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I am submitting herewith a thesis written by Melinda Catherine Foster entitled "Rhythms in Relationships--The Production of an Original Theatre Piece for Reader's Theatre and Dance, Concerning a Stereotyped Youth/Age Relationship and Incorporating Some Aspects of Transactional Analysis." 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 Arts, with a major in Speech and Theatre.

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RHYTHMS IN RELATIONSHIPS--THE PRODUCTION OF AN ORIGINAL THEATRE PIECE FOR READER'S THEATRE AND DANCE, CONCERNING A STEREOTYPED YOUTH/AGE RELATIONSHIP AND INCORPORATING SOME ASPECTS OF TRANSACTIONAL ANALYSIS

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ABSTRACT

The purpose of this project was to present, in a theatre piece, a stereotyped relationship between youth and age and then to present a better alternative model. There was emphasis on the vocal and visual rhythms that accompany a certain way of relating. Transactional analysis was used where helpful, as a theoretical base.

Various approaches were made to the problem of producing the script. The result was a three-part scene for readers' theatre, accompanied by mime and interpretive dance. The dialogue emphasized ways of relating: the dance helped interpret the dialogue and formed a finale. Readings of poetry about aging were presented as a prologue to the theatre piece.

It was easy to create a recognizable stereotyped relationship between youth and age, but harder to demonstrate an alternative model. It was concluded that in studying youth/age relationships, the consideration of rhythms in vocal and visual expression is an exciting approach.

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I. INTRODUCTION

The production of Scene in Three Movements was an experiment in the use of vocal and visual rhythms to explore a type of relating between persons. Elements of reader's theatre, dance and music were used to present a stereotyped relationship between young and old, and then to present a better, more honest relationship. Transactional analysis was used where helpful, as a theoretical base.

The script for the project evolved from experiments with dramatic and non-dramatic literature; acting, directing and movement exercises and exercises in transactional analysis. The resulting theatre piece combined elements of reader's theatre and dance which allowed an interplay between surface and underlying meaning. This helped to create a balance between clarity of meaning and degree of artistic abstraction.

Particular emphasis was given to the use of vocal tones and rhythms as instruments of communication, since human communications contain characteristic voice elements which may be indicative of underlying attitudes.[1] Vocal function according to quantity and quality of voices was first described by Quintilian in the first century A.D.[2] The word personality derives from the Latin persona, which breaks down to per sona: the sound of the voice passes through.[3]

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[1]Paul J. Moses, The Voice of Neurosis (New York: Grune & Stratton, 1954), p. 1.

[2]Ibid., p. 7.

[3]Ibid.

The use of rhythms lent itself well to reader's theatre, and the rhythms were carried over into the visual elements of dance. Music was added when appropriate.

This study includes a description of the methods used to create the dialogue and choreography, and to devise the staging. Some of the choreographic techniques are improvised, others are standard. Those rehearsal methods that contributed to the creation of the script are included. There is a brief discussion of production elements (light, set, sound, costume) with respect to their contributions to the theatre piece.

There was a list of elements included in the piece which it was hoped would be perceived by the audience. With reference to this list, evaluation was made based upon (1) informal audience commentary, and (2) personal observation of the performances, aided by a videotape made during the last performance.

II. THE PRODUCTION

Several elements were desired in Scene in Three Movements (hereafter STM) and the problem was to include them in a form that was aesthetically complete, its pleasing effects independent of its message. It needed an overall rising action and progression toward a conclusion. The desired elements included the following:

1. Stereotyped youth/age relationship;
2. Indication that attitudes may be contagious, and that they may affect actions;
3. Vocal rhythms and tones to indicate attitudes;
4. Dance motifs, rhythms and movements to indicate underlying dynamics; and
5. Alternative model for youth/age relationships.

Dialogue

The primary burden of the vocal part of the theatre piece was to show with rhythms and tones a prevailing attitude, a stereotyped way of relating between young and old. The focus was to be on the sound (rhythm, tone) of the stereotyped relationship as expressed vocally. Further, the sound was to be partly a function of the influence of the characters upon one another, indicating the contagious quality of an attitude, although unintentionally expressed or unconsciously agreed upon. To give action to the piece, there needed to be a change through time.

An attempt to use scripted drama was unsuccessful, so it was necessary to produce new dialogue suited to the purposes of the

project. An exercise used by Dr. Wandalie Henshaw in her directing class at The University of Tennessee, Knoxville, provided a useful creative tool. The exercise employed a set of "open scenes" of very short lines; the meanings of these open scenes were variable due to brevity and absence of punctuation and characterization, as shown below:

1. Are you ready
2. Just a moment
1. Hurry
2. Wait
1. What is it
2. Are you sure
1. Why not
2. It just doesn't make sense
1. And do you think waiting will make any more sense
2. I suppose not
1. Then let's go
2. Wait . . .
1. Why
2. Please
1. We can't
2. Alright . . . I'm ready now

Different styles of drama--comedy, tragedy, farce, melodrama--could be illustrated by changing the meaning of the lines through the action of the scene as indicated by tone of voice, stage business, etc., with only the words remaining the same.

The open scene exercise suggested the use of dialogue open to several interpretations and the imposition upon that dialogue of a brief encounter between a daughter and her mother in a nursing home. Its form was abbreviated and rhythmic. Its purpose was to reveal the underlying dynamics of such an encounter. This brief encounter eventually provided the key words, which became the third part of the dialogue of STM. They were also used in the first and second parts.

Closer examination of the open scenes clarified a technical concept: to focus upon one element as it changes through time, it is useful to hold constant other elements. In the open scenes the words were the constants and the other elements--tone, character designation, etc.--were variable in order to produce identifiable changes in dramatic style. For the dialogue of STM, it was the sound of the relationship, as expressed verbally, that was to be emphasized.

The dialogue of this third part of STM was expanded in order to have a matrix from which the key words could emerge. This expanded version became the first part of STM, the "regular" scene between mother and daughter. The second part of STM, written last, is neither as long as the first part nor as short as the last. It resembles a "refrain" of the first part, and is rhythmically exaggerated. STM is, then, a scene which shows a clear stereotype in the first section and then through the second and third parts is pared down to reveal the characters' sincere, "primary" feelings. These feelings are hidden, perhaps from themselves, perhaps just from each other. A travesty becomes a confrontation; visibility emerges from disguise.

STM begins with the sound of a particular way of relating, read by two solo readers in the first part (Figure 1). During the refrain

CHARACTERS		CHORUS
	Part 1	
D: Hello, Mother. It's me. I was in town for a few things, and so I thought it would be a good time to stop in and see you.		(Without expression)
M: Hello, Dorothy. I see. Well, it's so nice of you, Dear; it's always so good to see you. You can tell me all about what you've been doing. We can have a NICE visit.		
	Part 2	
D: Hello, Mother. It's me. I was in town for a few things.		Hello It's me
M: Hello, Dorothy. I see. Well, it's so nice of you, Dear.		Hello I see
	Part 3	
D: Hello It's me		
M: Hello I see		

Figure 1. Example of Structure of STM.

the key words are underscored by unison reading--by a "chiming-in" on only these words by a chorus. In the third part only the key words remain in the text, and are read by the original two solo characters. In this third part, this rhythmic outline of the scene, the tones represent the real situation, a confrontation containing no ulterior motives. It is not purely that, because there are sarcasm and resistance at first, but they are thinly veiled. There is double entendre, there is irony, but the characters' emotions are revealed.

It may be noted that the dialogue for STM had its origins in dance and music as well as in language. Its structure is reminiscent of theme and variations, a musical form. Its three parts could be compared to movements (hence its name) except that the "themes" (key words) are repeated in all three movements (parts); this is a reversal of the usual approach of music in that there is abbreviation of material as STM progresses, instead of the expansion of thematic material usually found in music.

Some of the lines in STM state emotional realities in physical images: the line, "I can't see you" means, subjectively, "It is as though I can't see you." It means emotional invisibility from the perceptual standpoint of one person. This perception/emotion is expressed in the physical imagery of not-being-seen. In this way, the dialogue had its origins in dance.

Choreography

The purpose of including dance movement in the theatre piece was to show underlying dynamics--that is, feelings and intentions not revealed in the spoken interpretation of the scene. The task, then,

was to find movement that expressed the "real" action of the scene--what was going on behind the words. (A third layer of meaning concerned the causes of these covert manipulations; the causal level was kept in mind to produce validity in the movements.)

Two aspects of transactional analysis (hereafter TA) were applied to the choreography: structural analysis, as described by Eric Berne in Transactional Analysis in Psychotherapy,[4] and the concept of power plays, as discussed by Claude Steiner in Scripts People Live.[5] Rehearsal techniques were devised using these constructs as follows:

1. PAC Cues
2. Power Plays

PAC is an abbreviation of Parent/Adult/Child, and refers to structural analysis. Structural analysis is concerned with "ego states," which "denote states of mind and their related patterns of behavior as they occur in nature," and "postulates only that such ego states can be classified and clarified," for useful purposes.[6] The three ego states postulated by Berne are the Parent, the Adult, and the Child. The Parent ego state is like a tape-recording of attitudes and actions imitative of parent-figures in the individual's childhood experiences.[7] The Adult is "characterized by reasonably adequate

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[4]Eric Berne, M.D., Transactional Analysis in Psychotherapy (New York: Grove, 1974).

[5]Claude M. Steiner, Scripts People Live (New York: Grove, 1974).

[6]Berne, p. 30.

[7]Ibid., p. 33.

reality-testing and rational reckoning," and the Child represents and expresses the feelings, fears, and autistic thinking of the individual's actual childhood.[8] These states of mind are more than symbols or representations:

> One of the most difficult aspects of structural analysis in practice is to make the patient (or student) see that Child, Adult, and Parent are not handy ideas, or interesting neologisms, but refer to phenomena based on actual realities. The case of Mr. Segundo demonstrates this point fairly clearly. The person who stole chewing gum was not called the Child for convenience, or because children often steal, but because he himself stole chewing gum as a child with the same gleeful attitude and using the same technique. The Adult was called the Adult, not because he was playing the role of an adult, imitating the behavior of big men, but because he exhibited highly effective reality-testing in his legal and financial operations. The Parent was not called the Parent because it is traditional to philanthropists to be "fatherly" or "motherly," but because he actually imitated his own father's behavior and state of mind in his philanthropic activities.[9]

All three of the ego states were present, at various times, in this same Mr. Segundo. The kind of Parent one has, then, depends upon the kind of parent-figures that have been influential. The Child is that same child who has been a constant companion in the mind since childhood. The Adult functions as it can in the midst of them, sometimes controlling them, sometimes commanded by them to perform.

