An examination of "Laura's Closet"

Laura Ellen Browning
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UMI
AN EXAMINATION OF

LAURA'S CLOSET

by

Laura Ellen Browning

Bachelor of Arts
University of Nevada, Las Vegas
1994

A thesis submitted in partial fulfillment
of the requirements for the degree of

Master of Music

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Laura Ellen Browning

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Masters in Music

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ABSTRACT

An Examination of Laura's Closet
by
Laura Ellen Browning

Margot Mink Colbert, Examination Committee Chair
Assistant Professor of Dance
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An Examination of Laura's Closet serves as written documentation of both the practical dance concert, Laura's Closet, as well as the rehearsal process which led to this performance. This paper will include my thoughts on the original concepts of each piece, an analysis of the choreography, a discussion of the form of an original piece of music, and an evaluation of the final product. Tables which outline rehearsal notes will be discussed as well as the production and performance.
# TABLE OF CONTENTS

**ABSTRACT** ................................................................. iii

**ACKNOWLEDGEMENTS** ............................................. vi

**CHAPTER 1** .............................................................. 1
  Introduction ............................................................... 1

**CHAPTER 2** .............................................................. 5
  Dreams of Jewels ...................................................... 5
  The Choreography .................................................. 6
  The Music ............................................................... 8

**CHAPTER 3** .............................................................. 11
  Common People ...................................................... 11
  The Choreography .................................................. 13
  The Music ............................................................... 16

**CHAPTER 4** .............................................................. 18
  My Closet ............................................................... 18
  In the Blink of an Eye .............................................. 19
  Smile ................................................................. 22
  The Comedy is Over .............................................. 25
  The Relationship to the Music ............................... 28

**CHAPTER 5** .............................................................. 30
  Variations of Anticipation ...................................... 30
  The Restaging ........................................................ 31
  The Choreography ................................................ 32
  The Music ............................................................... 35

**CHAPTER 6** .............................................................. 37
  The Production ........................................................ 37

**CHAPTER 7** .............................................................. 39
  Conclusion ............................................................. 39
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CHAPTER 1

INTRODUCTION

This document is a written account of "Laura's Closet", my dance thesis concert, which was performed at the Black Box Theatre on April 26 and 27 of 1996. I am writing this paper in partial fulfillment of my Master's Thesis requirement. This paper will take the reader through the entire process of the my choreographic journey. For each of the four pieces, I have articulated the thematic material, included a description of the musical form, and discussed the musical relationship to the choreography. The reader is given insight into the beginnings of the choreography, the variety of the pieces, and the culminating performance. I feel this paper will show that this experience was one of learning and growth. My goal of this thesis concert was to bring to the audience a group of my works showing varied choreographic approaches.

I feel that a thesis concert is not only a place to promote what a choreographer does best but also to broaden the scope of the choreographer and show that audience works of varied intention. I did this using different choreographic approaches for each piece including abstract ballet, comedy, visual narrative, and pure dance, all deriving from the basic modern dance
genre. My thesis concert was composed of four self contained dance pieces. Three of the four pieces were single movement group pieces each with its own accompaniment. The remaining piece was a three movement piece, one group movement and two solo movements.

The task of choreographing a dance concert was a great learning experience for me. Through this process, I learned how to create fresh, innovative movement and to orchestrate the movement so its form is architecturally stable. I found that being adaptable is an asset and goal in itself. Not only does being adaptable enhance the learning experience but also it makes my other goals possible. Also, I strive to make my choreography interesting to the audience. I can achieve this goal through different modes of choreographic development. These methods include cannon, cadence, inversion, fragmentation, unison, and complete variation between the dancers among others. Within the phrase itself, I can slow or hasten the tempo and can accentuate, distort, combine, or eliminate movements. Since there is no such thing as new movement, I used these tools to make the movement my own. I feel the only way to learn the use of these forms is through practical exploration in a piece of choreography. This experience compounds infinitely when it is not simply one piece of choreography but an entire body of work culminating in a live public performance.

Now, there are many more details to which I, the choreographer must attend. One of these details is the practical running of the concert itself. Not
only my needs as the choreographer but also the needs of many other people must be realized once the production moves into the theatre. These people include the technical staff, the house attendants, and the audience. My goal is no longer just the completion of the choreography but how that choreography can be combined with the lighting design, the performance space, the costumes and the program order. The posters, programs, mailings and other forms of publicity must be handled as well.

As the choreographer, I gained valued experience with interpersonal skills. Choreography requires dealing with different types of dancers of varying ages. I have learned some dancers need constant reassurance while others just need to work the choreography repeatedly. Other dancers simply need to be told what to do and they will do it. Each dancer needs different stimuli to achieve their own personal best in a piece of choreography, and it is my job as choreographer to see that the dancers receive the needed stimulus. I can give the dancers this through the description of the quality of the movement, movement motivation, visual imagery, analysis of the accompaniment, spacial relationships, and, in some cases, a story line. In the end, all of the hard work and struggle comes through in a performance where not only do the dancers and I but also the dance itself blossoms.

If I am successful in the orchestration of all these factors, the performance will be successful. I realize that it will be enjoyed by some and disliked by others; this is the nature of a subjective art such as dance. I have
gained knowledge of many different attitudes towards dance and of what dance consists. I have learned of these attitudes through discussions with friends, acquaintances, audience members, and students of mine. These differing attitudes about dance come from each person's experience with various dance styles. My choreography for this concert will not push the limits of what can be construed as dance but will hopefully broaden the average person's attitude towards concert dance. Whatever the result, my primary goal of presenting a modern dance concert would be accomplished. My original desire to show the choreography has been accomplished; and, through the process, I will have deepened my knowledge of the art of dance.
CHAPTER 2

DREAMS OF JEWELS

Introduction

The concert opened with a duet titled "Dreams of Jewels", an abstract, minimalist ballet. The piece was choreographed to be performed on pointe, therefore I chose to use Dolly Kelepecz and Elizabeth Kattner, both professional ballet dancers, to perform this piece. The choreography, based in minimalism, consists of several movement motifs. The first and main motif uses circular hand movements where the dancers' arms wrap around the body. The other three motifs of the piece are spiralling towards and away from the floor, bourées on pointe, and a sequence of allegro relevés, jetés, and other petit allegro steps which change direction.

My original concept of this piece was to present a work that would echo the minimalism in the music, an original piece composed by Lee Browning. I also included pointe work so that I could emphasize the precision of each movement. I saw this precision as an essential correlation to the minimalist aspects of the composition. I chose minimal movements with an emphasis on repetition, again relating to the musical structure of the composition. Instead of
precise repetitions of the choreography, I decided on subtle alterations of the
movement with the original movement still apparent to the audience.

"Dreams of Jewels" is not pure music visualization; however, I used this
concept throughout the piece. Working with the concept of music visualization
was quite new to me. While I had studied this concept in many classes, I had
never used this as a technique in my choreography. I found that working this
way was difficult for me. The difficulty came in orchestrating the timing of the
choreography with the music. I found myself obsessively counting the
measures and analyzing how much of each choreographic theme the music
could encompass. In the end, the piece came out beautifully, and while this is
not my ideal means of choreographing, I would not hesitate to use musical
visualization in the future.

The Choreography

The piece opens with the dancers centered on the stage with Ms.
Kelepecz standing and Ms. Kattner sitting, both in a variation of each other's
beginning position. As the lights slowly rise, the dancers simultaneously begin
the wrapping hand gestures in the same slow tempo of the rising lights. The
defined hand gestures are the principle motif of the piece and give the
choreography a restrained, elegant, and precise quality.

