

CHOREOGRAPHY ON CONTEMPORARY AMERICAN GHETTOS

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A THESIS

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CHOREOGRAPHY ON CONTEMPORARY AMERICAN GHETTOES

A Thesis

Presented to

The Faculty of the Department of Health and
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by

Daniel A. Phillips

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Purpose

It was the purpose of this investigation to study contemporary American ghettoes and to present the findings in an extended dance work which treats selected aspects of ghetto life. The researcher did extensive research on the subject of contemporary American ghettoes, choreographed the dance, arranged for or designed costumes, lights, music, and setting, and recorded a history of the dance production which is contained in this thesis.

Methods

The investigator researched literature pertaining to contemporary American ghettoes and limited the subject to four major areas: (1) the economic and social structure of ghetto life, (2) the educational patterns--primary and secondary schools in the ghetto, (3) the relationships of ghetto dwellers to authority, and (4) the recreational patterns and the importance of peer groups.

The researcher studied reviews and articles on similar works done by recognized artists in the field and investigated source materials on the craft of choreography.

The investigator then produced the dance, which included the following: (1) selection of the themes, (2) selection of the personnel, (3) arranging for composition of the music,

(4) development of the choreography, (5) selection of the costumes and set design, (6) arranging for lighting, and (7) staging the dance work.

The investigator then recorded a history of the dance from its inception to its performance, which included: (1) a review of the literature pertinent to the themes used in the dance work, (2) a review of the related studies and works, (3) procedure for choreography, (4) a qualitative description of the movement and dramatic content of the dance, (5) Labanotation of the dance in its entirety, (6) a copy of the musical score, (7) color plates of the costumes and set piece, and (8) recommendations for restaging, reconstruction, and further research. These findings are recorded in the present thesis.

Summary and Evaluation

This study is concerned with choreography on contemporary American ghettos. The researcher investigated literature pertinent to contemporary American ghettos, and source materials on the craft of choreography. He then developed selected areas of the subject into an extended dance work, which included selection of the personnel, arrangement for composition of the music, development of the choreography, selection of the costumes and lighting, staging the dance work, and recording a history of the work from its commencement to its performance.

It is believed by this investigator from the findings of the study that contemporary American ghettos provide a very rich source for choreographic themes. For as broad as the subject is, the possibility of exhausting all possible themes is remote. Contemporary American ghettos are chancres that could eventually touch all Americans in their consequence. This investigator is additionally convinced, by virtue of research, of not only the possibility, but of the importance of contemporary American ghettos as a theme for choreography.

The limitations of this study did not permit the investigator to choreograph the educational patterns of the slums in depth. The investigator found this area to be a rich source for choreographic themes. An additional limitation was the number of men available for performing "Ghetto." It would be interesting to have more men available.

Especially educational for this investigator was the Labanotation of "Ghetto" in its entirety. The investigator suggests that anyone wanting to learn more about the analysis of human movement should notate an extended work. Another aspect that was educational for the researcher was that the theme of ghettos innately suggests the use of props, pantomime, and general realistic treatment. For someone wanting experience in "total theatre," the theme of ghettos is excellent.

The investigator found that the score used for "Ghetto"

might have been developed more, so that at various points in the dance the taped sounds would be more pertinent to the dramatic idea of the movement being performed. Perhaps experimentation with new approaches to the accompaniment would be interesting.

Inasmuch as this choreographic project was successful--judging from audience response--this investigator feels that all contemporary experience is grist for the artist's mill, as long as the artist feels sufficiently passionate about the significance of the experience to be rendered artistically. The relationship of the artist's personal bias in the larger contemporary context should be considered. To be successful, perhaps the artist's personal bias should be placed on a more universal level, so as to be less dated. By virtue of this study, the investigator feels that contemporary experience can be an important--indeed a vital--source from which to dip raw material, wherewith art can focus aesthetically on society's problems.

Approved:

Supervising Professor

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CHAPTER I

INTRODUCTION

In cities throughout the United States today, there are large masses of people living very close together in poverty and deprivation. Many of these people do not have adequate plumbing facilities, living space, or daily diet. These are the slums, the ghettos, the sections of the city in the "gray areas," the industrial areas, and the "transitional areas." These people do not share in the affluency of the middle-class American, but struggle daily for physical and spiritual sustenance. These are the people who are seen from the turnpikes, in the newspaper photos of riots, and in the welfare offices. They often are the forgotten residue of the melting pot of Americana, but nevertheless Americans in the land of plenty. "There are those of simple faith who believe that if you say it often enough, loud enough and in the right places, poverty will disappear. . . . The facts of poverty are old and grim but they can and must be changed, by people and ideas."¹

Any subject that one may feel strongly about is the proper province for expression. Philosopher John Dewey

1. Pat Kennedy, "Editorial," VISTA, V (January, 1969), p. 3.

states, "Experience occurs continuously, because the interaction of live creature and environing conditions is involved in the very process of living. Under conditions of resistance and conflict, aspects and elements of the self and the world that are implicated in this interaction qualify experience with emotions and ideas so that conscious intent emerges."²

"The impulse to expression is common to all, the difference is one of degree. And the message of art is for all, according as they are attuned to the response. Art is creation. For the artist it is creation by expression; for the appreciator it is creation by evocation."³ And thus, if the thing created provides that proper channel for response, then the expression becomes communication. The communication is commensurate with the degree of response to the form.

Dance expresses an idea, "an idea of the way feelings, emotions, and all other subjective experiences come and go--their rise and growth, their intricate synthesis that gives our inner life unity and personal identity."⁴ It was the

2. John Dewey, Art As Experience (New York: Capricorn Books, 1958), p. 35.

3. Margaret H'Doubler, Dance: A Creative Art Experience (Madison, Wisconsin: The University of Wisconsin Press, 1966), p. 53.

4. Susanne K. Langer, Problems of Art (New York: Charles Scribner's Sons, 1957), p. 7.

conscious intent of this choreographer to express ideas and feelings about the millions of people who are caught in the dead-end rut of poverty in American cities. The experience of this investigator includes living in and around slum areas; driving a taxicab in a slum area in the early hours of the morning (2 a.m.); student teaching in a slum high school; living with and relating to people from slums traveling with a large midway; and working for the Salvation Army. Through research of the literature on ghettos, coupled with the investigator's own strong feelings, a major choreographic work was developed which attempted to express these feelings and ideas. The work is recorded in this study.

I. STATEMENT OF THE PROBLEM

The problem of this thesis was to study contemporary American ghettos, and present the findings in an extended choreographic work. This included researching source materials on the craft of choreography, selecting the themes for the work, selecting the personnel, arranging for composition of the score, development of the choreography, selecting the costume and set designs, arranging for lighting, staging the work, and recording the findings. The findings are included in this study.

II. LIMITATIONS OF THE STUDY

The investigation was limited to ghettos of the past decade, inasmuch as current concepts of poverty, ghettos,

and slum conditions are seemingly derived from contemporary experience.

After preliminary research, the study was limited to four major areas of contemporary American ghettos. They were: (1) the economic and social structure of ghetto life, (2) the educational patterns--primary and secondary schools in the ghetto, (3) the relationships of ghetto dwellers to authority, and (4) the recreational patterns and the importance of peer groups. It was felt that these four areas were adequately representational of the ghetto circumstance, and most readily lent themselves to expression in the choreographic medium.

III. DEFINITION OF TERMS

Although the investigator tried to respect popular connotations of various words, some are innately ambiguous and need clarification.

Slum. Slum is defined in this study as the circumstance that in some degree is characterized by all of the following aspects:

1. Crowded living quarters, usually in the central part of an urban center.
2. Poverty.
3. Dilapidated housing.
4. Concentration of ethnic groups and subcultures.
5. Concentration of people of low educational achievement and limited marketable skills.

6. Welfare aid.
7. Internal mobility.
8. Crime, health problems, and fire hazards.
9. Broken families.
10. Inadequate community services.
11. Language problems.

Ghetto. Ghetto and slum are synonymous in this study. Although traditionally the word ghetto had the connotation of ethnic groups living in a slum condition, the term has recently been used in a more general sense to mean the same as slum.

Poverty. Many attempts have been made to define poverty. In this study poverty is defined as conditions leading to: (1) dilapidated housing, (2) overcrowded quarters, (3) lack of sanitary facilities, (4) inadequacies of light and ventilation, (5) an income of under \$4,000 for a multiple-person family,⁵ and (6) inadequate nutrition.

IV. METHODS OF INVESTIGATION

The investigator did extensive research into the nature of contemporary American ghettos. This research was

5. Conference on Economic Progress, Poverty and Deprivation in the United States (Washing, D. C.: Conference on Economic Progress, 1962), p. 14.

limited to four major areas: (1) the economic and social structure of ghetto life, (2) the educational patterns--primary and secondary schools in the ghetto, (3) the relationships of ghetto dwellers to authority, (4) the recreational patterns and the importance of peer groups. The investigator then researched source materials on the craft of choreography, reviews and articles on similar works by major artists in the field in an effort to gain insight into techniques for handling such a theme.

The findings of the research were then synthesized into four major ideas for expression: (1) the overall emotional aura pervading the ghetto, (2) the emotional atmosphere in the ghetto classroom, (3) the anxiety of wanting to break away from the slum circumstance, but lacking the practical and spiritual ability to do so, and (4) the attitudes towards people in authority, and the recreational patterns.

Development of the choreography included (1) arranging for composition of the music, (2) selecting the personnel, (3) developing the movement expressive of the four major ideas cited above, (4) selecting the costumes, set pieces, lighting, and (5) performing the dance in a concert situation.

The recording of the study, which is contained in this document, included (1) Labanotation of the work in its entirety, (2) arranging for a copy of the music, (3) giving a qualitative description of the movement qualities, (4)

providing color plates of the costumes and set pieces, and (5) discussing major problems encountered and making recommendations for further study.

V. RELATED STUDIES

The investigator reviewed literature relevant to the present study. Unpublished theses such as Prim's⁶ "An Original Modern Dance Drama Based Upon Selected Episodes in a City Park Entitled: Cross-Town Promenade," Trigg's⁷ "The Use of News Events of 1965 as a Basis for Choreographic Themes Illustrated in an Original Dance Production," Barrilleaux's⁸ "The Use of Satiric Literature as a Basis for Choreographic Themes Illustrated in an Original Dance Production," Levin's⁹ "Interpretation: Times Square at Night," and Gwynn's¹⁰ "Disintegration," were examined for their use of various choreographic techniques in handling subject

6. Carolyn Prim, "An Original Modern Dance Drama Based Upon Selected Episodes in a City Park Entitled: Cross-Town Promenade" (unpublished Master's thesis, Texas State College for Women, 1954).

7. Marilyn Trigg, "The Use of News Events of 1965 as a Basis for Choreographic Themes Illustrated in an Original Dance Production" (unpublished Master's thesis, Sam Houston State College, 1968).

8. Wilson Barrilleaux, "The Use of Satiric Literature as a Basis for Choreographic Themes Illustrated in an Original Dance Production" (unpublished Master's thesis, Sam Houston State College, 1965).

9. Helen Mamber Levin, "Interpretation: Times Square at Night" (unpublished Master's thesis, University of North Carolina, Women's College, 1955).

10. Eleanor Gwynn, "Disintegration" (unpublished Master's thesis, University of North Carolina at Greensboro, 1966).

matter. Study of the works of leading personalities in the field of dance recorded by the different dance publications was also made and the findings recorded in the second chapter of this study.

CHAPTER II

SELECTION OF RAW MATERIAL AND REVIEW OF LITERATURE

I. THE LITERATURE OF GHETTOS

The investigator did extensive research in four major areas related to the theme of contemporary American ghettos. They were (1) the economic and social structure of the ghetto, (2) the educational patterns--primary and secondary schools in the ghetto, (3) the relationship of ghetto dwellers to authority, and (4) the recreational patterns and the importance of peer groups.

The raw material, from which the dance was choreographed, was synthesized into four major ideas. They were (1) the emotional aura pervading the slum atmosphere, (2) the attitudes of the teacher and pupil in the classroom, (3) the individual's desire to leave the ghetto circumstance, and (4) the conflict of the policeman with ghetto adolescents engaged in recreation. Each of these ideas will be discussed briefly.

The emotional aura pervading the slum. The one prevailing fact of the slum dwellers is that they are impoverished in body and spirit. The fact of their poverty permeates every aspect of their life, and colors their attitudes with pessimism, apathy, belligerence, desperation, dissatisfaction, and

a feeling of being "left behind." Arthur Simon, in speaking of the slum environment, says:

In this situation a whole pathology of poverty develops which is sicker than anything like it a generation ago. The sense of failure and uselessness it produces may have a whole host of repercussions. It may drive a man to seek an escape in alcohol or to abandon his family. His children are more apt to grow up disturbed, restless, and unable to get along in school. They are more likely to be disillusioned about the future--frustrated when they see the growth of the nation but realize that they are not being equipped to have a productive share in it. They may turn to drink, dope, sex, crime, or any combination of these. A girl may crave affection and want desperately to escape prison-like conditions--and become the victim of the very thing that perpetuates her imprisonment.¹

Poor housing and crowded living conditions not only hamper an adequate and comfortable home life, but result in other phenomena peculiar to those conditions. Dilapidated housing is more difficult to keep clean, thus contributing to poor health. Poor housing resulting in overcrowded living quarters, contributes to sexual over-stimulation, a distorted sense of individuality, and distorted illusions of how the "other half" lives.²

The slum condition contributes to isolation and alienation. The poor living in the slums are continually blighted by the thought of being passed by and forgotten. Leo Srole

1. Arthur Simon, Faces of Poverty (St. Louis, Missouri: Concordia Publishing House, 1966), p. 68.

2. Alvin Schorr, Slums and Social Insecurity (Washington, D. C.: U. S. Department of Health, Education, and Welfare, 1963), p. 18.

says the ghetto circumstance may manifest itself in the following attitudes, contributing to isolation and alienation:

1. The individual's feeling that community leaders are detached from and indifferent to his needs.
2. The feeling that the social order is essentially fickle and unpredictable.
3. The individual's belief that he and people like him are going downhill: "In spite of what some people say, the lot of the average man is getting worse, not better."
4. The belief that life is meaningless: "It's hardly fair to bring children into the world with the way things look for the future."
5. The individual's feelings that his immediate circle of relationships is not comfortable and supportive: "These days a person doesn't really know whom he can count on."³

Broken families are frequent in the slum, with many families being matriarchal or characterized by "serial monogamy" (one man after another but one at a time). David Hunter states in The Slums: Challenge and Response that one of the things that might help a child of the slums to overcome the tremendous handicaps that are his from birth is a strong family base, ". . . a family in which there is love and respect, ambition and aspirations on the part of the parents for the children, support and encouragement for them in their school work, or getting a job, or withstanding the neighborhood temptations."⁴ But then in the same breath

3. David R. Hunter, The Slums: Challenge and Response (New York: The Free Press, 1964), p. 89, citing Leo Srole, "Social Integration and Certain Corollaries," American Sociological Review, Vol. XXI, pp. 712-713.

4. Ibid., p. 78.

he says that families in the slums do not provide this matrix.

Additionally, the slums are characterized by racial concentration, which gives way to prejudice. Many Negro families in the slums are there because they simply cannot get employment, even though they may be qualified. Racial prejudice manifests itself in countless small ways, such as refusal of landlords to let minority groups in their buildings.⁵

Some of the "manifold horrors" of the slum are related by Stern and de Vincent in The Shame of a Nation:

A mother walks into a bedroom to find her baby being bitten by a rat; when the mother approaches, the rats attack her . . . a housewife looks up to find a rat wedged in a hole in the kitchen ceiling; she calls in a cop; he refuses to touch it . . . a grandmother's orphaned grand-daughter is confined in a state institution because in the atmosphere of her rat-plagued apartment, the child's attacks of asthma quickly return . . . during a TV newscast on slum conditions, a daughter turns to her mother and asks, "Mama, we don't live in a house like that, do we?"; at precisely that moment, there is a crash from behind a door; the bathroom ceiling has just fallen in . . . a family is driven out of its apartment in the middle of winter when water from a broken upstairs pipe floods the kitchen . . . a woman's leg is scarred by bites from "them big black water bugs" . . . in dead of winter, with no heat in the house, dangerous electric heaters share the children's sleeping room . . . trash and garbage lie uncollected in the halls . . . and there is the omnipresent, penetrating stench of urine.⁶

5. Ibid., p. 57.

6. Philip M. Stern and George de Vincent, The Shame of a Nation (New York: Ivan Obolensky, Inc., 1965), p. 100.

The Houston Chronicle cites this case:

Curly Momon, 12, lives with 14 other people in a four-room shack less than one mile from downtown Houston. Rats roam Curly's backyard. There is no hot water heater--the water heater broke more than four years ago. The roof leaks in Curly's bedroom, which he shares with five other youngsters. The single toilet doesn't flush. Windows, broken years ago, are covered with cardboard. Pipes in the kitchen have rusted out, and waste water must be collected in a tub and thrown into the yard. There is no paint on the outside walls of the house. For this home, the Momons pay their landlord \$12.50 a week.⁷

Attitudes of the teacher and pupil. Many factors strain education in the slums. They include value conflicts between the teacher and the pupil; inadequate parental support; language problems; lack of effective counseling; poor health; lack of preparation by parents for their children to enter kindergarten;⁸ curriculum planning; lack of good facilities; lack of money; the misconstruing of "ability-grouping" as racial prejudice; hunger; conflicting peer attitudes; and lack of marketable skills when the pupil finally graduates from high school. These are only a portion of the problems that haunt the slum school--others are more intangible, as the lack of effective teaching, privacy in which to do homework, lack of aspiration, and lack of the knowledge of the values of education.

The school teacher in the slums is usually either dedi-

7. News item in The Houston Chronicle, March 2, 1969.

8. Robert D. Strom, Teaching in the Slum School (Columbus, Ohio: Charles E. Merrill Books, Inc., 1965), pp. 13-15.

cated to teaching the poor, or a new teacher, freshly out of college. The slum school is generally agreed to be the "toughest" in which to teach, and as soon as teachers get enough tenure, they transfer out. The dean of teacher education for the City University of New York has pointed out, "Teaching differs from every other profession in that it is the only one in which the most complex and most difficult problems are assigned to the least expert and least experienced practitioners."⁹

Discipline in the schools of the ghetto is paramount, and a prerequisite to continuing the process of education. Fights on school property, throwing things at teachers, hitting a teacher, and destroying school property are examples of the behavior that hamper classroom activities, not to mention noise, dropping of pencils, and general class disorder.^{10,11}

The values of the poor in the slum are often in direct contradiction to the values being taught in the schools. Often parents feel the school is a threat to "their way of life." Havighurst comments:

This is partly because the values which the pupil should learn are not so clearly understood and stated in the school curriculum as are the knowledge and skills he

9. Ibid., p. 31.

10. Ibid., p. 36.

11. Elizabeth M. Eddy, Walk the White Line (Garden City, New York: Doubleday and Company, Inc., 1967), p. 153.

should learn, and partly because there are subtle or not-so-subtle value differences between the parents and the schools The poorly educated parent recognizes that the teacher is a better reader, speller, and master of arithmetic and history, and expects the teacher to help his child become superior to him.¹²

Many times in the slum school there are critical language problems. There are many pupils that can only speak Spanish--their mother tongue--and not a word of English. There are other pupils whose English is so poor that communication on even the most primitive level is an accomplishment.¹³ Conant cites an example of a school where pupils who were having difficulty reading and speaking English were taking a course in Latin.¹⁴

Strom quotes a young Negro woman high school teacher who had the following to say:

These students have so many problems--home problems, personal problems, school problems. In many instances, there is no authority that they respect. And here at the school, this carries out exactly what's been happening in their home. In the past two years, I've had two students who tried to commit suicide.¹⁵

Another teacher said in confidence: "I'm not a teacher; I'm

12. Robert D. Strom (ed.), The Inner-City Classroom: Teacher Behaviors (Columbus, Ohio: Charles E. Merrill Books, Inc., 1966), p. 47.

