the swinging, syncopated rhythm of early jazz. The style of the blues, Dixieland jazz, and the novelty of restaurant and cabaret dancing also provided impetus to the jazz movement in both music and dance.

Rhythm is jazz's most distinguishing feature. Syncopation--accenting the offbeat--improvisation, and that subtle element called "swing" are all at the very basis of jazz. The swing era brought about the consolidation of earlier jazz into special arrangements for the big bands, making possible a closer integration between

jazz music and dance. Buddy Bradley, a choreographer for Broadway musicals in the late twenties and early thirties, drew his inspiration directly from jazz recordings and translated the accents of improvising jazz soloists into dance (Stearns, p. 166). Perhaps the most prolific marriage of jazz music and jazz dance has been brought about by the Black dancer-choreographer Alvin Ailey. The abundance of works he has set to the music of jazz legend Duke Ellington amounts to near obsession, a point on which he has received a good deal of criticism. Ailey also utilizes other forms of Black music such as blues and spirituals and, on occasion, uses rock and classical music as well.

As William Como states in the foreword of Giordano's Anthology . . .: "Jazz dance styles, like the music that inspires them, come into being, mature, then change with each decade, becoming . . . historic reflections of our past" (p. iv). Jazz dance continues to evolve, its capacity to synthesize its many sources and influences a major factor in its versatility. According to Jean Sabatine, who also writes in Giordano's Anthology . . ., "The range of jazz dance, like jazz music, extends from light, high spirited moods to those of a brooding bluesy melancholy, from ecstasy to torment, hard to soft, hot to cool" (p. 113). It is capable of "expressing an experience essentially universal and comprehensive, shaping experience in forms at once as ancient and timeless as relevant and contemporary" (Giordano, p. 111). Jazz dance has undergone many changes and continues to be influenced by the music and social dances of each era, as today, rock, country

western, punk, and new wave are contributing musical factors. Jazz music will also continue to change, exerting its influence upon jazz dance, along with those of other dance forms--ballet, modern, ethnic, and tap. Indeed, the thesis work, Bittersweet, is an exploration founded on the combined influence, potential, and power of dance, music, and poetry.

The Influence of Jazz Music on Poet Langston Hughes

The rhythm of life
Is a jazz rhythm

--Langston Hughes

As a jazz-ballet, Bittersweet is inextricably tied to jazz music and its inherent expression of the human experience. The interplay of the musical selections and the poetics of their lyrics in creating such a dance work suggests an important relationship between jazz music and poetic language. Admittedly, there is some difficulty in assessing the actual process of converting poetry to lyrics and also, perhaps, for assuming that lyrics are poetry set to music. The poetry of Langston Hughes is an example of verse that is intimately tied to music. For, while some modern poets saw movement as "the essence of life" and dance as "its ultimate expression" (Sorell, 1971, p. 11), Black American poet Langston Hughes saw the pulse of life in the music of his people--in jazz and the "blues." The intimacy of music and poetry in relating the human condition is clearly evident in his art, as it is in Bittersweet.

The twentieth century ideas regarding self-awareness, diversity, interaction, and genius were related in principle to those debated

during the Harlem Renaissance of the 1920's and also later, during the Black Arts Movement of the 1960's. The modernist trends occurring in the arts had begun to have a combined psychic impact upon Black Americans whose society could cherish the tradition of liberty while simultaneously regarding them as second-class citizens. The landmark of the Harlem Renaissance was "The New Negro" (Bell, p. 25)--aware, outspoken, educated, creative, and hoping for a fair chance. The naturalism which had greatly influenced all American literary expression in the 1920's was filtering down to Black Americans as well (Barksdale, 1977, p. 18).

The contemporary Black American poets of the time wrote out of a tradition which Whitman, Pound, and Eliot, among others, helped to shape. Each expressed his own bittersweet vision of the Black experience either by adopting traditional forms or by improvising new ones. However, the study of poetic creativity by Afro-Americans begins not with individual writers, but with the music of their folk songs--the spirituals, ballads, and work songs which arose primarily out of slavery and were so deeply rooted in the Black emotional and musical experience to come.

An important development in post WW II America was jazz music with its stress on polyrhythmic beats and instrumental improvisation (Barksdale, p. 19). The "blues," as well, emerged as another mode of folk expression, also rooted in the Black experience. According to author Samuel Charters, the blues is a mingled expression of Negro life "in both range and depth," and it constitutes "a great

body of folk poetry" (Charters, 1963, p. 5) at the heart of his identity.

It was with the development of the three-line stanza that the blues became a distinct poetic form (Charters, p. 16). Consisting of one long line repeated with a third line to rhyme with the first two, the blues contrasts sharply with jazz. The blues is usually vocal and mellow, its mood almost always one of despondency; while jazz is usually instrumental and aggressive, its dynamic energy distinct from the relatively low-keyed tone of the blues. Similarly, the jazz poem has no fixed form, its free verse an attempt to approximate some of the qualities of jazz (Jemie, 1976, p. 57). Described as "a terse idiom, direct and unadorned" (Charters, p. 14), the poetic language of the blues reflects the immediacy of experience in its "lightly sketched outline of emotional turmoil" (Charters, p. 24). In his book on Black American writer Langston Hughes, Richard Barksdale defines the blues as:

- 1) city songs rising from the crowded streets
of big towns
- 2) songs you sing alone, unlike spirituals which are
"group" songs
- 3) folk songs born out of heartache
- 4) "today" songs, here and now, broke-and broken-
hearted songs, whereas spirituals are "escape"
songs

(Barksdale, p. 79)

As a poetic language, the blues has the "direct, immediate relationship to experience that is at the heart of all art. It is here that

poetry begins, in the response of the artist to life" (Charters, p. 12).

Langston Hughes was the first to introduce the rhythms of the blues and jazz, with their conflicting laments and aspirations, into poetry (Bell, p. 65). From the beginning, Hughes celebrated the common man and sought to reproduce the soulful quality of Afro-American music, namely, jazz and the blues. The 1920's and 1930's were the years of prominence for these two musical forms, but as musical styles changed, Hughes continued to experiment with the "boogie-woogie" and "be-bop" styles to follow (Turner, 1969, p. 68), just as today's rock, punk, and new wave music influences artists in all mediums.

Structurally, the form and freedom of jazz and the blues reflect the duality posed by the despair and exultation in life--the polar emotions and themes already encountered in modern American poetry. Hughes also recognized in the blues the Black individual's emotional resiliency despite personal catastrophe. Intentionally "racial in theme and content," Hughes' poetry was deliberately designed to reflect "the meanings and rhythms of jazz" (Barksdale, p. 23).

Hughes' poetic forté is the short poem "that communicates sharp, concrete impressions of an event or person" (Barksdale, p. 107). His bluesy poems have been hailed as proof of a rare genius that can "strip life to the buff and poetize it" (Barksdale, p. 28). Due to his focus upon the common man, Hughes has been called a "superb chronicler of modern urbanization" (Barksdale, p. 29) and a

great impressionist who can verbally capture a scene or "poetically editorialize an incident" (Barksdale, p. 37).

His volume of poetry entitled Fine Clothes to the Jew is concerned almost solely with the folk urban blues and reveals Hughes' attempt to recapture all the "bluesy exuberance of Black life in the big city" (Barksdale, p. 4). In "Laughers," Hughes notes the varied, yet limited situation of his people:

Dream singers,/ Story tellers,/ Dancers,/
 Loud laughs in the hands of Fate--

 Dish-washers,/ Elevator-boys,/ Ladies' maids,/
 Crap-shooters,/ Cooks,/ Waiters,/ Jazzers,/
 Nurses . . ./ Loaders . . ./ Rounders,/
 Number writers,/ Comedians . . ./ And band-men . . .
 Dream-singers, all,--

 Story-tellers, all,--

 Dancers--
 God! What dancers!
 Singers--
 God! What singers!
 Singers and dancers.
 Dancers and laughers.

(Hughes, 1927, p. 77)

Other selections tell of the night club and the jazz band--both significant in Hughes' poetry and in the Harlem of the 1920's. The "cabaret" is "a refuge, an escape from routine and drudgery, a temple of worship" (Jemie, p. 33):

Cabaret, cabaret!
 That's where we go,--
 Leaves de snow outside
 An' our troubles at de door.
 (Hughes, 1927, p. 64)

Play it,
Jazz band!
You know that tune

that laughs and cries at the same time.
You know it.

(Hughes, 1927, p. 74)

The subject is seen again in the collection The Weary Blues:

Droning a drowsy syncopated tune,
Rocking back and forth to a mellow croon, ...
(Hughes, 1945, p. 23)

Does a jazz-band ever sob?
They say a jazz-band's gay.
Yet as the vulgar dancers whirled
And the wan night wore away,
One said she heard the jazz-band sob
When the little dawn was grey.
(Hughes, 1945, p. 29)

Jazz-band, jazz-band,--
Play, PLAY, PLAY!
Tomorrow . . . who knows?
Dance today!

Jazz-boys, jazz-boys,--
Play, PLAY, PLAY!
Tomorrow . . . is darkness.
Joy today!
(Hughes, 1945, p. 32)

Wine-Maiden
Of the jazz-tuned night, ...
(Hughes, 1945, p. 35)

In the volume Fields of Wonder, the same idea is expressed in more poetical style:

The music
From the trumpet at his lips
Is honey
Mixed with liquid fire.
The rhythm
From the trumpet at his lips
Is ecstasy
Distilled from old desire--
.
The Negro
With the trumpet at his lips. . .
Does not know
Upon what riff the music slips
Its hypodermic needle
To his soul--

But softly
 As the tune comes from his throat
 Trouble
 Mellows to a golden note.