I combined the different motifs in various patterns throughout the piece.
As the dancers spiral towards and away from the floor in opposition to each
other, the wrapping of hands continues in its repetition and maintains the precise elegance of the opening moments. The spiraling serves to move the dancers into a standing position leading directly into a linear locomotor pattern. The dancers bourrée a design of diagonal lines which fan from the center to the down stage corners of the performance space and then circle the entire stage. The bourrées are performed while the dancers continue the wrapping hand gestures.

The choreography progresses into the one section of pure music visualization. The music swells into a series of chimes. The choreography shifts to an alternating pattern of bourées and runs which circle the stage. The precise hand gestures remain pure in repetition and continue throughout the allegro and locomotor sections. Leaps are inserted into the pattern and coincide with the chimes. This section ends with the dancers moving towards the downstage left corner with a series of chaînés.

At this point, the choreography returns to a section of twisting bourées in place with the hand gestures being emphasized. The gestures are constantly being altered and manipulated to contrast the other body movements while maintaining the original pressed style. The hand gestures are abandoned briefly in the petit allegro; however, the wrapped, pressed energy is sustained through the movements of the legs and feet.

As the piece concludes, it returns to a variation of the opening section while revisiting each of the motifs. The piece resolves into stillness echoing the
beginning with the dancers in a variation of the opening position and the hand gestures coming to a definitive calm.

The Music

The music I chose for this piece was an original composition created by Lee Browning, the composer and my brother; the score can be found in appendix one. The score was composed on computer for percussion ensemble; but, for my thesis concert, we decided to use the electronic recording which gave the composition a mysterious air. I first chose the music and then created the choreography. I wanted the choreography to move with the music at some points but also to contrast the music at others. The music was composed with numerous minimalist concepts. It was limited to six instrumental phrases which were repeated throughout the score.

The musical structure consists of a simple two-part song form, also referred to as A B A. The A section incorporates the melodic line which is performed by the flute, with the ostinato pattern rendered by the guitar. The ostinato performed by the guitar is an arpegiated chord pattern. I feel that the slow movement of the melodic line expresses a chaste beauty while having a haunting effect on the listener. The B section contains block chords which were taken from the ostinato guitar part. This section provides a subtle contrast in that the melodic theme is contained in the harmonic material, unlike the A section where the melodic theme is heard in the flute but not in the harmonic
arpegiated chord patterns of the guitar. Another contrast between the A and B sections is in the explosive dynamics of the B section. The dynamics intensify to a fortissimo level through the entrance of the additional sounds. One of the additional sounds is a drum beat which enters as a solo instrument. Beginning at a slower tempo, the drum beat increases its speed to match the tempo of the A section, and, after this acceleration, it moves into the background for the remainder of the piece. While the tempo remains constant, the sounding of the chords intensifies to the climax of the piece. Section A is reprised three times. The first contains the melody, ostinato, bass, and a back beat. The second repetition omits the ostinato while retaining the other three elements. The last repetition is fragments of the melody which ritards into the resolution of the piece.

I developed the choreography so it corresponded to the music and its minimalism in various ways. While I did not follow the A B A form of the music, I assigned a movement theme to the musical instruments and reprised the choreographic themes along with the repetition of the musical themes. I emphasized the repetition in the choreography since the repetition of the music was one of my main influences. The piece began with an ostinato which was duplicated in the defined hand gestures of the dancers. As the ostinato recurs throughout the piece, so do the hand gestures. Each time the hand gestures occur, they have a slightly different emphasis while always maintaining the original connection with the ostinato. With the entrance of the melodic theme in
the music, the hand movements have changed to a variation allowing the
dancers to spiral towards and away from the floor. The dancers' bourées begin
with the entrance of the bass and are repeated throughout the piece. The
sautés and the grand jetés were choreographed to coincide precisely with the
chimes, which provided both audio and visual accents. I feel that the
correlation of the repetition of the music and the choreography enhanced the
piece as a whole.

Another direction in which the choreography relates directly to the music
is in the gentle crescendo of the music. The composition begins singularly with
the ostinato but progresses by adding the other five instrumental phrases
slowly. This gentle crescendo is created in the music by the addition and
subtraction of the six phrases. This form echoes the choreography by the use
of the four movement motifs. The choreographic motifs were varied, combined,
or separated throughout the piece similar to the manner in which the composer
developed the musical themes.
CHAPTER 3

COMMON PEOPLE

Introduction

"Common People", in its final stages, was a light high energy sextet with which the dancers could have fun. The performers were the chorus members of my concert. This group included Karen Holtzman-Schwartz, Elizabeth Kattner, Jessica Pillsbury, Jennifer Thomas, Pamela Turpen, and Kelly Wilkinson. Throughout the rehearsal process, the dancers were eager to perform in another piece, and I decided that another group piece would be appropriate for the concert.

My original concept of this piece was to show an aggressive, thrown, physical side of choreography. I intended to use a combination of Nine Inch Nails and "The Typewriter" as the accompaniment. As my working with the dancers progressed, the connotation of the piece became one of anger and hostility which was not what I wanted. I discussed this problem with Margot Colbert, my committee chair person, and we decided that I should completely change the motivation for the piece while retaining the choreography. Ms. Colbert attended a rehearsal and made the comment, as an outside viewer,
that the choreography appeared cute and fun. First, I was offended by this comment, since I had not chosen to choreograph a cute piece. But through my implementation of her comments, I discovered that this was yet another occasion for me to grow as a choreographer. I had never created a light hearted piece and saw this as an opportunity. Though I am not sure that light hearted choreography is my forte, I value the experience and will use the new found knowledge in the future. The final results were quite different than what I originally intended but showed a unique piece none the less.

The music I finally selected was the jazz piece "Linus and Lucy", commonly known form the comic strip Peanuts. The feeling of the music was one of high energy and added to the development of the comic theme of the choreography. For almost four minutes, the six dancers tossed their bodies in a light carefree manner and bounded about the stage. The choreography developed out of three movement phrases. These phrases were developed through distortion, inversion, and fragmentation throughout the piece. Also, I broke the movement into solos, duets, trios, and full group phrases that developed out of numerous entrances and exits. An example of the use of repetition in how Ms. Pillsbury's solo was created through the repetition and exaggeration of one movement phrase.
The Choreography

The piece opens with a quick rising of the lights on center stage where four of the dancers instantaneously begin their movement. The beginning movements come from one of the basic movement phrases of the piece which revolves around the dancers throwing themselves in the air, tumbling to the ground, and spiralling their recovery off the floor. The dancers continue variations of these movements away from the center and fill the entire performance space with variations on the choreographic phrase. The piece continues with the dancers entering and exiting in an intentionally random order and picking up the movement phrase at different points in the piece. This section was choreographed to have the appearance of randomness.

The full movement theme begins with the dancers aggressively pitching their bodies from side to side with high extension of the legs and arms. This proceeds to spiral the dancers to the ground and immediately into the air. The dancers come out of the jump and instantly drop to the ground where they do a backwards somersault landing face down on the floor. If the dancer is continuing the movement phrase, she immediately spirals off the floor and returns to the beginning of the movement phrase. However, in many instances, the dancer remained face down, limp on the floor. This had been known as the "splat" position. The combination of the movement phrase, the entrances and exits, and the "splat" position gave the first part of the piece a "three ring circus" quality where most of the dancers were doing individual and duet
phrases. This added to the high energy and intensity which I wanted to remain constant throughout the piece.

The phrase itself traveled, moved through the space, only minimally; therefore, a phrase based on the pas de basque phrase was added to move the dancers quickly about the space. This became one of the main transitional phrases. While the dancers were performing the pas de basque phrase, their arms and hands gesture in reference to the proverb of hear no evil, see no evil, speak no evil. The movements consisted of drawing a smile across their face, placing both hands around one ear in an effort to hear, and shading their eyes with one hand in an effort to see past the blinding light of the sun. This is where the concept of hear no evil, see no evil, speak no evil is altered. It changes to smile no matter how you feel, listen for all the information you can hear, and see everything that is occurring. Approximately one third through the piece Ms. Pillsbury is placed directly center stage for her solo and, in a tempo much slower than the music, performs these gestures with definition and clarity emphasizing their importance.