13. David R. Hunter, The Slums: Challenge and Response (New York: The Free Press, 1964), p. 24.

14. James Bryant Conant, Slums and Suburbs: A Commentary on School in Metropolitan Areas (New York: McGraw-Hill Book Company, Inc., 1961), p. 63.

15. Strom, op. cit., p. 48.

a jailor. Maybe I can do something of value by keeping these kids off the streets and under some kind of surveillance for five hours a day, but that's about the only contribution I make."¹⁶

The desire to leave the ghetto. Every poverty-stricken person wishes that he could escape his environment.¹⁷ But poverty breeds poverty, and most poor people cannot leave the slum. Lack of education and marketable skills haunt families with inadequate income. Inadequate income forces a family to live in a dilapidated, low-rent building. This cuts costs on rent, but increases potential for disease, and physical hazards. When illness strikes, there is very little money for medical help. The mother must go to work. The children are often left unattended, and do not have proper encouragement to do well in school. They drop out, and find themselves jobless. Every factor that describes a slum circumstance is a factor for perpetuating the slum. It is a self-feeding cycle.¹⁸ And the desire to leave increases. A Negro woman--the mother of six, by six different fathers--expressed it in a letter:

As far back as I can remember I were taught sex were

16. Ibid., p. 2.

17. Robert C. Weaver, Dilemmas of Urban America (Cambridge, Mass.: Harvard University Press, 1965), p. 60.

18. Schorr, op. cit., p. 2.

something bad But yet as I grew up among the poor class of my race I could see an hear of women having (sex) relation for survival what I mean as far back as my grandmother mother and also out of my family women had to have sex relation with men for shose, clothing, more food with most of us not just for kicks. We come from bad backgrounds. Most of us now days were born into this world in this fashion our parents weren't really married father or mother had lover's on the side we weren't taught respect and about sex our father or mother were low rated in our presents we saw our parents having sexual relation with her lovers. But we have no real future not the poor class--if I could I would get able and get out of this for I know my children hasn't and won't ever see me doing such, but yes I have failed in just giving life to them.¹⁹

Another man put it this way: "I'd ruther miss a couple days' eatin' and have all the learnin' in the world than to have none 'tall."²⁰ Yet another man put it this way: "You try to move a little faster, so the world won't leave you behind with your head in your hands."²¹

The police and recreation of adolescents. Slum dwellers typically hate the police. For the middle-class person, the policeman symbolizes protection of property, helping of old ladies, the giving of directions. In the slum the policeman is viewed as just another "authority" that will in some way intimidate people, make arrests.²² Stern and de Vincent cite this example:

19. Stern, op. cit., p. 83.

20. Ibid., p. 136.

21. Ibid., p. 141.

22. Michael Harrington, The Other America (Baltimore: Penguin Books, 1962), p. 23.

Three A. M. A knock on the door. In some countries, a probable political arrest. In an American city slum, an equally fearful threat: a member of the "special investigation unit" of the welfare department paying a surprise nocturnal visit, invading the home of an unwed welfare mother in search of a man in the house--grounds, under the regulations, for cutting her off the welfare roles.²³

Slums are characterized by inadequate recreational facilities. As a result, youthful energies become delinquent energies.²⁴ One of the characteristics of the delinquent is aggression towards authority.²⁵ This may or may not manifest itself toward policemen, but the policeman is generally thought to be the epitome of authority.

The policeman, on the other hand, although well intentioned, often fails to understand adolescent problems.

Thrasher points out:

As a rule policemen assume that the gang must be suppressed--must be broken up. They fail to understand the boyish energies, like ticks, suppressed at one place are sure to break out at some other. And when the breaking up of the gang has been accomplished, there is usually no attempt to provide substitute activities for the boys. Under ordinary circumstances, then, the "cop" becomes the natural enemy of the gang, a role which he usually assumes with equanimity, but one which may involve considerable discomfort and peril to his person. There is, of course, a considerable amount of tolerance of juvenile disorder by policemen in gang areas. This merges

23. Stern, op. cit., p. 73.

24. Earl Raab and Gertrude Jaeger Selznick, Major Social Problems (second edition; New York: Harper and Row Publishers, 1959), pp. 59-61.

25. Ibid., p. 48.

in some cases into official connivance at or even protection of gang delinquencies and criminality.²⁶

The investigator found that all the above categories were deeply inter-related, and that consideration of one aspect of the ghetto necessarily concerned itself with another aspect. A summary, synthesis, and expression of the findings of the research will be found in the choreographic work contained in the appendices of this document.

II. RELATED CHOREOGRAPHY

Choreography by artists in the field of dance today includes works on the specific theme of ghetto, as well as on more general sociological themes. Probably the most famous work done on ghettos, and now practically a classic, is Donald McKayle's "Games" (premiered 1950) which "was about slum children and the games they play to street songs." P. W. Manchester, critic for Dancing Times, comments:

It is incredibly simple but the entire world of children is there. It is also wildly funny until there comes a marvellous, heart-catching moment when McKayle stops the laughter and suddenly we are in the midst of a slum child's terror, and it is so dreadful, and so real and done so quietly that, no matter how many times we have seen it before . . . we sit white-faced and shattered by its piteousness and its truth.²⁷

26. Frederic M. Thrasher, The Gang (Chicago: The University of Chicago Press, 1963), p. 343.

27. P. W. Manchester, "Meet Donald McKayle," Dancing Times, LVII (January, 1967), 186-187.

Anna Sokolow's "Rooms" dealt with the aloneness of the individual in the modern world. Manchester says that "Rooms" is about a desperate creature seeking solace from his fellows and meeting only with indifference until he is reduced to a cowering heap of despair.²⁸

"A View from the Ghetto" (1966) was the title for a work by Louis Johnson. It was a series of vignettes along a Negro slum street, that "emerged with sharpness and a punch that was almost painful," according to Doris Hering, critic for Dance Magazine. Hering further comments:

Particularly touching were the Innocent destroyed by an unfeeling group; the Opportunist in black boots ready to leave with the best male prospect; and the drug addict writhing on the floor, getting his "fix," and then staggering about in a strangely rubbery way.²⁹

Early 1969 saw Johnson choreograph "No Outlet," which was described as a "piercing evocation of the frustrations of ghetto life," which included two "black vignettes" of "uptown" and "downtown."³⁰

Sokolow choreographed "Opus '65." Hering comments:

Frenetic, almost spastic body movements taken from the folklore of urban youth laid bare their operative forces--the compelling pull of conformity and the equally com-

28. Ibid.

29. Doris Hering, "Reviews," Dance Magazine, XL (October, 1966), p. 85.

30. News item in The New York Times, February 18, 1969.

pulling tug toward individual recognition; intense concern and involvement alternating with supremely affective nonchalance; the sensitive, exposed need for love and the violent, destructive treatment given its deceptive counterfeit.³¹

Edith Stephen presented a choreographic work entitled, "The Square Circle" (1964), of which Marcia Marks, critic for Dance Magazine said was one hilarious flash after another of life in this America 1964.³²

"City Square," by Midi Garth (1965), portrayed the quiet driveness of the city, of a relentless journeying toward a non-existent goal. Doris Hering commented, "And as the dancers went on their mechanical way, flanked by piled up cubes for decor, they seemed to extend through a whole day, a city day that finally led to quiet."³³

Eleo Pomare's "Blues for the Jungle" (1966) was concerned with the evolution of the Negro from the "auction block" in slave days to living in the dilapidated sections of the city today. Hering comments, "What tumbled out after that was a blistering exposition and commentary of the elements which have shaped Negro life--the physical fall off the block, the

31. Doris Hering, "Reviews," Dance Magazine, XXXIX (October, 1965), p. 66.

32. Marcia Marks, "Reviews," Dance Magazine, XXXIII (December, 1964), p. 70.

33. Doris Hering, "Season in Review," Dance Magazine, XXXIX (July, 1965), p. 9.

prison, the ghetto; the spiritual fact of religious faith."³⁴

"Collage '66," choreographed by Sophie Maslow (1966), was an indictment against a society that reveled in the glories of hair spray and Mercury cars while saturated with the gores of lynchings, rape, and civil rights battles. The dance reflected contemporary commercials and scenes of brutality.³⁵

"This Days Madness," choreographed by Midi Garth (1966), commented on the frenetic routines of contemporary society.

"Blues for George and Henry," was choreographed by Barbara Greer (1966). Hering explains:

What happened to George and Henry was the inspiration for Miss Greer's work and is what it is all about. The choreography took the overall thematic direction of a protest piece. Drug addiction, draft-card burning, events prevailing in the sixties are the target of commentary.³⁶

As early as 1929 a sociological work appeared, choreographed by Helen Tamiris, entitled "Dance of the City." It dealt with social repression.³⁷ Subsequently, Valerie Bettis

34. Doris Hering, "Reviews," Dance Magazine, XL (December, 1966), p. 74.

35. Doris Hering, "Reviews," Dance Magazine, XL (January, 1966), p. 82.

36. Doris Hering, "Reviews," Dance Magazine, XL (July, 1966), p. 63.

37. Margaret Lloyd, The Borzoi Book of Modern Dance (New York: Alfred A. Knopf, 1949), p. 136.

choreographed "City Streets" (1941) which interpreted "Broadway," "Avenue A," and "Park Avenue."³⁸ In 1944, Doris Humphrey choreographed "Inquest," which explored injustice of home and family life in the modern world.³⁹

38. Ibid., p. 255.

39. Ibid., p. 119-121.

CHAPTER III

PRODUCING THE DANCE

This investigation resulted in an extended dance work. The written description of the production of the work itself was limited to the following items: (1) selection of the personnel, (2) selection of the score, (3) choreographing the dance, (4) designing of the costumes, (5) designing of the set pieces, and (6) staging and lighting the work.

I. SELECTION OF PERSONNEL

The investigator used the performing dance group of Sam Houston State College for the execution of this dance. They were selected according to the following criteria: (1) technical ability commensurate with the role to be performed, (2) dependability, (3) body structure, (4) ability to understand the emotional projection of various roles, (5) creative ability, and (6) acting ability.¹

The dancers numbered fifteen, including the investigator. The specific requirements for the various roles as well as the original cast list are enumerated in the notated score of the dance.

II. SELECTION OF THE SCORE

1. Doris Humphrey, The Art of Making Dances (New York: The Grove Press, Inc., 1959), p. 21.

Selection of the score included (1) arranging for musical composition of the score for the first, third, and fifth sections of the work, (2) creating the dialogue for the second, third, and fourth sections.

The Musical Composition

The folk round "Hi Ho, Nobody Home," was chosen as a musical motif and developed into two complementary compositions. The round was chosen for its uncanny application to the theme of slums:

Hi, ho, nobody home,
Meat, nor drink, nor money have I none,
Still I will be merry
Hi, ho, nobody home.²

An additional reason for this choice is that the words are familiar to many as a camp and youth group song.

First section. Mr. James Lamb, graduate student at Sam Houston State College, was asked to take this round and develop it into a melancholy, lonesome piece, approximately ninety-eight measures long. The instrument chosen was a flute, for its single, lonely quality--complementary to the theme of ghettos.

Third section. Using the dialogue, and four other helpers, Mr. Lamb composed the score for the third section. This piece attempted to present an impression of the chaos

2. Traditional

of the ghetto, through sounds similar to a slum atmosphere. The sounds used were (1) two people swearing at each other in Spanish to give the idea of ethnic background³ (this was improvised by two Spanish-speaking students at Sam Houston State College), (2) two people arguing with each other in English (the dialogue is explained below), (3) sounds of trash can lids, rustling paper, sticks, cans, clearing of the throat, spitting, scuffing of the feet, and sounds of automobiles, (4) a police siren, (5) short phrases from the music of the first section, but at a slower tempo, to provide some sense of unity and relationship throughout the entire work.

Fifth section. Mr. Lamb, again using the round of "Hi, Ho, Nobody Home," developed a three-part vocal fugue, using two female voices (soprano and alto), and one male voice (baritone). The first half of the fugue was done with vowel sounds, the second part being done with the use of the words. Since a fugal form has more potential for variety than a round, it was felt that the fugal form would be more appropriate to the recapitulation of thematic movement of the fifth section.

Creating the Dialogue

Creating the dialogue involved the second, third, and fourth sections. In the second and fourth sections, the dia-

3. David R. Hunter, The Slums: Challenge and Response (New York: The Free Press, 1964), p. 22.

logue was spoken by the dancers themselves while performing the dance. The dialogue for the third section was prerecorded.

Second section. Since the structure of the second section was primarily narrative and pantomimic in quality, the dialogue was created with this idea in mind. Doris Humphrey discusses the use of words with dance, emphasizing several points: (1) they efficiently communicate the where, who, what, and how of a realistic circumstance, (2) they must be brief and succinct, (3) the sound quality of the words themselves can be affective as well as informative, especially in chanting.⁴

The dialogue itself was created with special consideration of significant problems in the slum classroom:

TEACHER (B): And now kiddies . . . and now kiddies . . .
and now kiddies . . . and now . . .
PUPILS (A,M): Kiddies!
TEACHER: It's time for our lesson!
PUPIL (M): Hey Teach! Ya gotta pigeon on yur head!
TEACHER: Today we're going to learn about the butterflies!
And the rhyme scheme of a Shakespearean sonnet! And how
each little leaf manufactures its own chlorophyll! Ooooh!
Isn't education exciting?
PUPIL (N): Burp!
PUPIL (C): Excuse him!
TEACHER: And now it's time for our A B C's. "A" is for
Aaaaaaaaaaaaah (she forms the vowel in the back of her throat).
PUPIL (M): Aaah!
PUPIL (A): Ass!
TEACHER: (a little more frantic) "B" is for . . .
PUPIL (C): Boo!
PUPIL (N): Bitch!
PUPIL (M): Bastard!
TEACHER: (upset) "C" is fo . . .

4. Humphrey, op. cit., pp. 125-131.

PUPIL (M): Cop!
 PUPILS (C,N): Cop?!
 PUPIL (A): Cop?!

(INTERVENING MOVEMENT)

TEACHER: Butterflies! Sonnets! Chlorophyll! Learn!
 Learn! Learn!

(INTERVENING MOVEMENT)

PUPILS (ALL): (chanting) A-B-B-A, A-B-B-A!
 PUPIL (N): C-D-E, C-D-E!
 PUPILS (ALL): A-B-B-A, A-B-B-A!
 PUPIL (M): Butterflies!
 PUPILS (ALL): A-B-B-A, A-B-B-A!
 PUPIL (C): Chlorophyll!
 PUPILS (ALL): A-B-B-A, A-B-B-A, C-D-E, C-D-E!
 PUPIL (A): (screaming) No . . . !

Third Section. The dialogue for the third section was an amalgamation of five elements: (1) two people swearing at each other in Spanish, which was improvised by two Spanish-speaking students at Sam Houston State College, (2) two people arguing with each other in English, (3) sounds of trash can lids, rustling paper, sticks, cans, clearing of the throat, spitting, scuffing of the feet, and traffic sounds, (4) a police siren, and (5) short phrases of "Hi, Ho, Nobody Home" from the development of the first section.

It was felt, by virtue of the research, that the above sounds accounted for a representation of sounds of the slum. Following is a copy of the dialogue for the two people arguing with each other in English. The syntax was completely strained and run together to give the impression of "spoken language" in the ghetto. The two people arguing used argumentative intonations with all of the dialogue, although at times the

argumentative spirit was in direct contradiction to the content. Since all the above sounds were superimposed and arranged according to sound quality, the major things coming through were the idea of human chaos; argumentation; and short descriptive phrases of the slum periodically intelligible.

Last night in the alley of the garbage and moldy grapefruit was the tangled baby carriage and trash can by those kids who just simply delight in making trouble. . . . as opposed to the Mennen Skin Bracer in his beer drinking friends are all just lushes and bums on the bowery in that little corner snap joint with the Listerine in his schnappes . . . and the mailman is such a freak with all the bills on the dilapidated building every corner of the dirty toilets and mildewed mops and gutted mattresses and would you please get your coffee grounds outta my hallway for the prices of cabbage have skyrocketed and I really don't care too much about what's in the newspapers cause my right front tire was slit last night part of the government's plan to wipe out moldy grapefruit at ten cents a shot right in the head . . . didn't have a chance of that cop coming around the corner just then and the old lady scrounging for cigar butts under his feet yesterday and tomorrow is the hopelessness of our one can of sardines left in the cupboarded up window for the rest of the summer and no basketball or cards in the street . . . pity . . . she was such a nice old batalack is the only bunks on the YMCA queer quarters is all it takes for one throw a baseball right through the janitor's union window . . . is sometimes confused with the oily skylight which doesn't let in light the old man's nose with a bit of Ungentine so he'll really smell just like the lady down the hall who fixes that garlic stuff like that is absolutely not sanctioned by the ADC for do you think it is elegant for men to wear lace unmentionables and the ladies to wear vegetables are up to eight cents a pickle-bump . . . imagine . . . eight cents a pickle-bump him off for a measly tree hunnard dollas for that crappy heap he calls a car or subway ran over him just like that he bent down to pick up his Times and it just ran over him . . . pity . . . they say it fouled up the gears on the steering stuff next to the wheels which I always seem to lose . . . that dog dies and one million brats from neighboring neighborhoods came running like a sieve the laws in this place are there ought to be a law against rips like one half

of the purchase price of butts is going up up and away although mostly away.⁵

Fourth section. The dialogue for the fourth section was the sequence of "tornado." The idea behind this sequence was that someone yelled "Tornado!", as a foolish prank to cause alarm. It started out to be a joke, but built into a completely irrational mob panic, similar to the elements that might kindle a riot in the slums--someone misunderstanding a jocular quip, and interpreting it as an insult. The reason the word "tornado" was chosen was that the very abstraction and transposition of such an idea into "tornado" lends more universal applicability. It might not only include riots, but arguments over the price of a head of cabbabe, gang fights, mass rush to the welfare office if an indiscrete "more money" leaked out. The order of the dialogue follows:

Tornado . . . (said sarcastically, tauntingly, jokingly)
 Tornado?! . . . (confusion)
 Tornado? (kiddingly)
 Tornado? (sarcastic)
 Tornado? (alarm)
 Hey! (disbelief)
 No . . . (disbelief)
 Tornado? (alarmed confusion)
 What? (inquiring)
 Tornado! (panic)
 Yes! (alarm)
 No! (alarm, disbelief)

(From here on, all dancers ad lib similar to the above, until the vocality of the sequence climaxes, simultaneously with the ad lib movement.)