Structural analysis was used to try to find movement for the theatre piece. The reason it was considered relevant is that in listening to the vocal tones involved in certain youth/age transactions, similarities were noticed between these tones (and rhythms) and those denoting the different ego states. In particular, an abundance of

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[8]Ibid., p. 31.

[9]Ibid., p. 34.

Parent/Child (P/C) transactions were apparent, with the participants sometimes "taking turns" with the Parent and Child roles.

The construct of the P/C transaction suggested a stick-figure chart showing Parent- and Child-like "postures." A Parent-posture might be with hands on hips or with finger pointing; a Child-posture might be skipping or sticking out the lower lip or sitting on the floor with arms wrapped around legs (Bill Cosby's "being small"). These were "one-dimensional" images; in addition, the idea of the presence of all three ego states at various moments in individuals of all ages was a useful one. It provided a way of viewing the characters, especially in their relating to each other. Instead of "acting like" a child, for example, an individual is seen as actually <u>being in</u> the Child state. It was hoped that this would add authenticity to the dance movements.

Claude Steiner defines <u>power</u> (as he uses the term in his book) as "the capacity to cause people to do things," and continues, ". . . it is unevenly distributed among people so that some people have more and some have less."[10] Steiner further asserts that people <u>expect</u> to be unequal in power in their relationships; that is, one-up or one-down.[11] They assume that this arrangement fits the natural order, because they have been taught from birth that this is appropriate.[12] Steiner aptly defines <u>power plays</u>:

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[10]Steiner, p. 212.

[11]Ibid., p. 213.

[12]Ibid.

> Power plays are techniques used to get people to do something they don't want to do.
>
> When power playing, a person assumes that he can't get what he wants by simply asking. Thus power playing assumes scarcity whether it exists or not. A good relationship is based on the assumption that both of the people in it are interested in doing things for each other. When that is the case it would appear that one person need simply ask for what she wants and it would follow that the other person would do everything within his power to make it happen. This is the case when the relationships operate smoothly and both partners are getting what they want. However, when this smooth cooperative process breaks down and scarcity sets in, it is likely that people will begin to use power plays to satisfy themselves.[13]

The concept of power plays was used to find movement because it seemed probable that some activity of this sort plays a part in youth/age relationships, perhaps with intermittent swapping of the greater position of power.

This construct was used in an improvisational session. The first time without touching, the second time in contact, the two dancers moved slowly through a series of spontaneous connected or related postures (shapes), swapping the relative positions of greater control (power). This was shown by their locations relative to the horizontal (the floor), that is, which one was higher. Quick sketches were made of the more arresting formations. (In such an exercise there can be an intuitive sense denoting which points constitute true "positions" as distinguished from transitions.) One of these formations was used during the reading of the second part of STM.

There was no attempt to teach the principles of TA to the dancers, except to explain what was meant by "one-up" and "one-down." The results were kept until their usefulness could be discovered.

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[13] Ibid., p. 215.

Several other choreographic techniques were employed in "finding" movement for the theatre piece. Some were commonly-used devices, others were constructed as needed. The cast participated in some, others were used without their help. These techniques were as follows:

1. Word Lists and Relays;
2. Forgetting and Completing;
3. Contradictions and Floor Pattern;
4. Stanislavsky and Abstraction;
5. Unit Interpretation;
6. Improvisation;
7. Pass the Movement, Motifs, Flow Arrows; and
8. Verbs.

The word list and relay technique was devised to see if one dancer could "catch" a movement or movement quality from another dancer without knowing or fully understanding the motivation of the movement. One dancer was given a short word list. Most of the words on the list represented feelings or underlying emotions or intentions of the characters of STM. Some of the words used included receive, welcome, approach, hello, greeting, disparagement, invitation, reluctant acceptance, and ritual.

Taking one word at a time, the first dancer quickly improvised a movement suggested or elicited by the word. The second dancer, not knowing the word, then continued and "completed" the movement intuitively (which in dance can mean following the natural physical as well as emotional flow of the movement). There was a problem in that the second dancer found herself trying to identify the word, and at first it was necessary to stop and tell her what it was before she felt

"finished" with it and able to continue to the next word. She was asked then to try to avoid this curiosity, and the exercise produced some interesting movements and shapes ("sculptures"). The dancers swapped roles and the exercise was repeated.

This rehearsal was completed with a discussion of cast input versus planned movement originated by the director. An agreement was made to give the cast more specific boundaries for working, by including more conventional improvisation techniques. A positive consequence of this rehearsal was that it got the dancers working together, without total dependence on the writer/director.

The above technique suggested forgetting and completing, a way of working without the cast. The process was to take each key word, begin a movement suggested by it, and then let go of the word and complete the movement intuitively.

Different approaches were explored relating this technique to the third part of STM. One approach involved imagining the literal setting of the scene, a nursing home, and presupposed that the mother would be in bed and the daughter would enter to pay a visit. The movements in response to the words began as nearly-realistic, literal, based on the superficial action of the scene and colored by accompanying emotions. As the movements were "completed" as described earlier, they became more abstract and "ended" when they seemed complete.

A second forgetting and completing approach took movements from the underlying emotional content of the words of STM, ignoring any realistic setting for the scene. For example, instead of choosing a movement suggesting the mother's sitting up rigidly in bed upon entry

of the daughter into the room, the movement could be a shrug (actual or pretended indifference) and its evolution in movement. Some of the movements from this choreographic technique appeared later at various points in the choreography as motifs.

The use of contradiction, showing conflict between action and emotion by opposition of different body parts, is common in choreography. Very simple footwork (walks, stationary pliés) was used to mark a floor pattern based on the physical attributes of the scene (daughter arrives, mother receives her). The underlying emotion of the action was reserved for the rest of the body and for elements such as pace, focus, energy level. For example, in the third part of STM, the daughter approaches her "entrance" by coming across the back of the stage just in front of the curtain; she is officially still "offstage" or "outside" her mother's room. But the way she approaches her mother gives away her feelings about coming there: she walks in profile with a sideways step, though in a straight line. All the while she is looking all around for any possible distraction, and giving a forced push with her foot every fourth step.

Once the scene was "set" in this manner, it was natural to reverse the procedure, letting primarily the feet, following the floor pattern, show the feelings by moving in a direction or manner opposite to that suggested by the words. For example, the daughter's "hello" in the third part of STM involves an approach toward the mother that has the daughter walking backwards in a small circle, ending with face averted. Her "I came" shows reluctance by tacking like a sailboat, along diagonals, though her upper body and face are blank.

The concept of emotion memory as set forth by Stanislavsky[14] was used to try to discover some feelings commonly experienced by some elderly people. The procedure followed was to sit in a simple stage setting consisting of one chair and remember the experience of being alone and mostly idle, as might be the situation of some elderly people. Based upon these memories of loneliness and idleness, rather than of age per se, imagination was used to see what kinds of things might be done to alleviate the situation. Such activities as came to mind were abstracted to produce dance movement.

The movement was derived from the hypothesis that a lonely, isolated person would stretch everyday activities to fill the hours--activities such as straightening up, dusting, plumping pillows, preparing for meals. Once done, the activities might be repeated to fill more time or in the hope that such preparations would increase the likelihood of the arrival of a visitor. Moving literally through these activities suggested a repetitive pattern for the mother in STM. The pattern included getting up, sitting down, and frequent changes of focus. The floor pattern resembled a trolley track, and along this path were combined various arm movements and an automatic, shuffling pace. During the reading of the second part of STM, a dancer representing the character of the mother performs a mime-turned-interpretive dance using this trolley-track, and continues it into the reading of the third part of STM; soon she is joined by the dancer representing the daughter, in the reluctant entrance described (p. 14).

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[14]Constantin Stanislavsky, An Actor Prepares (New York: Theatre Arts, 1956), pp. 155 and 167.

The use of emotion memory, then, was used to give conviction to the movement and to elicit recognition responses from the audience through their own, probably similar, remembered emotions. Carrying the approach through to the daughter's part, it was possible to switch back and forth between roles to discover the possible responses in the interaction between the mother and daughter. It proved to be easier to derive daughter-movement than mother-movement; this remained a problem throughout the choreographic work.

A motivational unit is that portion of a script which is involved in the beginning and completion of an underlying motivation. Up to the line, "We'll talk," each line (of approximately four beats each) of the third part of STM had been interpreted with a corresponding response in movement. But the movement for the last lines (fifty-nine beats) was divided into a small number of motivational units, with the underlying activity remaining the same for several lines in a row. Accordingly, the dance movement consisted of patterns that continued for several lines, then changed to another pattern as the motivation changed.

For example, the lines below are fundamentally a ploy on the part of the daughter to prevent emotional honesty, to keep up the "face" of the encounter. For the mother, there is unwilling cooperation with this superficiality, though her words "show the lie," until she exposes it with the last line in a direct confrontation:

D: You look well.
M: You'll be convinced.
D: I feel better.
M: Off the hook.
D: Here's the news!
M: What is your life?

The above lines, up to the last one, are represented in STM by movement through a double elliptical floor pattern, the two dancers moving with their backs to each other in opposite directions along their paths. Their arm movements suggest a stylized, formal presentation of artificial optimism, a frantic, headlong VOILÀ. The last line stops the movement with the two dancers standing directly facing each other, and is followed by a pause of exactly one beat before the next diversionary tactic by the daughter.

Once this principle of choreographing a unit of lines was understood, the daughter's movement to the end of the third part of STM was easily derived. In STM she follows the pause of one beat with a repetitive, too-energetic pattern that has her going in all directions, but without direction. The mother returns to her trolley-track, defeated in her effort to encounter her daughter in meaningful exchange.