The third movement phrase began with a parallel bourrée that the dancers did into a pike position with their hands on the floor. A pike position is when the dancer's body is straight with arms reaching over head while bent forward at a ninety degree angel at the hip. This position is similar to the initial position of a diver before his or her descent into the water. This bourrée began from the "splat" position and would move the dancers between this and the pike
position. At the full pike the dancers twisted their bodies while balancing on their hands and three quarter pointe. This movement phrase was inserted throughout the piece and emphasized in one down stage center section approximately three fourths through the piece.

The piece ended with one strong movement phrase. Beginning at up stage right, the dancers moved en masse towards the down stage left corner in a strong diagonal. I used the thrown movement phrase being that it was the strongest and most high energy of the choreographic phrases of this piece. The strength of this section came from the fact that this was the only time that all of the dancers moved in unison and that the phrase was done in its entirety from beginning to end. The final image of the piece was of the dancers throwing themselves into the air, returning to the ground, and somersaulting into the "splat" position where the stage instantly went dark.

I took the opportunity of the appearance of randomness throughout this piece to highlight some of the dancers' strengths with the solos that I created for them. Approximately half way through the piece, I created a solo for Ms. Turpen. This solo emphasized her abilities by allowing her to orchestrate the timing of the main movement phrase. She was allowed to take more liberty with the phrase and elongate some of the movements while quickly passing through others. I then set the movements in the way the dancer developed them. Ms. Turpen's solo gave way to an entrance for Ms. Bond where I
highlighted her quick precision and strong physical presence. The hear no evil phrase that was performed by Ms. Pillsbury allowed her dramatic presence and performing ability to be high-lighted.

The Music

After my original concept changed, I needed to find appropriate music for the new piece I was creating. Before rehearsal one day, I grabbed eight various compact disks form my collection and brought them with me. At this rehearsal, the dancers repeated the choreography while I tried numerous pieces of music. Finally, I came upon the piece "Linus and Lucy" and saw immediately that this was the piece. Obviously the choreography had to be adjusted to accommodate the music, and this included not only timing adjustments but also the rearranging of the sections of the choreography. Once the choreography and the music were combined, "Common People" finally took on a life of its own.

"Linus and Lucy" is musical selection that most people recognize and associate with the comic strip Peanuts. This piece of music is regularly used in the movie versions of Peanuts. The general familiarity with the music and its lighthearted connotation made this piece an ideal selection for the accompaniment for "Common People". One of the images with which our society is familiar is the Peanuts characters dancing jovially to the "Linus and Lucy" theme throughout their cartoons; thus when this song is heard, it brings
us a feeling of familiar fun. The music was composed in a quick 4/4 tempo and utilizes many sixteenth note phrases. This added to the high energy of the piece and assisted the dancers in their constant movement.

If the steady drive of the music aided the impression of speed by the dancers, then it was the multitude of variations of the main musical theme which allowed for the particular randomness of the dancers movements. As I understand it, one of the techniques of jazz music is to take the main musical theme and allow the performer to improvise on that theme. I transposed this musical improvisation into my choreography by continuing the improvisational appearance of the movement phrases constantly throughout the piece. As one musical variation would end, another would begin. Similarly, I could layer the choreographic phrases and the dancers who would perform them without diverging from the spirit of the musical accompaniment.
CHAPTER 4

MY CLOSET

Introduction

"My Closet" was choreographed so I could bring a more directly personal aspect of dance to my thesis concert. In this piece, I chose to deal with the loss of three of the men in my life. Each incident, the death of my father, the death of a good friend and mentor, and the loss of a first love had affected me to such a great extent that I wanted to deal with these aspects in a choreographic manner. I had been thinking about this concept for quite a while before the actual choreography began and knew that this piece would be an abstract version of the actual events. Whether or not the audience understood the exact events which lead to the final choreography was not important. My original concept was to put on the stage three stories of human life and to let the audience interpret it however it came to them. When I actually began choreographing, it occurred to me that these aspects of my life were a trilogy and needed to be presented as such.
In the Blink of an Eye

Creating in chronological order, the first movement dealt with the death of my father, as experienced by the rest of my family. I chose each of the dancers specifically for their quality of movement and sensitivity to the specific roles. The dancers I used were Elizabeth Kattner, Pamela Turpen, and Kelly Wilkinson, and myself. I chose to perform the role of my father. Halfway through the movement I broke away from the group and watched the other characters from the outside. This allowed the father figure to dissolve from the scene while it was still in progress and let me, as the performer, move directly into the next movement. Ms. Kattner was chosen to portray my mother because she carried herself like a strong matriarchal figure, and moved in a precise caring manner as a mother might do with her family. The daughter's role, myself in the real world, was performed by Ms. Turpen. She was chosen because her movement quality shows both the youth and enjoyment of life while still bringing care and sensitivity to each movement. Moreover, Ms. Turpen's movements reminded me of myself. I chose Ms. Wilkinson to represent my brother's character because of the attack with which she dances and her ability to work with any manipulation of the phrases she was given.

"In the Blink of an Eye" opened while the lights came up slowly revealing a stage dressed with a small sofa and a hat rack which held two changes of clothing. Simultaneously with the rising lights, the music, by Harry Connick Jr., began and the dancers swirled on to the stage using chaînés with the arms...
whipping and wrapping around the body. The chaînés are abandoned by the dancers as they quickly run to the designated positions on the sofa. I saw the sofa at a thrift store and it immediately reminded me of the sofas we had in our home during my childhood. Immediately, I knew that it would be an integral part of the movement. Besides inspiration and a reference to my childhood, the sofa was used to give the dancers a central location to return throughout the piece. Each time the dancers returned to the sofa, they hugged and cradled each other. This loving interaction was repeated but slightly altered through the piece.

After each grouping on the sofa, the dancers would leave the sofa in pairs and perform the main choreographic theme. This theme consisted of a mixture between thrown positions and spirals which remained on place. The thrown positions were both side to side and full body reaches that extended forward. The spirals came in the form of chaînés, spiraling towards and away from the ground, and off balance turns in place. The only break in the constant movement came when the dancers would roll back onto the floor and balance on their shoulders with their legs in the air vertically.

At the first break from the sofa, the mother and father characters were the first to leave their positions on the sofa. The two dancers began the main choreographic theme as a duet between my father and my mother. Halfway through the theme, the other two dancers joined and performed the remaining portion of the choreographic theme as a family quartet. Before returning to the
sofa, the dancers, en masse, showed the first signs of the paranoia theme. This theme was a visual foreshadowing of the idea that something bad was going to happen. It was performed during each of the repetitions of the chorus in the accompaniment. The movement of the paranoia theme began as all the dancers would break into a pedestrian phrase where they looked over their shoulders and all around them in a search for something that was missing but that they could not pinpoint. I taught this section in unison and placed my emphasis on the precise execution of the movements. This precision was necessary because the phrase would become individualized since this phrase consisted of mostly facial expression. After this section, they returned to the sofa and repeated the hugging and cradling sequence.