5. Ideas for the dialogue were gleaned from various readings too numerous to cite, and personal impressions.

III. CHOREOGRAPHING THE DANCE

The approach to choreographing the selected themes took three forms: (1) abstracted, (2) pantomimic, and (3) narrative. After dividing the raw material into roughly four ideas, the researcher experimented, discovered, and formulated movement expressive of each section. Sources for the movement were gesture, emotional rhythms, invention, movement suggested by various characters, movement suggested by a narrative idea, and design requirements.

The form of the first section was a mixture of theme and variation and narrative. In addition there were small vignettes depicting more specific individual circumstances in the slum.

The form of the second section was narrative, with generous use of highly stylized pantomime, and the spoken word.

The form of the third section was essentially narrative, though slightly more abstracted than the second section.

The form of the fourth section was again narrative, with generous use of pantomime, but less stylized in parts than the second section. Again the spoken word was used.

The fifth section again was like the first in that there was a mixture of themes and variations, narration (but less than the first section), and more generous use of vignettes to make the final statement and recapitulation of individuals caught in the slum.

The results of the choreography are recorded in Labanotation in the Appendices of the study.

IV. DESIGNING THE COSTUMES

The poor people of the United States are probably the best-dressed poor in the world.⁶ In spite of this fact, the researcher felt that an adequate expression of desolation would not be enhanced if the dancers were costumed in business suits and stylish dresses. The researcher therefore took the liberty to contrive costume designs that would look like the clothes a disheveled person might wear and at the same time be practical to move in.

Generally, the costume for everyone was black tights, and a sweatshirt--any color or style. The sweatshirts were turned inside out, for textural variation, and each one was in some way marked with crayons, paint, and bleaching.

The school teacher, who also later doubled as one of the dancers in the third section trio, wore black tights, a red, long-sleeved, scoopneck leotard, and a half-length Chinese-silk cape. The cape was white, and seemed most to emphasize the jitters of her movement, and the gossamer quality of her character.

In the third section, the two dancers who entered in the middle of the section wore scarlet red leotards and tights. The male wore a tank top leotard, and the female

Michael Harrington, The Other America (Baltimore: Penguin Books, 1963), p. 12.

wore the same as she did for the second section.

The policeman wore a dark blue turtleneck shirt and black tights for the fourth section. All of the above costumes described are illustrated in Figures 1-3.

V. DESIGNING THE SET PIECES

Since ghettos are characterized by extreme dilapidation, dirt, and rubbish, the researcher felt an appropriate setting would be simply that. The set pieces consisted of the following:

1. One nine by nine foot flat, with cardboard cutouts tacked on the top and the stage right side. The flat was painted an off-white, and bricks were put on the top and side. Cracks were painted on the white, so as to appear as plaster chipping off and showing brick underneath.
2. One seven by seven foot flat, with a cardboard cutout on the stage right side. This flat was painted a dingy, muddy brown, and a boarded-up window was painted on it. Also included on this flat were graffiti.
3. Two trash cans--one overflowing with rubbish, the other on its side with rubble around it.
4. A twisted baby carriage.
5. A bicycle rim with one old shoe caught in the spokes.
6. A rusty refrigerator grill.

A trip to the city dump solved the availability of all but the flats. The set pieces were set as far up stage as was possible to allow maximum room for the dancers. An illustration of the set pieces may be seen in Figure 4.

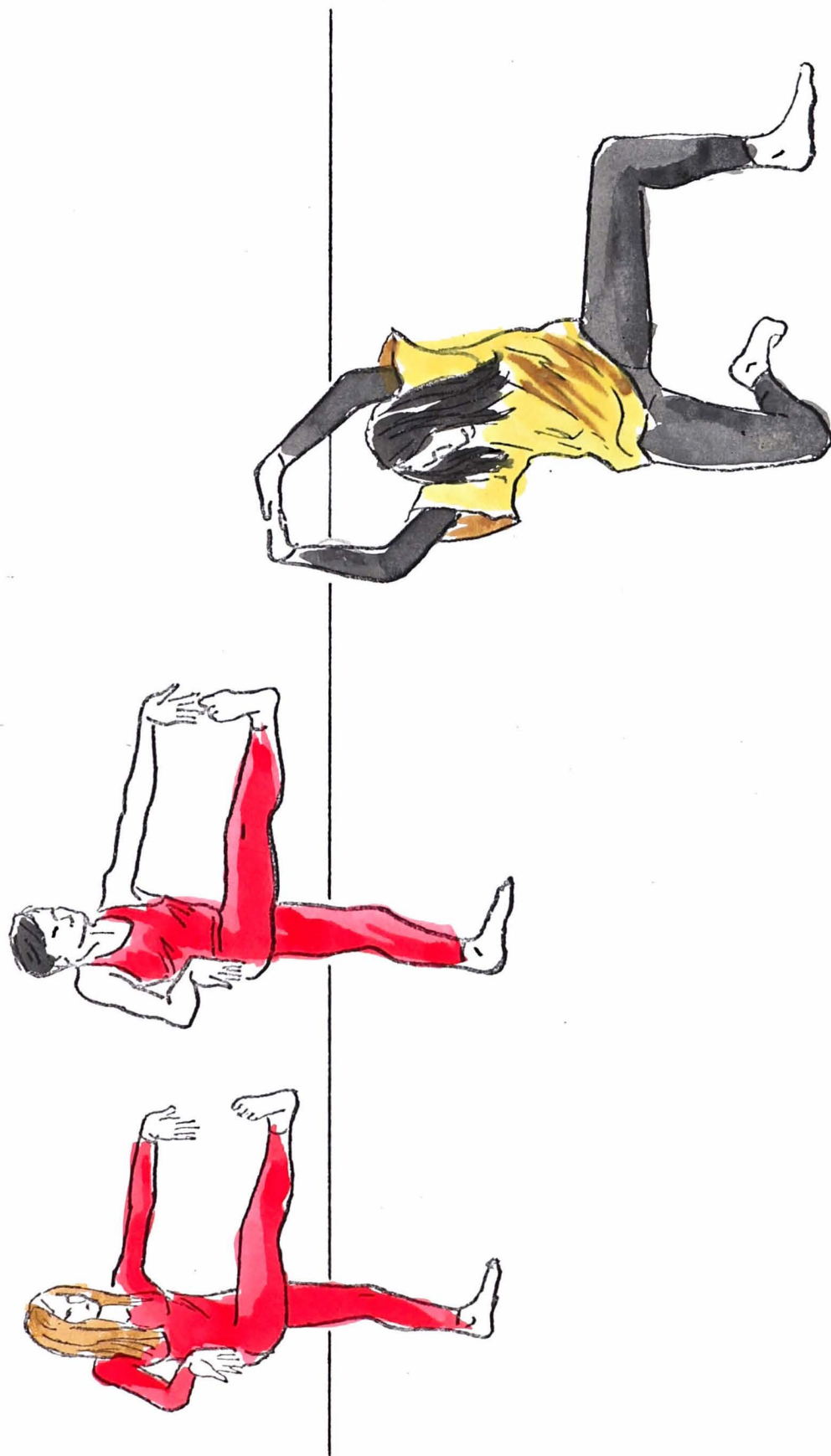


Figure 1. Red leotard and tights for the third section and general costume.

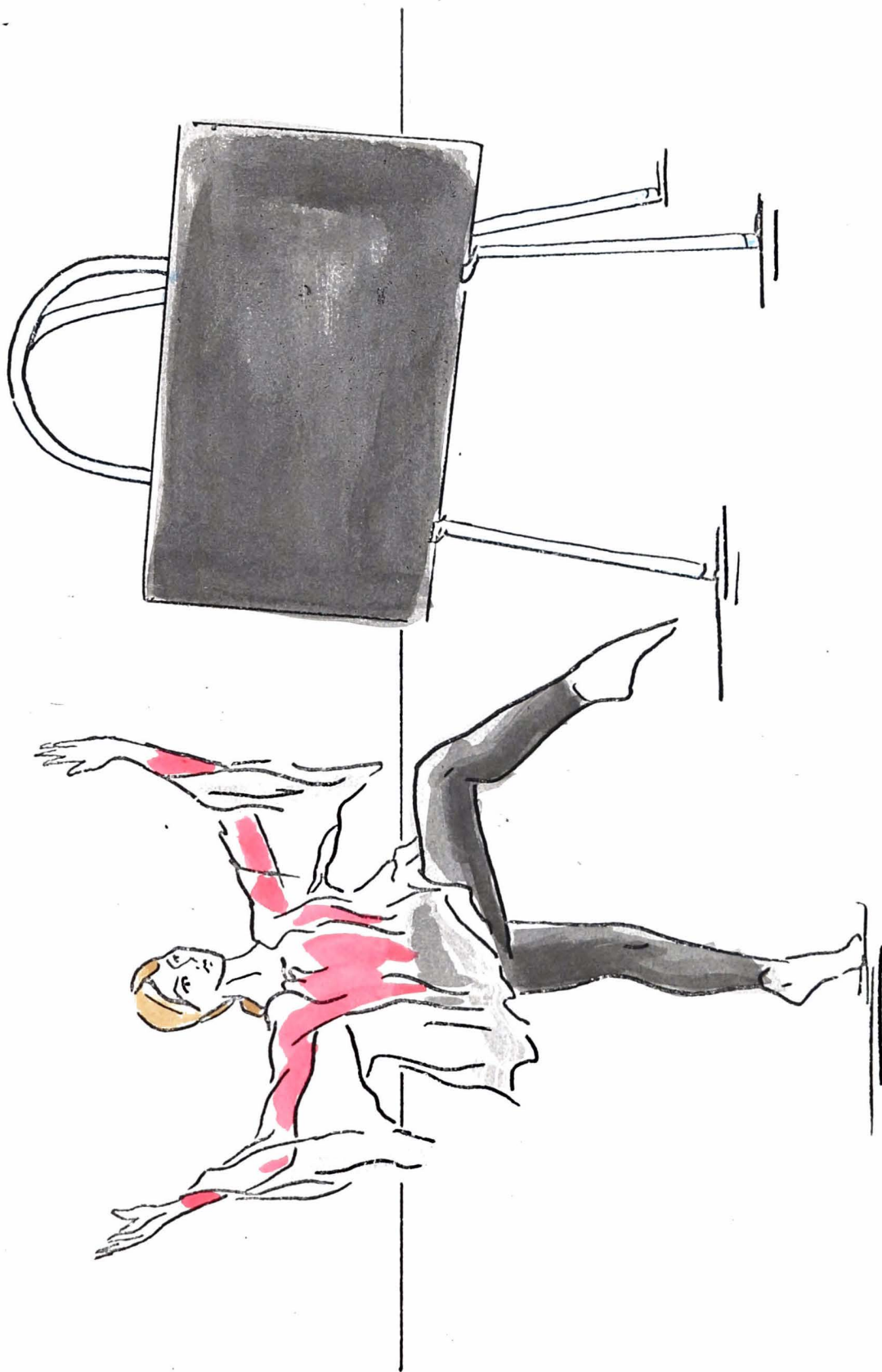


Figure 2. The school teacher.

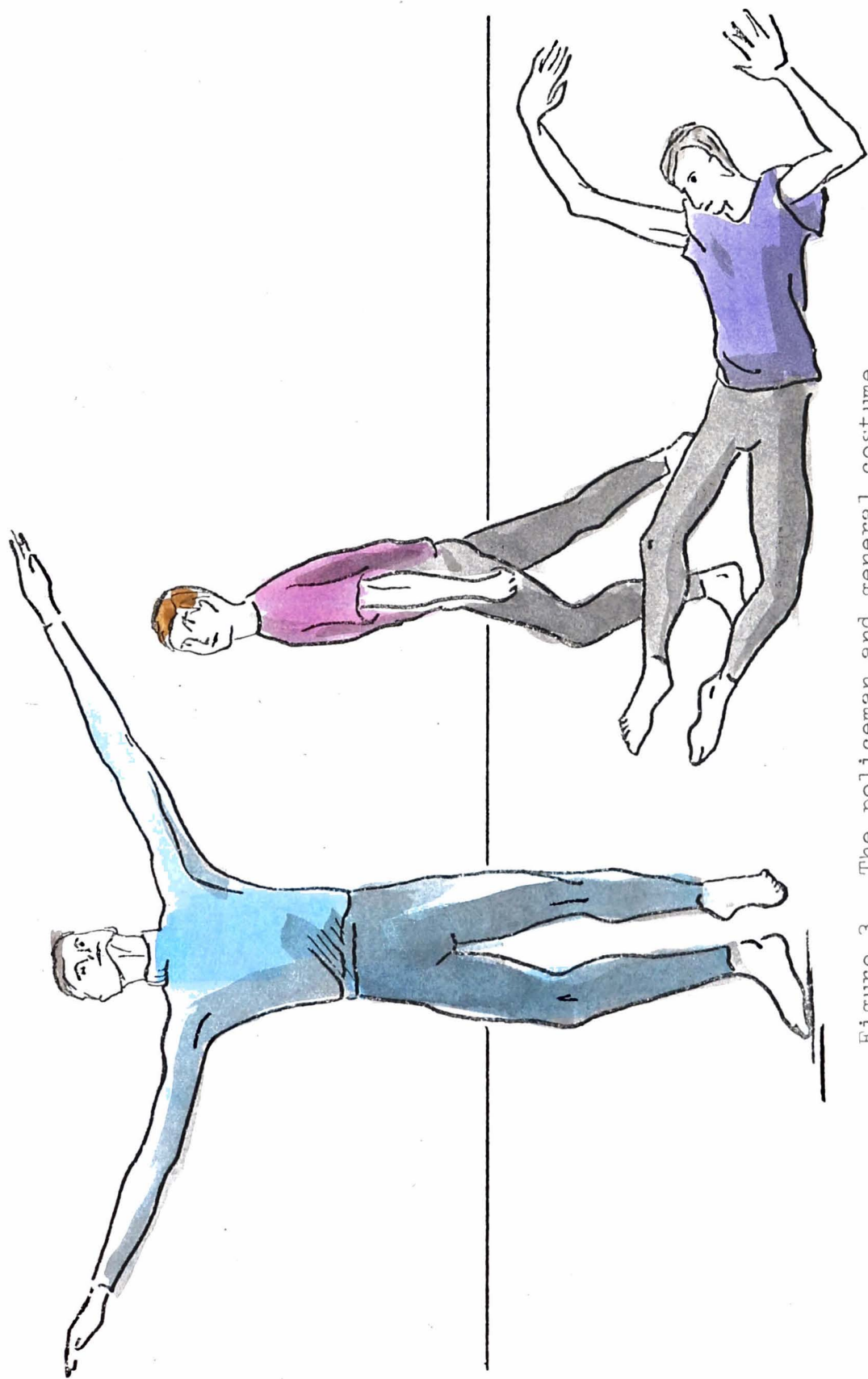


Figure 3. The policeman and general costume.

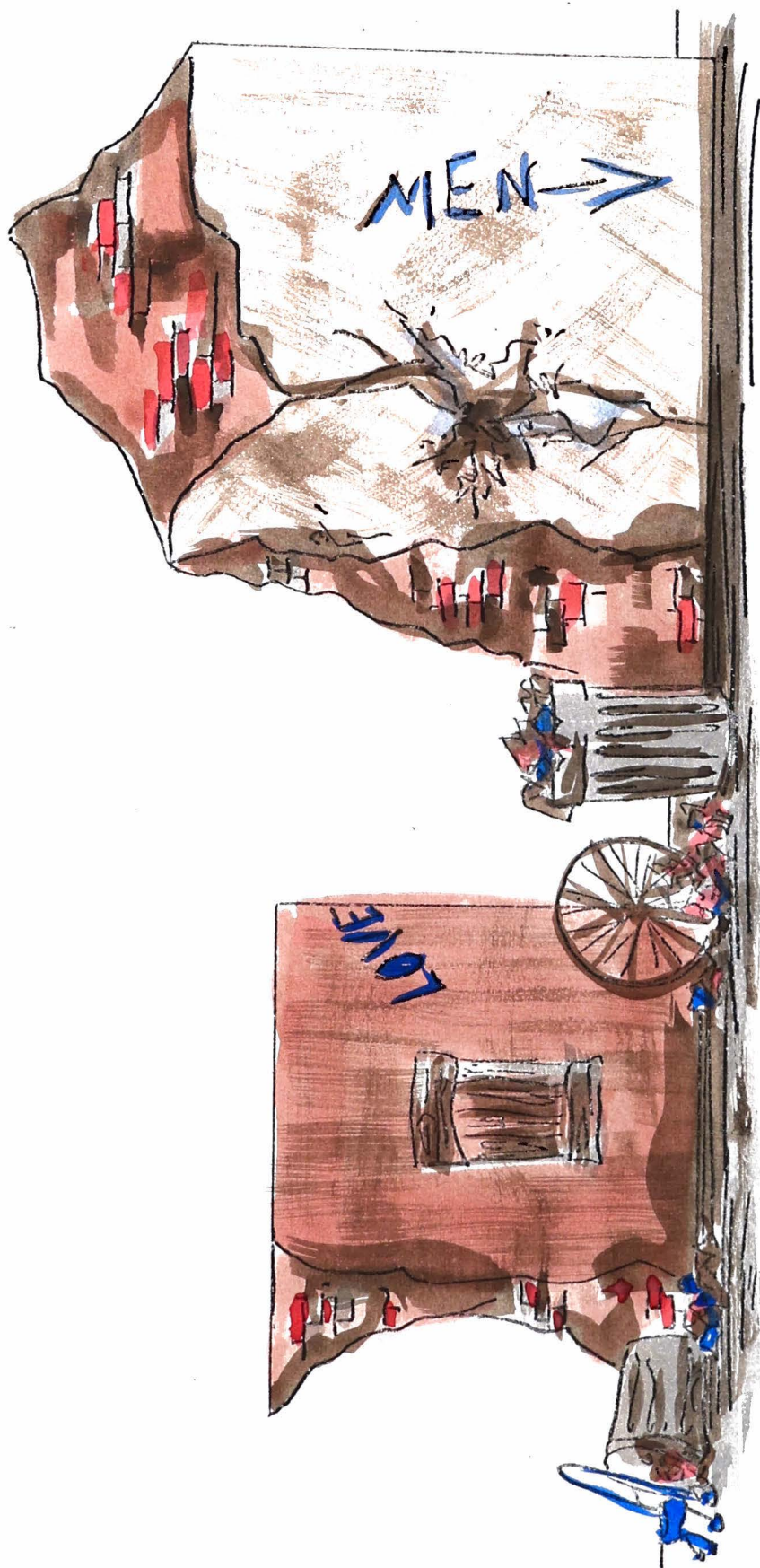


Figure 4. The set pieces.