In their first exposure to the text, the dancers used improvisation onstage during a read-through of the first part of STM. They created a two-character, mime-like fantasy which contrasted with the seriousness of the scene. It was playful, and gave a sense of relationship although the two characters were not defined clearly as to role or age. At one point during this unrehearsed sequence one character appeared to be showing the other into a room, and with a sweep of an arm, welcoming her. It was at or near the place in the script at which the daughter was telling about turning the mother's room into a guest room. This congruence of words and action may have been coincidence; when questioned, the dancers replied that they had

not been conscious of it. It was especially interesting in that, as the friendliness reflected in the script was revealed as superficial, the improvisation seemed to represent what the script only pretended, and produced a nostalgia for what had never been.

Another dancer improvised a tragicomic mime of an old woman, using the single setpiece, a chair. All of the materials from these improvisations were used during the reading of the first and second parts of STM.

Motifs and flow arrows were used in conjunction with pass the movement and so all are discussed together. The technique here called pass the movement is both a way of choreographing and a created effect. In performance, it differs from variations on a theme in that the movement is passed, as if contagious, from dancer to dancer. As it is passed, it is changed in a particular dimension or quality. For example, a dancer might receive back the movement she had previously passed, and find it larger or possessing a different quality; she could change it qualitatively or quantitatively and pass it on.

This technique was used for the finale, and the particular word-movement or motif was "hello." The plan was for it to change from an unwilling, half-hearted duty to a real opening of the self to another, a real giving and receiving. The motif representing "hello" was altered to form several different-but-similar motifs, each one representing a different quality of greeting. In STM, the least-willing "hello" is enacted by an approach with the head turned away; the most enthusiastic "hello" ends with an actual opening of the arms to expose and "give" the central torso. All of these motifs had some

movement element in common so that they could be recognized as the same "word." Curved arrows were drawn in harmonious compositions that suggested a flow of motion. Each arrow represented the floor pattern of one dancer. The primary traveling step was simple walking, fairly fast, free and light. In the finale of STM, as the dancers come together at various places on the stage, temporary groupings are formed. In these momentary greetings ("hellos") the motifs appear in various forms as they are "passed" from dancer to dancer; it "grows."

A motif that was complementary to the coming-together-and-greeting motif was a traveling step that took one dancer away from another. It was called a "spin-away" and in STM it changes in quality as the finale progresses. In its final form, the dancer lifts and falls, or fairly "throws" herself into the spin--not to escape the other dancers, but carried away with the joy of the movement.

The transition from the third part of STM to the finale was found last, with the use of appropriate verbs--words expressing actions. These actions were needed to create an optimistic ending after the depressing circumstances of the scene. To show a basis for a better relationship between youth and age a list was made of the things each might contribute to the other, or conversely, what each state might lack. The list was as follows:

Youth Gives to Age	Age Gives to Youth
1. energy;	1. calm, a slowing down;
2. involvement, purpose;	2. direction; and
3. companionship; and	3. perspective.
4. freshness, newness, the unexpected.	

Then the question was posed, "Which of these could be expressed as a verb?"--that is, physicalized in action or movement. Verbs are more easily expressed in motion than are nouns, adverbs or adjectives; they imply action, and action is the first requirement of dance.[15]

The element observed to be common to either isolated condition--youth without age; age without youth--was repetitiveness: repetitiveness from a lack of variety of experience. For the young, it could be monotonous activity stemming from lack of direction or from existential panic; for the aged, from boredom and lack of companionship. At the end of the dance accompanying the third part of STM the daughter is represented as being caught in a frenetic, aimless, repeating routine. The mother has withdrawn once again into "her own world," perhaps more than ever following the experience of reaching out and being rejected. She goes through the room-straightening dance pattern like an automaton.

In terms of action verbs, a solution to this unfortunate situation would involve "undoing" the patterns. As the reading of the third part of STM ends, an unidentified dancer in white enters and watches for a few moments, then approaches the daughter. Her actions are to slow and direct the activity of the daughter, who gradually stops resisting. The daughter's energy, somewhat calmed, is paradoxically greater than before; she soars. In the middle of her joyous dance she drops into a stationary pose, where she remains fixed as the dancer in white turns to the mother, who is still proceeding through

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[15]Doris Humphrey, The Art of Making Dances (New York: Grove, 1959), p. 34.

her "trolley track" movements. The action verbs used for this part were lift, help, accompany; the dancer in white walks with the mother as though teaching her to do so. Then the daughter comes out of her "freeze" and the mother and daughter walk together, then walk in different directions, as though discovering they can have freedom in their companionship.

To summarize, these explorations of dialogue and movement led to the creation of a theatre piece that begins with the reading, by two characters, of the first movement. This is accompanied by the old-woman mime (p. 18) UC, overlapped by the two-character improvisation (p. 17) DL. The mime ends, and the continuing improvisation provides an overlap to the second movement of STM; the improvisation ends with a fade. For the second movement, one dancer representing the mother performs a mime-turned-interpretive-dance, introducing the trolley-track movements derived from the emotion memory technique. She uses the single chair UC. The two dancers DL shift in slow-motion from one position to a second, showing their changing relationship (from the work with power plays). They fade, but the mother in her trolley-track begins the mother-daughter dance as the third movement of STM is read. The third movement provides a rhythmic accompaniment to the dance, which begins with the daughter's unwilling "profile" entrance (p. 14) and proceeds as described (pp. 14, 20), leaving the daughter suspended in her nervous repetition, the mother in her weary track. Music begins and continues throughout the transition (dancer in white) and then through the finale, which includes five dancers ("walking" floor patterns).

Staging

Staging the production involved the presentation of the dialogue and the choreography together in a form that was both clear in its meaning and aesthetically pleasing in its elements. Rehearsals played a part in the completion of the production as presented.

The first readers' rehearsal consisted of a simple read-through to get some feeling for the dialogue and the way the readers sounded in their parts. In an exercise using the concept of a Parent/Child transaction, the lines were interpreted as a power-play, with each character having a turn at being "one-up." The points at which the characters changed "positions" provided landmarks for the rise and fall of energy, and were plotted on a simple graph for clarification. This swapping of control also allowed the swapping of the role of "villain" and was indicated by changes in tone. Allowing the cast to discuss the scene and to try things such as switching roles helped the actors bring the text to a proper interpretation.

The dance rehearsals were actually rehearsal/writing sessions as described, and were vital to the choreography. The rehearsal methods corresponded to the particular choreographic approach being explored. There was an interplay between material prepared by the director and input from the dancers, stimulated by being able to see these ideas performed at rehearsal. Readers and dancers were brought together for the first time before the choreography was completed. These joint rehearsals were few and short, yet hearing the dialogue enabled the dancers to do much more with improvisation and helped them to perceive the production as something that was "theirs."

The performance of STM, which only lasts a few minutes, was preceded by the reading of selected poems concerning aging. This was intended as an introduction to the topic, and as an opportunity to voice some of the many viewpoints about growing older, from other cultures and eras. The bibliography[16] which suggested most of the poems included fragments from the ancient Greeks as well as one as recent as 1954. They differed in style, tone, and viewpoint.

The poems were read in varying degrees of presentationalism, with a variety of stagings--some individual, some in groups. The order was set according to the predicted effect on the attention span and mood of the audience. Chronology was not considered except that the fragments of ancient Greek poetry which readers took from a "Grecian urn," were read first. A humourous poem was read after the Greek poetry, and was followed by the more "cynical" selections. The next poems presented were those which, from the perspective of the seventies, seemed "formal," then the ones categorized as "hopeful," followed by another that was humourous. The last ones presented had considerable emotional content and finished on a positive note.

Some of the poems had been blocked individually according to their own internal indications, but the others received blocking to fit the whole together and give variety. As a transition to STM, brief excerpts of other poems were read by a single reader accompanied by music played on a guitar. The night of the first performance

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[16]Constance E. Kellam, A Literary Bibliography on Aging (Council on Social Work Education, 345 East 46th Street, New York, N.Y. 10017).

there was an intermission between the poetry and STM, but it was taken out for the second night because the short program needed a faster pace and an intermission caused it to lose some of its momentum. So during the second performance the intermission was replaced by the reading of a few brief excerpts on aging from the works of famous European authors. Reading these excerpts was analogous to the reading of the fragments of ancient Greek poems at the beginning.

The only music in the program was the guitar selection played during the transition between the poetry readings and STM, and another played during the transition and finale of STM. The music for the transition leading to STM was the "Bookends" theme of Simon and Garfunkel and the music for the transition and finale of STM was "I Thought I Was A Child" by Jackson Browne.

The set for the poetry consisted of a few chairs, a stool, and a table to hold the "Grecian urn." The readers rearranged the chairs and stool between poems in half-light in view of the audience. For STM, the chairs used by the readers were on a platform just offstage (USR) and a single chair was onstage with the dancers; it was removed for the finale.

There was not enough time for an elaborate lighting design, although the original plans called for it. Another problem was that the theatre lights had been set for a show that was to follow quickly on the heels of STM, with insufficient time to change the lighting setup; therefore, such design as STM had was greatly limited. One result was that the poetry prologue was staged partially according to where the lights were placed; these lights were used to provide

pools of illumination which faded in and out, on one or more readers as needed. The only effects attempted for STM were a pool of blue light for the DSL improvisations, for the daughter's entrance in the third movement, and for the transition into the finale; and full-stage warm orange for the finale. In other scenes, lighting was strong and cheerful to counteract the serious tone, especially for the mother.

The costumes for the readers, both for the poetry and for STM, were unidentical pants outfits in grey and white. The grey was for dignity and to suggest age, the white to brighten the effect. Hair lengths and styles were varied. Makeup was natural, with no attempt to convey age. The dancers added selected items of clothing to basic tights and leotards for the mime and improvisations. These items included a turban and umbrella for the old-woman mime. The mother wore wine-colored tights and leotard, the daughter pale blue. The unidentified dancer of the transition into the finale (formerly the old woman) wore white leotard and tights. The other two dancers who joined the first three for the finale discarded their "selected items" used for the improvisations and wore tights and leotards of rust, and black, creating a multi-colored group of different solids for the finale.