The breaking away from the sofa was repeated with all of the dancers leaving the sofa and performing the main movement theme simultaneously. However, when the dancers move into the paranoia theme, I, the father character, slowly moved into the shadows of upstage behind the sofa and continued the paranoia theme and actively observing the other characters. Throughout the concluding two repetitions of this theme, the remaining three dancers returned to the sofa without the father character. Thus, the quality of their paranoid gestures changed, becoming elaborately frightened and desperate. As I moved away from the group, the cycle of the hugging gestures moves straight into the main movement theme and again the paranoia theme afterward. This time, during the main movement theme, the dancers were
allowed to perform in their own tempo and place emphasis on any movements they felt were pertinent. I then set the movements as they did them. Also, the dancer performing the brother's character took many of the traveling movements to the floor. Ms. Wilkinson continued the spiraling aspect but did so on a lower level representing my brother's journey into the wheelchair with which he now lives.

As the dancers return to the sofa for the final time, I had completed my move across the back of the stage to the location of the hat rack. From this position, I continued the paranoia theme, actively observing the dancers, and was separated from the group. After the remaining three dancers reluctantly return to the sofa, they slowly reached their final position of mutual comforting, and as a spotlight raised on the hat rack, the lights on the sofa fade out.

**Smile**

Following a poignant two second pause in the accompaniment, the scene immediately shifts to the second movement, "Smile". This movement dealt with loss and the continuation of life after that loss. Specifically, this movement originated with the death of one of my close friends. The day before Kelly Michaels died, I had a lengthy conversation with him. While the conversation drifted in and out of reality, due to the medicines which he was taking, we mainly talked about how to deal with both the glorious and the unpleasant situations of life. This solo movement was a tribute to him, his life,
and the moving on after his death. This theme is reflected in the movement's accompaniment, a remake of Charlie Chaplin's "Smile", for which the movement is named.

Throughout the movement I maintained one of two visual focuses, one being inward and contemplative and the other being high on the down stage right corner. The second focus denoted both a searching and longing. With the beginning of the second movement of the piece, the focus shifts immediately to one of inward contemplation; this shift is emphasized to a greater extent by the beginning sequence. The first portion of the choreography consists of my deliberate and thoughtful changing of clothes. This added to the changing of the focus and indicated a shift in the chronological time of my life. Since my intention was to seem vulnerable without being risque, I wore a white tank top and short styled underwear underneath my first costume. This showed my emotional and physical vulnerability without disclosing too much of myself. My intention of changing my clothes throughout this piece was to show my vulnerability and the exposing of my inner self. It has been brought to my attention that some audience members may have perceived my changing clothes completely differently. They may have viewed it as a sexual exploitation inserted into the piece. If I were to stage this piece again, I would have to think about how to change clothes and yet avoid misinterpretation.

The changing of my clothes and the introduction of the music were
completed simultaneously. Once this was done, I immediately collapsed to the floor and continued to roll, convulse and cower on the floor. Slowly, I began to spiral off the floor leaving the wallowing in self pity and the inward focus in the past. The rest of the choreography flows continuously without repetition. This was done deliberately to portray the journey of moving on with one's life after such a loss. While maintaining the high searching focus, this section consisted of off balance turns, reaching lunges, and sustained high leg extensions. All of these actions were taken to their furthest limits and resulted in a fall and recovery theme to the choreography. The fall and recovery theme was truly the main theme of this movement. Most of the movements moved from a curled in beginning, to the furthest outstretched and highest reaching point, and then back again to a curled in position. The choreographic theme echoes the main theme of the words of the music and indeed the entire movement; in order to continue with life after a loss one will inevitably fall but can and will recover.

This movement resolves similarly to the way it began. After one more recovery off the floor, I stepped slowly and deliberately back to the hat rack. The lights have slowly faded and the single spotlight on the hat rack remains. The high searching focus continues to be maintained throughout the resolution of this movement.

There are a few changes I might make in this movement now that I have had some time to analyze it. The changing of my clothes appeared to take too long; however, I feel that if I had emphasized the deliberateness and focus of
the changing, the time taken would have not seemed as long. Also, the transitions throughout the movement appeared unclear and shaky to the audience. These problems would have been solved through more repetition and rehearsal of the entire piece. The breath of the moment would have been more clear as well. Finally, I chose to wear my hair down for this piece. I thought that, for the thrown movements and the personal aspects of this piece, it would work. I have now decided through analysis of the video that my loose hair simply served as being a distraction.

The Comedy is Over

Once I had returned to the hat rack, the scene immediately changes to one of seduction and enticement. The accompaniment instantly changes to a romantic mambo titled "Bella Maria de mi Alma". This final movement exposes the relationship I had with a former boyfriend. While I felt that it was true love, the relationship turned out to be quite one sided. This was shown through the third and final movement. This movement was a duet performed by myself and my loving partner, a mannequin.

When I originally conceived this movement, I wanted it to be a duet between two live people. Through the search for a male partner, I discovered that not only was one not available but also not necessary. The male character needed to be aloof and unresponsive and I found that the perfect person to play this role was a male mannequin. He had all the qualities of which I was in
need. When I was there to manipulate him, the mannequin was quite responsive and followed my every move. However, once I was not physically with the mannequin, it was as if he did not even exist. This was a true example of the relationship being remembered.

As with the first movement, the choreography began with another changing of my clothes, this time into a seductive red dress. The focus immediately switched to the mannequin with seductive intention. Slowly, I began to move towards the mannequin, which had been seated on a chair down stage right, using a phrase based on the basic mambo step. The choreography continues by my circling him, caressing his head, and wrapping my legs around him. Perpetuating the seduction, I lifted him off the chair and began to move in a variation of a mambo with my partner.

The way the mannequin was constructed added to the unpredictability of this section. Henceforth, some improvisation was added to the choreography. Depending on the way the mannequin was placed on the chair, my movements needed to be altered. Once he was off balance and would not sit upright on the chair. Throughout the performances, in the middle of our mambo duet, his arms fell off one at a time. Since this movement was comically intended, the loss of limbs added to the humor of the situation. Each time an arm would fall off, I added it into the choreography and visibly showed my disappointment in my boyfriend to the audience through a series of facial expressions and bodily gestures.
The culmination of my seduction was when we both lay together on the floor and I received no response from my partner. With a combination of caressing gestures and my violent shaking of my partner, I tried to arouse his interest, but it was to no avail. Again, I tried to entice him by dancing above him, and, similarly, I received no affection from my man. Throughout this portion of the choreography, I repeatedly expressed my disappointment to the audience through comedic facial gestures. In one last attempt to gain his love, I stood above him lifted my skirt and overtly flashed him. Seeing that the comedy was over, I abruptly walked away from my partner leaving him alone on the floor.

At this point, the entirety of the three movements came together. I moved to the only portion of the stage that was still without any props, the down stage left, and simultaneously took off the top portion of my dress, leaving my costume from the previous movement. Instantly, my focus returned to that of the second movement and I repeated a portion of the choreography from the second movement. This flowed into another change in focus to that of the first movement and visually the focus moved to the sofa which was still on the stage. I echoed the choreography of the first movement and slowly became still. I looked from the mannequin, to the high down stage right focus, and again to the sofa. In an air of finality, I removed the dress completely, let it fall to the floor, and walked off stage leaving the past behind.

Through the analyzing of the video, if I were to rework this movement
today, I would do things quite differently. Instead of trying to show our entire relationship in four minutes, I would simplify my theme. The entire movement would consist of portions of telephone conversations. An accompaniment I might use is the sound of my own voice, and the movements might be minimal, gestural, and pedestrian. Approaching the piece in this manner might make the theme more accessible to the audience.

The Relationship to the Music

The accompaniment that I chose for this trilogy was an essential component to the piece. While searching through my music, I came across the song "He is They Are" performed by Harry Connick Jr. This musical selection spoke of a family in a fond remembering manner. This corresponded with the main theme of "In the Blink of an Eye". It did so without being too literal, which is a common pitfall when choreographing to music with lyrics. The repetition of the verses and the chorus allowed for the altered repetition of the choreography. The song form of "He Is They Are" was: verse, verse, chorus, verse, chorus, musical break, verse, chorus. The musical style was that of a swing in 4/4 time. The swing quality was reflected in the loose and thrown dynamics of the choreography. Also, the choreography roughly followed the verse and chorus pattern.