VI. STAGING AND LIGHTING THE WORK

Staging the work consisted of adjusting the studio-choreographed movement to the stage space and making slight spatial adjustments in the choreography; deciding specifically the wings to be used for entrances and exits; and pre-arranging a curtain call.

The ideas for lighting of the work were written down in laymen terms, including points where blackouts had been choreographed. This was with the advice of the thesis committee. All technical responsibility for the lighting was then turned over to Linda Jackson, technical theatre student at Sam Houston State College. After the lights had been designed, slight adjustments were made according to the researcher's suggestions, and the thesis committee's advice. A description of the lights is included in the next chapter.

The dance itself culminated in a synthesis of all the elements heretofore discussed. A qualitative description of the work is included in the next chapter. The researcher took liberties to use any literary device needed to describe the dance effectively. The description includes movement qualities, dramatic ideas, and lighting changes.

CHAPTER IV

QUALITATIVE DESCRIPTION OF THE DANCE

The following descriptions will give the reader a qualitative idea of the dance in its entirety. Additionally, this qualitative description may further augment reconstruction of the dance, and enhance the specific and objective notation of the movement contained in the Appendices. The below descriptions include movement qualities, lighting changes, and dramatic ideas.

I. LIVES OF DESPERATION

The house lights fade to black, and simultaneously a single, lonely trill of the flute is heard when the curtain opens slowly. The stage is dim. There is trash scattered about--an old misshapen baby carriage, a bicycle rim with a twisted shoe caught in the spokes, a rusty refrigerator grill, an overturned trash can. There are images of brick walls with years of overlaid plaster crumbling off--there is a boarded-up window. The background is lavender, but dimly so. In the up left corner, amidst the shadows of dilapidation is the first huddle of people, crammed together, with their heads thrown back and hugging their waists with their arms. Their clothes are tattered. The trills of the flute stop. A melancholy rendition of the folk round, "Hi, Ho, Nobody Home," is heard.

Three dancers enter from stage left and move with a frenetic turn and small skittering steps sideways across the stage. Their heads are also thrown back, and their arms are helplessly hugging their waists. This motivates the large huddle of people in the up left corner to do the same. The group of three stops, and there is a stamp of their feet. And as though they are mourning, they start swaying back and forth, eventually taking them into a drop.

Two men enter from stage right with a distorted, stretched side step. The stretch is one of reaching for just the extra inch that might make their lives more bearable. They are the men of the ghetto--their energies are continually frustrated.

There is more activity in the two groups of girls as the larger group throw their heads back once more and fling their hands in a desperation that is at once supplicatory, surrendering, and demanding. The second group steps sideways, and a vomitting gesture is seen for an instant, and then disappears. The larger group lets their arms flop down in despair. The second group now addresses the two men with challenge, demand. They first appear to caress, but then a scratching, ripping motion is seen, and the men dive into the air--they dive into themselves, into the security of a glass of beer, into any one of the inescapable ruts of the slum. The second group now grovels on the floor, dragging a knee, stepping with the other foot--the labored

run of a dream.

The first and second groups now focus on the two men, start a slow, definite stalk towards the men. Their hands are kneading their thighs with hate. Suddenly one of the men, (M), sprints towards the down stage area, takes a high leap in the air, and comes down facing the other man, (N), who is chasing him. (N) appears to kick (M) in the chin, and (N) runs back to center stage. (M) is immediately upon him. This is the frustrated energy of joblessness, no redeeming values, the oppression of living close together. The rest of the dancers are looking on with a percussive rhythm in their feet--a direct rhythm. (M) overpowers (N) with a knee in the viscera, and (N) crumples to the floor--vengeance and revenge.

(A), a girl, now emerges from the group running toward (M). She leaps on his back with a death grip in her thighs and slams him to the floor. (A) and (N) roll the curled-up (M) down stage, as though they were rolling a condemned tire. This is caustic. (G) emerges from the crowd, looks on with curiosity, but avoids involvement. The rest of the dancers again throw their heads back and their hands open and forward, and skitter to the up stage area. (C) and (L) start a sustained, labored, walk across the stage. It is a reaching walk, imbued with pathos, and disease. Shortly all the dancers downstage have picked up this painstaking walk. This entire sequence gives the impression of toil and

weariness.

The tempo is starting to build again, as the dancers are now separated into two opposing groups. These are the clashing peer groups. These are the clashing values, the conflict of the people with the landlords, the welfare agents, the grocery man who wants to charge the extra dollar for the head of lettuce, the family down the hall who continually dumps coffee grounds in the hallway, the street gangs.

Two people lash out at each other from opposing groups, but one gets a slashing gesture down her spine and she crawls back to her group. (A), singlehandedly, attacks the opposing group, and they're upon her, rolling her down right as she had helped to roll (M) down left. The entire stage right group mauls her, pushes her, shoves and hits. The stage left group has a pulse, backing up aghast. When the stage right group gets (A) down right, they leave her crumpled. The stage left group now attacks with a high leap; the down right group retaliates. Again the tempo of group conflict emerges.

Now the groups are again up stage, flailing each other with caustic, malicious rhythms. Then slowly out of the two groups (B), (C), and (N) emerge. They have a keen, alert stare at each other. It is the look of distrust with the imperceptible nuance of readiness for an unexpected attack. They mill around each other. And then just as suddenly as

they emerged, they start a fast, frantic gallop toward the down stage area, at which point (A) joins them. (A) has been slowly reviving all this time. The two larger groups remain intact, each still aware of the opposing group. The galloping group goes in the up stage area, then starts sharp, spiteful turns directly toward the audience. Everyone freezes.

(D), perhaps a little girl, perhaps an old lady, has found a bauble that is shiny and glittery. It catches her fascination. Her spirit skips, giggles, relishes the curiously enrapturing object. She goes down right and sits down in a pool of yellow light, marveling at this newfound whatever. The rest of the group reaches out for (D). She has something they don't have--perhaps an optimism, perhaps a value, perhaps a bright skein of yarn. The rest of the dancers slowly exit, depressed, deprived, melancholy. (D), with her fascinating bauble, is the last to exit. (D) exits slightly before the end of the music. The melancholy, lonely sound of "Hi Ho, Nobody Home" hangs drowsily, damply on the bare stage, and then ends.

II. A B C'S SHOT TO HELL

Still in the dim light of the first section, a school teacher, (B), enters with a blackboard on a stand. (B) is a jittery, ingenue school teacher, continually on edge. As she comes on she twitters, "And now kiddies . . . !" as

though she were about to bestow the enlightenment of the universe on eager, panting pupils. She looks as though she is perpetually tickled by a feather, always and barely just an inch beyond a needle pursuing her posterior. The lights brighten, the background goes to blue.

Twitterpated, jumpsy, and again thrilled beyond an aunt's wet kiss, she flutters, "And now kiddies . . ." while she adjusts the blackboard. Seeing that the blackboard isn't quite right yet, she picks it up off the stand, and turns it over, while issuing from her bubbling esophagus: "And now kiddies . . .". Again (will she ever stop?), (B), completely beside herself with the prospect of education, really hits it: "And now . . .". But she doesn't finish.

(M) and (A), who have entered down left, cut her off, with a baritone, very belligerent, "Kiddies!" They storm and huff over to center stage--they couldn't care less about school. The reason they are there could be many things--they may not have anywhere else to go during the day; they may be trying to elude the police; they may just want to take advantage of the free, hot lunch. (A) is a neurotic, frustrated adolescent girl; (M) is a punchy, caustic adolescent boy, continually sparring with an imaginary enemy.

Completely insensitive to the pupil's apathy, (B), caught in her own childish delight, tickles the stale air with, "It's time for our lesson!", just knowing that that is exactly what the pupils want--a lesson. (M), good natured chap that he is,

spits out, "Hey teach, you gotta pigeon on yur head."

Teacher, little fuzzy bundle of tolerance, coos, "Ohooooooooo."

In every classroom there must be adequate motivation.

(B)'s approach is the if-you-can-act-excited-yourself-it-will-rub-off-on-the-pupils approach. This is (B)'s forte-- she more than acts excited. It is a turbine-engine vibrator with her. (B), totally involved with every vowel, and in a falsetto, overdone intonation, motivates: "Today we're going to learn about the butterflies!" (She pantomimes a butterfly.) "And the rhyme scheme of a Shakespearean sonnet!" (The thrill of it!) "And how each little leaf manufactures it's own chlorophyll!" To (B), this truly is wisdom. This truly is the practical, marketable knowledge that will get them a job. Unable to control herself any longer, her inner feelings must show themselves: "Ohooooo! Isn't education exciting?" (M) pinches (A) on the derriere.

(A) turns around to slap (M), but he ducks. This takes (A) into a full two turns, at the end of which (M) picks her up on his shoulder, and drops her behind him on the floor. To (B), this is at the very least pupil participation--another cause for excitement. (A) scrambles over to center stage, which we presume is her desk in the school room. She is sitting on the floor. (M) follows suit, and sits behind her, still sparring with an imaginary foe.

At this point, (N), and his hero-worshipping, zaney and goofy admirer (C), enter. (N) enters with the apathetic

attitude of "If it's not in, then I don't like it." (N) has a strong identification with peers. He would always be up on the latest rock-and-roll song; up on the latest fetish in slang, nuances, and activities. As he comes in, (C), palsied and extremely scatterbrained, simply kisses the very air that surrounds (N). (C) is only half there, or so it would appear, for her eyes are as big as plates and there is always a smile on her face whether it is warranted or not. She jitters, shakes, twitches, slobbers, and when she smiles at (N), it is not enough to smile across the room, she must be two inches from his face. (N) just tolerates this. (C) is just another fan, another one of his many admirers.

(N) walks directly up to the teacher and says, "Burp." He says it with the confidence that he knows it will just set the class howling--it doesn't. (C) skitters up and says, "Excuse him." Both go back to their "desks" on the floor. The order now is (A), (M), (N), and (C), in a diagonal line center stage.

All this time (B), purveyor of valuable information, has been getting even more excited. The time for the first lesson has arrived. (B) blurts, "And now . . . it's time for our A B C's. 'A' is for Aaaaaaaaaahhhh . . ." (M), the young tough, spits a vapid and caustic "Aahhh!" at the teacher. (A) turns around to (M) and says, "Ass!"

It wasn't that enthusiastic spark, but it was a res-

ponse. (B) tries again with the letter "B." "'B' is for . . ." She doesn't quite make it, because (C), all this time enraptured by (N)'s demeanor, decides that she will surprise (N). She shouts "Boo!" in (N)'s ear and at the same time cutting (B)'s line short.

(N) loses patience. Without even turning around he calls her a "Bitch!"

No one invited (M) to say a thing, but he says of (N), "Bastard!" All this happens very fast: "Boo-Bitch-Bastard!"

Finally the idea has come home to (B) that maybe her class is a bit out of control. She immediately cuts in with, "'C' is fo . . ." But alas. (M) cuts her off. (M) shouts, "Cop!" The others echo.

"Cop?!"

"Cop!"

This is the signal for alarm. The flatfoot is coming to get them, or so they think. They all immediately rush up to the blackboard, take it off its stand, and all of them try to hide behind it, a measure of crisis in their nuances. The blackboard has been set on the floor, and (A), (C), (M), and (N) are huddled behind it.

From here, still hiding behind the blackboard, they all run up stage, and set the blackboard down again. (M) pops his head up, looking for the cop. There is no cop. They all run stage right, stop, stoop to the floor, and (N) pops his head up--no cop. They all run to the down stage area.

(A) pops her head up and looks up stage--still no cop. They now all run toward the stand again, where (B) is standing.

(B) all this time has been getting sore, frustrated, impatient. She is gnashing her teeth now. If I can't motivate them by getting excited, I'll jam the wisdom down their throats, she might be thinking. They let the blackboard drop to the floor. With percussive, energized movement, (B) commences to smash the information into their heads. She screams, "Butterflies! Sonnets! Chlorophyll! Learn! Learn! Learn! Learn!" (A), (C), (M), and (N) are crawling and groveling on the floor, trying to back away from the enraged (B). Magenta light is on (B)'s face--to enhance and emphasize her madness--while she crashes forth with her wisdom.

After (B) has pressed the class into a little pile of bodies center stage, she gets the blackboard, and as though the next approach were osmosis, she sets the blackboard on top of the pupils, and presses it firmly with her foot. She walks over to the stage right side of the blackboard and smiles naively.

Suddenly a hand snaps out and grabs her foot. This sets (B) into slow motion. It is (N)'s hand that has her foot, and he crawls out from underneath the blackboard. He throws the foot down as though it were a moldy orange. The rest of the pupils crawl out from underneath the blackboard. They have the look of revenge on their faces, as though to say, "No one can make us learn and get away with it." They

encircle (B). Each puts a hand close to (B)'s body as though it were a caress, but it turns into a rip, down and out, as though scratching all the twitches and twitters out of (B) that is possible. (B) continues her slow-motion, ingenué teaching--a smile here, a slow twitch there.

(A), (C), (M), and (N) start direct and rebellious movement down stage. This takes them toward the upstage area with the feeling of "I don't want any part of school." A small spat between (M) and (N) occurs. (A) and (C) walk up to (B), and gesture belligerently with their heads toward her. They all start hitting and pushing (B), while (B) flops and steps with each blow as a rag doll.

Now the pupils pick her up, carry her up stage of the blackboard and set her down. They get the blackboard and put it on top of (B) this time, and press her into the floor. They walk up stage of (B), and in a semicircle, start mocking (B) with a series of body ripples. The audience can see (B)'s face from under the blackboard.

The pupils now break into a chant with claps. They are regurgitating the ghastly knowledge (the rhyme scheme of an Italian sonnet) that was at some time jammed down their throats. They chant, "A-B-B-A," (clap); "A-B-B-A," (clap), and (N) walks forward with, "C-D-E--C-D-E!"

They all break into the chant again, but this next time after the chant, (M) shouts, "Butterflies!" He achieves an ugliness that the word butterfly has never known. They

repeat the chant. This time (C) shouts, "Chlorophyll!" She is a crowd follower.

They repeat the chant, but the next time they all shout, "C-D-E--C-D-E!" At the finish of this, (A), overwhelmed with the frustration of school, screams as shrillingly as possible, "NO!" It is earsplitting.

Everyone freezes except (B), who picks up the blackboard, and runs over to the stand, puts it on, runs back to start another feather-tickling, bubbly lesson. She opens her mouth to say something, and there is a blackout. There is the feeling that it was about to start all over again. During the blackout, all exit except (A), who has contracted into a tense stoop during her scream.

III. I WANT OUT

A light shade of blue fades up on (A), who is in a contracted stoop in the up right area. This is a special pool of light for (A), emphasizing her loneliness. She is the only one who can be seen. Very faintly at first, but then getting louder as the section progresses, sounds of the ghetto can be heard. People are arguing in Spanish and English. There are sounds of trashcan lids being slammed, people spitting. Every now and then a phrase slips through of "Get your coffee grounds out of my hallway;" or "My right front tire was slit last night." For the most part it is a jumble of sound, slowly increasing in volume until at the

end of the section it is very loud.

A residue of (A)'s character from the previous section remains. The section starts with (A) slowly rising to a standing position, relaxed, exhausted, hopeless and depressed. She walks forward, and a twinge of frustration starts, which culminates in a distorted wiping of one hand down the other arm, and throwing it off as though it were mud. Throughout this section (A) will have spasms of depression, each getting slightly more frantic than the last one.

She turns, and collapses into a fitful spasm of tension on the floor. Lights come up to a generally dim illumination. She rises, the heels of her hands pressing together with bitterness--causing her fingers to shake. She takes a step towards stage left, but a contraction pulls her back. She focuses toward stage right with a startled look, then to stage left, back to stage right. She wants out. She runs toward stage left, desperately; toward the up stage area, to the down right area. She slaps her thighs, claps her hands, slaps her neck--the grinding in the pit of her stomach won't stop. As a fly might make a frantic buzzing while caught in a spider's web, so (A) starts a labored, vibratory rhythm sideways left. And, as someone caught in the confines of bereavement, (A) twists and wrenches her hands and arms in despair.

Again she collapses on the floor, percussive rasps of her torso attacking space. After a labored, weary rise,

she suddenly focuses toward stage right--as though sensing danger. It's almost as though (A) were in the terror of a frightful dream. Again she wrenches her hands and steps sideways toward left, stretching her body out, almost to the point of dismemberment, it would appear. She collapses onto the floor, body tense, and her feet and one hand have a subtle twitch in them, similar to the way a cow's hooves twitch just after its throat has been slit in a meat-packing plant. She rolls over, stands up, continually shaking her head as though to say "no" to herself, a twitch remaining in her hand.

About this point two figures in scarlet red enter in the up right area--(B) and (K). They are tangled together and maintain a steady, hard focus of hate on (A). They focus on (A) similar to the way a cat focuses on its prey just before the kill. When the two figures enter, that subtle increase in tension sweeps over (A)--as though she intuitively senses danger. (B) and (K) are the deprivation, the dirt, the vice and corruption of the slum. (B) and (K) are everything that will keep (A) trapped in the dilapidated ghetto. Up until the time that (B) and (K) eviscerate (A), they maintain a slow, confident, crucifying progress towards (A).

Just after (B) and (K) have entered, (A) starts a frantic torso rhythm toward stage right, as though trying to fling a huge spider that has its prickly claws in her scalp.

She jumps up into the air, comes down into an abandoned body vibration, similar to the stretta quality that primitive tribes are said to have reached in their dance. She again collapses to the floor, still vibrating wildly. Her knees are whipping her body--almost in a cruel orgasm. (B) and (K) continue to oil their way down stage, with sustained body distortions--ever progressing.

(A) starts a distorted wrenching of her arms and hands and stepping toward stage right on her knees. (B) and (K) make a quick move toward (A) with a slapping motion of their hands. (A) looks up, startled. (B) and (K) remain behind (A), the prey. (A) stands up, starts a tense tiptoe, edging toward right. This builds to a suspension, and she takes three frantic running steps toward down right. Simultaneously, (B) and (K) take a leap sideward, alert, tuned to the frightened, vibrating spirit of (A). (A) lifts, as though an adrenal gush were coursing up her spine--she runs. (B) and (K) leap, and (B) gets on (K)'s back, ready for attack. (A) falls onto her knees, listening, waiting. (B) strikes (A)'s right shoulder. Then (K), fingernails bristling, starts at (A)'s pubis, and rips up the front of (A)'s torso to her chin--scratching, eviscerating (A). (A) falls onto her front, and (B) and (K) start a frantic vibration with the feet up stage, gloating.

While (A) slowly rises, her fingers, one notices, have been wrenched in upon themselves, as though they had

been put in a vise and made to bend against the joints.

(A)'s head is down and her fingers are moving slowly. (B) and (K) edge towards (A), again determined to crush the very soul of (A). (K) pauses behind (A) for a hairbreath, with fingers spread, arms high. And unmercifully (K)'s fingers thrust into (A)'s solar plexus, pause in the pain of it, and swish out. (A)'s head is thrown back, and she starts slowly to the floor, still tense, still very much alive, although spiritually spayed.