The production was videotaped on the second night of performance for later evaluation. Due to the removal of the intermission there was no time to change the thirty-minute tapes, so the recording is not continuous.

The program began with the readers drawing fragments of ancient Greek poetry from a painted urn placed on a table USL; as each reader

drew a piece of paper, he/she read it, and then stood quietly while others read theirs, later drawing and reading other pieces. When finished with the readings, the performers went to a row of chairs SR and took up their folders of poems. The poems were then presented in the order described, (p. 22) the readers arranging their chairs and stool between poems, the pools of light fading in and out. During the transition readings accompanied by the "Bookends" theme, the principal readers and chorus for STM took their places.

The performance of STM began with readers seated on a platform to the right of the thrust stage, in view of the audience, dancers using the full stage. The chorus used the first row of seats SR.

During the reading of the first movement of STM, dancers provided a variety of overlapping activity, including a mime USC and two two-person improvisations DSL. During the reading of the second movement a solo improvisation USC (having replaced the mime) underwent a transition to interpretive dance. During the third movement there was an interpretive interplay between the above solo dancer and a second, the two dancers representing the characters of mother and daughter in the scene. With the readers silent, this dance continued into a transitional section with a third dancer, in white, and the addition of a guitar accompaniment. The piece concluded with a finale performed by five dancers. The guitar selection continued through the finale.

III. EVALUATION

An evaluation of the performance was made based upon informal audience commentary and upon personal observation of the two performances aided by a videotape made on the last night. Determination of the success of the theatre piece was based upon consideration of a list of elements which it was hoped would be perceived by the audience. The informal discussion with audience members centered around two questions, as follows:

1. What did they think it was about?
2. Did they like it?

The list of elements for audience perception included the following:

1. Stereotyped youth/age relationship;
2. Indication that attitudes may be contagious, and that they affect actions;
3. Vocal rhythms and tones to indicate attitudes;
4. Dance motifs, rhythms and movements to indicate underlying dynamics; and
5. Alternative model for youth/age relationships.

Comparison of the list of included elements with the audience's perceptions of the theatre piece helped to clarify its strengths and weaknesses.

Audience comments indicated that the audience comprehended the general topic of a youth/age relationship and perceived that the piece ended on a happy note. The ending, however, for at least one audience member, was thought to be unrealistically optimistic, considering what

had gone before. Audience response as indicated by applause and visible reaction was moderate. Their comments indicated that they had enjoyed the poetry readings and had appreciated STM.

Some of the elements included in the theatre piece were effective; others were vaguely or feebly projected. The stereotype was successfully presented because it seemed plausible. The opening scene presented the mother as hungry for attention, sometimes self-pitying, sometimes over-eager, sometimes manipulative. The daughter was shown as patronizing, in a hurry, guilt-ridden. The exchange between them was clearly recognized as a stereotyped youth/age relationship.

The contagiousness of an attitude was not clearly perceived. This element appeared in the finale, in which the dancers "passed" back and forth between them a positive motif designed to mean "hello," giving it greater magnitude as it changed from dancer to dancer. The motif was not clearly identified; it was languidly executed, and the important moments were blurred. Also, there was no clear example of the passing of a negative attitude, so that, there being no basis for comparison, the point may have been missed.

Vocal rhythms and tones were the basis for the second and third movements. As the excess words were stripped away the tones and rhythms indicative of certain attitudes were exposed and then changed to indicate honesty between the characters.

The use of dance to indicate the underlying dynamics of the scene was a partial success. During the first and second movements there was too much going on, and it was confusing. During the third

movement the dancing was fairly effective and did indicate the emotional events taking place within and between the characters.

The alternative model for youth/age relationships was presented in the transition preceding the finale. The mother and daughter were presented as helping each other, as joining and sharing their resources. This alternative model was there, but may have been diluted in effectiveness by not being sufficiently supported, because the motivation seemed vague.

The primary use of TA was in forming the hypothesis, in clarifying a way of thinking about older people. It offered some explanations for the behavior of young and old toward each other and suggested some visual and vocal images used in the theatre piece.

One of the main problems was lack of economy; there was too much going on at the same time, with too much thematic material, too many levels of meaning, too many diverse theatre elements, too many variables. It was a very short piece to contain so much material, and the events followed one another rapidly. A possible approach to these problems would be the use of expansion and/or repetition of the parts, especially in segments that have to carry essential meaning, such as the transition to the finale.

The transition to the finale did avoid sentimentality and due to its brevity the pace was maintained. But if it was to be presented with subtlety yet be clear in its meaning, then it needed pointing by some prior, move obvious device. Program notes might have been helpful, especially since dance tended to dominate the piece.

There was not enough time to use an experimental format with inexperienced players and dancers. The lack of time also prevented adjustments and polishing.

The elements of costuming and lighting were not fully exploited; these could have been of considerable help in clarifying and smoothing the performance.

The audience was a small invited group; no advertising was attempted. The members of a larger audience would have created more excitement among themselves, and would probably have given energy to the cast.

Despite its problems, Scene in Three Movements was interesting, and its content was significant. The choreography was quite beautiful in many places, and the mime was intriguing and well-executed. The form of the dialogue was original, and it would be challenging to use this form in another production. The project as a whole was valuable, for the theatrical experience it provided, and most of all for the opportunity to be immersed in the problems and rewards of the mystery we call growing old.

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APPENDICES

APPENDIX A

POEMS READ AS AN INTRODUCTION TO

SCENE IN THREE MOVEMENTS

(Titles and authors are listed in the Program, in pocket.)

POEMS READ AS AN INTRODUCTION TO

SCENE IN THREE MOVEMENTS

Greek Poems

Various Readers:

Eros, the blond god of lovers,
strikes me with a purple ball
and asks me to play with a girl
  wearing colorful sandals;

but the girl is from beautiful
Lesbos, and scorns my white hair,
and turning her back runs gaping
  behind another girl.

Many empty-headed clods pass by like sages
when they walk with chin erect and stern eyes.

What good is life when golden love is gone?
Frankly, I would rather be dead then ignore
a girl's warm surrender, her soft arms in bed
at night: lovely flower of youth that all women
and men desire!

When old age comes
a man feels feeble and ugly and crawls under
a crushing sorrow.
He loses the simple joy
of looking at the sun.
Children despise him.
He is repulsive to young women--in this sad
blind alley which God has made of old age.

A life of doing nothing is good for old men,
especially if they are simple in their ways,
or stupid, or inane in their endless blabber
as old men tend to be.

A plump woman with beautiful limbs
  is always good:
whether she is just ripe or very old.
If young, she takes me in her arms
                and hugs.
If old and wrinkled, she licks.

A boy who is still a child grows baby teeth
  and loses then all in seven years.
When God makes him fourteen, the signs of
  maturity begin to shine on his body.
In the third seven, limbs growing, chin bearded,
  his skin acquires the color of manhood.
In the fourth age a man is at a peak in
  strength--a sign in man of excellence.
The time is ripe in the fifth for a young man
  to think of marriage and of offspring.
In the sixth the mind of man is trained in all
  things; he doesn't try the impossible.
In the seventh and eighth, that is, fourteen years,
  he speaks most eloquently in his life.
He can still do much in the ninth but his speech
  and thought are discernably less keen;
and if he makes the full measure of ten sevens,
  when death comes, it will not come too soon.

Anakreon, singer of Teos,
came to me in a dream
and laughingly called me.
And I ran up to him
and kissed and hugged him.
He was old but handsome
and wild over wine.
His lips smelled of grape.
Though old and tottery
he fed on love. He slipped
the wreath from his head
and offered it to me.
It smelled of Anakreon.
I stupidly took it
and struck it in my hair,
and ever since, I can't
keep myself from loving.

Reader One

"Old things need not be therefore true,"
O brother men, nor yet the new;
Ah! still awhile the old thought retain,
And yet consider it again!

The souls of now two thousand years
Have laid up here their toils and fears,
And all the earnings of their pain,--
Ah, yet consider it again!

We! what do we see? each a space
Of some few yards before his face;
Does that the whole wide plan explain?
Ah, yet consider it again!

Alas! the great world goes its way,
And takes its truth from each new day;
They do not quit, nor can retain,
Far less consider it again.

Reader Two

I rise in the dawn, and I kneel and blow
Till the seed of the fire flicker and glow.
And then I must scrub, and bake, and sweep,
Till stars are beginning to blink and peep;
But the young lie long and dream in their bed
Of the matching of ribbons, the blue and the red,
And their day goes over in idleness,
And they sigh if the wind but lift up a tress.
While I must work, because I am old
And the seed of the fire gets feeble and cold.

Reader One

Old and alone sit we,
Caged, riddle-rid men;
Lost to earth's "Listen!" and "See!"
Thought's "Wherefore?" and "When?"
Only far memories stray
Of a past once lovely, but now
Wasted and faded away
Like green leaves from the bough.
Vast broods the silence of night;
And the ruinous moon
Lifts on our faces her light,
Whence all dreaming is gone.
We speak not; trembles each head;
In their sockets our eyes are still;
Desire as cold as the dead,
Without wonder or will.
And one, with a lanthorn, draws near,
At clash with the moon in our eyes:
"Where art thou?" he asks: "I am here!"
One by one we arise.
And none lifts a hand to withhold
A friend from the touch of that foe:
Heart cries unto heart, "Thou art old!"
Yet reluctant we go.

Reader Three

I wanted to go to college
But rich Aunt Persis wouldn't help me.
So I made gardens and raked the lawns
And bought John Alden's books with my earnings.
And toiled for the very means of life.
I wanted to marry Delia Prickett,
But how could I do it with what I earned?
And there was Aunt Persis more than seventy,
Who sat in a wheelchair half-alive,
With her throat so paralyzed, when she swallowed
The soup ran out of her mouth like a duck.
A gourmand yet, investing her income
In mortgages, fretting all the time
About her notes and rents and papers.
That day I was sawing wood for her,
And reading Proudhon in between.
I went in the house for a drink of water,
And there she sat asleep in her chair,
And Proudhon lying on the table,
And a bottle of chloroform on the book,
She used sometimes for an aching tooth!
I poured the chloroform on a handkerchief
And held it to her nose until she died.
Oh, Delia, Delia, you and Proudhon
Steadied my hand, and the coroner
Said she died of heart failure.
I married Delia and got the money--
A joke on you, Spoon River?