(Hughes, 1947, p. 91)

It had no dignity before.
 But when the band began to play,
 Suddenly the earth was there,
 And flowers,
 Trees,
 And air,
 And like a wave the floor--
 That had no dignity before!

(Hughes, 1947, p. 94)

Another collection, Shakespeare in Harlem (1942), is itself a "pastiche of big-city blues" (Barksdale, p. 80), Harlem being both home and microcosm of the human "wear-and-tear" of the ghetto. Montage of a Dream Deferred (1951), still another volume, presents an in-depth picture of the American ghetto in the 1950's. Here, Hughes tries to insinuate into the structure and theme the mode and manner of be-bop jazz which was popular in post WW II New York (Barksdale, p. 6). Montage . . . is distinctly different from its immediate predecessor, One Way Ticket (1949) in that it bears the strong influence of the new post WW II jazz on both its tone and structure (Barksdale, p. 90). Hughes' gift for impromptu poetical improvisation is similarly characteristic of be-bop jazz in the late 1940's and 1950's, as is thematic discontinuity. He again adapts this musical aspect from the be-bop style in Montage . . . to blend a musical mode with a poetic style (Barksdale, p. 112). The following selections illustrate Hughes' attempt to dig behind be-bop's cool exterior for social and emotional meaning related to the theme of the deferred dream--a recurring motif in

much of his work. The titles themselves, of course, are obvious references to musical jargon:

"Dream Boogie"

Good morning, daddy!
Ain't you heard
The boogie-woogie rumble
Of a dream deferred?

Listen closely:
You'll hear their feet
.....

You think
It's a happy beat?

.....
Sure,
I'm happy!
Take it away!

Hey, pop!
Re-bop!
Mop!

Y-e-a-h!

(Hughes, 1951, p. 3)

from "Flatted Fifths":

Little cullud boys with beards
re-bop be-bop mop and stop.

(Hughes, 1951, p. 29)

"Dream Boogie: Variation"

Tinkling treble,
Rolling bass,
High noon teeth
In a midnight face,
.....
Looks like his eyes
Are teasing pain,
A few minutes late
For the Freedom Train.

(Hughes, 1951, p. 68)

Hughes' experiments in Montage . . . should be seen in the context of their somewhat revolutionary nature concerning the literary scene: in Montage . . ., jazz and poetry are fused despite the fact that "be-bop jazz sought to be cool, impartial, and stoically ambivalent about Harlem's deferred dreams and persistent misery" (Barksdale, p. 96). Hughes' frequent interjection of the "dream deferred" motif is musically based:

As in a jam session, the underlying theme . . . is first indicated, . . . then clearly stated, then developed and picked up as each instrument . . . successively paraphrases it . . . and responds to one another.

(Barksdale, p. 95)

According to Barksdale:

In terms of current Afro-American popular music and the sources from which it has progressed--jazz, ragtime, swing, blues, boogie-woogie, and be-bop--this poem on contemporary Harlem, like be-bop, is marked by conflicting changes, sudden nuances, sharp and impudent interjections, broken rhythms, and passages sometimes in the manner of a jam session, sometimes the popular song, punctuated by the riffs, runs, breaks, and distortions of the music of a community in transition.

(Barksdale, p. 90)

A later work, Ask Your Mama (1961), was part of a "nouvelle vogue in poetry which united the poet and jazz musician as mutual folk spokesmen" (Barksdale, p. 109). This merging, which was at first questioned as to its poetic merit in Montage . . ., was now approved as an innovative technique in giving thematic unity and cohesion to Hughes' "Twelve Moods for Jazz" (Barksdale, p. 118). The sum effect of this work has been called a "jazz symphony" with repetitive themes that "copiously overlap one section to another, spreading out, disappearing, and surging up anew at intervals" (Barksdale, p. 118).

Like the transcendentalist poets, Hughes responded to the duality of life and to the image of the dance as a "delirious escape," as evidenced in these examples from The Weary Blues:

In one hand
I hold tragedy
And in the other
Comedy,--
Masks for the soul.
.....
Tears are my laughter.
Laughter is my pain.
Cry at my grinning mouth, . . .
Laugh at my sorrow's reign.
I am . . .,
The dumb clown of the world, ...
(Hughes, 1945, p. 53)

To fling my arms wide . . .
In whirl and to dance
.....
That is my dream!

To fling my arms wide . . .
Dance! whirl! whirl!
(Hughes, 1945, p. 43)

Midnight dancer of the jazzy hour?
(Hughes, 1945, p. 33)

Although Langston Hughes was the first to integrate musical rhythms into his writing, there were others after him--Bob Kaufman, Ted Jones, and Michael Harper--all of whom were inspired by the late jazz great John Coltrane (Bell, p. 68). Hence, the intimate closeness of poetry to music may first be seen in the folk song's lyrical affirmation of life, as it subtly, yet forcefully, decries both the oppression and the celebration of the human spirit; and later, in the poet's deliberate use of musical influences to enhance the intent and flavor of his poetry. Barksdale notes that an important characteristic of jazz poetry is that "it blends the voice

of the poet with other musical instruments" (Barksdale, p. 110). Thus linked with and modeled on music, Hughes' jazz and blues poems demonstrate Black music "as a paradigm of the human experience" (Jemie, p. xv):

The music celebrates the body, and the soul through the body. . . . Hughes holds jazz as a reproduction and interpretation of the complexities of life, its boredoms, lonelinesses, and death as well as its excitement and joy. It is in the brilliance with which it captures life that the music achieves transcendence. This is what Hughes means when he says that the rhythms of life and jazz are one.

(Jemie, p. 36)

Dance historian Walter Sorell quotes nineteenth century French poet Théophile Gautier, who describes poetry as "radiant words, words of light, full of rhythm and music" (1971, p. 413). Certainly, the musical verse of Langston Hughes testifies to this concept.

CHAPTER III

RELATION OF THE RESEARCH TO THE CHOREOGRAPHY OF BITTERSWEET

All dynamic motion is a dance.

--Audrey T. Rodgers

Choreographed in the jazz style, Bittersweet addressed the contemporary with a strongly dramatic and philosophical theme. In both movement and concept--in its whirling passages and transcendent aims--the work revealed many parallels to the modern twentieth century poetry previously discussed. Musically, it echoed life's many ironies: jazz is said to be a mixture of melancholy and despair, the best jazz music being "a tune that laughs and cries at the same time" (Hughes, 1927, p. 74). It is this expression of life's duality and polarity that makes jazz so appropriate and so timely for contemporary concerns. Jazz music and its accompanying dance are "expressive of a soaring, liberating spirit" and a "tough response to the facts of despair, hardship, and pessimism" (Rodgers, p. 76).

Comprising four separate pieces, Bittersweet utilized a wide range of dance's fundamental elements: space, time, and energy. The first section, "Life Ain't So Easy," used the entire stage, yet had an "earthbound" quality. Its pace was slow and lyrical in cadence with the "burdened" musical pulse. "Take a Vacation from Life" was also slow but more dream-like. It evoked a mesmeric sensation, its falsely soothing lullaby of escape almost hypnotic. As in Hughes' poetry, the "jazz-as-escape" theme was significant.

jazz . . . is a means of escape, another kind of addiction whose artificial paradises [Hughes] equates with those obtained by . . . a narcotic. For the popular masses . . . the temple of jazz, the nightclub, is also the sanctuary of an illusion, ...

(Barksdale, p. 32)

"A Change Is Gonna Come," the third section, was at once a statement of strength, if only due to its all-male cast. Still, it revealed that spirit of transcendence out of which the individual must find a means for coping with everyday existence. The dance progressed, both outwardly and inwardly, and used every part of the stage with more dynamic energy and airborne movements. Finally, "We Can Work It Out" was a culmination and triumph of the transcendent spirit in its enthusiasm and confident outlook. In a way, it too espoused escape, as evident in its last leap upward: the hope was never to return to earth, to be unencumbered by gravity.

The poet's ingenious use of imagery to stimulate the imagination is a vital tool in his medium of communication. Likewise, dance relies on images of gesture rather than of word, the choreographer fusing his or her designs of image clusters to evoke a single mood or atmosphere. Upon repetition, the thematic gesture gains power as a motif or symbol of something greater and all-encompassing. As Audrey Rodgers declares, "dance would always suggest more than itself" (Rodgers, p. 38)--a notion remarkably accurate in its description of the art's illusive and ineffable nature.

The interplay of dance, poetry, and music bears great importance as they combined their influences in a single artistic work such as Bittersweet. As to what may have been the first impulse or the most

influential of the three is difficult to ascertain. One work may derive its motivation from the movement first; another will arise out of a response to everyday life, or to a piece of literature or musical composition. A choreographer may begin with a particular theme which he or she feels bound to express, and then may search for suitable and related music and movement to fit and complement the thematic idea.

In the case of this thesis work, the first impetus came through the music, which itself suggested an overall theme of life's overwhelming duality and the human response to that phenomenon. In Lawson, a similar philosophy is attributed to Leonide Massine who believed that a choreographer should "reveal through movement the rhythmic and melodic content of the music," and that he or she should "recreate the dance in such a way that it looked outwards to an audience and created atmosphere, character, mood, emotion, and action" (p. 123). Indeed, Massine's comments are especially applicable to Bittersweet in that both the music and its accompanying verse inspired the movement, atmosphere, and the entire direction of the piece.