After the first movement faded, the second piece of accompaniment immediately began. The second piece was an updated version of "Smile"
hauntingly performed by Robert Downey Jr. The music itself is a sad remembrance of the past where the vocalist tried to raise his spirits. This is demonstrated best by the opening line of "Smile", "Smile though your heart is breaking..." This concept fit perfectly with the second movement. With the congruence of the choreography and the accompaniment so exact, I felt that the appropriate name for the movement be simply "Smile".

For the final movement, "The Comedy is Over", I chose a Spanish love song, "Bella Maria de Mi Alma". Literally translated this means "Beautiful Maria of my Soul". Since this song held special meaning to the relationship about which I was choreographing, it was only fitting that this song become the accompaniment. Although there is both a Spanish and an English version of this song, I chose the Spanish version for two reasons. First, the audience would be less inclined to spend time trying to figure out the lyrics. Second, the sound of a person singing in Spanish is associated with romance in the minds of our culture.
CHAPTER 5

VARIATIONS OF ANTICIPATION

Introduction

The final piece in my thesis concert was a reworking of a previously choreographed work. The original piece was entitled "Anticipation Lived With Us". This piece was for three female dancers who moved both with and against the music in a slow pressed manner, wringing their bodies into various distorted positions. My intention was to choreograph a pure movement piece. I chose the second movement of Felix Mendelssohn's "Concerto for Violin and Orchestra" for this piece after hearing it at a concert. No emotions or scenarios were to be placed on top of the movement itself, and I felt the classical music lent itself to my pure movement concept. The eight and a half minute piece was based solely on three movement phrases that were each approximately twenty seconds in length. The piece grew through the development and manipulation of these three phrases, contrasting one dancer's movements against the other's.

In the reworking of "Variations of Anticipation", I chose to use the six core members of my thesis concert: Karen Holtzman-Schwartz, Elizabeth
Kattner, Jessica Pillsbury, Jenifer Thomas, Pamela Turpen, and Kelly Wilkinson. Both Ms. Pillsbury and Ms. Turpen were in the original performance of "Anticipation". I performed in the original version, but decided to step out of the piece so as to have more visual control. With the help of these two dancers, I felt that the other dancers could be molded into the style and dynamics of the piece.

The Restaging

Doubling the number of dancers turned out to be a dramatic change. Although the movement I gave to the dancers was simply a variation of the original movement, the entire piece was altered. Where and when the new dancers moved all depended upon what the original dancers were doing. Similarly, the roles which were being reprised needed to be changed to accommodate the new dancers' movements. While the movement patterns remained the same for the most part, the concept of space on the stage was altered. Since there were now six dancers running through the space, the dancers' relationships to each other and to the space changed. Some of the locomotor patterns needed to be adjusted slightly in order to accommodate the dancers in the space.

The four new dancers tried to match the style needed in the piece; however, they could never quite match my original intention. Two of the dancers were a good two to three inches taller than the original dancers, who
were all approximately the same size. This caused problems, in that, being
taller made it more difficult for them to get to the ground in contrast to their
more compact counterparts. Also, taller dancers had long thin muscles which
in turn made the quick compact movement difficult to perform. Another dancer
had very little stretch in her Achilles tendons. This became a major problem
throughout the movement, as the choreography required the dancers to walk in
plié. Additionally, she could not lower herself into a hinge without straining her
back since she had to do most of the bending in her back instead of her legs.

The intense contemplative focus that I chose to maintain through the
piece was another problem for the new dancers. During the creation of the
original piece, this focus developed and began to integrate through the months
of choreographing. However, during the restaging, the new dancers did not
have the opportunity to let their focus grow with the piece. Instead, the focus
needed to be integrated immediately as part of the choreography. In the end,
the dancers' focus was no longer a problem, not that the focus was precisely as
in the original piece, but in that each dancer grew in their ability to find her own
way to focus following the choreographic intention.

The Choreography

"Anticipation" begins with two separated groups, of two dancers each,
already on stage. As the lights slowly rise and the music begins, the two
groups are revealed. Each group slowly begins moving as the lights rise. The
first group is upstage right in an upright lunge and the second group is seated in a cradling position located at center stage left. The relationship that the dancers have to each other is purely a spacial one, and this is evident though their intense inward focus. While expanding and contracting, each of the dancers lifts her upper body towards the sky. This scene broken by two staggering running entrances by the remaining two dancers. The running pattern is four steps followed by a temps levé in a derrière attitude while simultaneously pushing the arms forward away from the chest. Once the two running dancers come to their places down right, all of the dancers begin one of the movement phrases. This phrase consists of a slow pressed drag of the hands while standing in second position plié. The movement starts with the hands at the right ankle; they slowly travel up the leg, crossing at the stomach, and finish pressed against the breast bone with the elbows pointed outward. A large leg swing continues the movement, takes the dancers off balance, and once again bring them to the original position.

This section is repeated three times with the dancers flowing into their own separate movements. Four of the dancers begin to foreshadow the Push/Through sequence while the two other's movements hint at the Sharp sequence. Suddenly, all of the dancers come to an upright standing position and begin the mambo walk. This is composed of four steps, either forward or backward, with a quick mambo step inserted. The dancers slowly merge towards the center of the stage and begin several alternating arm movements.
in a rapid pattern. The arm patterns end with the dancers all reaching to the
sky and lower themselves on to the floor from an arabesque.

This begins the first intense section of "Anticipation", named the
Sweeping Center section. This section began with the Push/Through
sequence. Approximately three minutes into the piece, the dancers lowered to
the ground and began the Push/Through movements simultaneously with a
swell in the music. These movements consisted of balancing on one arm and
leg and bending and extending the other arm and leg in a slow pressed
manner. The Push/Through was then broken up by a movement that was
called the Flip Under. The Flip Under was when the dancer, still balancing on
one hand and leg would flip her body under coming out on the other side and
then flipping back again. This movement phrase was created through a
combination of these two movements. The timing for each individual dancer
became quite complicated. This timing became a mathematical equation and,
for the dancers' and my sanity, was written into a chart to which all could refer
during rehearsals. This table is located in appendix three.

One by one the dancers moved off the ground and began their individual
locomotor patterns. This took them directly into the Sharp sequence. The
Sharp sequence was a combination of visual moments taken from the original
three movement phrases. I wanted them to be performed with a sharp intensity
without becoming staccato. As in the Push/Through sequence, I took pain-
staking effort in each dancer's individual pattern as well as the over all visual
pattern created by the dancers. As with the previous sequence, the Sharp sequence was written into a chart. The charts were copied and each dancer spent numerous hours, both in and out of rehearsal, reviewing this sequence. In the charts, the movements have been abbreviated so they can be recognized by both the dancers and me. This chart can be found in appendix four.

This motivates the closing of the piece. After the dancers complete the Sharp sequence one by one they melt into their twisted walking positions and begin to circle the center of the stage. Randomly, the walking pattern is broken with an insertion of a shortened section of the three movement sequences. In one final gesture, the group merges into a cluster center stage and slowly raises their heads, shoulders, and chests toward the sky.

The Music

The music I chose was the andante movement from Felix Mendlessohn's "Concerto for Violin and Orchestra". The origins of the choreography had been created in silence, and the music was not added to the piece until it was three fourths completed. My search for the right accompaniment was coming close to the deadline, and I had found nothing acceptable. I was fortunate enough to attend a matinee performance of UNLV's Symphonic Band and experienced the entire Mendlessohn piece. While listening to the andante movement,
"Anticipation" seemed to come to life in my mind. At once, I knew I had found the perfect piece of music.