Reader Two

Crabbed Age and Youth
Cannot live together:
Youth is full of pleasance,
Age is full of care;
Youth like summer morn,
Age like winter weather;
Youth like summer brave,
Age like winter bare:
Youth is full of sport,
Age's breath is short;
Youth is nimble, Age is lame:
Youth is hot and bold,
Age is weak and cold;
Youth is wild, and Age is tame:--
Age, I do abhor thee.
Youth, I do adore thee.
O! my love is young!
Age, I do defy thee--
O sweet shepherd, hie thee,
For me thinks thou stay'st too long.

Reader Four

kickswishing through leaps of
authumn crazy leaves
I met an old man.

sheltered from him
by my chill unloving face
I thought myself a why.

his age had frightened me
and thus I pressed
those facile muscles

hard to hate--
and hating him
myself in half a century
I saw.

I will not be like
this rain-sodden drifter,
cried, then thought:
he asks not pity nor fear
nor any other favors save to be
and that I cannot help. . . .

and so, forgetting and
relaxing my face
with thought of now
continued on my way,
while

face within the hollow spaces
tears fell
as quiet rain. . . .

Reader Two

--I am a gentleman in a dustcoat trying
To make you hear. Your ears are soft and small
And listen to an old man not at all;
They want the young men's whispering and sighing.
But see the roses on your trellis dying
And hear the spectral singing of the moon--
For I must have my lovely lady soon.
I am a gentleman in a dustcoat trying.

Reader Three

--I am a lady young in beauty waiting
Until my truelove comes, and then we kiss.
But what gray man among the vines is this
Whose words are dry and faint as in a dream?
Back from my trellis, sir, before I scream!
I am a lady young in beauty waiting.

Reader One

I saw him once before,
As he passed by the door,
And again
The pavement stones resound,
As he totters o'er the ground
With his cane.

They say that in his prime,
Ere the pruning-knife of Time
Cut him down,
Not a better man was found
By the crier on his round
Through the town.

But now he walks the streets,
And he looks at all he meets
Sad and wan,
And he shakes his feeble head,
That it seems as if he said,
"They are gone."

The mossy marbles rest
On the lips that he has prest
In their bloom,
And the names he loved to hear
Have been carved for many a year
On the tomb.

My grandmamma has said--
Poor old lady, she is dead
Long ago--
That he had a Roman nose,
And his cheek was like a rose
In the snow;

But now his nose is thin,
And it rests upon his chin
Like a staff,
And a crook is in his back,
And a melancholy crack
In his laugh.

I know it is a sin
For me to sit and grin
At him here;
But the old three-cornered hat,
And the breeches, and all that,
Are so queer!

And if I should live to be
The last leaf upon the tree
In the spring,
Let them smile, as I do now,
At the old forsaken bough
Where I cling.

Reader Four

Yes, I write verses now and then,
But blunt and flaccid is my pen,
No longer talked of by young men
  As rather clever;
In the last quarter are my eyes,
You see it by their form and size;
Is it not time then to be wise?
  Or now or never.

Fairest that ever sprang from Eve!
While Time allows the short reprieve,
Just look at me! would you believe
  "Twas once a lover?
I cannot clear the five-bar gate,
But, trying first its timbers' state,
Climb stiffly up, take breath, and wait
  To trundle over.

Through gallopade I cannot swing
The entangling blooms of Beauty's spring;
I cannot say the tender thing,
  Be't true or false,
And am beginning to opine
Those girls are only half-divine
Whose waists yon wicked boys entwine
  In giddy waltz.

I fear that arm above that shoulder,
I wish them wiser, graver, older,
Sedater, and no harm if colder,
  And panting less.
Ah! people were not half so wild
In former days, when, starchly mild,
Upon her high-heeled Essex smiled
  The brave Queen Bess.

Readers Two and Three

What are your plans for dying, little man?
Whom will you choose to shroud you, head to foot,
How will you pay for decent tears and prayers,
Which is the piece of ground where you'll be put?

Say, even as you stretch that stringy hand
To grasp such warmth and nurture as you can
To bind thin bone, faint pulse, and hope together,
What are your plans for dying, little man?

Taxes are high, remember,
Chiselers will lie, remember,
We must all die, remember--
Remember, little man?

What is you name, your number?
What is the point of crying?
Living and feeling are costly--
Come, sir,
What are your plans for dying?

Reader Four

It never came into my mind
Until I was ready to die
That Jenny had loved me to death, with malice of heart.
For I was seventy, she was thirty-five,
And I wore myself to a shadow trying to husband
Jenny, rosy Jenny full of the ardor of life.
For all my wisdom and grace of mind
Gave her no delight at all, in very truth,
But ever and anon she spoke of the giant strength
Of Willard Shafer, and of his wonderful feat
O lifting a traction engine out of the ditch
One time at Georgie Kirby's.
So Jenny inherited my fortune and married Willard--
That mount of brawn! That clownish soul!

Reader Two

I went to the dances at Chandlerville,
And played snap-out at Winchester.
One time we changed partners,
Driving home in the moonlight of middle June,
And then I found Davis.
We were married and lived together for seventy years,
Enjoying, working, raising the twelve children,
Eight of whom we lost
Ere I had reached the age of sixty.
I spun, I wove, I kept the house, I nursed the sick,
I made the garden, and for holiday
Rambled over the fields where sang the larks,
And by Spoon River gathering many a shell,
And many a flower and medicinal weed--
Shouting to the wooded hills, singing to the green valleys.
At ninety-six I had lived enough, that is all,
And passed to a sweet repose.
What is this I hear of sorrow and weariness,
Anger, discontent and drooping hopes?
Degenerate sons and daughters,
Life is too strong for you--
It takes life to love life.

Reader One

Rich, honored by my fellow citizens,
The father of many children, born of a noble mother,
All raised there
In the great mansion-house, at the edge of town.
Note the cedar tree on the lawn!
I sent all the boys to Ann Arbor, all the girls to Rockford,
The while my life went on, getting more riches and honors--
Resting under my cedar tree at evening.
The years went on.
I sent the girls to Europe;
I dowered them when married.
I gave the boys money to start in business.
They were strong children, promising as apples
Before the bitten places show.
But John fled the country in disgrace.
Jenny died in child-birth--
I sat under my cedar tree.
Harry killed himself after a debauch,
Susan was divorced--
I sat under my cedar tree.

Paul was invalided from over-study,
Mary became a recluse at home for love of a man--
I sat under my cedar tree.
All were gone, or broken-winged or devoured by life--
I sat under my cedar tree.
My mate, the mother of them, was taken--
I sat under my cedar tree
Till ninety years were tolled.
O maternal Earth, which rocks the fallen leaf to sleep!

Readers Two and Three

A little more tired at the close of the day,
A little more anxious to have our way,
A little less ready to scold and blame,
A little more care for a brother's name;
And so we are nearing the journey's end,
Where time and eternity meet and blend.

A little less care for bonds or gold,
A little more zeal for the days of old;
A broader view and a saner mind,
And a little more love for all mankind;
And so we are faring down the way
That leads to the gates of a better day.

A little more love for the friends of youth,
A little more zeal for established truth,
A little more charity in our views,
A little less thirst for the daily news;
And so we are folding out tents away
And passing in silence at close of day.

A little more leisure to sit and dream,
A little more real the things unseen,
A little nearer to those ahead,
With visions of those long loved and dead;
And so we are going where all must go--
To the place the living may never know.

A little more laughter, a few more tears,
And we shall have told our increasing years.
The book is closed and the prayers are said,
And we are part of the countless dead;
Thrice happy, then, if some soul can say,
"I live because of their help on the way."

Reader Four

Welcome, old friend! These many years
Have we lived door by door;
The Fates have laid aside their shears
Perhaps for some few more.

I was indocile at an age
When better boys were taught,
But thou at length hast made me sage,
If I am sage in aught.

Little I know from other men,
Too little they from me,
But thou hast pointed well the pen
That writes these lines to thee.

Thanks for expelling Fear and Hope,
One vile, the other vain;
One's scourge, the other's telescope,
I shall not see again.

Rather what lies before my feet
My notice shall engage--
He who hath braved Youth's dizzy heat
Dreads not the frost of Age.

Reader Two

As a white candle
  In a holy place,
So is the beauty
  Of an aged face.

As the spent radiance
  Of the winter sun,
So is a woman
  With her travail done,

Her brood gone from her,
  And her thoughts as still
As the waters
  Under a ruined mill.

Reader Three

Praise youth's hot blood if you will, I think that happiness
Rather consists in having lived clear through
Youth and hot blood, on to the wintrier hemisphere
Where one has time to wait and to remember.

Youth and hot blood are beautiful, so is peacefulness.
Youth had some islands in it, but age is indeed
An island and a peak; age has infirmities,
Not few, but youth is all one fever.

To look around and to love in His appearances,
Though a little calmly, the universal God's
Beauty is better I think than to lip eagerly
The Mother's breast or another woman's.

And there is no possession more sure than memory's;
But if I reach that gray island, that peak,
My hope is still to possess with eyes the homeliness
Of ancient loves, ocean and mountains.

And meditate the sea-mouth of mortality
And the fountain six feet down with a quieter thirst
Than now I feel for old age; a creature progressively
Thirsty for life will be for death too.

Reader Two

Let me grow lovely, growing old--
So many fine things do;
Laces, and ivory, and gold,
And silks need not be new;

And there is healing in old trees,
Old streets a glamour hold;
Why may not I, as well as these,
Grow lovely growing old?