The Influence of Lyrics and Music on the Choreographic Concept

As noted earlier, the exact transformation of poetry into lyrics, and vice versa, is perhaps an unsubstantiated area and one deserving of further exploration. Despite this drawback, to this writer, the lyrics of a song may be considered as poetry, albeit limited in some ways by the musical and rhythmical structure of the

song itself. In the first section of Bittersweet, "Life Ain't So Easy," writer Norman Whitfield skillfully portrays vivid scenes of life's uncertainty, cruelty, and hardship with an almost "Langston Hughes" quality. Hughes' vignettes are only small pieces of a larger human reality, but prove to be all that is necessary to sense the full dimension of an overpowering human dilemma. Likewise, Whitfield creates two scenes: the first, a son lost in childbirth; the second, a youth senselessly murdered on the street. The first lines of the song are reminiscent of the movement imagery already encountered in Yeats and his colleagues: "'Round and around we go/ Living our lives." From the outset, the writer communicates life's cyclical nature, its way of turning back on itself. However, there is no optimism in this fact--the uncertainty is foreboding: "Never ever knowing/ What tomorrow will bring for sure/ Maybe paradise"--and then one is admonished, "But don't build your hopes up too high." Man is alone in his struggle, as "life don't owe a thing to you or me," and the "lullaby" of the chorus is hardly soothing in its bluntness: "Life ain't so easy, . . . mercy,/ No, it ain't easy." The last repeat of this chorus is interjected with this observation:

You go through life
And what do you discover?
If it ain't one thing
Lord, it's another.

Again, this lament hearkens back to the cyclical nature of life, to inexorable fate and circumstances, and to the only real certainty: hardship.

Musically, the song is slow and lyrical, but possesses the occasional variation and elaboration of most jazz and related music. Between the second and third verses, there is a definite change in tone and mood--a series of percussive chords build to a sharp instrumental climax which then evaporates into the main musical theme once more. Sung primarily by a male soloist, a sharp contrast is provided by the strategic interjection of a lone female voice. The ballad is all the more poignant because of the man's expression of defeat and anguish, while the woman evokes the same feelings, yet with a sense of inner strength and acceptance.

Part II, "Take A Vacation From Life," by Norman Whitfield and John McGhee, concerns the familiar theme of escape from harsh reality. The lyrics do not actually say, but like the modern poets who escaped into their poetry, the verse alludes to man as he turns to the alcohol, drugs, street-life, day-dream world of Langston Hughes' poetry of urban weariness, tension, and despair.

This time, the voice is a woman's--a soothing, almost mesmerizing voice that pulls one with its sweet repetition:

visit your dreams . . .
Try it and you'll see

Dream, my friend, leave your troubles behind,
visit your dreams . . .
Visit them for free . . . dream . . . dream . . .
Come with me and visit your dreams . . .
dream . . . dream . . . dream . . .
dream

The cyclical theme is once again implied in the line, "Day in and day out--sorrow" to show the inevitable sadness of living. Musically, the song reflects a "dream-like" atmosphere with

its slow, steady rhythm and even pacing. Both the musical and poetical elements combine to create an effective sense of the individual's desire to free himself of worldly concerns.

Bittersweet's third section, "A Change Is Gonna Come," is the first real note of optimism to occur in the piece. Written by Sam Cooke and sung by famed artist George Benson, the song takes on the flavor of the traditional spiritual in its more positive message of hope for the future. Life's hardship and uncertainty are still present: "it's been too hard livin'/ But I'm afraid to die/ I don't know what's up there beyond the sky," but this selection meets both with a hard acceptance and resolve that "a change is gonna come, Oh yes it will." The perseverance "to carry on" is also important, and the song's uplifting close--an up-beat, purely instrumental variation of the main melody--evokes a feeling of promise and well-being.

"We Can Work It Out," written by John Lennon and Paul McCartney, provides the jubilant optimism which brings the entire work full circle. Sung in this instance by Chaka Kahn, this fourth and final section is a celebration of man's capacity to work through his problems and still find a reason to meet each new day. The piece could be considered as rock music, but Ms. Kahn's version opens with a slow, bluesy, almost ethereal admonition: "Life is very short, and there's no time/ For fussin' and fightin'" There is a momentary break for contrast, and then the tempo and rhythm change drastically to become jazzy, loud, and powerful. Again,

there is a good deal of vocal improvisation and embellishment-- the vocalist gives full and uninhibited expression to the lyrics in her own personal approach to her material. This aspect is perhaps more crucial than one would first imagine; frankly, it is doubtful whether the song alone could have made so powerful a statement if not for the unique contribution and interpretation of Ms. Kahn.

One of the most unusual aspects of this particular song is in its phrasing. Instead of the usual division of choreographic phrases in eight counts, phrases of ten and twelve counts are necessary on regular occasions. These variations may still be looked upon as, perhaps, a count of eight followed by a count of two, or, a count of eight followed by a count of four; nevertheless, they do deviate, thankfully, from the repetitive nature encountered in so much of jazz and popular music.

The variety of the piece is marked in other ways as well. After the third and last verse, there is a brief but explosive instrumental section followed by a last repeat of the chorus, followed by another, but completely different and much more extended instrumental section. Starting slowly and with more sustainment, it evolves and builds into a climactic chant of the theme, "We can work it out, we can work it out, Yeah" The only one of the four sections actually to end--to finish musically, rather than "fade out," the piece is encouraging and unifying in its total progression towards the positive message it attempts to arouse.

The Influence of Movement on the Choreographic Concept

Williams writes, "A thing known passes out of the mind into the muscles" (Williams, 1970, p. 74). As the quotation implies, thought and feeling are next of kin to action--to movement, the medium of dance. Because of the nature of both the theme and the music selected, Bittersweet seemed best expressed in a jazz movement style, although elements of both modern dance and ballet were utilized in the choreography.

The first movement to be seen upon the curtain's rising was a "wash" of dancers walking in rhythm from one side of the stage to the other. The work involved sixteen dancers, and half entered from each side. As they met in the center, one group was "absorbed" and mingled with the other until all clustered in a group slightly off center stage. During a brief duet, the group moved in unison with a mixture of torso undulations and upward hand thrusts. As the first verse came to a close, all sixteen dancers moved upstage diagonally, again in another "wash" effect, leaving a quintet of male dancers. A soloist broke off from the group, then was lifted in a climactic lift, only to be absorbed again by another wash of dancers coming in.

The method of "washing" the stage with many dancers served to provide a sense of time passing or of fate, perhaps; the inevitable nature of life, despite one's own personal obstacles. The gestures of the group were reaches to "paradise"; the torso undulations their inability and weariness in achieving their goal. The abrupt vertical

lift of the soloist was a variation on the previous motif of "reaching," and his subsequent slide down the body of his partner was sustained and elongated to attest to his suffering, to his loss of his child in birth.

A women's ensemble took the stage next to perform a jazzy yet restrained section. Here, the movements revealed that inner strength in the face of adversity that is often attributed to some women. The lyrical quality of their dancing yielded to a series of percussive positions varying greatly in level--their approach to these was one of "attack"--while the men began to re-enter, weaving through their numbers. This climactic scene culminated in a whirlpool of dancers, a swirling effect similar in thought and purpose to Yeats' whirling gyre--his symbol of motion and non-motion at the "still point" of the world. The dancers circled and exited with a gesture each performed at different times and one which was repeated throughout the piece: an upward opening of the arms from the center of the body through second position, with the palms flexed and facing up and outward. This gesture had dual significance: it was at once a plea for mercy, an acknowledgment of vulnerability, and an almost triumphant expression of dogged perseverance and hope as well.

The whirl of dancers left one man center stage, as if deposited there by their whirlwind. In a sustained fall, he reached outward against his fate. From the wings, the ensemble began to meander onstage; the "body" was discovered and a female soloist broke from the group to perform a contorted, anguished solo in an

attempt to express a mother's loss and sacrifice. As the piece approached its end, the ensemble repeated a circular torso movement which had a sway, a heaviness to it. The arms, arced in a long curve to second position, curved downward as the body arched forward and low, and upward as the torso and sternum were lifted back in a "high release." Musically, the lyrics, "Life ain't so easy" were sung here over and over, and the swaying, curved torsos and arms circling to a momentary look skyward were complementary in their illustration of Hughes' image of "urban weariness."

As the dancers exited in couples, the male lifting the female in one last upward gesture, a lone dancer was noticeable upstage right under a special spotlight. Her movements coincided with the singer's lament: "You go through life and what do you discover?/ If it ain't one thing, Lord, it's another" The "body" of the young man rose to repeat the circular motif from a position on his knees. As the music faded, so did the lights and one was left with a sense of "burden," with the notion that the struggle was never-ending and universal.

After a black-out, the lights came up on a single dancer lying prone center stage. A woman danced out to him, her movements acknowledging and sympathizing with his grief. She pulled him up and they danced a brief pas de deux as she attempted to buoy his spirits. As they exited in the familiar lift and gesture motif from Part I, another couple entered. The basis of their relationship was much the same as the first couple: the woman was a conscience symbol,

beckoning him to "take a vacation from life" and come with her to a world of dreams, cushioned from cruel reality.

During an instrumental section, a third couple entered and all three danced in unison. The women "led" the men onstage with their hip movements; then they were lifted high in arabesque and whirled around to be set down on a long diagonal from one corner of the stage to the other. The couples danced in unison, then broke and circled to exit, as in Part I, leaving the "new" couple alone on stage. Again she coaxed her partner to follow, "to leave your troubles behind." Out of a whirl of chané turns, she again led him off stage, just as a second couple entered repeating both the movements and the image the first couple had created. She led him in, close to her, only to jaunt slightly out of reach. They turned and spun in a pirouette, then reunited, close once more as she led him off. Meanwhile, the third couple had entered to repeat the scene which occurred back and forth across the stage until the music and lights began to soften. The last man on stage crumpled to the floor under a special spot. On the edge of the circle of light, and perhaps on the edge of his consciousness, hands and fingers beckoned him to leave the nightmare of reality and "dream . . . dream . . . dream . . . dream."