After the music was added, I finalized the shaping of the movement phrases to work with the configuration of the music. The timing of the choreography needed to be adjusted to accommodate the timing of the music. Some phrases were elongated and others were hastened to move with the commanding dynamics of the music. Once the music and the choreography were combined, the slow yet powerful essence of the choreography radiated with the strength of the music. Additionally, the highs and lows of the music were utilized both to move with the choreography and also to contrast against it. For example, the Sweeping Center section of the music intensified as the dancers pressed through the Push/Through sequence. Eventually the intensity of the music spirals the dancers, one by one, off the ground into their circular running pattern. When this was done without music, there was no motivation to leave the floor; but with the addition of the music, this section began to have an urgency of its own.
CHAPTER 6

THE PRODUCTION

The dancers and I entered the theatre as a group for the first time on the
Tuesday before the Friday performance. The actual spacing of the pieces
turned out to be quite simple. By the time that the rehearsals were completed,
we had rehearsed many times in four different spaces, all of which had varied
dimensions. This, while being troublesome during the rehearsal process, ended
up being beneficial to both the dancers and me. The dancers had become
quite flexible in shaping the spacing to fit the room they were using; and, I had
become quite adept at making my choreography fit various dance spaces.
Thus the spacing rehearsals went smoothly.

The rehearsal for the lighting was scheduled on Wednesday. The
relationship between the choreographer and the lighting designer is a special
one. The choreographer must have faith in the lighting designer’s knowledge of
dance and give control over to him or her. For this concert, the lighting
designer was Kevin Hardy. I was fortunate that Mr. Hardy had designed
lights for dance in the past and that he knew how to accentuate the essence of
each piece. In the end, the lighting corresponded exactly with each piece.
The lighting for "Jewels" had a stark isolated feel through the use of mainly side and back lighting. "Common People" was a collage of repeatedly changing bright lights which matched the final choreography. The lighting designed for "My Closet" created different atmospheres for each of the sections. Each section had its own central area, and Mr. Hardy highlighted each area with variations of side, top, and back lighting. Between each movement, the lighting would shift to the next area, avoiding a blackout until the end of the third movement. Towards the end of "My Closet", the lights slowly began to highlight the three areas of the space that were utilized in the choreography. The lighting for "Anticipation" accentuated the ethereal quality of the movement itself. The changes were minimal allowing for the focus to be on the movement. Twice during the piece, the lighting became focused at the center of the stage, first during the Push / Through sequence and then again during the closing moments of the piece. In the end, the lighting highlighted the pieces appropriately without distracting from the choreography, and I was considerably pleased with the results.
CHAPTER 7

CONCLUSION

In this paper, I explored the many facets of producing a body of choreography culminating in a live performance. I have methodically analyzed the movement material in each piece discussing my original concept and the outcome. I have addressed the rehearsal and production process leading up to the performance. I have looked at each piece and interpreted the choreography according to the emotional and psychological intention of the piece.

Each piece stands on its own and is a complete thought in and of itself and contributes to the form of the concert itself. This being my first concert, it did not occur to me to think of the importance of the concert order. When making the concert order, I should have taken into consideration the pace of the overall concert and how one piece moved into another. These aspects will either aid or hinder an audience's attention and enjoyment of the concert. When thinking of the concert order, my only consideration was the costume changes of my dancers. Fortunately, I was lucky. Opening with "Dreams of Jewels" drew the audience's attention right away. With the piece being
extremely minimal, the audience needed to focus their attention immediately. Then the concert moved to "Common People" which provided a lighthearted moment. Had I proceeded with my original concept of "Common People", the audience might not have received this well needed break from the intensity of the other pieces. "My Closet" came next and, in contrast to "Common People", provided an emotional journey for the audience ending with a humorous movement. Closing the concert with "Variations of Anticipation" had risks. Hopefully the somber and serene quality it presented left the audience with a quiet, intense focus. While this could have backfired, the audience seemed to have responded well to this closing of the concert. Even though I had not considered the concert order until I needed to make the program, I feel that the order proved to have an aesthetic flow which I felt fulfilled my goal.

During the performance of my thesis concert, each piece took on a life of its own. "Dreams of Jewels" in its final stages maintained polish and refinement motivated by its minimal qualities. The professionalism shown in the technique and the performance of the dancers was exquisite in my eyes. "Common People" was a lighthearted romp full of thrown movements and penetrating energy. This piece was danced with merriment and childlike exuberance. "My Closet", with its three movements, took the audience through an emotional and psychological journey. The journey that was taken by each individual audience member may not have been exactly the same as the journey in my mind; however, that is the purpose of dance and I value each of
their own interpretations. "Variations of Anticipation" brought the audience in with its slow pressed energy and its intense inward focus. This piece challenges the audience to enter its world with its slow deliberate movements and was an effective closing of the show.

Originally, I had another piece with which I planned to close my thesis concert. This was a solo piece that I would perform on top of the lighting grid, along the cat walk, and on the stage of the Black Box Theatre. This was a dangerous area in which to perform due to the fact that the entire area was covered in lights and chords. Another problem was the danger of performing directly above the audience's head. To obtain approval for this piece, I had to go through many channels at the University and The Performing Arts Center and was assisted immensely by Fred Olson. Once I had received permission, I found myself with another dilemma. Not only did I not have enough time to create a complete choreographic work, the time that I did have was spent rehearsing in spaces other than the grid. By the time that technical rehearsals came around, it became apparent that the piece was not ready. On the night of the dress rehearsal, I chose to pull the piece from the concert. I still feel that this is a great concept for a dance piece; however, this concert turned out to be the wrong time for it.

The choreographic and production process inevitably altered my initial concepts. "Common People" moved from a serious to a lighthearted work while "Dreams of Jewels" grew to be more elegant. Throughout the entire process,
beginning with the initial choreography and ending with the performance, I experienced the full range of emotions. These emotions included my fascination in working the initial choreography, my frustration with the rehearsal process, and my exhilaration during the final performance. I felt deeply rewarded when I found that many similar emotions were experienced by the audience in the course of the performance. I was told by some members of the audience that they laughed, cried, were puzzled, and came away from the concert with their expectations of dance broadened. As a choreographer, I valued the experience, flaws and all, and my expectations of the art and the technique of choreography grew immensely. I as a choreographer could not ask for more.
APPENDIX 2

MUSICAL SELECTIONS LYRICS

"He Is They Are"
Harry Connick Jr.

He is good
They are happy
He is strong
They are secure
He is right
They are unquestioning
He is wrong
They are demure

When she left
He was tortured
She was gone
They were confused
He was forgetful
They were supportive
He was funny
They were amused

He did things that only superman could do
Things that sis and I could not believe were true

He is older
They are loving
He is hardened
They are grown
He is needing
They are giving
He is glad they are his own
"Smile"
Charlie Chaplin

Smile
Though your heart is aching
Smile
Even though it's breaking
When there are clouds in the sky
You'll get by

If you smile
Through your fear and sorrow
Smile
And maybe tomorrow
You'll see the sun come shining through
When you smile
"Bella Maria De Mi Alma"
The Mambo All-Stars

Si deseo sonreir
Pienso solamente en ti
En la magia de tu amour
En tu piel, en tu sabor

En la isla del dolor
Recuerdo tu calor
Desearia morir
Cerca de ti

Un ardiente corazon
Colorea mi pasion
Deseando compartir
El sentir de este vivir

En las olas de este mar
Sueno en la eternidad
Con cada luna vendras
Con la merea te iras

En un caracol
Pienso oir tu voz
La bella Maria de mi amor

Aunque estemos separados
En un sueno angelicar
Si llego de nuevo amar
No hay razon, porque cambiar