Reader Four

Fear death?--to feel the fog in my throat,
  The mist in my face,
When the snows begin, and the blasts denote
  I am nearing the place,
The power of the night, the press of the storm,
  The post of the foe;
Where he stands, the Arch Fear in a visible form,
  Yet the strong man must go:
For the journey is done and the summit attain'd,
  And the barriers fall,
Though a battle's to fight ere the guerdon be gain'd,
  The reward of it all.
I was ever a fighter, so--one fight more,
  The best and the last!
I would hate that death bandaged my eyes, and forbore,
  And bade me creep past.
No! let me taste the whole of it, fare like my peers
  The heroes of old,
Bear the brunt, in a minute pay glad life's arrears
  Of pain, darkness, and cold.
For sudden the worst turns the best to the brave,
  The black minute's at end,
And the elements' rage, the fiend-voices that rave,
  Shall dwindle, shall blend,
Shall change, shall become first a peace out of pain,
  Then a light, then thy breast,
O thou soul of my soul! I shall clasp thee again,
  And with God be the rest!

Reader One

Middle-age life is merry and I love to lead it.

But there comes a time when your eyes are alright but your arm isn't long enough to hold the telephone book where you can read it.

And your friends get jocular so you go to the oculist, and of all your friends, he is the joculist.

So, over his facetiousness let us skim, only noting that he has been waiting for you ever since you said Good Evening to his grandfather clock, under the impression it was him.

And you look at the chart and it says SHRDLU QWERTYOP, and you say well why SHRUDNTLU QWERTYOP and he says one pair of glasses just won't do.

You need two.

One for reading Erle Stanley Gardener's Perry Mason and Keats' Endymion with,

And the other for walking around saying hello to strange wymion with.

So you spend a good deal of time taking off your seeing glasses to put on your reading glasses, and then remembering that your reading glasses are upstairs or in the car.

And then you can't find your seeing glasses again because without them you can't see where they are.

Enough of such mishaps, they would try the patience of an ox.

I prefer to forget both pairs of glasses and spend my declining years saluting strange women and grandfather clocks.

Reader Three

When you are old and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,
And loved your beauty with love false or true;
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face.

And bending down beside the glowing bars
Murmur, a little sadly, how love fled
And pace upon the mountains overhead
And hid his face amid a cloud of stars.

Reader One

Grow old along with me!
The best is yet to be,
The last of life, for which the first was made:
Our times are in His hand
Who saith, "A whole I planned,
Youth shows but half; trust God: see all,
nor be afraid!"

Reader One

Youth ended, I shall try
My gain or loss thereby;
Leave the fire ashes, what survives is gold:
And I shall weigh the same,
Give life its praise or blame:
Young, all lay in dispute; I shall know, being old.

Reader One

As it was better, youth
Should strive, through acts uncouth,
Toward making, than repose on aught found made:
So, better, age, exempt
From strife, should know, than tempt
Further. Thou waitedst age: wait death nor
be afraid!

--And his big manly voice,
Turning again towards childish treble, pipes
And whistles in his sound.

Old as I am, for ladies' love unfit,
The power of beauty I remember yet.

Age sits with decent grace upon his visage,
And worthily becomes his silver locks;
He wears the marks of many years well spent,
Of virtue truth well tried, and wise experience.

The hand of time alone disarms
Her face of its superfluous charms;
But adds, for every grace resign'd,
A thousand to adorn her mind.

Reader One

Now then the ills of age, its pains, its care,
The drooping spirit for its fate prepare;

Although my heart in earlier youth
Might kindle with more warm desire,
Believe me, I have gain'd in truth
Much more than I have lost in fire.
What was but passion's sigh before,
Has since been turn'd to reason's vow,
And tho' I then might love thee more,
Yet oh! I love thee better now!

APPENDIX B

SCENE IN THREE MOVEMENTS

A PLAY FOR READERS AND DANCERS

by

Melinda Catherine Foster

CHARACTERS

MOTHER, who stays in a nursing home

DAUGHTER, who stays in a suburban home

SCENE IN THREE MOVEMENTS

First Movement

Scene: Mother's Room

CHARACTERS

CHORUS

D. Hello, Mother. It's me. I was in town for a few things, and so I thought it would be a good time to stop in and see you.

M: Hello, Dorothy. I see. Well, it's so nice of you, Dear; it's always so good to see you. You can tell me all about what you've been doing. We can have a NICE visit.

D: I came by for just a little while, on my way to town, then I have to run to the grocery store, oh, and I ran into an OLD friend, you remember Donna, don't you, Mother? Well, guess what? She's out in the car--we're going to stop for coffee . . . so I can't stay very long, but I wanted to SEE you, you're looking GOOD!

M: In a way, it was right on your way. Well, I'm glad it wasn't a special trip for you. I'm always glad to see you. Oh, a new sweater . . . you've forgotten to take off the label . . . Piccadilly Circus, Dorothy? Didn't you say you had to cancel your vacation because Bob didn't get his raise? I thought that was why I couldn't--(D breaks in.)

D: Shall we begin by straightening your pillow? We don't want you to get a cricket in your neck; (laughs) I remember I used to call it a cricket when I was little and I'd rub your neck for you when you came in from work and your neck hurt from bending over--that's a pretty housecoat, Mother. And what a pretty pillowcase . . . oh, one of the Irish linens from home, isn't it? Mother, you've spilled on it. It'll never come-- OH, well, they're yours, after all, aren't they?

M: If we must be here in one room--I know it can't be helped, no one's to blame--but it helps to have things from home, you know, Dear? However, if you want this one especially, why take it. No, really, I don't need it. I think that little spot will come right out . . . I don't know how that happened . . . I suppose it was this morning . . . I know what we'll do! You'll bring me some of that powdered soap we got last year-- no, year-before-last it was--well, I could take it to the sink over there and get it right out. Well, I guess you'd better do it, Dear, if you don't mind.

D: You're all settled in here, aren't you? Nice and comfy? Oh! You have a nice little table here by your bed, haven't you? That's a really good place for a table, isn't it? And your bed goes up and down.

M: I'm doing as well as can be expected here, I suppose, Dear.

D: I'm so glad we found such a good place for you, what with it being so complicated at home--too busy to give you the care you deserve.

M: I know.

D: We'll talk about something fun now, won't we, Mother? Now, let me see. What have I been up to? Hmmn. Well. I'll think of something in a minute. Oh, yes! We got the house painted, and we fixed up your old room into a guest room, it's SUCH fun to have people come and stay, they always say it's too much bother, but it's really no trouble, I LIKE to take the trouble for them they're my friends . . . well, just for a night or two, you know, it's not

M: You'll talk to them about letting me visit, remember Dorothy, I can come if you say it's all right. It wouldn't tie you and Bob down a bit. It wouldn't change your lives at all. Oh, we'll have a GOOD time. We can stay up as late as we like, and do whatever we like--no one will have to do anything he doesn't--SHE doesn't like, you know--we're our own person--and then we can get up in the morning--any time--even as late as eight--and fix ourselves a good hot cup of cereal, oh, and I have some of that fine tea . . . it's still there, isn't it, Dorothy?

D: Well, Mother, we'll have to see what the doctor says. He's the boss, you know. And we don't have anything at home in case anything should happen, and you never know . . . they can watch you here every MINUTE, so there's NOTHING UNEXPECTED, and you can really be SECURE. Now, Mother, don't be that way . . . of course I WANT you to come home--I'm smiling so much today, seeing you . . . It's so good to be able to just drop in and visit you. You know, it's even good THIS way,

when you think of it, because you know we never DID get along, NO, Mother, you know we never did, and THIS way there's no chance to get into all of that hasselling. But we'll see. We'll see what the doctor says, when he comes.

M: Dorothy, you remember I'm just here for a trial time, you know, to see if I get better and to give you and Bob time to get your affairs in order.

D: You look well! They must take VERY good care of you here. We chose this place very carefully, Mother.

M: Oh, I DO feel BETTER, Dorothy! Believe me, you'll soon be convinced to bring me right home!

D: I feel better now that I know you're being well cared for. I was SO WORRIED before. It's not good for people to stay worried all the time; my doctor wants me to stop trying to do EVERYTHING the way I do.

M: Dorothy, would you give me my housecoat, please, you can just take it off the hook on the door.

D: What? Oh, of course, Mother. Here it is. Now! Well, I have to go soon, and we haven't really TALKED, yet. So--HERE'S THE NEWS! Let's see. Jenny lost a tooth, and we added an extension'phone. Bob got a raise, and so we can manage to pay the dentist and the 'phone company. Jenny's teacher says Jenny is scared of growing up, she doesn't have any idea why. Bob says it's just a stage, life is full of stages, she'll learn not to think about it. Anyway, Bob says, she's got a stable peer group, so whatever happens to one of them happens to all

of them. I'M just so glad she can be with people her own age all the time.

M: Dorothy, with Jenny in daycare all day, and Bob at work, What is your life?

D: Oh, Mother, what do you mean? I have so much to do that I don't know it when the day's gone past. I have to get everybody off on alternate days--Bob and I share the domestic tasks--and then one of us drives Jenny to her class, and then my half-time job keeps me tied up until one. Then I have to be home when the repair people come to fix the time-saving devices, and by then its time to pick up Jenny, and in the evenings, in the evenings I have my human values class--yes, it meets 5 nights a week--we take it very seriously, it's worth the time and effort to me. Mother, you've just forgotten that it's not like it was when YOU were young. Everybody does what is best for him. Her. Like right now, Jenny's at pre-scout meeting. They're visiting a farm community today. That's why they couldn't come. SHE couldn't come.

M: Well, you're right, Dear. I'm sure I did a lot of things once that kept me VERY busy--I can't remember any of them--at the moment--BUT I'm sure you must know what you are doing. Mustn't you, Dear? But, Dorothy, I want to come home. You do it, Dorothy. Tell them I can come home.

D: Oh, now, Mother, I've explained all that to you before. You're getting forgetful.

M: Well, you never would listen to me; you said my ideas were out-of-date. Maybe they were. But Dorothy, some things never change. HE WHO DOES NOT KNOW HISTORY IS DOOMED TO REPEAT IT. But you never would listen to me.

D: Mother, you listen to me, now. I'll be back soon and we'll talk some more. I have to go now, Donna's waiting.

M: I just can't see you running back and forth, back and forth all the time that way. But you do as you feel best, Dear. You have your life to live.

D: Well, Mother, I must go. Now you be good, and do what the doctor tells you.