The third section opened on a single dancer, walking aimlessly until he settled center stage, one hand on his hip, the other reaching upward, with legs apart in a wide second position. The reaching gesture, in this case, also included a small circle of the hand, and then another, more accentuated reach upward again, connoting not only

the desire for deliverance from the world, but also man's statement as an individual in the world. The pace was slow to moderate, an adagio aimed at a lyrical yet controlled expression of both strength and hope. The arm gesture was repeated at the end of the verse to reaffirm the hope for positive change: "I know a change is gonna come, Oh, yes it will." Two more men entered to join the first in unison, forming a triangle. They repeated the same arm gesture together after a turn in attitude derriere which ended in a series of hip circles. During the turn, their hands were on either side of their heads, giving them a look of confusion yet power as they turned; the hip circles were themselves extensions of the turn in attitude and gave continuity to the circling aspect of time as they coincided with the line: "It's been a long, long time comin'."

The music changed and the dancer in center exited as two more entered. Coupled, they danced in unison toward center and then upstage to the corners, the choreography more dynamic and quicker-paced to reflect both the change in the music and the nature of the lyrics concerning a brother's refusal to help. The movements now traveled into the air, with triplet turns on sharp diagonals to reveal the tension and intense emotion in the verse. Four more dancers entered in couples, and all converged toward the center to form two diagonal lines where they encountered each other physically for the first time. There was a sense of struggle and disappointment: fists were clenched, bodies poised in tense opposition, focuses aimed downward. Each dancer then "peeled off" with a sharp grand battement in second

position and ran into place in time for all eight to dance in unison for the last verse.

The turn in attitude was repeated, then several strong chassé with port de bras that thrust sharply sideways. There were interrupted by abrupt contractions which pulled the dancers backward into a quick spiraling turn and into a fall which shot them linearly down onto the floor. Pushing against the floor, they stretched and slid along to come to a kneeling position facing the wings. The arms circled "windmill" fashion to finish with one reaching upward, a fitting tableau for the line, "Now I think I'm able to carry on." To close, the attitude turn, hip circles, and reaching motif were all repeated, eight dancers in unison, to create an image of obvious strength and affirmation of hope.

Momentarily frozen as the music faded, the upreached arms slowly melted to a natural position. The dancers then began an unencumbered jazz section, subtle, smooth, and uplifting to behold. They began to run one way and then the other, then straight upstage with arms flung loosely, almost joyously upward. They turned sharply on the audience in a stance of emphatic presence, only to stab the air with grand battements in unison and a run en masse downstage with the same up-flung arms. As the music finally faded, the attitude turn was repeated a last time, and out of it they strolled deliberately and randomly into the wings.

"A Change Is Gonna Come" was the first real note of optimism in Bittersweet and helped to foreshadow the exuberance of the finale

to come. The work progressed from a lone figure to a trio to a quartet and, finally, to eight dancers making a combined statement of inner strength and tenacity. Unison dancing is powerful in itself, and the added quality of their gender's raw physicality served to heighten the impact. The change in tempo and style from the main section to the instrumental section proved a fitting opportunity to express release and freedom, and provided a good transition into the final section.

Part IV opened on a blank stage, the soloist's words the only focus. Her voice trailed off, holding one captive in suspense and expectation. On three loud chords, the lights came up to bright to reveal four dancers already moving, soon to be joined by four more moving quickly downstage. The choreography was upbeat, jazzy, and ever-changing. Kicks, turns, and leaps punctuated this women's section before they surrendered the stage to the men's ensemble, who entered on the diagonals with air-borne sauté-arabesques. Their brief introduction ended with a sharp backward thrust of their arms and upper torso, and they exited off one side; the women re-entering with undulating torsos and emphatically placed grand battements.

The music changed and even seemed to decrease in its intensity as the stage became full with the accented reaching of the women being joined by the men. The pace quickened again, and sautés in second position and large "fan-kicks" culminated in a linear explosion of movement as the entire ensemble exited, only to be replaced immediately by still more dancers. Their brief section took them down to the floor in a sustained "jazz-split," allowing the main

cast to reassemble around and in between them. The final moments, jazzy walks and whipping pirouettes, finished in a run downstage and in an ecstatic jump skyward as the lights blacked out simultaneously-- an attempt to demonstrate the "up"--to "catch" the positive message of optimism that ended the piece. Once again, from its bluesy, slow beginning, the piece built into a chant of faith in tomorrow: "We can work it out,/ We can work it out, Y-e-a-h!" The finality of the last note ending in a crescendo of explosive sound left no doubt to the dancers' jubilant statement of energy and life.

CHAPTER IV

PRODUCTION ELEMENTS FOR BITTERSWEET

Movement, dancers, and music may well be sufficient for the studio or rehearsal hall, but when the dance leaves these for the stage or theatre, other integral elements are necessary to combine in a "successful" or satisfying creative product. The areas of costuming, lighting, set and properties, and the use of special visual effects may or may not be appropriate to the choreographer's intent, but, when they are, such elements can be especially evocative and crucial to the overall impression of a dance work.

In regard to the work in question, Bittersweet was a production involving only the first two aspects, costuming and lighting. It required no set or special make-up, etc.; however, the possibilities of such along with other considerations and suggestions will be examined in the final chapter. The discussion here deals with what, in fact, did occur in the premiere of the work when performed at the Clarence Brown Theatre on March 11, 1982.

Costume Design

Clothing and costumes are important modes of expression. Clearly, they reflect certain periods in history, time, locale, social class, age, occupation, and relationships between characters or dancers. The costumes must serve the dance and not hinder the movement or concept in any way. For Bittersweet, the costumes began

simply and with understatement in complementing the overall concept and grew more elaborate and colorful towards the end, as dictated by the change in music, movement, and mood.

In Part I, "Life Ain't So Easy," the women each wore a long-sleeved black leotard which had a "sweetheart" neckline, the upper portion of black lace; black knee-length wrap-around skirts, and black fishnet hose. Nude T-strap character shoes completed their ensemble (Appendix D, Figure 1). The men wore street-type clothes: black T-shirts which had been cut straight down the center, worn jeans, black legwarmers, and black jazz shoes (Appendix D, Figure 2). For this section, the costumes were kept understated and simple due to the mood requirements of the song itself. The dark colors were also in keeping with the overall intent of the work.

The three men involved in "Take A Vacation From Life" were able to wear the exact same costume for this second section, while the three women made a quick change backstage. The black skirts were removed and replaced with an overdress of green sequins on a black background. It tied over one shoulder with a draped effect and the hemline was uneven and irregular--a "handkerchief" hem of different lengths, longer in the back. A glittery, light-catching headpiece was secured in the hair for added effect (Appendix D, Figure 3). The dress was also tied at the waist and allowed a good deal of leg to show through, in keeping with the more sensual nature of the women's relationship to the men. Their role was one of coaxing, entrancing, almost tempting in their persistent appeal to the men. There was no need for a change in the men's attire as

their mood and outlook was still one of despair and hopelessness. Since the piece had a dreaminess about it, the women's costume needed to reflect that same unearthly quality.

For their ensemble piece, "A Change Is Gonna Come," the men merely removed their black T-shirts and danced bare-chested. The look was easily one of strength due to their obvious musculature, but also one of vulnerability and naturalness. The song itself spoke of humble beginnings and present trials, and the simplicity of the costumes evoked a basic primal sense, uncovered and exposed. Its optimistic faith in a brighter future was enhanced by the natural beauty of the male human body in movement, meeting challenge.

The final section, "We Can Work It Out," necessitated several changes and embellishments. Obviously, the closing statement of any dance product must be impressively visual, provocative, and entertainingly memorable. Furthermore, the progression of the total piece as pertains to matters of theme and purpose required costumes which were in themselves more colorful, uplifting, and exciting.

For this segment, the women each wore a black tuxedo jacket with a red "handkerchief" in the chest pocket, a black straw fedora hat, and a red rose pinned behind one ear. The shoes, fishnet hose, and black leotard continually served as the basic costume throughout the entire piece (Appendix D, Figure 4). The men wore red jazz pants and tucked them into their black legwarmers. They, too, wore black straw fedoras and retrieved the black T-shirts, pulling a red "handkerchief" from the chest pocket to match that of the women (Appendix D, Figure 5). These changes were illustrative of the

changes within Bittersweet: the quicker pace and more dynamic movement, and the greater confidence of the dancers--their performance more out-reaching, more focused outward to their audience rather than inward into a character or mood as they had been up to this point. The costumes were fancier and flashier, reflecting that special "dressed-up," out-on-the-town flair of anticipation and fun.

The costumes for Bittersweet were conceived, designed, and executed by J. P. Campbell in collaboration with the choreographer.

Lighting Design

The function of the lighting design is to illuminate the dancers and enhance the elements of movement and overall choreographic concept. In Bittersweet, the lighting accentuated the progression of the mood from somber to elated by the use of darker tones in the first two sections, then a warming to more optimistic shades by the end of the third section, and, finally, to bright, emphatic colors for the last piece.

The first section, "Life Ain't So Easy," began with primarily side lighting to emphasize the "wash" of dancers entering from each side of the stage. It created an eerie effect in that the light illuminated only one plane of the dancers' bodies at a time. A special spot was used over the cluster of dancers downstage left, and its directed beam enhanced the moments of their upward gestures and upturned focus, the light falling directly downward on them from above. Used on several occasions within the piece, these "specials" gave particular emphasis to a dancer or movement; in this

instance, they served as an insight into the consciousness, revealing to the audience an inner emotion or state of being. The gradual fade of the lights upon the lone, kneeling dancer center stage gave the feeling that his movement and his condition was never-ending, the fading of the light akin to our momentary perception only.