Determined and patient, (B) helps (K) sling (A)'s lower legs over his shoulder. (K) stands up, and (A) flops full length, upside down, eyes open, facing the audience. (A) is completely relaxed, as though stricken with a paralysis. (B) and (K) exit, painfully, solemnly, slowly. The lights fade to a very low reading as (B) and (K) (carrying (A)) leave the stage. The sounds of the ghetto, having intensified to a pounding, screeching crash, stop abruptly when (B) and (K) exit. The stage is left dim.

IV. RING AROUND THE COP

The stage is dim, clammy, cold. (M), who was so belligerent during the second section, is now fitfully depressed, alone, scared, pitiful. (M) meanders on stage, rubbing a chill in his arms, and glancing around at the rubbish and dirt--disgusted, sickened. The hardness of the second section

has crumbled to a pathos. He stands center stage, starts shaking his head as if to say "no" to himself. This rotation of the head builds to a vibration, then decreases to a "no" gesture once more. He lets his arms drop with hopelessness, spiritual exhaustion. The lights start fading up slowly, eventually to reach a generally bright illumination.

At this point (G), (I), (C), and (N) enter. They are imps of the slum. Piteous, palsied (C) jitters over to (N) and starts looking for fleas in (N)'s hair. (G) starts wiping her finger on a tomato juice can, and alternately licking tomato juice off her finger, and wiping tomato juice in her armpit. (I) scrounges through the trash up stage, enraptured, it would appear, with the garbage stench. These are the activities of the slum children--this is the recreation, overstated. After (C) has apparently found a flea in (N)'s hair, (N) starts frantically running away from (C), who runs with jitters and twitches after him. (I) starts looking for fleas in (G)'s hair. (M), although temporarily out of focus, continues to look around the area, periodically scuffing a foot, cracking his knuckles. Four shrill blasts of a police whistle are heard. Everyone scatters off stage.

(R), the policeman, enters. There is an element of heroism in (R)'s movement. He is sincere. He is dedicated to his job. He sees himself as protector of the people--

the people's caretaker. He stops center stage, is sickened at the rubble and the deprivation. He continues a slow, determined beat toward the down right area.

(C) re-enters, jittering, twitterpated. (C) is so variable, so superficial in her feelings, that a hero-worship readily transfers to (R). She vibrates up to (R), and smiles rapturously three inches from (R)'s elbow. Her hands are ever twitching and spastic. (R) turns around, looks with sympathy and pity at (C), and holds her hands still for an instant. It is with the feeling that just for that moment he might help her palsy. A wave of hopelessness sweeps over (R). He turns and continues to walk toward stage left. At this point (M) re-enters.

(M) has slightly changed, once again, from his pitiable appearance at the beginning of this section. He now has a mocking edge of capriciousness. He enters with his head in a rotary vibration. He walks directly toward the cop, and vibrates right in (R)'s face. It is with the attitude that he doesn't like cops, he could care less about them, and will do everything in his power to taunt them. (R) steps back with slight confusion. (M) faces toward the audience, puts his thumb on the top of his head. This stops the vibration. He lifts his thumb, and the vibration starts again. (M) repeats this. The third time when he lifts his thumb, he notices his head has not started to vibrate. He looks around, as though looking for the vibration. (R)'s head is

vibrating ferociously. (M) walks over to (R) with the attitude of "this-is-the-solution-I've-found," and puts (R)'s thumb on the top of (R)'s head.

About this time, (G) and (I) re-enter up stage right. They whistle for (M) to join them, and (M) does. (C), ever palsied, ever piteous, ever jittery, admires (R), in spite of the preventive thumb on (R)'s head.

At this point (N) re-enters from down left, sprinting, as though he were running from another policeman. He notices (R) just before he would have run into (R), and comes to a screeching halt. He looks at (R) with his thumb on his head, who is still trying to look very heroic and protective. (N) glances around in confusion. He gets a whistle from the up right group. Slowly (N) places his own thumb on his head, obviously trying to appease the policeman, and meanders past the cop. When he gets behind the sight of the cop, he sprints to the group, with the idea of "lemmeouttahere." (C) continues to admire (R).

The up right group, which is now comprised of (G), (I), (M), and (N), start a tiptoe sneak up behind (R), who still maintains a courageous thumb on his head. They are about to play a prank on (R). Quietly, with whispered movement, they pause behind (R). Then (G), who is slightly shorter than (R), stands on her tiptoes and taps (R)'s left shoulder, quickly and abruptly. They all run up right again, including (C). Although (I) also runs to the up right area, she goes

by a different route; completely tickled and with a huge, zaney grin on her face, she starts toward down left. She discovers she's going the wrong way, and makes a direct path toward the up right area, almost running over (R) in the process. It is as though she forgot that it was (R) she was running from, and just nurtured the idea of "running from." Her hand flaps in front of (R)'s nose as she passes him. They all get in a position up right similar to the way primary pupils might have to fold their hands on their desks to be quiet and good at the same time. They are in two lines, and looking straight ahead.

After (R) is tapped on the shoulder by (G), he looks to his left, but naturally he only sees (I), who is running in the wrong direction. After (I)'s hand flaps across his nose, (R) begins to figure out what is happening. He walks up right to inspect, gives a movement as though to say, "Allright, this is a warning, but there had better not be any more of this hanky-panky." (R) returns to his down center position.

Still in the hands-folded position, the group starts edging toward (R) again. They whisper up behind (R), but this time (G) skitters in front of (R), hips wiggling, making funny faces and generally trying to catch the attention of (R) again. (R)'s attention is caught. He turns around, and they all jump up on their toes with big smiles and hands spread, as though to say, "Surprise! Here we are again."

(R), trying to give them a third chance, ignores them, turns, and goes down on one knee. He starts a tapping and slapping motion, indicating forced patience. This only makes the imps bolder. (G) and (C) walk over to the stage right side of (R) and stare at him--simply stare. It is an obvious stare. Meanwhile, (I), with the help of (M) and (N), leans forward very close to (R)'s head, and makes a distorted, smiling, crazy face. (R), feeling the intense stare on him from (G) and (C), looks over at them. (G) and (C) look at (I). This directs (R)'s attention to (I). When (R) turns his head, he practically bumps noses with (I). This starts his head vibrating ferociously. (I) reaches down and puts (R)'s thumb on his head, which doesn't help. During this, (R)'s lower right arm has risen so that it is vertical. (G) grabs (R)'s elbow. (C) rushes forward and grabs above (G)'s hand. Then (G) grabs with the other hand. This continues until (C) is the last one to find room to grab. This is similar to the way sandlot baseball players choose who gets to bat first. The last one to find a place to grab, gets first bat.

(C) wins. This tickles her so much that her palsy erupts into a totally involving gallop. She starts around (R), whose head is still vibrating. Everyone else picks up this gallop, with the idea of fun and games. (R)'s head continues. They all stop. (N) and (I) look at (R), and start shaking their heads "no," as though agreeing with (R). Then

(N) starts nodding his head "yes," which everyone does shortly thereafter. Of course (R)'s vibrating head is hardly close to connotations of "yes" or "no."

(N) ponders the violent vibrating of (R)'s head. He puts his hand on the top of it in an effort to stop it. It doesn't stop. (G), the savior, spits on her hands, makes a big gesture of preparation, and slaps her hands on (R)'s forehead, and his left ear with an audible directness. This stops (R)'s head, and additionally succeeds in infuriating (R).

He stand up, rage creeping over his face, does a percussive step towards (N). (N), now thinking that he is being arrested, throws his hands up, and starts a gallop, alternately putting his hands straight up, and on the top of his head. The rest of the group follow suit, until all are standing in a line, with hands on heads. (R) frisks (M). (M) frisks (I). (I) tries to slap (M), but he ducks. (R) is serious. (M) is not. (M) walks up behind (R) and shouts capriciously, "Tornado . . ." This confuses (R). (N) steps out of line and says, "Tornado!?" Then (G), (C), and (I) say wonderingly, "Tornado!? . . ." (R) is still confused.

(L) enters up left, and with a sarcastic, unbelieving tone crackles, "Tornado?" (D) enters down right with real alarm in her voice, "Tornado?" And thus, it snowballs--(R) being confused all the time. As more and more people enter, asking what is going on, getting scared, offering frantic

disbelief--what started out to be a prank actually has turned into a mob panic. All the people who enter go directly to the group forming around (R), who is in the center, confused.

After all dancers have entered a general chaos happens around (R). People are pushing, shouting to each other, frantic. Each person, as the panic mounts, tries to go in the exact direction in which someone else is standing. They switch and try to go the other way, but someone else is there. The picture is one of a blender full of people turned up to its highest speed. Finally, everyone scatters, panic-stricken. (R) is confused. He is vibrating horrendously now that his entire body is involved. He is still doing the heroic movement with which he entered the section, but it is all in a vibratory quality now. He exits. There is a bare stage, and the lights slowly fade to dim.

V. DESPERATION CONTINUED

This last section is a recapitulation of all the material that has gone before. It is synthesized, and slightly intensified. The stage is at the same illumination level that opened the dance. The first thing that is heard are simply vowel sounds of three singers--soprano, alto, and baritone--singing the notes of "Hi Ho, Nobody Home," in the form of a vocal fugue.

Three dancers enter from the down right area with a stretching led by the arm, and then a relaxation of the arm.

It is the stretching for something higher, and giving up.
 It is the aspiring to something better, but ending in
 hopelessness. It is effort, and exhaustion.

A second group (larger) enters from up left with the same movement, but off the rhythm of the first group. As the first group takes a fall onto the floor, (A), (B), and (C) enter from up right (the previous character of (C) has been dropped). They have a tense, asymmetrical spatial and rhythmic movement. The movement is dissonant and distorted. Their heads are thrown back, their legs are spread, they beat forward with forced arches in their feet. The larger group starts slowly crouching to the floor with a consistent, direct beating accent in their feet, while (A), (B), and (C) direct a cruel gesture towards the first group, who is now on the floor. (A), (B), and (C) start a wrenching, labored side step toward stage left, the smaller group following them with a series of jumps. The stage is now divided into two large groups; a large group up stage, practically on their knees now, and a large group down stage on their knees. At this point (A) assumes the neurotic character she had in the third section by running across to the stage right area. Simultaneously, three men enter, (K) leading, and in the character of the third section. (K) leads the two men across stage, over to (A), who is now reaching high and vibrating thunderously. She collapses to the floor. (K) hits her on the side of the neck--she winces. (M) attacks (N). (N)

contracts. (C) starts a frantic, frightened jitter toward the down stage area. (J) hits (C) in the small of the back. (G), frightened, tries to escape by running down stage right, but (K) catches her and whirls her around. (G)'s mouth is open, her eyes are clenched.

This starts a sequence that eventually involves everyone, and ends the dance. (K) slowly lowers (G) to the floor. She starts squirming to a spot down center. The rest of the dancers, heads thrown back, vibrate the feet, traveling up stage. There is a melancholy swaying motion. The group moves toward stage left and two dancers fall and start squirming towards (G) down center. When they arrive, they will be forming a pile of bodies. The up stage group moves back towards right, more dancers fall to the floor. The group goes back and forth across the stage, gradually diminishing, until the stage is a mass of writhing, wriggling, squirming bodies, all squirming toward the down center area. (B) is left on the stage left area, slowly progressing towards the pile, and (K) is left in the down right area, crumpled on the floor.

The lights are slowly fading now as (B), in slow motion, assumes her movement as school teacher. Although her costume is not one of the school teacher, but similar to the rest, her movement is reminiscent of her role as school teacher.

When she reaches the down center pile, a hand from the

pile snaps up, grabs her foot, and yanks her down into the pile. There is a fast fade to black, and the dance is finished, with the pile down center, and (K) stage right.

CHAPTER V

SUMMARY AND EVALUATION

It was the purpose of this investigation to study contemporary American ghettos and to present the findings in an extended dance work which treated selected aspects of ghetto life. The researcher did extensive research on the subject of contemporary American ghettos, and then limited the subject to four broad categories: (1) the economic and social structure of ghetto life, (2) the educational patterns--primary and secondary schools in the ghetto, (3) the relationships of ghetto dwellers to authority, and (4) the recreational patterns and the importance of peer groups.

The investigator then synthesized the research into four major ideas from which the dance was choreographed. They were: (1) the emotional aura pervading the slum atmosphere, (2) the attitudes of the teacher and pupil in the classroom, (3) the individual's desire to leave the ghetto circumstance, and (4) the conflict of the policeman with ghetto adolescents engaged in "recreation."

The researcher reviewed studies and works by major artists in the field that related to the study. A discussion of the selected major ideas and related works is contained

in the second chapter of this study.

The investigator then undertook to produce a major choreographic work based on the major ideas synthesized from the research. This included: (1) selection of the personnel to execute the work, (2) selection of the score for accompanying the work, (3) choreographing the dance, (4) designing the costumes, (5) designing the set pieces, and (6) staging and lighting the work. A discussion of the production of the work is contained in the third chapter of this study.

The investigator then recorded a history of the work from its inception to the final performance, which included: (1) a review of the literature pertinent to the selected themes used in the work, (2) a review of related works by artists in the field, (3) a description of the production of the dance, including illustrations of costumes and set pieces, (4) a qualitative description of the lighting and movement of the work in its entirety, (5) Labanotation of the work in its entirety, (6) a copy of the musical score used for the work, (7) recommendations for restaging the work, and (8) miscellaneous materials relevant to the work, such as the program used and newspaper articles. All of the above are contained in the study.

Poverty is a vicious cycle--slums breed more slums. By virtue of research and personal experience, it is believed by the researcher that the choreographic medium is an effec-

tive one for giving objective form to the uglier feelings of the human spirit. Michael Harrington said in The Other America that the poor are invisible. Even more invisible are the feelings that gnaw at the spirit of the slum dwellers daily. These feelings are the product of a depravity that the affluent America too often ignores.

The investigator feels that the subject of contemporary American ghettos is unlimited in its possibilities for choreographic expression. An especially rich subject for future exploration is the effect of crowded living and dilapidated housing on the inhabitants of the slum. The literature in this area suggests many choreographic possibilities.

Another area that has barely been scratched is the educational patterns throughout the slum, embracing not only the teachers and pupils, but the administrators, parents, and community. It was beyond the scope of this study to include exploration of these areas. Although the study attempted to summarize the emotional aspect of the selected areas, each area begs to be explored in depth. There is remote chance that the choreographic possibilities of contemporary American ghettos will ever be exhausted. Poverty nourishes poverty.

Whereas some choreographic themes do not innately suggest the use of props, pantomime, dialogue and general realistic treatment, the theme of contemporary American ghettos readily suggests all of these things. The subject is broad

enough to include innumerable themes, and yet has the depth to warrant major choreographic consideration. Especially educational for the investigator was the tinkering with the various aspects of "total theatre," with the primary emphasis on human movement.

One of the necessary limitations in choreographing the dance was the number of men available. Only four were available, including the choreographer. It would have been interesting to have had an entire male cast. Perhaps the approach might have been altered slightly. Yet, inasmuch as slums of today contain both men and women, certainly the use of both contributes to a more realistic rendering of the theme. Different portions of the theme suggest one sex or the other, however.

In restaging this work, it would be interesting to take different approaches to the score than the one used. Perhaps accompaniment for the second and fourth sections might be worth consideration. For instance in the second section, music might simply be a conversation of two people speaking in Spanish, at a low volume, and have the dialogue of the dancers rise above the taped sound. In the third section, accompaniment might be more formed in its construction, in that phrases more pertinent to the drama of that section could be heard. The choreographer envisions for the fourth section either an improvisation of snare drums as accompaniment; a simulated police radio; or sounds of "bonafide" recreation

such as a basketball bouncing, or perhaps a supervised boxing match with the yells of an adolescent audience being heard in the background. At any rate development of existent accompaniment or experimentation with new accompaniment for all sections might be interesting.

For all choreographers who would like to learn more about the analysis of human movement, the investigator suggests they notate an extended work. Not only does it contribute to an in-depth understanding of the movement for the particular dance, but it has a consequent value of teaching about human movement in general. In this investigator's opinion, not all terminologies are equipped to analyze and describe all the complexities of human movement, in time or space. This researcher had not the slightest conception of the complexity of the movement choreographed until he started notating it. The movement for this dance is by no means as complex as the potential of human movement.

Inasmuch as this choreographic project was successful--judging from the audience response--this investigator feels that all contemporary experience is grist for the artist's mill as long as the artist feels sufficiently passionate about the significance of the experience to be rendered. However, confusing bias for an experience, and passion for an experience in a larger contemporary context might be disastrous to the rendering of the experience into an artistic form. For instance if one felt strongly about the distribu-

tion of birth control pills in the slums, and endeavored to express it in an artistic form, the endeavor might become so overpowered with the idea--ignoring the needs of the form itself--that the result would be merely a vehicle for the artist's bias. Then if contemporary bias conflicts with the particular artist's, this might even make the form more remote from an audience. Although in "Ghetto" the choreographer's own bias significantly influenced his attitude toward the work created, this was in keeping with the larger contemporary bias revealed through extensive research, so that the effort was not merely a whim of the choreographer. The dance thus has the possibility of stimulating an audience not only aesthetically, but of stimulating an audience to give more than lip-service to goals that it already acknowledges as worthwhile.

It is interesting to speculate on the need for perspective in rendering contemporary experience--especially controversy and conflict--into an artistic form. Contemporary bias--perhaps temporary, but nonetheless intense--will color our judgment about what will become significant experience. This bias may be an integral part of the form, and the form may be successful as a form in contemporary context. But then what will happen when the bias dissipates? Will the form of "Ghetto" be proportionately weakened? The answer to this may partially lie in this: if bias is sufficiently humanized--put on a more universal level--then the "bias" will not be

specifically limited, but will be applicable to other things as well. For instance in "Ghetto," the movement of the first section is abstracted enough to include the desperation of humanity in any deprived circumstance. On the other hand, the specific verbal references in the second section of "Ghetto" might weaken the total form in the future, for those references might not always be applicable to a classroom situation (i.e., implying that the rhyme scheme of a Shakespearean sonnet is not marketable knowledge).

Merely waiting for time to elapse between experience and expression does not necessarily mean perspective will result, if one defines perspective as the ability to see the significance of events in a large contemporary context. For instance, how long has it taken the significance of the Emancipation Proclamation to take hold? Waiting for time to develop perspective might dull an initial passion. Perhaps if the investigator had waited longer, the strong feelings of now might not be so strong in years to come. Additionally, waiting for time to elapse--which may or may not give perspective--might have meant letting the crucial situation of contemporary American ghettos pass. It is now that the horrors of the slums need to be rectified, for they have the potential of becoming worse. By virtue of this study, the investigator feels that contemporary experience can be an important--indeed a vital--source from which to dip raw material, wherewith art can focus aesthetically on society's problems.