M: I don't want to interfere with your life, Dear, We all have our lives to live. Tell Jenny I have her doll all fixed for her; here, it's under the cover, here. Just a moment. Ah, here it is. Dorothy? Are you there? I can't see you, you must be gone.

Second Movement

Scene: Mother's Room

READERS	CHORUS
	(Without expression)
D: Hello, Mother. It's me. I was in town for a few things.	Hello It's me
M: Hello, Dorothy, I see. Well, it's so nice of you, Dear.	Hello I see
D: I came just for a little while, then I have to run.	I came
M: In a way, well, I'm glad, it wasn't a special trip.	In a way
D: Shall we begin with your pillow? Mother, you've spilled on it.	Shall we begin
M: If we must be here, no blame, but it helps to have things from home.	If we must
D: You're all settled in here, aren't you?	You're . . . here
M: I'm well as can be expected here.	I'm . . . here
D: I'm glad we found a place for you, where they can give you care.	I'm glad
D: We'll talk about something fun, now let me see.	I'm . . . here
M: You'll talk about my visit, I can come if you say it's all right.	We'll talk
D: Of course I want you to come; I'm smiling so much today!	I'm smiling

READERS		CHORUS
		(Without expression)
M:	Dorothy, remember, I'm just here for a trial.	I'm . . . here
D:	You look well. They must take good care of you here.	You look well
M:	You'll be convinced I'm better, and you can bring me home.	You'll be convinced
D:	I feel better now, I was so worried before.	I feel better
M:	Dorothy, would you please take the 'phone off the hook?	Off the hook
D:	What? Oh, of course, here it is, now here's the news.	Here's the news
M:	What is you life like, Dorothy, all day, what do you do?	What is your life
D:	Oh, Mother, what do you mean? You've just forgotten when you were young. They're visiting today, that's why they couldn't come.	What do you mean They couldn't come
M:	I can't remember them, but you do it: tell them I can come home.	I can't remember them You do it
D:	Oh, now, Mother, I've explained all that before.	Oh, now Mother
M:	Some things never change. But you never listen to me.	Some things never change Listen to me
D:	Listen to me, I'll be back soon, and we can talk some more.	Listen to me
M:	I can't see you back and forth, but you have your life to live.	I can't see you

READERS	CHORUS
	(Without expression)
D: I must go; now you be good.	I must go
M: I don't want to interfere. Just a moment, are you there? I can't see you, you must be gone.	I can't see you, you must be gone

Third Movement

Scene: Mother's Room

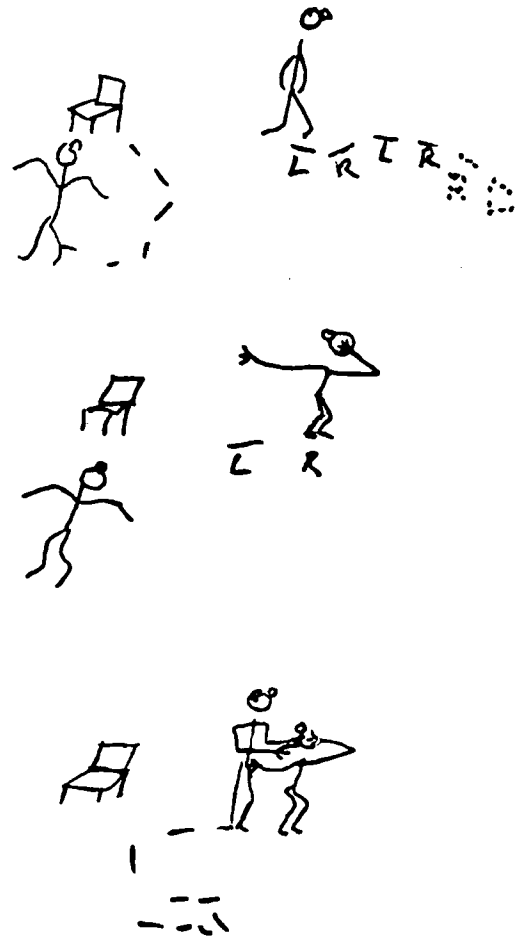
READERS		DANCERS
D:	Hello,	  Back circle and pose: D circles LRLR to the right, stops L foot to side, head averted. Face drags behind. Her feet "carry her where she would not go." M continues sitting and standing as though D has no effect.
	It's me.	
M:	Hello,	  Sit and relax: M sits down, swings legs to the right, as she has been doing previously. D motionless.
	I see	
D:	I came . . .	  Six steps, tacking: D walks LR diagonally back USR, LR directly SR, L diagonally DSR, R directly SR, coming to rest facing the direction of the empty chair. Her steps overlap the next move of M by four beats, end two steps before M's movement.

READERS

M: In a way . . .

D: Shall we begin?

M: If we must



DANCERS

Shrug: M rises, dusts table as before, continues to the window to draw aside the curtains. All this she does with a shrug-like attitude, as though the entry of D will make little consequence for her.

Step-together and pose: D steps back L and draws right foot in to left, to end facing audience. Pose is in plié, head averted left and slightly downward, R arm is held out to right of body, L arm in front of body, hand before face; both palms face audience.

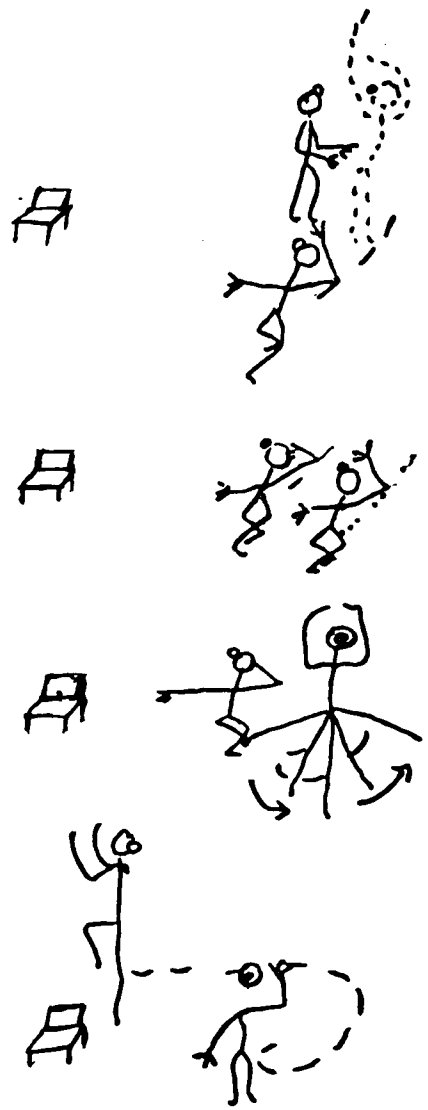
Two pas de bourrées, step-together and pose: M follows a circuitous route, head dragging behind, to end next to D. Her first pas de bourrée carries her SL, then she reverses direction with the second one, which ends with her facing SR. She takes one extra step US, then steps back and sideways SL and assumes a pose with both hands pushing D away, head averted.

READERS

D: You're here

M: I'm here

D: I'm glad!



DANCERS

Spin-away and pose: D lifts arms overhead and to the left, bringing them around to circle right, LRL, from a relevé, ending in a deep plié, back to audience. Arms are reverse of previous position, but face uncovered. Path is a straight line, diagonally DSR.

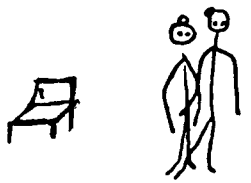
Spin-away and pose: M does same basic turn, but with no relevé, and with R hand before face. She ends to R of D.

Step-hop, pas de bourrée turn: D steps back R, swings L leg out to side, hops, arms opening overhead, and does pas de bourrée turn to the left, circling past M to run USR.

Run, step-hop: D runs diagonally USR, behind M, then ends in a step-hop on L, R leg drawn up in front, arms raised, hands opened upwards.

READERS

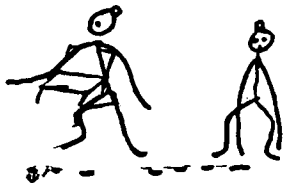
D: We'll talk!



DANCERS

Bourrée back, turn: She "wilts," bourrées backwards until back-to-back (left shoulders) with M, who has straightened and turned to face front. D turns to R on L foot, her back in contact with M as she rolls around at M's side; she breaks contact only at the last moment, when facing audience.

M: You'll talk!



Saute, bourrée, slow chassée en plié, repeat: D moves SL, facing front, arms at side. Her movement is an inexact series of three above movements in frenetic, overly-cheerful manner. M reaches toward place D has just vacated. M slowly straightens; D continues.

D: I'm smiling!

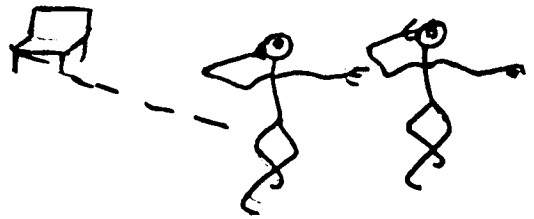


D continues; M raises arms in preparation for turn.

READERS

M: I'm here

D: You look well. M: You'll be convinced D: I feel better! M: Off the hook! D: Here's the news! M: What is your life?









DANCERS

Spin-away and pose: M spins L, arms R, the reverse of previous spin-away. Path is diagonal straight line, DSL, to end to left of D, who assumes same pose.

Walks, with arms, on two adjacent elliptical paths. M begins her ellipse moving SL, D begins moving SR. Both begin walk-backwards, turn and end walking forward. Arms--"present," opening away from the body. D's arms are over-cheerful, M's are sarcastic, a bit floppy and jerky.

Pose: M and D face each other, each standing on left foot, right foot behind. They stand motionless for one beat.

READERS

D: What do you mean?

They couldn't come.

M: I can't

remember them.

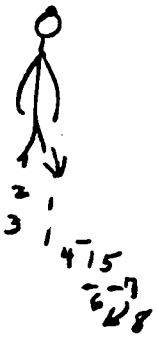
You do it. D: Oh,

now Mother . . . M: Some

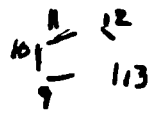
things never

change. Listen

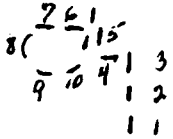












DANCERS

Walks, turn: D takes step back and side, R, L, to begin walks R. She steps RLR front, L left, R front, LR left, circles back right LRLRLR, turning during the circle to end facing diagonally DSL.