In "Take A Vacation From Life," the light reflected the dreamy, unreal nature of the dance. Blues, lavenders, and dark fushias or magentas were colors which lent themselves to creating this atmosphere. The general lighting brightened when all three couples were dancing but tended to "wind down" as the piece came to a close. Again, a special spot was employed to focus upon the lone dancer, as if to symbolize his return to reality; the hands reaching to him from just outside the perimeter of light, the last remaining images of his "dream."

"A Change is Gonna Come" signaled the first real change in the lighting scheme. It, too, began with rather subdued tones, illuminating the soloist and enhancing the serious mood. As more dancers entered, more light was used, especially during the more dynamic phrases in the middle of the piece. By the last verse, with all eight men onstage, the lighting had come up to a pleasing intensity and, finally, during the instrumental coda, it achieved its fullest point in reflecting the hopeful optimism of the dancers' movements and intent.

The lighting for the fourth and final section was simple, bright, general illumination of the total stage area. "We

"Can Work It Out" did, however, begin in blackness as the vocalist slowly introduced the song. The lights were then abruptly brought up in force and remained so for most of the piece. There were some subtle color changes near the end when all sixteen dancers were onstage together. The climax and end of the dance demanded a likewise climactic lighting effect. Since the music itself ended sharply on a last note of elation with the dancers jumping upward, the lights were immediately shut off in an attempt to catch the dancers mid-air and to conceal their inevitable landing. In this way, the message of faith in tomorrow could not be missed.

Lighting and its effect on the costumes is a vital concern as well. The costumes for Bittersweet were quite dark for the most part and tended to absorb light. Since they were primarily black, dark blue, and some dark green, this did make for a challenging lighting problem, especially when attempting to illuminate the stage area, the choreography, and the difficult skin tones of the face. Once again, all these considerations must be encompassed in the total design if they are to successfully serve the dance.

Lighting for Bittersweet was conceived, designed, and executed by William Savage in collaboration with the choreographer.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

Art arises out of humanity's eternal quest for higher things in life. Behind his incessant urge to create and re-create lies his desire to overcome his mere humanness, to rediscover his intrinsic values, and to protect himself from "the too rough fingers of the world" (Hughes, 1945, p. 94). The arts, and specifically the dance, have "the poetic power of a personal statement with universal meaning" (Sorell, 1971, p. 155), capable of moving the spectator and "startling him anew." As one of the pioneers of modern dance, Mary Wigman, writes: "Dance is, like poetry and music, the intense concentration of uncountable oscillations striving toward one another in order to crystallize into a growing and molding of form" (Wigman, p. 110). Likewise, in his study of Langston Hughes, Jemie discovers a similar unity: "Jazz, literature, and life share the same heart-beat and constitute a unity. Each is a metaphor for the others; . . . they parallel and illuminate and reinforce one another" (Jemie, p. 23).

Tension--the dramatic tension of opposites--is what links music, poetry, and dance. This idea may be seen in Rodgers' belief that Black music is "spontaneous, artistic, individual, yet at the same time, cathartic and transcendent" (Rodgers, p. 77), capable of

expressing a larger human reality--an insistent reminder that all men and women find the same moments of pain and joy in the experience of life. Likewise, Hughes' particular blend of anger, irony, and humor creates a "blues cameo in which fantasy juxtaposed with reality" (Barksdale, p. 111), lending universal insight into life's "lyric intensity" (Bell, p. 25) against a "pushing world" (Nathan, p. 170).

The phenomenon of movement is basic to all experience in life from birth to death; it lies in all growth and change and gain. As Audrey T. Rodgers states, "the imagination compels everything to movement" (Rodgers, p. 152). Not surprisingly, humanity translates its misery and disappointment, its strength and hope, into the language of gesture: "How mighty is a gesture!/ Convincing, exciting, lasting" (Sorell, 1971, p. 352), perhaps, because as Williams observes: "The language, the language/ Fails them/ They do not know the words" (Williams, 1946, p. 11). For the modern poets, dance is the life-giving force recreated--"the activity of union and the union itself . . ." (Rodgers, p. 160). They are aware of dance's potentiality to define both mankind's orientation in the physical world and his attempts to transform that world through art, as revealed in this excerpt:

It is difficult
to get the news from poems
yet men die miserably every day
for lack
of what is found there.
(Williams, 1966, pp. 73-74)

In the same vein, Sorell declares that "word and movement are freed from their utility through poetry and dance alone" (Sorell, 1971,

p. 22); so while the arts may not clothe, feed, or inform mankind in a utilitarian sense, they are necessary in the nourishing of his inner being and spirit.

Like poetry, dance is a symbolic art, "reduced to the most essential, to the allusion rather than to the direct statement" (Sorell, 1971, p. 22). Sorell states, "As poetry springs from prose by destroying the superfluous, so the dancer leaps from ordinary movement to the poetic image of dance" (Sorell, 1971, p. 398). In its suggestiveness, dance is poetic, the imagism which characterizes both dance and poetry an attempt to grapple with the imprecision and ineffable nature of ideas in both arts.

The modern poets equate the ephemeral nature and vital dynamism of dance to the essence of the poetic process--the "dance of the mind" (Rodgers, p. 151). Their poetry more visual than aural, they create poetry that dramatizes "the plight of the alienated artist in society"; that expresses "the discontinuity that left him fragmented and rootless, yet still searching for something to affirm" (Rodgers, p. 19). The dance is their perfect image of the artist merged with his art and of reconciliation in a world of polarities, change, and disunity. The dance, that "silent music of the human body" (Sorell, 1971, p. 376), reveals "all the mystery that music conceals" (Sorell, 1971, p. 393); its physical immediacy a symbol of the life force itself and of its imperceptible fusion of the real and imaginary.

Poetry and dance occupy the same sphere of the inexpressible or absolute--the poem leaves its imprint upon the page while the

indelible vividness of the dance etches itself in time:

Since the dance is so much tied to time, it has something of time's preciousness, its urgency, and timelessness and has that dreamlike quality which we associate with the irretrievability of a moment passed.

(Sorell, 1971, pp. 18-19)

life only lasts the very moment of our awareness of it, and all that remains is, as in the dance, the memory we can retain of it. As time is the most fragile fabric of which our life is made, so is the moment it takes the dancer to move. This moment is an ecstatic state of being; it is telescoped timelessness. Because of it, the urgency, the power of immediacy, is stronger in the dance than in any other art form.

(Sorell, 1971, p. 11)

In "Sonnet to Orpheus," Rainer Maria Rilke restates this idea poetically:

Dancer, O you who is the postponement
of all that fades in eternal flow: how you
gave us yourself.

(Rilke, 1977, p. 173)

Truly, in the microscopic passage of an instant, the dance demonstrates its unique and mystical capacity for uniting "the idea and the reality, the motion and the act" (Rodgers, p. 45).

Conclusions

Bittersweet may be seen as a microcosm of human struggle against circumstances beyond one's control. It comes full circle in its embodiment of life's dual nature and of the coexistence of opposites; that "amid the noise, joy, and glitter there are overtones of weariness and despair" (Barksdale, p. 13). This theme, set forth in both the dancers' movements and in the poetics of each particular song, indicates and strikes a universal chord common to all of humanity.

According to Walter Sorell, the truth of any work of art can only be judged "by its intentions to express an idea, to find the suitable form for its content and the physical manifestation of its soul" (Sorell, 1971, p. 12). Hopefully, Bittersweet was successful in this regard, although any maker of dances is rarely satisfied and always sees flaws and inadequacies in what he or she creates. For the work in question, the human condition was best expressed in the subtleties of human emotion, suggested so strongly in the lyrics and overall mood of the selected music. As Bell points out, "It is the artist's fidelity to the particular, the concrete reality, that enables him to achieve the universal" (Bell, p. 14). Similarly, William Carlos Williams' rule for poetic creation may well apply to the choreographer:

That is the poet's business. Not to talk in
vague categories but to write particularly, . . . upon
the thing before him, in the particular to discover the
universal

(Williams, 1948, p. 391)

Overall, Bittersweet fulfilled its intent as a vehicle for expressing the varied nature of the human condition. In its momentary scenes of life and in its wide spectrum of human emotions, one may truly see the universal.

Recommendations

Concerning the written portion of this thesis, and specifically, the research relating jazz dance with jazz music and poetry, some difficulty was encountered in reaching a suitable definition of the term "jazz." In addition, the process of converting poetry into

lyrics, and conversely, lyrics into poetry, is worthy of a more detailed discussion. As it stands here, jazz may be a term used too loosely, and the case for lyrics as poetic verse in need of more support in order to bear greater impact.

Encompassed in the choreographic product were the important elements of theme, choreography, music, lighting, and costumes. Each of these should have accomplished the goal of advancing the overall intent of the work. Generally, this was achieved but, in retrospect, perhaps other methods may have been considered for still better effectiveness. Such considerations will presently be explored.

As to lighting, Bittersweet may have suffered, as many dances do, from a lack of general stage light. Much of dance lighting appears to this writer as too dark. Special instances aside, dances and dancers need to be seen and should be illuminated clearly. Perhaps more could have been done with the third section of the piece, the "dream" scene entitled "Take A Vacation From Life." The use of a fog machine or of colored "gobos" would have enhanced the mood and dream concept--the audience could have been taken into the dream world as well. A scrim could have been effective in alluding to the different levels of consciousness as one faded in and out of reality. For the last section, "We Can Work It Out," a red cyclorama may have been a better choice for a background instead of the black velvet curtain, especially since so much of the costuming was also in black.