Temo yo permancer
Sen ti en la eternidad
Lejos nos pueden separar
Jamara pudiera olvidar
Tu risa celestial
Tus besos, tu calor
La bella Maria de mi amour

Si no te vuelva a ver
No de jaras de ser
La bella Maria de mi amor
APPENDIX 3

PUSH / THROUGH SEQUENCE
for
Sweeping Center Section

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<th>Jessica</th>
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<th>Pamela</th>
<th>Kelly</th>
<th>Jennifer</th>
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KEY:
PT = Push Through  FL = Flip Under  | = Individualized Movement

62
# SHARP SEQUENCE

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<td>in: rt leg stand</td>
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<td>hit: head if</td>
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</tr>
<tr>
<td>10</td>
<td>sit: turn to If</td>
<td>sit: turn to If</td>
<td>swing: counter clock</td>
<td>out: ground rt up</td>
<td>out: If up</td>
<td>swing: counter clock</td>
</tr>
<tr>
<td>11</td>
<td>out: rt up</td>
<td>out: If up</td>
<td>out: If up</td>
<td>swing: counter clock</td>
<td>swing: clockwise</td>
<td>out: If up</td>
</tr>
<tr>
<td>12</td>
<td>swing: counter clock</td>
<td>swing: clockwise</td>
<td>sit: turn to If</td>
<td>out: If up</td>
<td>out: rt up</td>
<td>sit: turn to If</td>
</tr>
<tr>
<td>13</td>
<td>out: If up</td>
<td>out: rt up</td>
<td>out: If up</td>
<td>swing: clockwise</td>
<td>swing: counter clock (full circle)</td>
<td>out: rt up</td>
</tr>
<tr>
<td>14</td>
<td>sit: turn to If</td>
<td>swing: counter clock</td>
<td>swing: clockwise</td>
<td>out: rt up</td>
<td>out: If up</td>
<td>swing: counter clock</td>
</tr>
<tr>
<td>15</td>
<td>out: If up</td>
<td>out: If up</td>
<td>out: rt up</td>
<td>sit: turn to rt</td>
<td>sit: turn to If</td>
<td>out: If up</td>
</tr>
<tr>
<td>Position</td>
<td>Jessica</td>
<td>Elizabeth</td>
<td>Pamela</td>
<td>Kelly</td>
<td>Jennifer</td>
<td>Karen</td>
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</tr>
<tr>
<td>16</td>
<td>second: hands</td>
<td>sit: turn to if</td>
<td>sit: turn to rt</td>
<td>out: If side up</td>
<td>out: If up</td>
<td>sit: turn to if</td>
</tr>
<tr>
<td></td>
<td>and rt leg</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>hit: head rt</td>
<td>out: rt up</td>
<td>out: If up</td>
<td>sit: turn to if</td>
<td>swing:</td>
<td>out: If up</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>clockwise</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(full circle)</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>out: If side/</td>
<td>sit: turn to rt</td>
<td>sit: turn to if</td>
<td>out: If side up</td>
<td>out: rt side up</td>
<td>second: hands</td>
</tr>
<tr>
<td></td>
<td>straight arms</td>
<td></td>
<td></td>
<td>(flip to)</td>
<td></td>
<td>and rt leg</td>
</tr>
<tr>
<td>19</td>
<td>in: rt leg stand</td>
<td>out: If up</td>
<td>out: If up</td>
<td>out: rt side up</td>
<td>sit: turn to rt</td>
<td>hit: head rt</td>
</tr>
<tr>
<td>20</td>
<td>hinge: rt leg</td>
<td>swing: clockwise</td>
<td>second: hands</td>
<td>second:</td>
<td>out: If side up</td>
<td>out: If side/</td>
</tr>
<tr>
<td></td>
<td>front</td>
<td></td>
<td>and rt leg</td>
<td>hands and rt leg</td>
<td></td>
<td>straight arms</td>
</tr>
<tr>
<td>21</td>
<td>in: rt leg stand</td>
<td>out: If up</td>
<td>hit: head rt</td>
<td>hit: head rt</td>
<td>second: hands</td>
<td>in: rt leg stand</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>and rt leg</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>shoot: If leg</td>
<td>second: hands</td>
<td>out: If side/</td>
<td>out: If side/</td>
<td>in: rt leg stand</td>
<td>hinge: rt leg</td>
</tr>
<tr>
<td></td>
<td>out</td>
<td>and rt leg</td>
<td>straight arms</td>
<td>straight arms</td>
<td></td>
<td>front</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>front</td>
<td>out</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>push: front in</td>
<td>shoot: If leg</td>
<td>hinge: rt leg</td>
<td>push: front in</td>
<td>in: If side stand</td>
<td>shoot: If leg out</td>
</tr>
<tr>
<td></td>
<td>second</td>
<td>out</td>
<td>front</td>
<td>second</td>
<td></td>
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<tr>
<td>Position</td>
<td>Jessica</td>
<td>Elizabeth</td>
<td>Pamela</td>
<td>Kelly</td>
<td>Jennifer</td>
<td>Karen</td>
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</tr>
<tr>
<td>26</td>
<td>hinge: If leg front</td>
<td>hit: head rt</td>
<td>shoot: If leg out</td>
<td>shoot: If leg out</td>
<td>hit: head rt</td>
<td>push: front in second</td>
</tr>
<tr>
<td>27</td>
<td>in: If leg stand</td>
<td>out: If side / straight arms</td>
<td>in: If leg stand</td>
<td>in: If leg stand</td>
<td>out: If side / straight arms</td>
<td>in: If leg stand</td>
</tr>
<tr>
<td>28</td>
<td>hit: head rt</td>
<td>hit: head rt</td>
<td>push: front in second</td>
<td>hit: head rt</td>
<td>in: rt leg stand</td>
<td>hinge: If leg front</td>
</tr>
<tr>
<td>29</td>
<td>push: front in second</td>
<td>push: front in second</td>
<td>in: If leg stand</td>
<td>out: If side / straight arms</td>
<td>shoot: If leg out</td>
<td>in: If leg stand</td>
</tr>
<tr>
<td>30</td>
<td>hit: head rt</td>
<td>in: rt leg stand</td>
<td>hinge: If leg front</td>
<td>hinge: If leg front</td>
<td>in: If leg stand</td>
<td>hit: head rt</td>
</tr>
<tr>
<td>31</td>
<td>out: rt side / straight arms</td>
<td>shoot: If leg out</td>
<td>in: If leg stand</td>
<td>in: rt leg stand</td>
<td>hinge: If leg front</td>
<td>push: front in second</td>
</tr>
<tr>
<td>32</td>
<td>hit: head rt</td>
<td>in: If leg stand</td>
<td>hit: head rt</td>
<td>out: If side / straight arms</td>
<td>hit: head rt</td>
<td>hit: head rt</td>
</tr>
<tr>
<td>33</td>
<td>hinge: If leg front</td>
<td>push: front in second</td>
<td>push: front in second</td>
<td>hit: head rt</td>
<td>push: front in second</td>
<td>out: rt side / straight arms</td>
</tr>
<tr>
<td>34</td>
<td>hold: hinge</td>
<td>in: If leg stand</td>
<td>hit: head rt</td>
<td>push: front in second</td>
<td>hinge: rt leg front</td>
<td>hit: head rt</td>
</tr>
<tr>
<td>35</td>
<td>hinge: If leg front</td>
<td>out: rt side / straight arms</td>
<td>hit: head rt</td>
<td>hold: hinge</td>
<td>hinge: rt leg front</td>
<td></td>
</tr>
<tr>
<td>Position</td>
<td>Jessica</td>
<td>Elizabeth</td>
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<td>36</td>
<td></td>
<td>In: If leg stand</td>
<td>hit: head rt</td>
<td>hinge: If leg front</td>
<td></td>
<td>hold: hinge</td>
</tr>
<tr>
<td>37</td>
<td></td>
<td>hit: head rt</td>
<td>hinge: If leg front</td>
<td>hold: hinge</td>
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<td></td>
</tr>
<tr>
<td>38</td>
<td></td>
<td>hinge: If leg front</td>
<td>hold: hinge</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>39</td>
<td></td>
<td>hold: hinge</td>
<td></td>
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<td>40</td>
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<td>41</td>
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</tbody>
</table>
Laura's Closet