Reverse: She reverses the pattern, to walk back LRL, stage right R (facing SL), back L (facing front), stage right RL (facing SL), and then circling to left RLRL to face front and begin again on the R foot. Both circles bow toward SR.

READERS

D:
to me . . . Listen

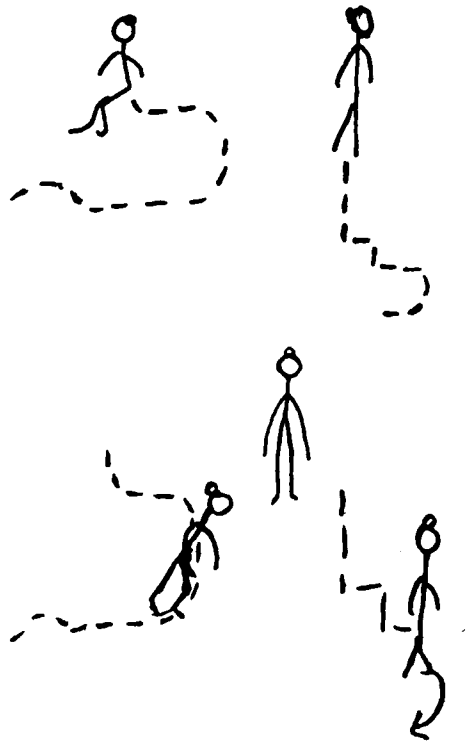
M:
to me I

D:
can't see you. I

M:
must go. I

can't see you, you must

be gone.



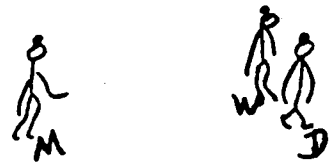
DANCERS

Trolley: M watches, returns to movements from earlier section, making motions of dusting and opening curtains, sadly and without energy, in the same pattern, as if the "room" had shifted positions on the stage.

Repetition: D repeats walks, turn and reverse patterns over and over. M continues Trolley. Music begins. Dancer in white enters: watches.

Transition

(Music by Jackson Browne, played on acoustic guitar)

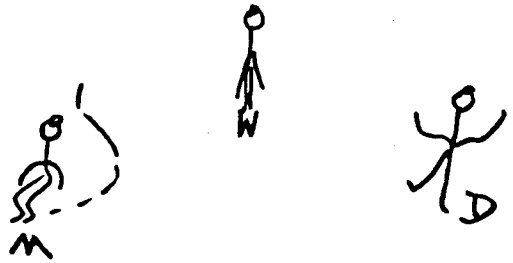


W (dancer in white) steps behind D and moving through the steps of the pattern, and using arm contact, slows D as she goes through the backward turn (first one).

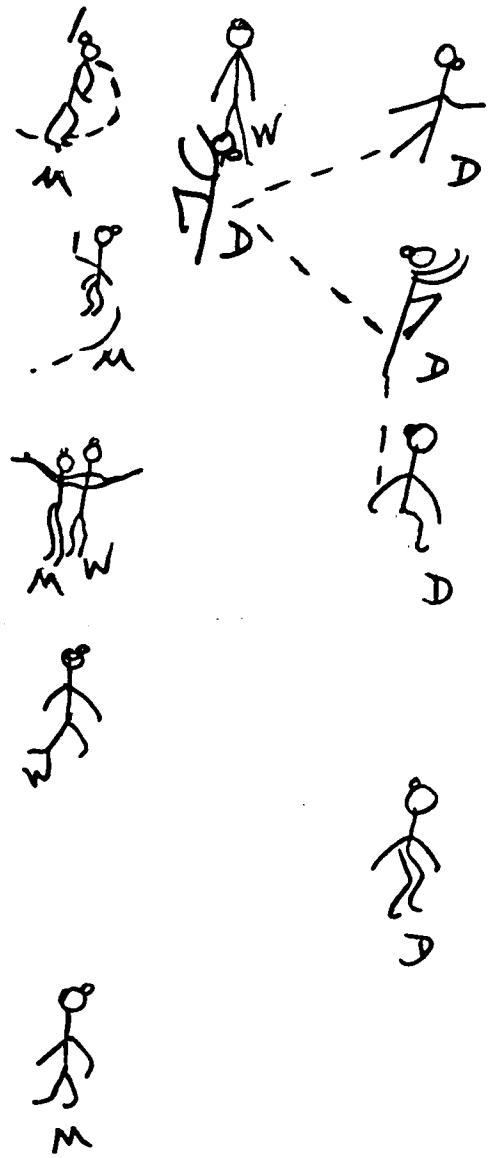
Following the turn, D casts her off, as though freeing her arms of some invisible encumbrance, mildly annoyed.

W interferes again before the reverse back turn. This time, W is visible to D, who follows W as she walks slowly around the circular path stepping deliberately, and not swept as D had been.

Music continues.

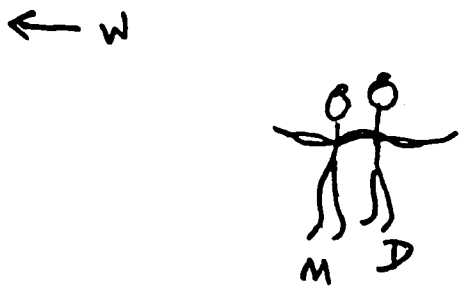


D begins to find own free movement. Does medium-level Hello motif: R foot over into plié, then step-hop L, R leg extended to side, arms chest level as they open, foot flexed(?) Pas de bourrée turn RLR. Then DS--L, R, LR into a plié, arms and body wound up to the right. It



looks like a preparation for a take-off. Then a half-turn to L, on R foot, L leg extended low in front, toe pointed. Very easy, very free. D runs USR diagonal, L, R, LR hop the step-hop on L, R leg drawn up in front, arms up, palms open. Then a one-and-a-half turn to the right, focus DSL, arms to the side, en plié. She runs back, with one skip-hop, to DSL corner of stage, and a bigger step-hop on R foot, ending in a crouch and FREEZE.

M: as D does half-turn and heads USR (above); M starts to move again (she went into freeze as W entered). M dusts imaginary table, and as she goes through curtain-opening motions, and her arms start to fall dispiritedly, W lifts them from behind, not really touching them, as D runs back DSL. W circles backwards with M, ending on M's left. They fact USL diagonally as D jumps and freezes. W and M walk together, in step: R, L, RL hop, and split apart as they reach the back USL corner of stage. W circles to her left, along the curtain, moving across the back of the stage heading SR. M moves to her right circling DS and then SR, into a double chenée turn, arms

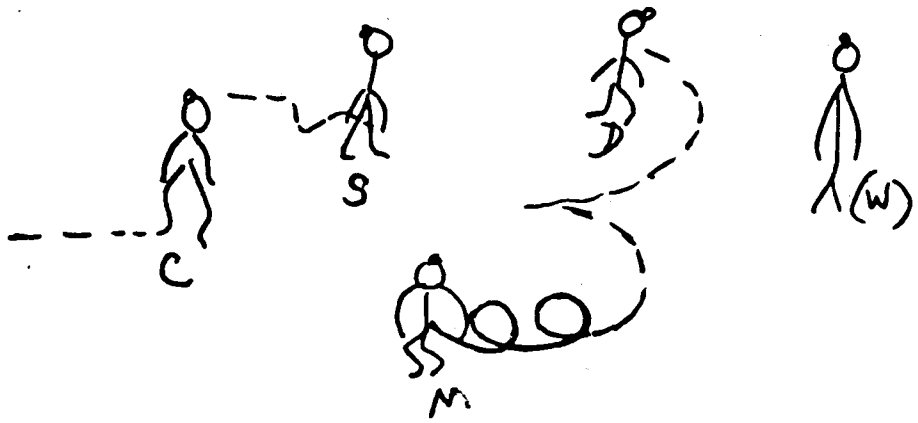




open to the sides; demi-plié. Then two more hops. As M completes the two turns and walks SR (with hops), D comes out of her freeze and walks to meet her in center of stage. As before, each is on L foot, R foot behind. W assumes a mime-like pose, a bit puppet-like: hip to right, right leg bent, toe-in; a turned-in right lunge, torso in a straight line to SL. She exits as M and D begin to circle each other with three RLR pas de bourrées. They then come to a side-by-side position facing front.

They walk, with little hop, and M "circles" D as W had, moving in unison with her in a position slightly behind her. M goes into table-dusting movements, and D lifts her as W had, going through the same circle and they walk USL diagonally, following the same path that had been followed by M and W.

S (Susan) enters and M (Betsy) circles SR and then USR. D (Gaye) has crossed before curtain USR, then DSR and crosses to go DSR. S is doing a movement reminiscent of D's earlier repeated pattern, moving straight and then



going at diagonals to original direction.

Carol (C) enters, from USR, and her occasional motif is little skittering side chassées, very small and tight. Later the dancer in white (W, Vicki) enters. That completes the entrances, and the dancers find their way to the beginning configuration for the finale, as shown on the diagrams.

They split apart, and this time M does a light, free spin-away DSR, double turn.

VITA

Melinda Catherine Foster was born in Memphis, Tennessee, on November 16, 1943. She attended school in that city and graduated from Miss Hutchinson's School in 1961. Following two years at The University of Mississippi she entered The University of Tennessee, Knoxville. She received a Bachelor of Science degree in Zoology in the spring of 1967, and a Master of Arts degree in Speech and Theatre in the summer of 1981.

She has had a variety of experience in teaching, in South Carolina and in Knoxville, and also has worked for UT Hospital, for the UT Environment Center, and for Knoxville radio stations WBIR and WEZK. In 1979 she created and performed in a Christmas program for The Church of Saint Michael and All Angels at Tyson House.

Presently she lives in Knoxville, where she is employed by the Stanley Kaplan Educational Center, and as a volunteer produces and moderates a panel discussion program for cable television station Channel 20.