Concerning the costuming of the work, the general color scheme may have been a bit too dark itself. A good deal of black and dark

blue was used in an attempt to follow through with the somber tone; however, this aspect may have added to the "dark" impression overall. The black wrap-around skirts also seemed lack-lustre somehow, although they were in keeping with their function. In the last section, the addition of red in both the men's and women's costumes was a welcome sight; still, the hats may have been obstructive and the tuxedo jackets somewhat bulky and cumbersome. Lastly, the use of denim jeans gave a nice, common, work-a-day look, but their restrictiveness may have made some movements difficult.

Choreographically, the piece was satisfying and achieved its purpose. Nevertheless, there were two items in particular which could be considered for change should the piece ever be remounted. Firstly, the numbers of dancers may have been too great; at times the movements seemed to be lost in the large numbers of bodies. Unison movement is quite powerful and also quite challenging; therefore, its necessity and effectiveness must be determined and maintained if it is to work within a dance. Secondly, the ending of Bittersweet did not accomplish what was hoped. Had the lights actually been able completely to "black out" on the exact cue, perhaps the method of catching the dancers in mid-air might have worked. However, there was an inevitable degree of "fading" or "after-glow" even when the power was totally cut off in one stroke. This fact made it nearly impossible to conceal the dancers' landing from their jump, a sight which tended to weaken the final statement of optimism in the piece. Perhaps the uplift of the dance could have been achieved another way--a rush by all downstage towards the audience, or by a clustered tableau, or by dynamic lifts of some sort.

Despite these disappointments, Bittersweet did communicate what some have called "soul":

the primal force of human nature, tempered by a common experience of suffering and struggle for survival . . .; it is, above all, the affirmation of the resiliency of the spirit--the inner experience--in a world of insecurity and blues-like absurdity.

(Bell, p. 67)

Dance is capable of consummating the dynamic motion and rhythm of life and of instilling a feeling of release and transcendence, as evidenced in "The Dance" by Edna St. Vincent Millay:

before such beauty and such strength,
Again, as always when the dance is high,
I am rebuked that I believe in death.

(Sorell, 1971, p. 247)

Truly, what laid beneath Bittersweet's fusion of jazz music and movement was the poetic message of man's capacity to cope, hope, and endure.

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APPENDICES

APPENDIX A

OUTLINES IN PREPARATION FOR CHOREOGRAPHY

BITTERSWEET: PART I

CHOREOGRAPHER: Nora C. McCampbell

TITLE: "Life Ain't So Easy"

MUSIC: "Life Ain't So Easy," written by Norman Whitfield, sung by
The Undisputed Truth

NUMBER OF DANCERS: Sixteen dancers; eight men and eight women

LENGTH: 3:57

I. Background and Content

Motivation: This section will deal with life's uncertainty, cruelty, and hardship; for example, the death of a baby in childbirth and the senseless murder of a youth on the street. It will reveal the inevitability of pain and a modest, almost pessimistic view towards hope.

Significance to Choreographer: This dance represents the problems that all mankind is compelled to address. It may evoke sympathy and compassion in a world which grows increasingly apathetic and uncaring every day. Also, there may be some measure of comfort in knowing that one is not alone in the struggle.

II. Description of Dance

Movement: Jazz style with elements of modern and ballet.

Elements: Wide range in utilizing space, time, and energy; has an "earthbound" quality; slow and lyrical pacing.

General Form: One section: there are two verses and then a brief instrumental section, then a third verse.

III. Production Elements

Costume: The men wear street-type clothing; black T-shirts cut through the center, worn jeans, black legwarmers, and black jazz shoes.

Costume: (continued)

The women wear black long-sleeved leotards, black wrap-around skirts; black fishnet hose, and nude T-strap character shoes.

Lighting: Not overly bright, in keeping with the somber mood; special spots for emphasis.

BITTERSWEET: PART II

CHOREOGRAPHER: Nora C. McCampbell

TITLE: "Take A Vacation From Life"

MUSIC: "Take A Vacation From Life," written by Norman Whitfield and John McGhee, sung by The Undisputed Truth

NUMBER OF DANCERS: Three men and three women

LENGTH: 4:30

I. Background and Content

Motivation: This section will concern man's attempts to escape from harsh reality through fantasy and retreat into a dream-world where life's problems do not have to be faced. There are many ways of escape open to modern man: alcohol and drugs are certainly two. Momentary or occasional retreat may even be healthy; but here, the subject will be escapism brought about by an inability to cope.

Significance to Choreographer: This dance may surely ring a note of truth for many in that everyone encounters obstacles from which escape seems the only recourse. Dreaming may be one way in which some even set their goals; still, action is a necessary means to achieving those goals, and one totally immersed in "day-dreaming" will never accomplish much.

II. Description of Dance

Movement: Jazz style with elements of modern and ballet.

Elements: Wide range in utilizing space, time, and energy; slow and lyrical with a hypnotic, mesmerizing feeling.

General Form: One section: there are three verses: the first is danced by one couple, the second by another; then there is an instrumental section danced by three couples; finally, the last couple dances the third verse.

III. Production Elements

Costume: The men wear the same costume as they did for Part I. The women remove their black skirts and put on an

Costume: (continued)

attractive over-dress with a "handkerchief" uneven hemline; there is also a glittery headpiece.

Lighting: "Dream-like" in mood; patterned "gobos" would be effective; lavenders, blues--an opaque, dreamy quality.

BITTERSWEET: PART III

CHOREOGRAPHER: Nora C. McCampbell

TITLE: 'A Change Is Gonna Come:

MUSIC: 'A Change Is Gonna Come,' written by Sam Cooke, sung by George Benson

NUMBER OF DANCERS: Eight men

LENGTH: 3:47

I. Background and Content

Motivation: This work will attempt to illustrate man's inner strength and capacity to look towards a hopeful future. Despite loneliness, poverty, failure, and the like, some individuals have a tenacity which sustains them through the worst of odds.

Significance to Choreographer: This dance can represent something of life for everyone--a universal element with which many can identify. A positive attitude, hope, and optimism are valuable assets in effectively coping with life, its quality improved by resisting pessimism and negativity.

II. Description of Dance

Movement: Jazz style with elements of modern and ballet.

Elements: Wide range in utilizing space, time, and energy; slow to moderate tempo; energy builds throughout; changes in level and dynamics.

General Form: One section: a soloist dances the first verse; he is joined by two others for the second verse; the remainder enter and all dance the third verse; there is a coda, an instrumental section in which all dance to the end.

III. Production Elements

Costume: The men's costume is the same except for the removal of their shirts.

Lighting: Generally, darker to lighter, in keeping with the uplift in mood from negative to more positive; solo spots, warm tones, especially at the end.

BITTERSWEET: PART IV

CHOREOGRAPHER: Nora C. McCampbell

TITLE: "We Can Work It Out"

MUSIC: "We Can Work It Out," written by John Lennon and Paul McCartney, sung by Chaka Kahn

NUMBER OF DANCERS: Sixteen dancers, eight men and eight women

LENGTH: 3:41

I. Background and Content

Motivation: This final section will be a celebration of jubilant optimism that everything can reach a positive outcome. Its message will be uplifting, encouraging, and unifying.

Significance to Choreographer: The values of perseverance and hope are worth celebrating, particularly in these current times. The desire, the will, the "mind-over-matter" type of thinking is something everyone might aspire to and use for their own betterment.

II. Description of Dance

Movement: Jazz style with elements of modern and ballet.

Elements: Wide range in utilizing space, time, and energy; more air-borne movement, quick-paced and dynamic.

General Form: One section: there is a brief, bluesy introduction, then two verses danced by the women's ensemble; the men enter on a brief instrumental section, followed by a chorus danced by the women; then a lengthy instrumental section danced by all, then a long repeat of the chorus danced by all until the end.

III. Production Elements

Costume: The women wear black fedora hats, a red rose behind one ear, and black tuxedo jackets with a red handkerchief in the pocket over their black leotards.

The men also wear black fedoras, a red handkerchief in the pocket of their black T-shirts, and red jazz pants tucked into their legwarmers.

Lighting: Bright, sensuous, stirring to accentuate the vibrant mood and dynamic movement.

APPENDIX B

MUSIC AND LYRICS (AS RECORDED)

Selected Music

The following information deals with the albums from which the individual selections were taken:

WH 2967 The Undisputed Truth
 Method to the Madness
 1976 Warner Bros. Records Inc.

2BSK George Benson
3277 Livin' Inside Your Love
 1979 Warner Bros. Records Inc.

HS 3526 Chaka Khan
 What Cha' Gonna Do For Me
 1981 Warner Bros. Records Inc.

All selections were transferred to reel-to-reel tape for the actual production.

"LIFE AIN'T SO EASY"

--written by Norman Whitfield

--sung by The Undisputed Truth

'Round and around we go, living our lives
Never ever knowing
What tomorrow will bring for sure
Maybe paradise--that would be nice
but don't build your hopes up too high

'Cause my friend, life don't owe a thing to you or me
As you go through life I'm sure you will agree

Life ain't so easy . . . mercy, no it ain't easy

A father-to-be waits anxiously hoping for a boy
His own pride and joy
Oh Lord! While doctors work desperately
Something's gone wrong
Said, "It's time," said "It's time to be strong"

Time passes--"Mr. Holmestead, your wife is fine"
"What about my baby?"--"I'm sorry," she said.

No, no--Life ain't so easy, no it ain't easy.