A CONCERT OF DANCE BY LAURA BROWNING
IN FULFILLMENT OF THE MASTERS OF MUSIC
WITH AN EMPHASIS IN DANCE

ORIGINAL MUSIC COMPOSITION BY
LEE BROWNING

ALTA HAM FINE ARTS
BLACK BOX THEATRE

Friday, APRIL 26, 1996 - 8:00 PM
Saturday, APRIL 27, 1996 - 2:00 AND 8:00 PM

ADMISSION: $8.00 GENERAL
AND $5.00 STUDENT / SENIORS

FOR INFORMATION CALL
THE DEPARTMENT
OF DANCE ARTS AT 895-3827
FOR RESERVATIONS CALL 895-3801

FOR INFORMATION CALL
THE DEPARTMENT
OF DANCE ARTS AT 895-3827
FOR RESERVATIONS CALL 895-3801
EXPLORATIONS

FEATURING CHOREOGRAPHY BY
DANCE ARTS GUEST ARTISTS
KATITI KING AND SAM WATSON

WITH LAURA BROWNING'S
GRADUATE THESIS CONCERT
LAURA'S CLOSET

DANCE ARTS CONCERT IV
ALTA HAM FINE ARTS
BLACK BOX THEATRE
APRIL 26 AND 27, 1996
THE UNIVERSAL PULSE
Choreography: Katiti King (Guest Artist)
Music: Philip Hamilton and Patrick Bowen
Dancers: Alison Boyle, Brandee Crawley*, James Healey, Stacy Katrichis,
Christie Keinigstein, Karen Marcotte, Angela Ochs, Chasity Owens,
Ranie Reed, Nicole Romagosa, Pamela Turpen
*Don King Scholarship Recipient

OVERKILL
Choreography: Julia Costello and Marko Westwood
Music: Dr. Didg
Costumes: Marko Westwood
Dancers: Julia Costello and Marko Westwood

ACCOMPANAGINATIONS
Directed by: Beth Mehocic (Faculty)
Based on the poem "Come and Go" by Beth Mehocic
Costumes: DAN 468 Dance Production Class
Choreographed and Danced by: Students from DAN 107 Accompaniment for
Dance Class: Jacqueline Baumgart, Alexis Campbell, Melissa Grossaint,
Troy Jensen, Stacy Katrichis, Heather Kennedy, Karen Marcotte,
Katryna Paul, and Ranie Reed

TUMBLEWEEDS
Choreography: Gerald Jones
Music: Patrick Bowen
Costumes: Gerald Jones and Linda Jones
Dancers: Jacqueline Baumgart, Alison M. Boyle, Melissa Grossaint,
Troy Jensen, Karen Marcotte

PAINTER'S VIEW
Choreography: Karen Holtzman-Schwart
Accompaniment: Kelly Wilkinson
Costumes: Marko Westwood
Painter: Gerald Jones
Dancers: Heather Kennedy, Karen Marcotte,
Jordan Sondrup, Pamela Turpen

GATHERING
Choreography and Costumes: Jessica Pilisbury
Music: James Horner
Dancers: James Healey, Troy Jensen, Christie Keinigstein, Angela Ochs,
Chasity Owens, Jessica Pilisbury
EXPERIMENTIA
Choreography: Kelly Wilkinson
Music: Sinead O'Connor
Costumes: Kelly Wilkinson and Rae Lene Kennedy
Dancers: Alexis Campbell, Karen Holtzman-Schwartz, Christie Keinigstein, Karen Marlotte, Pamela Turpen, Kelly Wilkinson

GARGOYLES
Choreography: Sam Watson (Guest Artist)
Costumes: Sam Watson
The Gargoyles: Jackie Baumgart, Brandee Crawley*, Angela Ochs, Chasity Owens, Ranie Reed, Jennifer Thomas
The Joe-Schmos: Alison Boyle, Danielle Della Valle, James Healey, Stacy Katrichis, Christie Keinigstein, Karen Marlotte, Nicole Romagosa, Pamela Turpen, Patricia Wade

---INTERMISSION---

LAURA'S CLOSET
Choreography and Costumes: Laura Browning

DREAMS OF JEWELS
Music: Lee Browning
Dancers: Elizabeth Kattner and Dolly Kelepecz

COMMON PEOPLE
Music: David Benoit
Dancers: Karen Holtzman-Schwartz, Elizabeth Kattner, Jessica Pillsbury, Jennifer Thomas, Pamela Turpen, Kelly Wilkinson

MY CLOSET

I. IN THE BLINK OF AN EYE
II. SMILE
III. THE COMEDY IS OVER
Music: Harry Connick Jr., Charlie Chaplin, The Mambo All-Stars
Dancers: Laura Browning, Elizabeth Kattner, Pamela Turpen, Kelly Wilkinson

VARIATIONS OF ANTICIPATION
Music: Felix Mendelssohn
Dancers: Karen Holtzman-Schwartz, Elizabeth Kattner, Jessica Pillsbury, Jennifer Thomas, Pamela Turpen, Kelly Wilkinson

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PRODUCTION STAFF
Production Manager/Sound: Beth Mehocic
Lighting Designer: Kevin Hardy
Lighting Advisement: Brackley Frayer
Production Stage Manager: Happy Robey
Stage Manager: M. Samela Dingus
Lightboard: Donna Gerard
Soundboard: Jennifer Shiplet
Lighting Volunteers: Chris Kortum and Ray LeClair
Crew: Cheryl Huffman,
Christie Keinigstein,
Gerald Jones
Louis Kavouras

Poster and Program Design: Beth Mehocic

SPECIAL THANKS
President Carol Harter, Provost Douglas Ferraro, Dean Jeff Koep
The Department of Dance Arts would like to give special thanks to Brackley Frayer, Joe Aldridge, Ellis Pryce-Jones and the Department of Theatre Arts for their collaborative support in the production of this concert. We look forward to many collaborations in the future.

Laura Browning would like to thank: Mary Sue Browning, Lee Browning, Margot Mink Colbert, Louis Kavouras, Paul Kreider, Fred Olsen, Dr. Beth Mehocic, Dr. Mark Barry, Dave Grusin

STUDIO CONCERT
DANCE STUDIO ONE
FRIDAY, MAY 3-12 NOON

SIGN UP FOR SUMMER DANCE CLASSES
APPRECIATION, FILM, BALLET,
INTRODUCTION, AND BALLROOM
CALL X3827 FOR MORE INFO
VITA

Graduate College
University of Nevada, Las Vegas

Laura Ellen Browning

Local Address:
2333 Daisy Hill Avenue
Las Vegas, Nevada 89106

Home Address:
2333 Daisy Hill Avenue
Las Vegas, Nevada 89106

Degree:
Bachelor of Arts, Dance Arts, 1994
University of Nevada, Las Vegas

Special Honors and Awards:
Who's Who in America, undergraduate
Who's Who in America, graduate
National Honor Society

Thesis Title: An Examination of Laura's Closet

Thesis Examination Committee:
Chairperson, Margot Mink Colbert, B.S.
Committee Member, Louis Kavouras, M.F.A.
Committee Member, Paul Kreider, D.M.
Graduate Faculty Representative, Fred Olson, M.A.