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APPENDICES

GHETTO

Choreographed

by

Daniel A. Phillips

A LABANOTATED SCORE

Approved:

Certified Professional Notator

APPENDIX A

GENERAL GLOSSARY FOR THE DANCE SCORE

The following appendices contain scores for the reconstruction of the five sections of "Ghetto." Each section has its own appendix and includes the following information: (1) glossary pertinent to that section, (2) Labanotation of the movement contained in that section, (3) musical notation for the first and fifth sections, (4) floor plans pertinent to the particular section, and (5) notes explaining various passages in the Labanotation.

Appendix G contains miscellaneous material connected with the premeire.

For descriptions on style and dramatic content, the reader is referred to Chapter IV of this study in which a qualitative description of the dance in its entirety is given.

I. CAST LIST FOR THE PREMEIRE

The Sam Houston State College Performing Dance Group performed the premeire of "Ghetto." This group included:

- A. Miss Tess Roberts.
- B. Miss Marsha Jones, graduate fellow.
- C. Mrs. Jean Spinks.
- D. Mrs. Lockie Roberts.

- E. Miss Cindy Wilson.
- F. Miss Chris Roberts.
- G. Mrs. Gretchen Hueske, graduate fellow.
- H. Miss Cindy Solar.
- I. Mrs. Nancy Galloway, graduate fellow.
- J. Miss Carol Young.
- K. Mr. Daniel Phillips, graduate fellow.
- L. Miss Libby Kehoe.
- M. Mr. J Sydow.
- N. Mr. Bill Henry.
- R. Mr. Wilson Barrilleaux, instructor.

II. RUNNING TIME

The running time of "Ghetto" was approximately twenty-one minutes. The dance was timed from the minute the curtain opened to the final blackout.

III. OBTAINING TAPED MUSIC

A tape of the music used for "Ghetto" may be borrowed free of charge by writing, Director, Department of Health and Physical Education for Women, Sam Houston State College, Huntsville, Texas, 77341. It is suggested that the borrower make a copy of the tape and send the original back as soon as possible.

IV. SET PIECES

The set pieces included: (1) one nine-by-nine foot flat, (2) one seven-by-seven foot flat, (3) two trash barrels,

(4) one bicycle rim with an old shoe wrenched in the spokes, a twisted baby carriage, a rusty refrigerator grill, and sundry pieces of trash. An illustration of this may be seen in Figure 4, page 37.

The order of the pieces from stage left to right were the large flat, a trash barrel, the small flat, and a trash barrel. All pieces were as far up stage as possible. Since the stage on which the premeire was performed was abnormally wide, it would be impractical to say definitely where the set pieces should be placed across the stage. In the premeire the pieces were more to stage left than right. They remained on stage during the entire dance.

In the Labanotation the floor plans do not include illustration of the set pieces. However, the floor plans allow for the space the set pieces occupy.

V. RESTAGING

As was stated above, the original stage was abnormally wide, and slightly shallower than the average proportions of a stage. It is suggested that the movement be staged proportionately to the floor plans as much as possible, perhaps making the diagonals deeper, and the cross-stage patterns shorter. There will be no substitute for resourcefulness on the part of the reconstructor. It is suggested that the reconstructor use his own artistic integrity in maintaining fidelity to the art.

VI. AD LIB

There is a large amount of ad lib contained in the Labanotation. In the first, third, and fifth sections the ad lib is slightly more specific than in the second and fourth sections. Where possible special notes explain specific ad lib at the end of each section. If there is ever a question as to just what is supposed to be happening, the dramatic idea of the section as a whole should take precedence over the notation. If for some reason the notation seems insufficiently clear, dramatic ad lib is in order.

VII. PROPS

The props needed for "Ghetto" are (1) a shiny "baubble," (2) one two-and-one-half by four foot piece of one-half inch plywood, painted flat black, and serving as a blackboard, (3) a portable stand on which to set the blackboard, and (4) one tomato juice can.

The "baubble" can be anything, as long as it is shiny and glittery, and non-descript. The baubble used in the premeire was a plastic, spray-cologne bottle, covered with blue sequins.

VIII. TECHNICAL REQUIREMENTS

The technical requirements for each dance role is as follows:

- A. Female; highly skilled; good balance, flexibility, rhythmic facility; acting ability.
- B. Female; highly skilled; good balance, flexibility, rhythmic facility; acting ability.

- C. Female; highly skilled; good balance, flexibility, rhythmic facility; acting ability.
- D. Female; moderately skilled; should have a sense for "little-girl-ness."
- E. Female; moderately skilled.
- F. Female; moderately skilled.
- G. Female; moderately skilled; acting ability; should have a sense for capriciousness.
- H. Female; moderately skilled.
- I. Female; moderately skilled; acting ability; should have a sense for capriciousness.
- J. Female; moderately skilled.
- K. Male; highly skilled; good balance, flexibility, rhythmic facility; strong.
- L. Female; moderately skilled.
- M. Male; moderately skilled; fair rhythmic facility; strong; some acting ability.
- N. Male; moderately skilled; fair rhythmic facility; strong; some acting ability.
- R. Male; moderately skilled; improvisation and acting ability.

The only men appearing in the premiere were (M), (N), (K), and (R)--all of which should be men. If more men are available, dancers (J), (L), (H), and (E) could be men, with preference given to the above order.

IX. AUDITION MATERIAL

If the dance is reconstructed in its entirety and any

audition material is needed, the following material could be used:

1. Rhythmic: fifth section, measures nine and ten of staff (A).
2. Balance and flexibility: third section, page 165, the movement of (B) and (K) after they have entered, including the rib-cage shift, and the forward middle legs.
3. Control and balance: fifth section measure nineteen of staff (A).

X. KEY SIGNATURES

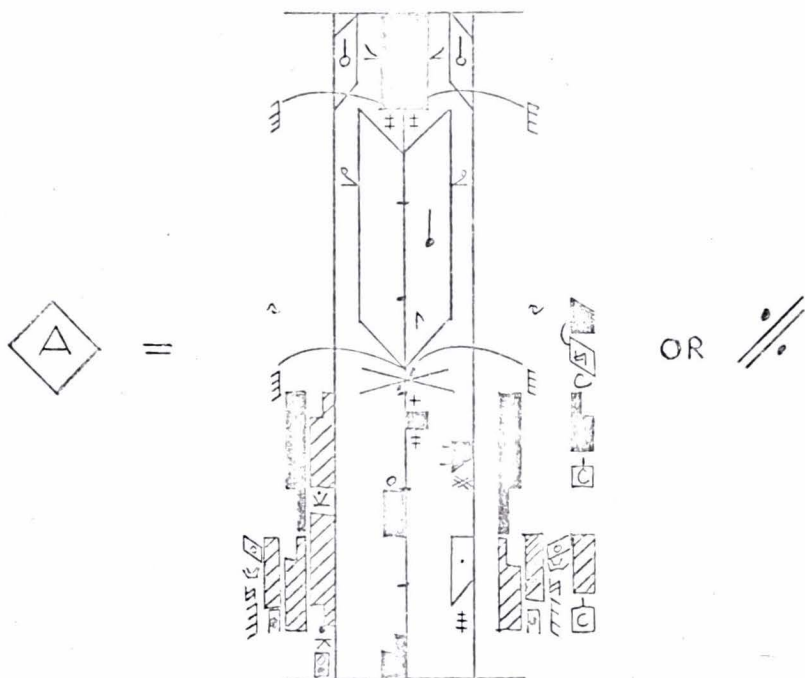
The following key signatures are applicable to the dance as a whole. Specific key signatures for each section will be enumerated in the particular glossary.

K signs. In the notation of this dance some questions arose as to the use of K signs. To avoid any misinterpretations, the notator set these rules: (1) K signs must be used with a direction symbol, (2) the amount of bending will be determined by the direction symbol and the K sign combined. In this score K signs are used only in connection with the torso. When a K sign is used it means that the torso bends until the head reaches that direction.

Hand motif. If the following key signature appears on the right side of the staff, it applies only to the right hand and hip, and vice versa. It is assumed that the speed of this is moderate. Any differences or additions will be included in the score.



Step-hop, backward fall. The example here notated is in arbitrary timing--in each situation the timing will be indicated in the score. This key signature may be performed either as notated, or symmetrically.



Turn-out. Normal turn-out is assumed to be one eighth outward rotation.

Order of Staves. At the bottom of each staff will be a list of the dancers to which each staff applies. A letter that is enclosed in parenthesis warns of a departure of that dancer on that page. That dancer will be on another staff for part of the remaining page.

Whenever there is a change in the order of the staves across the page from one page to the next, the notation, "Staff Change" will be written at the top of the staff that is affected. This notation is warranted under the following circumstances: (1) when the positioning of the staves

across the page is affected, or (2) when one or more dancers depart or join that staff from one page to the next.

When one or more dancers have their own staff, and they pick up the movement of another staff, at the point of termination of that staff to another, the notation, "Join (first letter of the staff to be joined)," will appear at that termination. For instance if dancers (ABC) were going to join the staff of (FGJL), the notation, "Join F" would appear at the end of (ABC)'s staff.

APPENDIX B

LIVES OF DESPERATION

Dancers involved. The dancers involved in this section are (A,B,C,D,E,F,G,H,I,J,L,M,N).

Dramatic idea. The idea of this first section is the general emotional aura of slum life. These are the slum people, a first and general statement. The general body attitude is one of tension and lethargy at the same time.

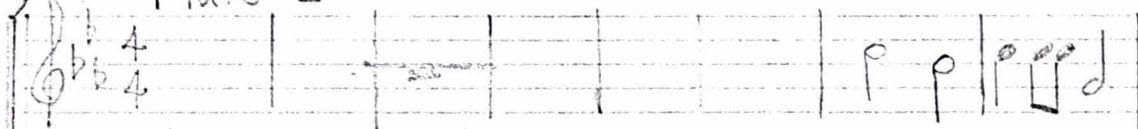
Props. The only prop needed for this section is a "baubble," explained in Appendix A. It is among the trash in the up stage area, and as far right as possible and still be a part of the rubbish there.

Order of staves. Preference in the order of staves was given to, from left to right, large groups to small. New staves may be found to the far right.

Opening cues. There is a simultaneous cue for the curtain and music. There should be a slow curtain. The dancers' opening positions may be seen in the first floor plan of the Labanotation.

The scores. The scores for the music and movement follow.

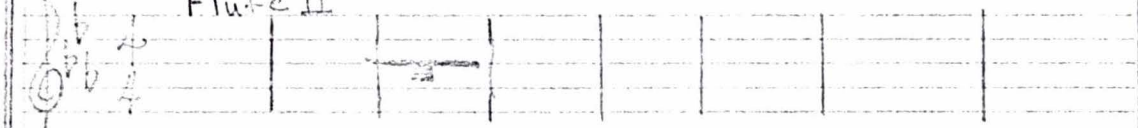
Flute I



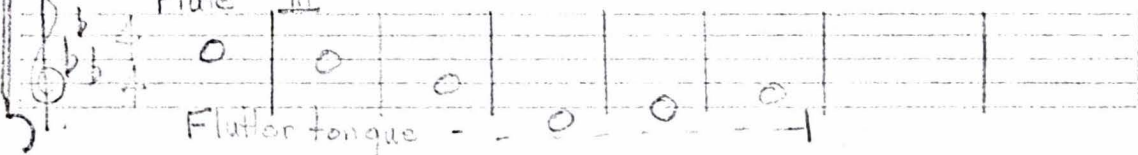
Introduction

Flute II

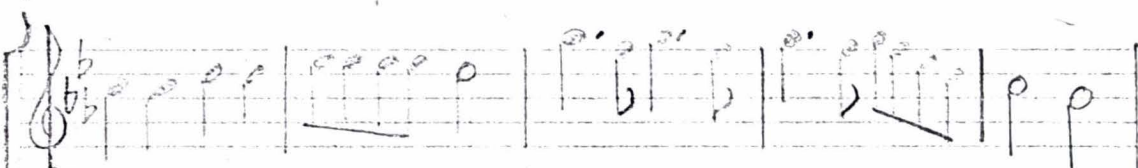
①



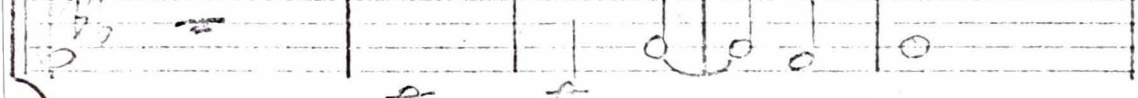
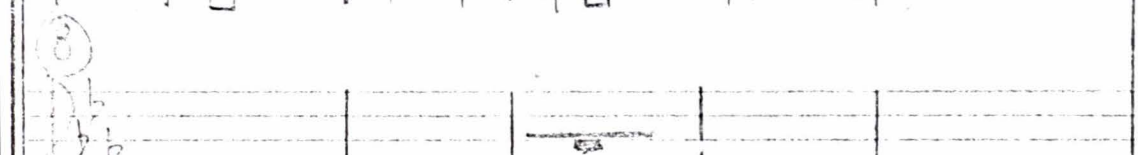
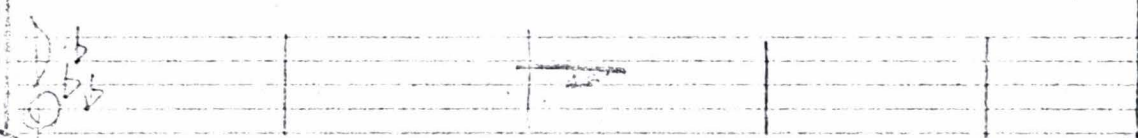
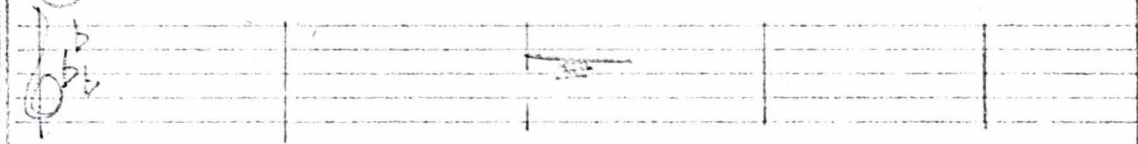
Flute III



Fluttor tongue



③



Handwritten musical notation for measures 13-15. The notation is written on three staves in G major (one sharp). Measure 13 is marked with a circled '13'. The first staff contains eighth and sixteenth notes. The second staff contains a whole rest followed by two eighth notes. The third staff contains half notes and a whole rest.

Handwritten musical notation for measures 16-17. The notation is written on three staves in G major. Measure 16 is marked with a circled '18' (likely a typo for 16). The first staff contains eighth notes and a whole rest. The second staff contains eighth notes and a whole rest. The third staff contains eighth notes and a whole rest.

Handwritten musical notation for measures 18-19. The notation is written on three staves in G major. Measure 18 is marked with a circled '23' (likely a typo for 18). The first staff contains eighth notes and a whole rest. The second staff contains eighth notes and a whole rest. The third staff contains eighth notes and a whole rest.

Handwritten musical score on page 91, featuring three systems of staves. The notation is in a single system, likely for a piano or similar instrument, with a key signature of one flat (B-flat) and a common time signature (C). The score is written on five-line staves.

System 1 (Measures 28-31):

- Measure 28: A whole rest.
- Measure 29: A half note (B-flat) followed by a quarter note (A).
- Measure 30: A half note (G) followed by a quarter note (F).
- Measure 31: A half note (E) followed by a quarter note (D).

System 2 (Measures 32-35):

- Measure 32: A half note (C) followed by a quarter note (B-flat).
- Measure 33: A half note (A) followed by a quarter note (G).
- Measure 34: A half note (F) followed by a quarter note (E).
- Measure 35: A half note (D) followed by a quarter note (C).

System 3 (Measures 36-39):

- Measure 36: A half note (B-flat) followed by a quarter note (A).
- Measure 37: A half note (G) followed by a quarter note (F).
- Measure 38: A half note (E) followed by a quarter note (D).
- Measure 39: A half note (C) followed by a quarter note (B-flat).

Handwritten musical score on page 92, featuring three systems of music. Each system consists of three staves. The first staff of each system contains a circled measure number (40, 45, and 49 respectively). The notation includes various musical symbols such as notes, rests, and accidentals.

System 1 (Measures 40-42): The first staff (measures 40-42) contains a series of eighth and sixteenth notes, some beamed together. The second staff (measures 43-45) features a long horizontal line spanning the first two measures, followed by a series of notes. The third staff (measures 46-48) contains a series of whole and half notes.

System 2 (Measures 45-47): The first staff (measures 45-47) contains a series of eighth and sixteenth notes, some beamed together. The second staff (measures 48-50) features a long horizontal line spanning the first two measures, followed by a series of notes. The third staff (measures 51-53) contains a series of whole and half notes.

System 3 (Measures 49-51): The first staff (measures 49-51) contains a series of eighth and sixteenth notes, some beamed together. The second staff (measures 52-54) features a long horizontal line spanning the first two measures, followed by a series of notes. The third staff (measures 55-57) contains a series of whole and half notes.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals. A circled number "54" is visible in the first measure.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals. A circled number "53" is visible in the first measure.