A girl came near a boy found dead
Face-down in the alley with a bullet in his head
"Drug-related," I heard somebody in the crowd say
His mother cries, "Oh not my baby!"
And his father just shakes his head

A mother sacrifices from the day a child is born
Mistaken identity and just like that a child is gone

Life ain't so easy, no it ain't easy

"	"	
"	"	It gets kinda hard
"	"	
"	"	You go through life
"	"	And what do you discover?
		If it ain't one thing
		Lord, it's another
"	"	"
"	"	
"	"	

"TAKE A VACATION FROM LIFE"

--written by Norman Whitfield and
John McGhee

--sung by The Undisputed Truth

Things aren't going very well, hey, I can tell
Your face tells me your world is falling apart at the seams
Or so it seems

Day in and day out--sorrow
Your love is gone and for you there's no tomorrow, well

Life is not as bad as it seems
You can always take a vacation from life and visit your dreams

Dreams are not so far from reality.
It's just a matter of technicality
Dreams were made for me and for you
And dreams have been known to come true, so

Life is not as bad as it seems
You can always take a vacation from life and visit your dreams
Try it and you'll see

Now close your eyes and begin
And watch how quickly your nightmare will end
Dream, my friend, leave your troubles behind
And I'm sure that you will find that

Life is not as bad as it seems
Remember you can always take a vacation from life and visit
your dreams
Visit them for free . . . dream, dream . . .
Why don't you take a vacation from life and visit your dreams

Come with me and visit your dreams . . .

dream . . . dream . . . dream . . . dream

'A CHANGE IS GONNA COME'

--written by Sam Cooke

--sung by George Benson

I was born by the river in a little tent
And oh, just like the river
I've been runnin' ever since

It's been long, long time comin'
But I know a change is gonna come, Oh yes it will

Well, it's been too hard livin'
But I'm afraid to die
I don't know what's up there beyond the sky

It's been a long, long time comin'
But I know a change is gonna come, Oh yes it is

Then I go home to see my brother
I say "Brother, help me please!"
But he winds up knockin' me
I got down on my knees

Oh there were times when I thought
I couldn't last for long
Now I think I'm able to carry on

It's been a long, long time comin'
But I know a change is gonna come, Yes it will,
Oh yes it will

'WE CAN WORK IT OUT'

--written by John Lennon and
Paul McCartney

--sung by Chaka Kahn

Life is very short and there's no time
For fussin' and fightin'
So I will ask you once again

Try to see it my way
Do I have to keep on talking til I can't go on?
Try to see it your way
Run the risk of knowing that our love will soon be gone
We can work it out, we can work it out

Think of what you're saying
You can get it wrong but still you think that it's alright
Think of what I'm saying
We can work it out and get it straight or say good night
We can work it out, we can work it out

Life is very short and there's no time
For fussing and fighting, my friend
I have always thought that it's a crime
So I will ask you once again

Try to see it my way
Only time will tell if I am right or I am wrong
Try to see it your way
There's a chance that we may fall apart before too long
We can work it out, we can work it out

Life is very short and there's no time, no more time
For fussin' and fightin', my friend
I've always thought that it's a crime, dirty, dirty, dirty, dirty
So I will ask you once again

We can work it out, we can work it out, Y-e-a-h

"
"
"
"
"

APPENDIX C

COSTUME COST ANALYSIS

Women's Ensemble

<u>PART I:</u>	Black leotard	\$18.00
	Black skirt	
	Pattern	3.00
	Fabric (3 1/2 yds @ \$2.50 yd)	8.75
	Notions (thread, etc.)	.99
	Black fishnet tights	10.00
	*Nude T-strap character shoes	<u>-----</u>
		\$40.74 per unit
		<u> x 8 </u>
		\$325.92 subtotal
		<u>-21.00</u> (7 patterns)
		\$304.92 TOTAL

<u>PART II:</u>	"Dream" overdress	
	Pattern	None
	Fabric (1 yd @ \$17/yd)	\$17.00
	Notions (thread, etc.)	.99
	Headpiece	
	Comb	1.00
	Other materials (trim, glue, etc.)	<u>7.00</u>
		\$25.99 per unit
		<u> x 3 </u>
		\$37.97 TOTAL

PART III: No expenses

*Shoes were provided by the dancers.

Women's Ensemble (continued)

<u>PART IV:</u>	Straw hats	\$ 3.19
	Black spray paint (1 can)	2.79
	**Black tuxedo jackets	-----
	Red roses	.69
	***Red fabric	<u>-----</u>
		\$ 6.67 per unit
		<u>x 8</u>
		\$53.36 subtotal
		<u>-19.53</u> (7 cans of paint)
		\$33.83 TOTAL

TOTAL EXPENSES FOR WOMEN'S COSTUMES:

Part I	\$304.92
Part II	37.97
Part III	-----
Part IV	<u>33.83</u>
	\$376.72 TOTAL

**Tuxedo jackets were donated free of charge by Frederick's Tuxedos.
 ***Fabric for "handkerchiefs" was salvage and donated by NRDC.

Men's Ensemble

PART I:	Black T-shirt	\$ 2.97
	*Blue jeans	-----
	*Black legwarmers	-----
	*Black jazz oxfords	-----
		\$ 2.97
		<u>x 8</u>
		\$23.76 TOTAL
PART II:	No expenses	
PART III:	No expenses	
PART IV:	Straw hats	\$ 3.29
	Black spray paint (1 can)	2.79
	Jazz pants	15.00
	Red dye (5 pkgs @ 89¢/pkg)	4.45
	**Red fabric	-----
		\$25.53 per unit
		<u>x 8</u>
		\$204.24 subtotal
		<u>-19.53</u> (7 cans of paint)
		\$184.71 subtotal
		<u>-31.15</u> (7 pkgs of dye)
		\$153.56 TOTAL

*Blue jeans, legwarmers, and shoes were provided by the dancers.
 **Fabric for "handkerchiefs" was salvage and donated by NRDC.

Men's Ensemble (continued)TOTAL EXPENSES FOR MEN'S COSTUMES:

Part I	\$23.76
Part II	-----
Part III	-----
Part IV	<u>153.56</u>
	\$177.32 TOTAL

COMBINED TOTAL EXPENSES:

Women's Ensemble	\$376.72
Men's Ensemble	<u>177.32</u>
	\$554.04 GRAND TOTAL

APPENDIX D

COSTUME SKETCHES



FIGURE '1. Part I--'Life Ain't So Easy' (Women).



FIGURE 2. Part I--"Life Ain't So Easy" (Men).



FIGURE 3. Part II--"Take A Vacation From Life."



FIGURE 4. Part IV--"We Can Work It Out" (Women).

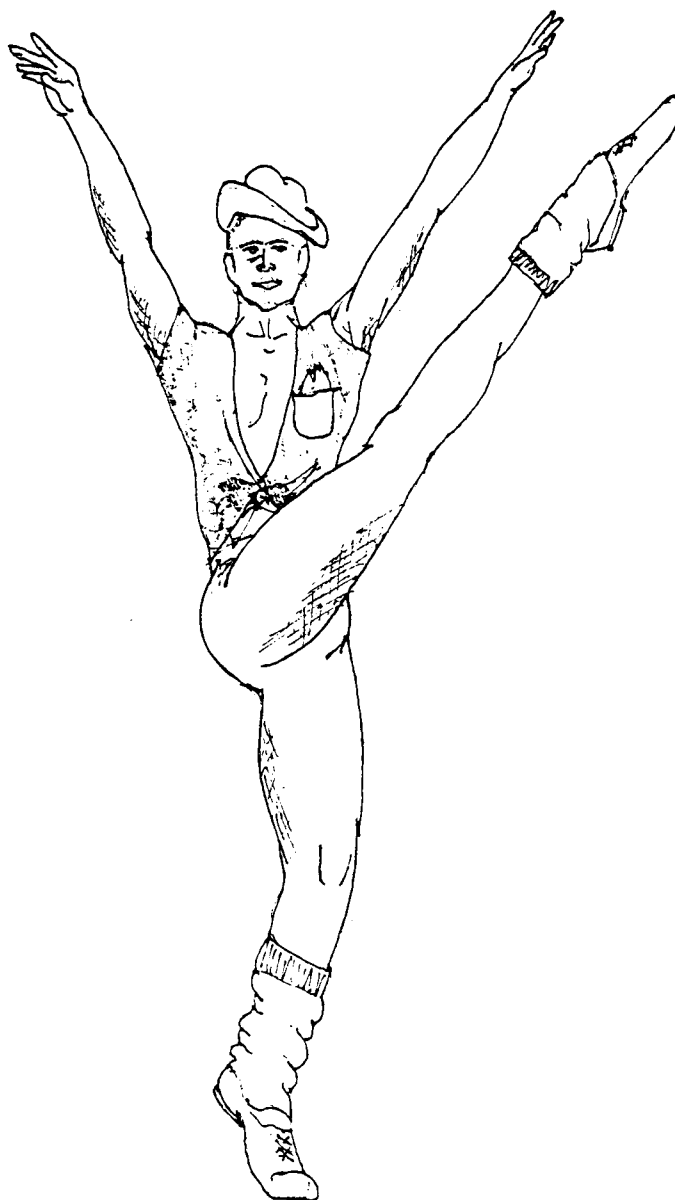


FIGURE 5. Part IV--"We Can Work It Out" (Men).