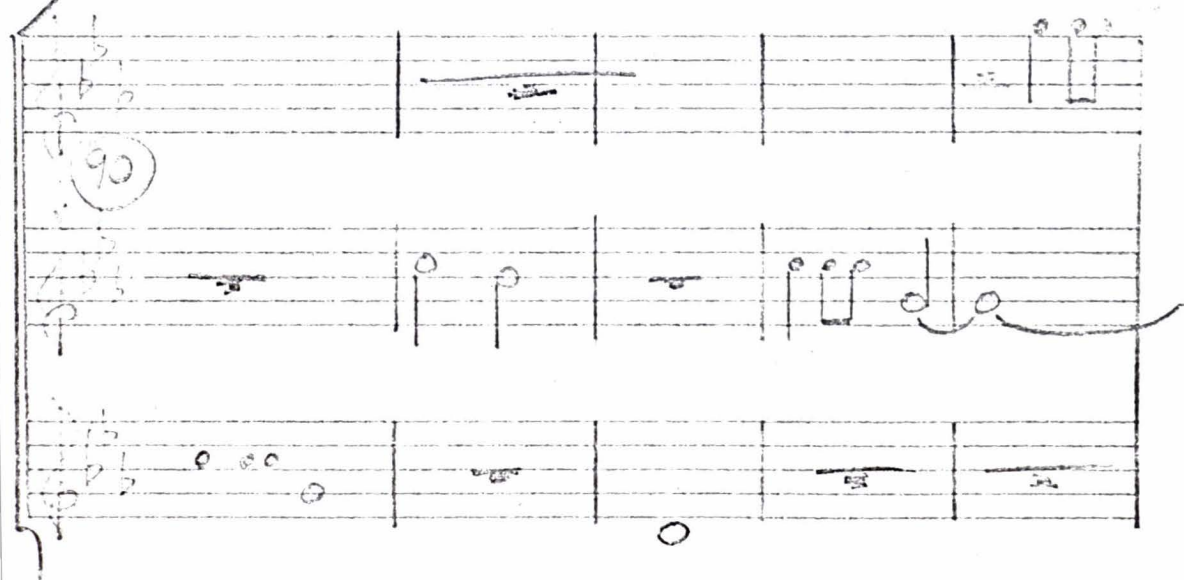
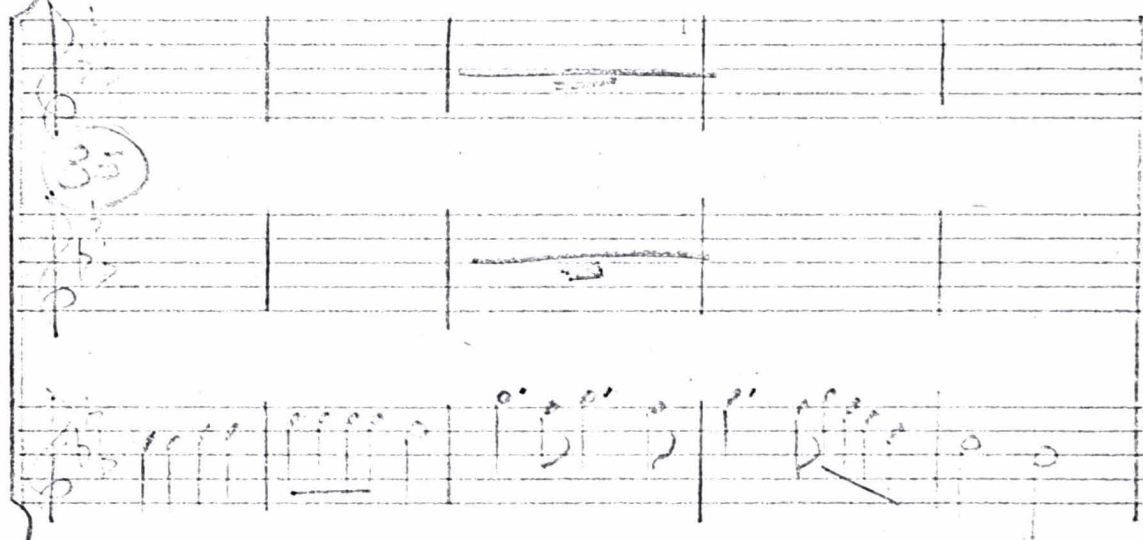
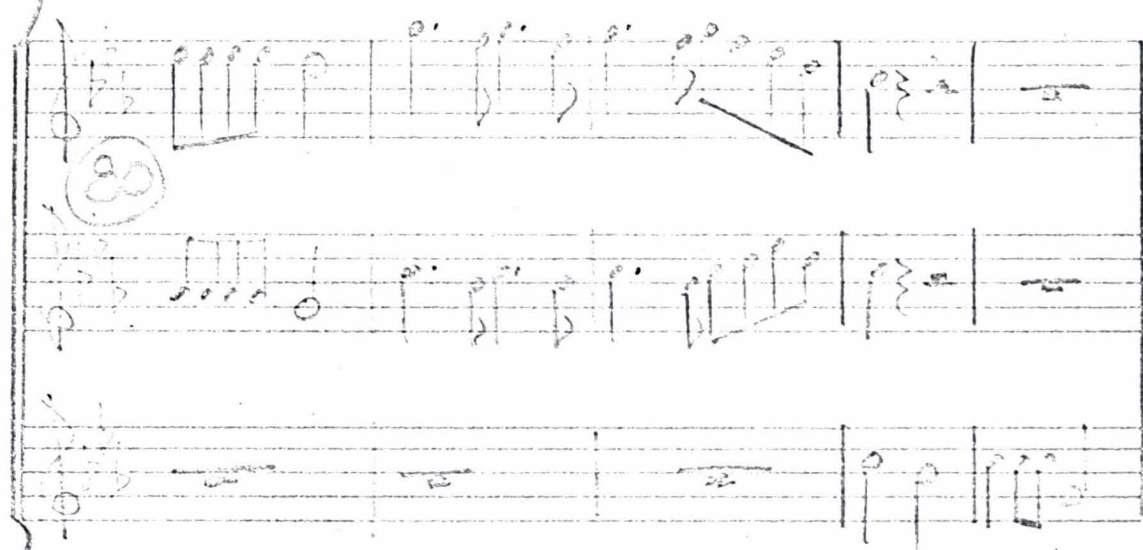
Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals. A circled number "63" is visible in the first measure.

Handwritten musical score on page 94, featuring three systems of staves. Each system consists of a treble clef staff, a bass clef staff, and a grand staff (treble and bass clef staves).

The first system is marked with a circled number 67. It begins with a key signature of one sharp (F#) and a common time signature (C). The notation includes various notes, rests, and a double bar line.

The second system is marked with a circled number 72. It continues the musical notation with various notes and rests.

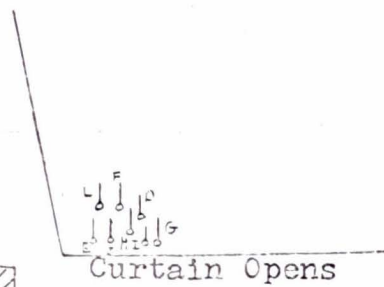
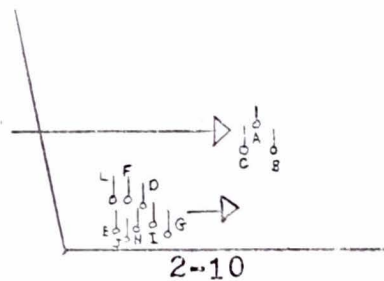
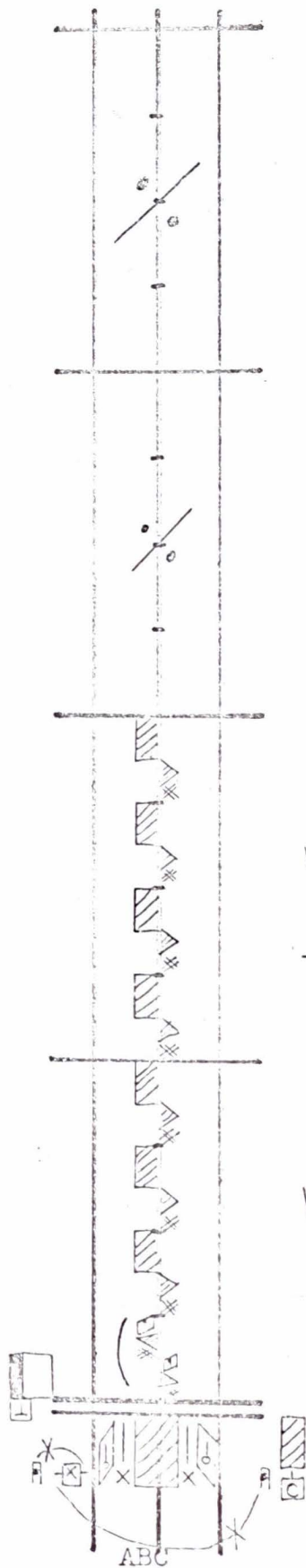
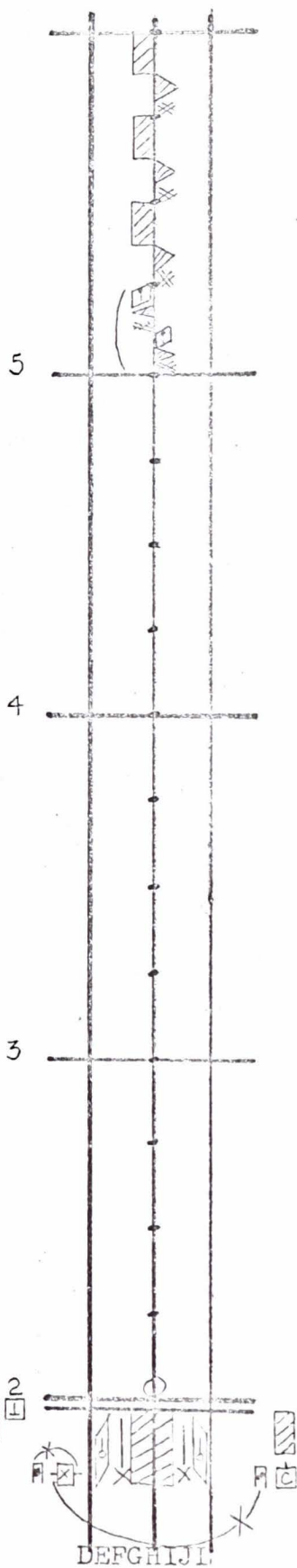
The third system is marked with a circled number 75. It concludes the musical notation with various notes and rests.

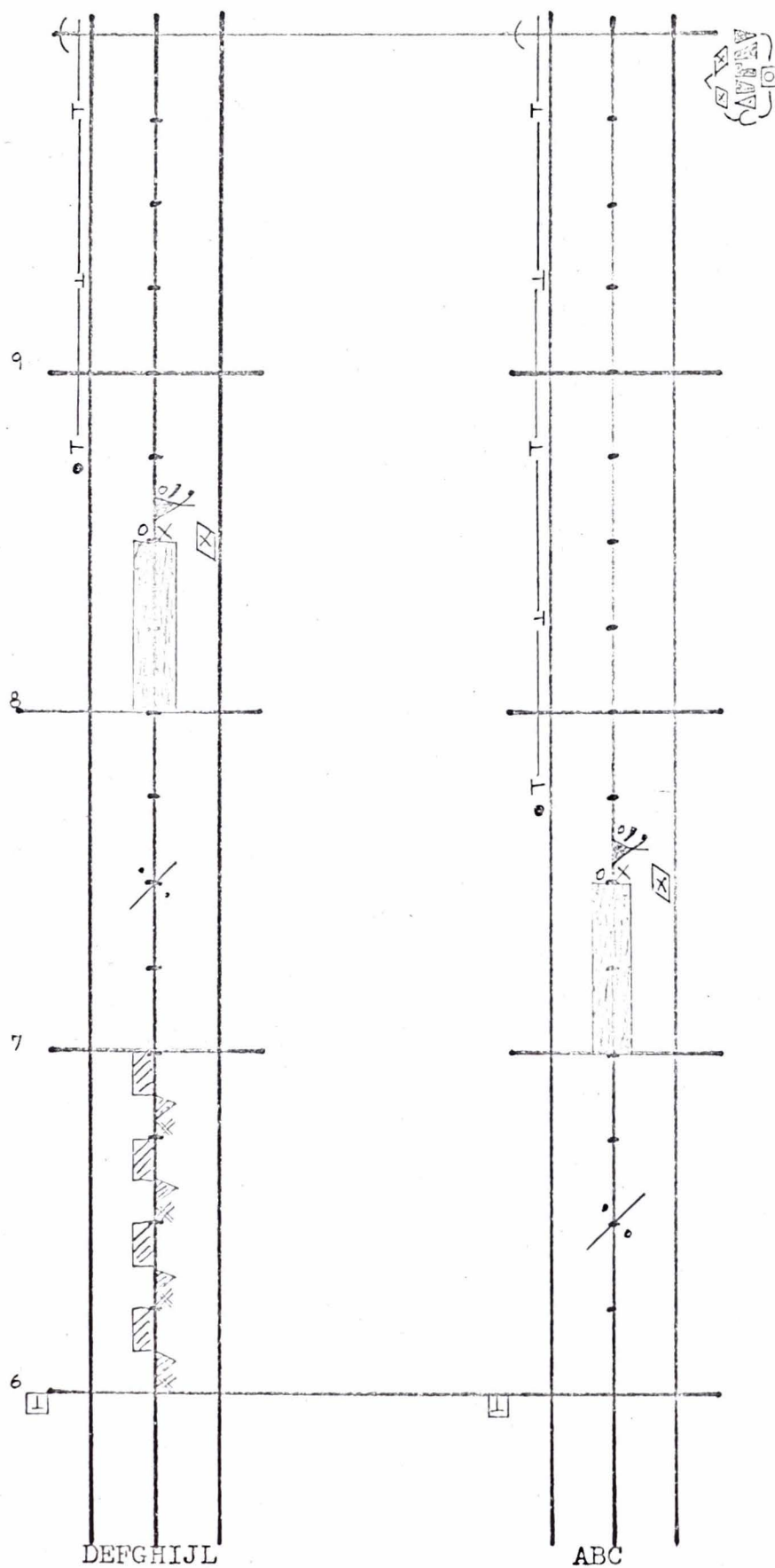


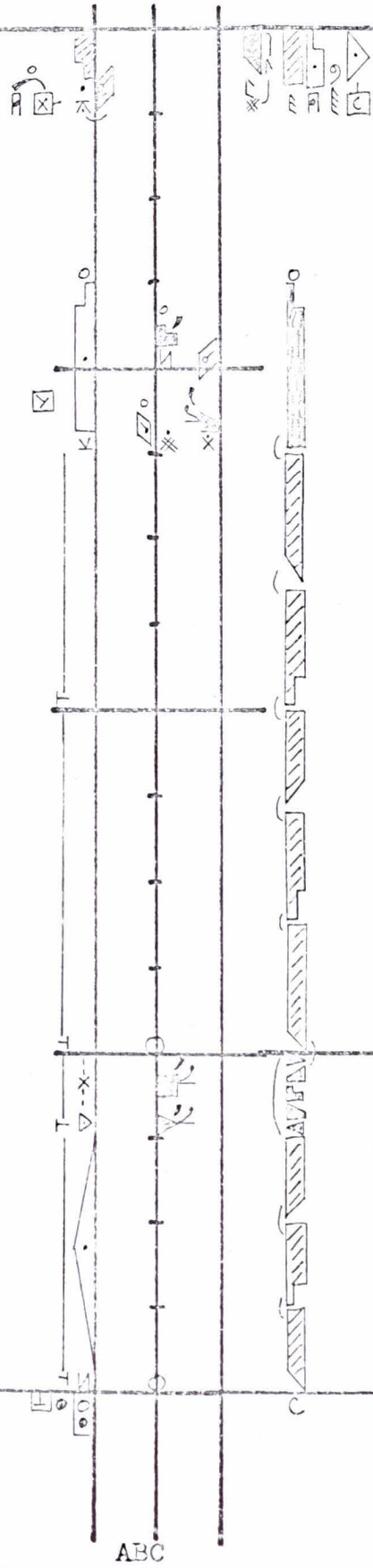
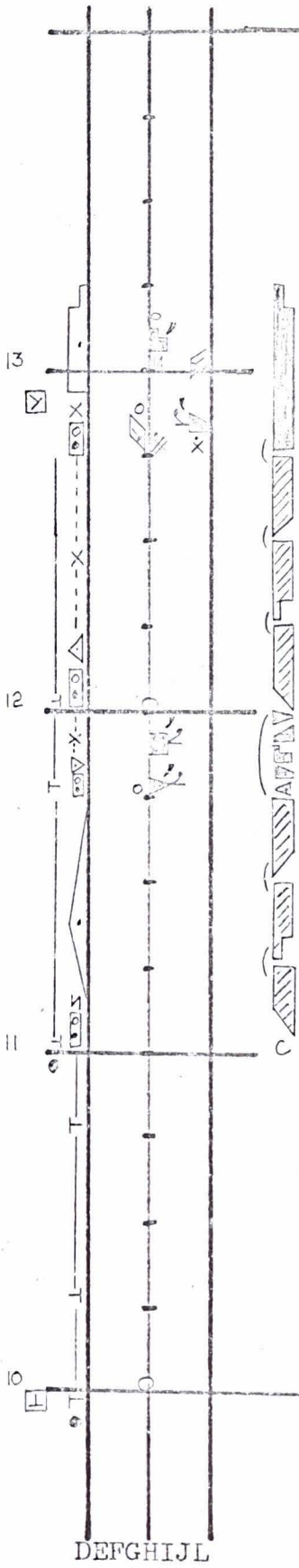
Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a circled number '95'. The melody consists of two measures. The first measure contains a half note on G4 and a half note on A4, connected by a slur. The second measure contains a half note on B4 and a half note on C5, also connected by a slur. A double bar line separates the two measures. Below the staff, there are some faint handwritten notes and a small circular mark.

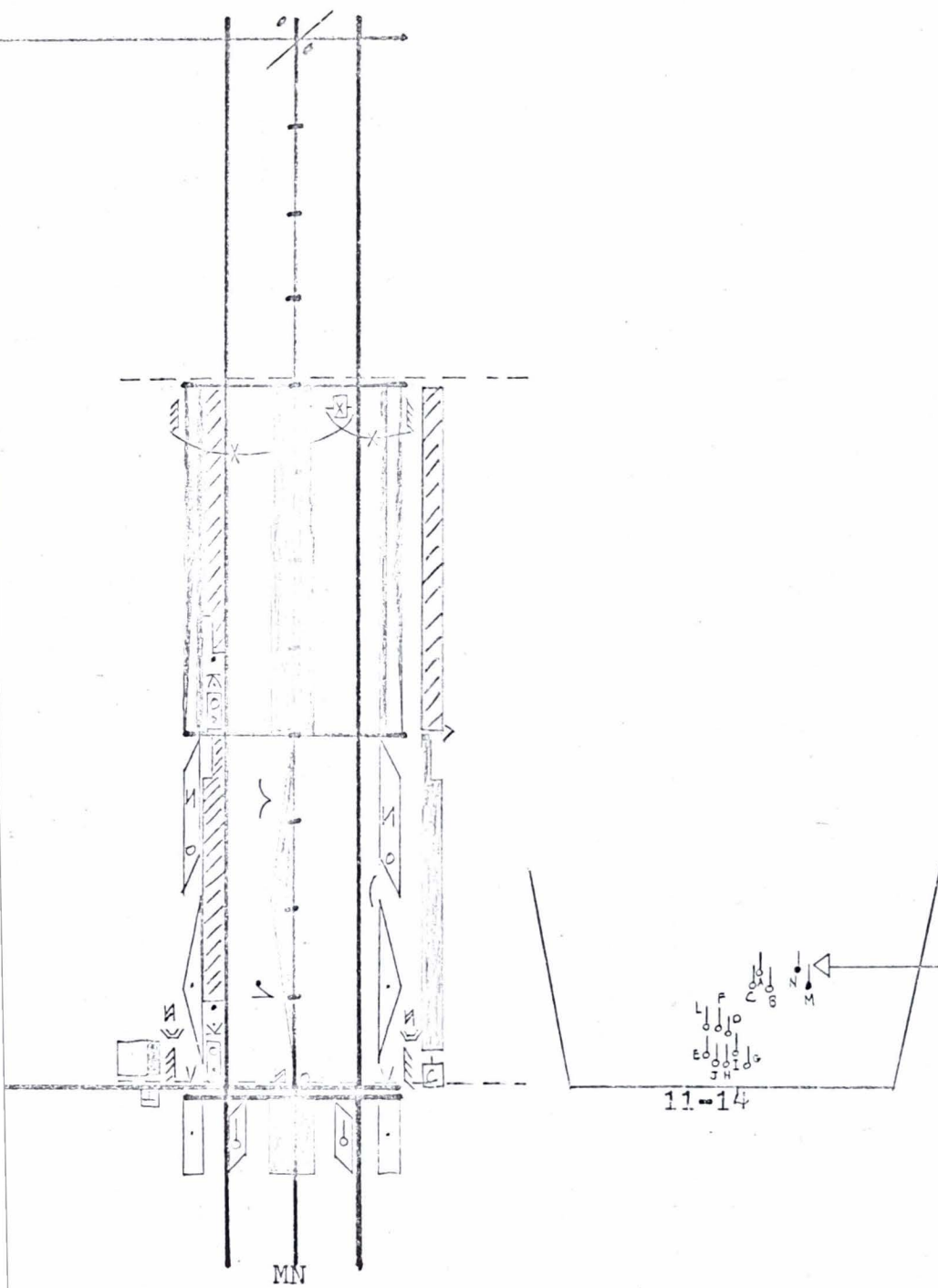
A blank five-line musical staff.