APPENDIX E

LIGHTING CUE SHEETS

SHOW: Nora's Jazz Bittersweet PAGE: 1 of 9
 THEATRE: CBT DESIGN BY: _____

DIMMER LEVELS this cue <u>Q1 e7</u>							
DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1		16		31		46	
2		17		32		47	7
3		18		33		48	7
4		19		34		49	
5		20		35		50	
6		21		36		51	
7	10	22		37		52	
8	↓	23		38		53	
9		24		39		54	
10		25		40		55	
11		26		41		56	
12	↓	27		42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

Group moves DIMMER LEVELS this cue <u>Q2 @7</u>							
DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1		16		31		46	
2		17		32		47	7
3		18		33		48	7
4		19		34		49	
5		20		35	5	50	
6		21		36	↓	51	
7	10	22		37		52	
8	↓	23		38		53	
9		24		39		54	
10		25		40	↓	55	
11		26		41		56	
12	↓	27		42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

SHOW: BittersweetPAGE: 2 of 9THEATRE: CBT

DESIGN BY: _____

Nora's entrance		DIMMER		LEVELS this cue		<u>Q3</u> <u>e3</u>	
DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1		16		31		46	
2		17		32		47	4
3		18		33		48	4
4		19		34		49	
5		20		35		50	
6		21		36		51	
7	4	22		37		52	
8	↓	23		38		53	
9		24		39		54	
10		25		40		55	
11		26		41		56	
12	↓	27	6	42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

Nora's exit		DIMMER		LEVELS this cue		<u>Q4</u> <u>@3</u>	
DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1		16		31		46	
2		17		32		47	4
3		18		33		48	4
4		19		34		49	
5		20		35		50	
6		21		36		51	
7	4	22		37		52	
8	↓	23		38		53	
9		24		39		54	
10		25		40		55	
11		26		41		56	
12	↓	27		42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

SHOW: Bittersweet PAGE: 3 of 9

THEATRE: _____ DESIGN BY: _____

F.T.B. DIMMER LEVELS this cue <u>Q5</u> <u>25</u>							
DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1		16		31		46	
2		17		32		47	
3		18		33		48	
4		19		34		49	
5		20		35		50	
6		21		36		51	
7		22		37		52	
8		23		38		53	
9		24		39		54	
10		25		40		55	
11		26		41		56	
12		27		42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

BART DIMMER LEVELS this cue <u>Q6</u> <u>23</u>							
DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1		16		31		46	
2		17		32		47	4
3		18		33		48	4
4		19		34		49	
5		20		35		50	
6		21		36		51	
7		22		37		52	
8		23		38		53	
9		24		39		54	
10		25		40		55	
11		26		41		56	
12		27		42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

SHOW: BittersweetPAGE: 4 OF 9THEATRE: CBT

DESIGN BY: _____

Nora's entrance DIMMER LEVELS this cue Q7 @3

DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1	3	16		31		46	
2		17		32		47	6
3		18		33		48	6
4		19		34		49	
5		20		35		50	
6	✓	21		36		51	
7	6	22		37		52	
8		23		38		53	
9		24		39		54	
10		25		40		55	
11		26		41		56	
12	✓	27		42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

Couples DIMMER LEVELS this cue Q8 @5

DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1	4	16		31		46	
2		17		32		47	7
3		18		33		48	7
4		19		34		49	
5		20		35	3	50	
6	✓	21		36		51	
7	6	22		37		52	
8		23		38		53	
9		24		39		54	4
10		25		40	✓	55	
11		26		41		56	
12	✓	27		42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

SHOW: BittersweetPAGE: 5 of 9THEATRE: CBT

DESIGN BY: _____

Mickey's death DIMMER LEVELS this cue Q9 @ 7

DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1		16		31		46	
2		17		32		47	
3		18		33		48	
4		19		34		49	
5		20		35		50	
6		21		36		51	
7		22		37		52	
8		23		38		53	
9		24		39		54	
10		25	7	40		55	
11		26		41		56	
12		27		42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

F.T.B. DIMMER LEVELS this cue Q10 @ 5

DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1		16		31		46	
2		17		32		47	
3		18		33		48	
4		19		34		49	
5		20		35		50	
6		21		36		51	
7		22		37		52	
8		23		38		53	
9		24		39		54	
10		25		40		55	
11		26		41		56	
12		27		42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

SHOW: Bittersweet PAGE: 6 of 9
 THEATRE: CBT DESIGN BY: _____

John DIMMER LEVELS this cue Q11 @ 5

DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1		16		31		46	
2		17		32		47	6
3		18		33		48	6
4		19		34		49	
5		20		35		50	
6		21		36		51	
7		22		37		52	
8		23		38		53	
9		24		39		54	
10		25		40		55	
11		26		41		56	
12		27		42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

John raises his hand DIMMER LEVELS this cue Q12 @ 3

DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1		16		31		46	
2		17		32		47	6
3		18		33		48	6
4		19		34		49	
5		20		35	2	50	
6		21		36	↓	51	
7	6	22		37	↓	52	
8	↓	23		38	↓	53	
9	↓	24		39	↓	54	
10	↓	25		40	↓	55	
11	↓	26		41		56	
12	↓	27		42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

SHOW: BittersweetPAGE: 6A of 9

THEATRE: _____ DESIGN BY: _____

John starts to move

DIMMER LEVELS this cue <u>Q12A E3</u>							
DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1	4	16		31		46	
2	↓	17		32		47	6
3	↓	18		33		48	6
4	↓	19		34		49	
5	↓	20		35	3	50	
6	↓	21		36	↓	51	
7	8	22		37	↓	52	
8	↓	23		38	↓	53	
9	↓	24		39	↓	54	
10	↓	25		40	↓	55	
11	↓	26		41		56	
12	↓	27		42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

DIMMER LEVELS this cue _____							
DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1		16		31		46	
2		17		32		47	
3		18		33		48	
4		19		34		49	
5		20		35		50	
6		21		36		51	
7		22		37		52	
8		23		38		53	
9		24		39		54	
10		25		40		55	
11		26		41		56	
12		27		42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

SHOW: BittersweetPAGE: 7 of 9

THEATRE: _____ DESIGN BY: _____

All guys DIMMER LEVELS this cue Q13 @3

DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1	4 1/2	16		31		46	2
2	↓	17		32		47	6
3		18		33		48	6
4		19		34		49	5
5		20		35	3	50	5
6	↓	21		36	↓	51	
7	7	22		37		52	
8	↓	23		38		53	
9		24		39		54	
10		25		40	↓	55	
11	↓	26		41	2	56	
12		27		42	↓	57	
13		28		43		58	
14		29		44	↓	59	
15		30		45	↓	60	

Mickey raises hand

F.T.B. DIMMER LEVELS this cue Q14 @3

DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1		16		31		46	
2		17		32		47	
3		18		33		48	
4		19		34		49	
5		20		35		50	
6		21		36		51	
7		22		37		52	
8		23		38		53	
9		24		39		54	
10		25		40		55	
11		26		41		56	
12		27		42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

NRDC

SHOW: BittersweetPAGE: 8 of 9THEATRE: CBT

DESIGN BY: _____

We Can Work It Out DIMMER LEVELS this cue Q15 @ SNAP

DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1	6	16		31		46	3
2	↓	17		32		47	9
3	↓	18		33		48	9
4	↓	19		34		49	5
5	↓	20		35	5	50	5
6	↓	21		36	↓	51	
7	8	22		37	↓	52	
8	↓	23		38	↓	53	
9	↓	24		39	↓	54	4
10	↓	25		40	↓	55	
11	↓	26		41	3	56	
12	↓	27		42	↓	57	
13		28		43	↓	58	
14		29		44	↓	59	
15		30		45	↓	60	

Everyone jumps

BLACKOUT DIMMER LEVELS this cue Q16 SNAP

DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1		16		31		46	
2		17		32		47	
3		18		33		48	
4		19		34		49	
5		20		35		50	
6		21		36		51	
7		22		37		52	
8		23		38		53	
9		24		39		54	
10		25		40		55	
11		26		41		56	
12		27		42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

SHOW: BittersweetPAGE: 9 of 9THEATRE: CBT

DESIGN BY: _____

BOWS DIMMER LEVELS this cue <u>Q17 @2</u>							
DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1	6	16		31		46	3
2	↓	17		32		47	9
3	↓	18		33		48	9
4	↓	19		34		49	5
5	↓	20		35	5	50	5
6	↓	21		36	↓	51	
7	8	22		37	↓	52	
8	↓	23		38	↓	53	
9	↓	24		39	↓	54	4
10	↓	25		40	↓	55	
11	↓	26		41	3	56	
12	↓	27		42	↓	57	
13		28		43	↓	58	
14		29		44	↓	59	
15		30		45	↓	60	

BLACKOUT DIMMER LEVELS this cue <u>Q18 @2</u>							
DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1		16		31		46	
2		17		32		47	
3		18		33		48	
4		19		34		49	
5		20		35		50	
6		21		36		51	
7		22		37		52	
8		23		38		53	
9		24		39		54	
10		25		40		55	
11		26		41		56	
12		27		42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

VITA

Nora C. McCampbell was born in Wyandotte, Michigan, and was graduated from Edsel Ford High School in the city of Dearborn. In June 1975, she received a Bachelor of Arts degree with a major in English and a minor in Spanish. In March 1978, she received her Tennessee Teacher's Certification in Secondary Education. In the fall of 1980, she accepted a graduate teaching assistantship at The University of Tennessee, Knoxville in the School of Health, Physical Education, Recreation and Dance while working toward a Master of Science degree with an emphasis in the area of Dance. After a two-year assistantship, she served as a part-time instructor in Dance in 1983. In addition to her duties at The University of Tennessee, Knoxville, she has served as an instructor for The Appalachian Ballet Company and Dancers' Studio, and was founder-director of a community dance program for senior citizens and deaf children.

She has performed as a soloist with the New Repertory Dance Company (NRDC) of The University of Tennessee, Knoxville; the Oak Ridge Civic Ballet (ORCB); and the Knoxville Metropolitan Dance Theatre (KMDT); and created the roles of Kathleen and Patti Ruth in the World Premiere Broadway musical DRUMWRIGHT!