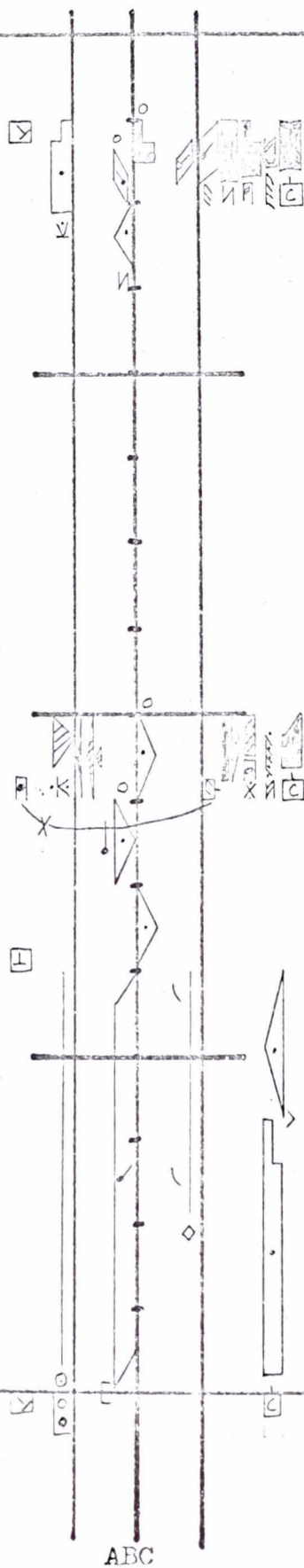
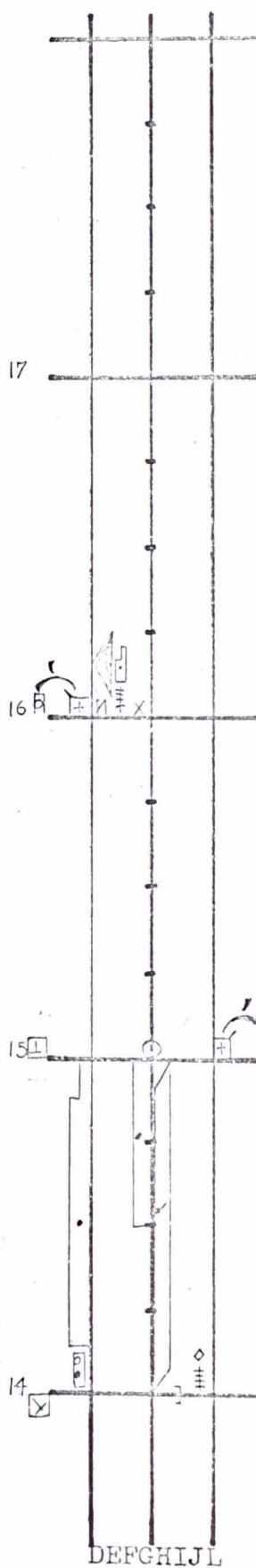
A blank five-line musical staff.

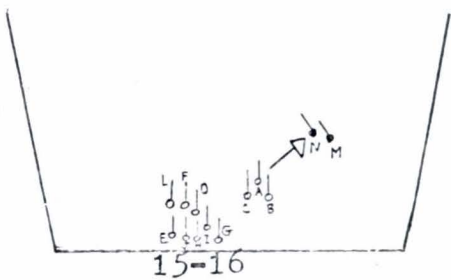
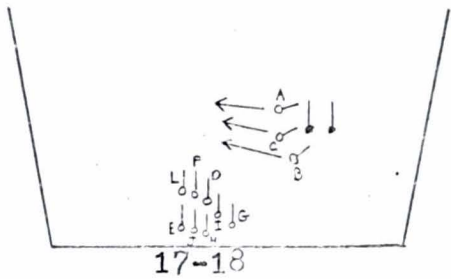
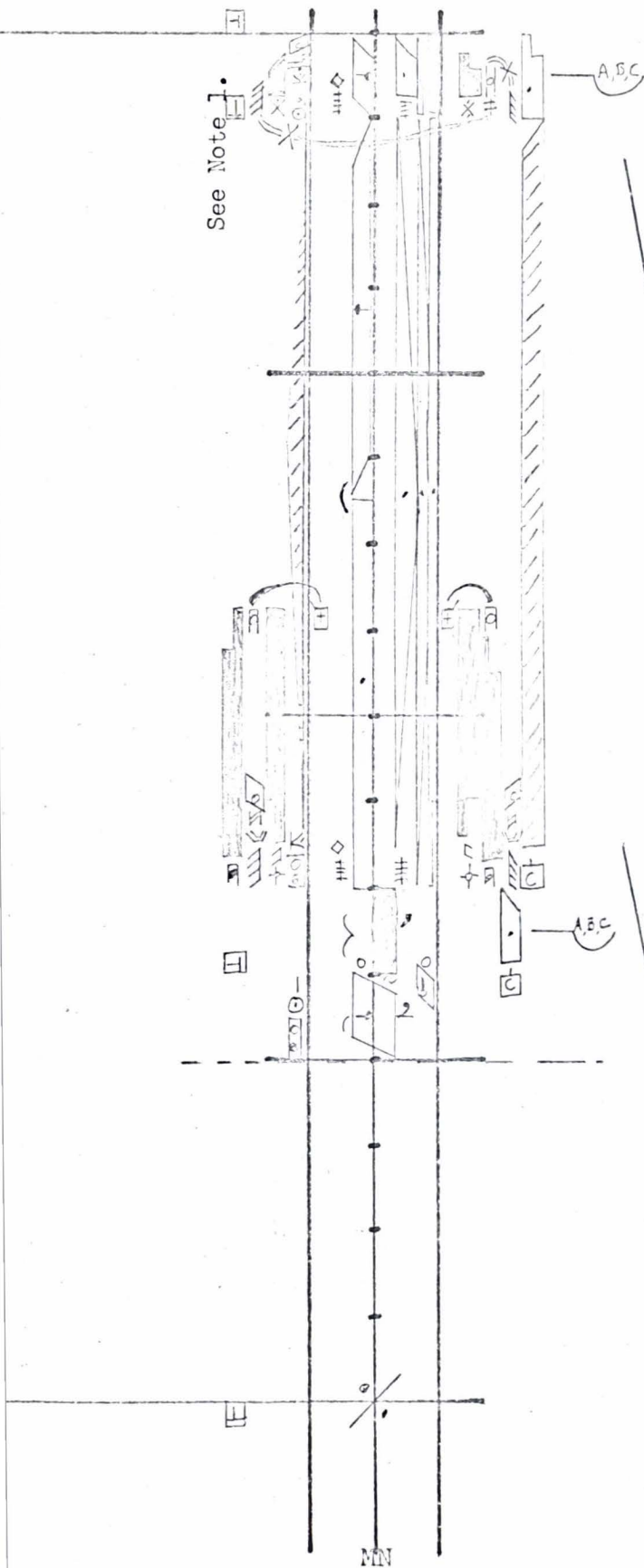


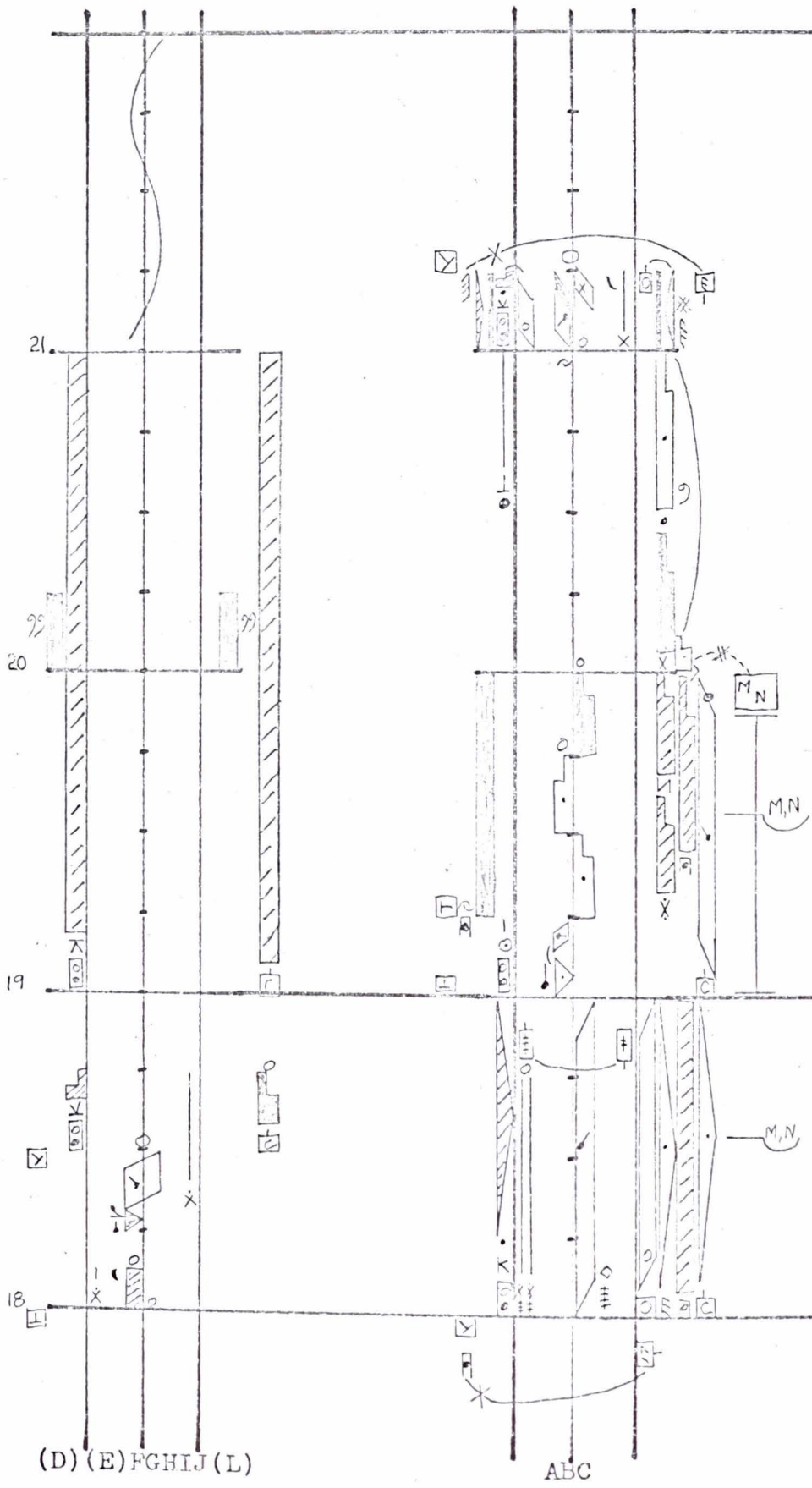




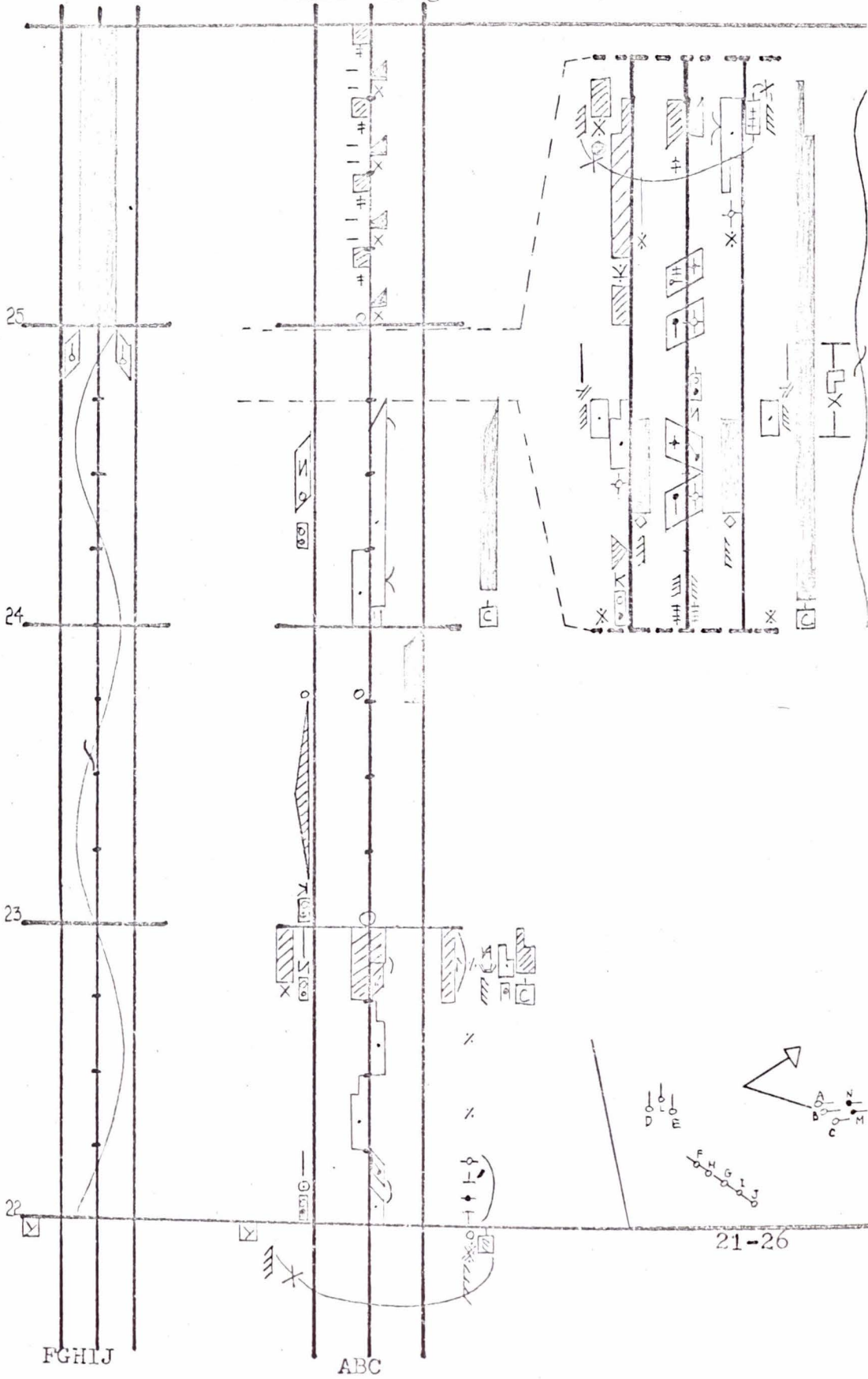


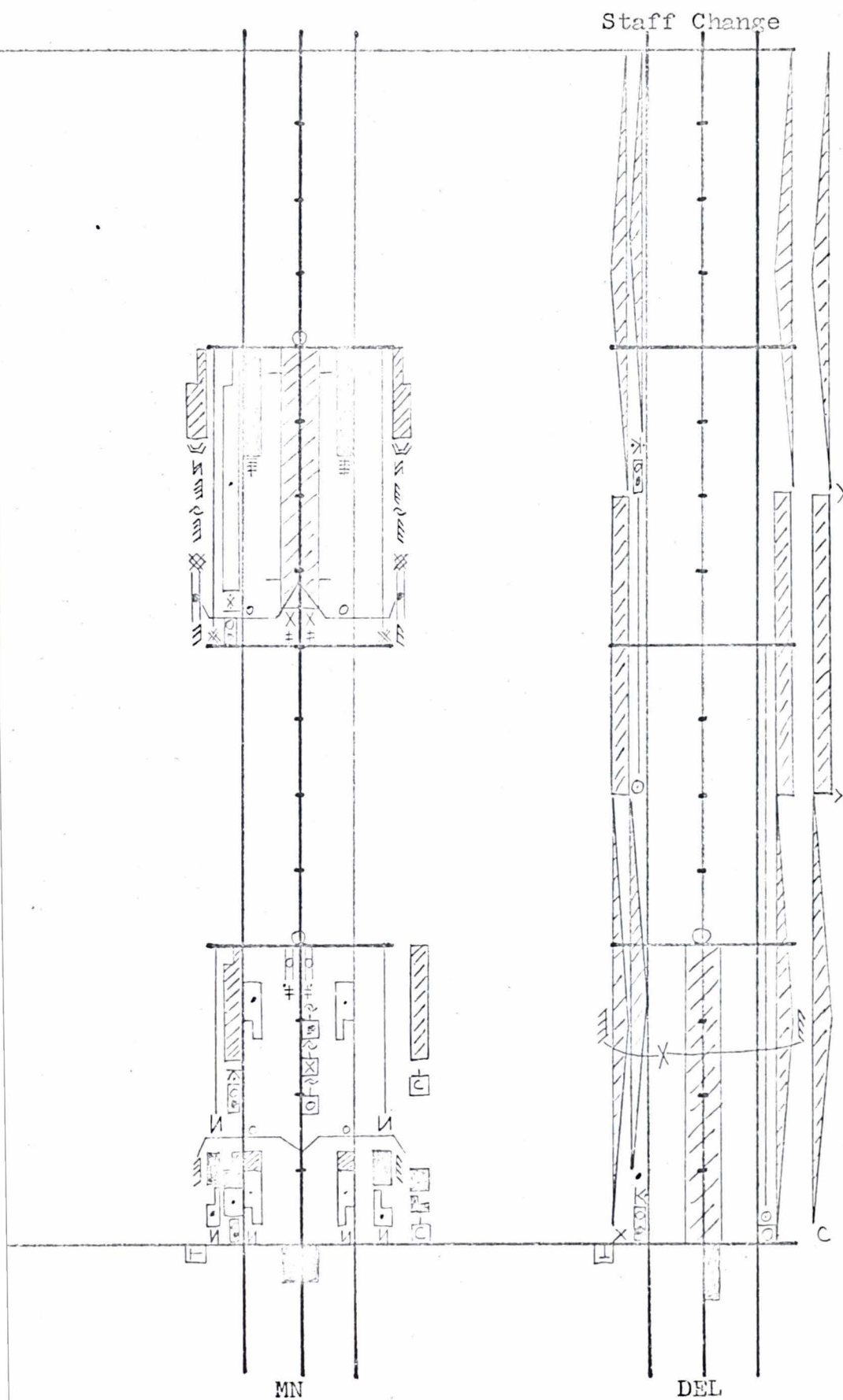




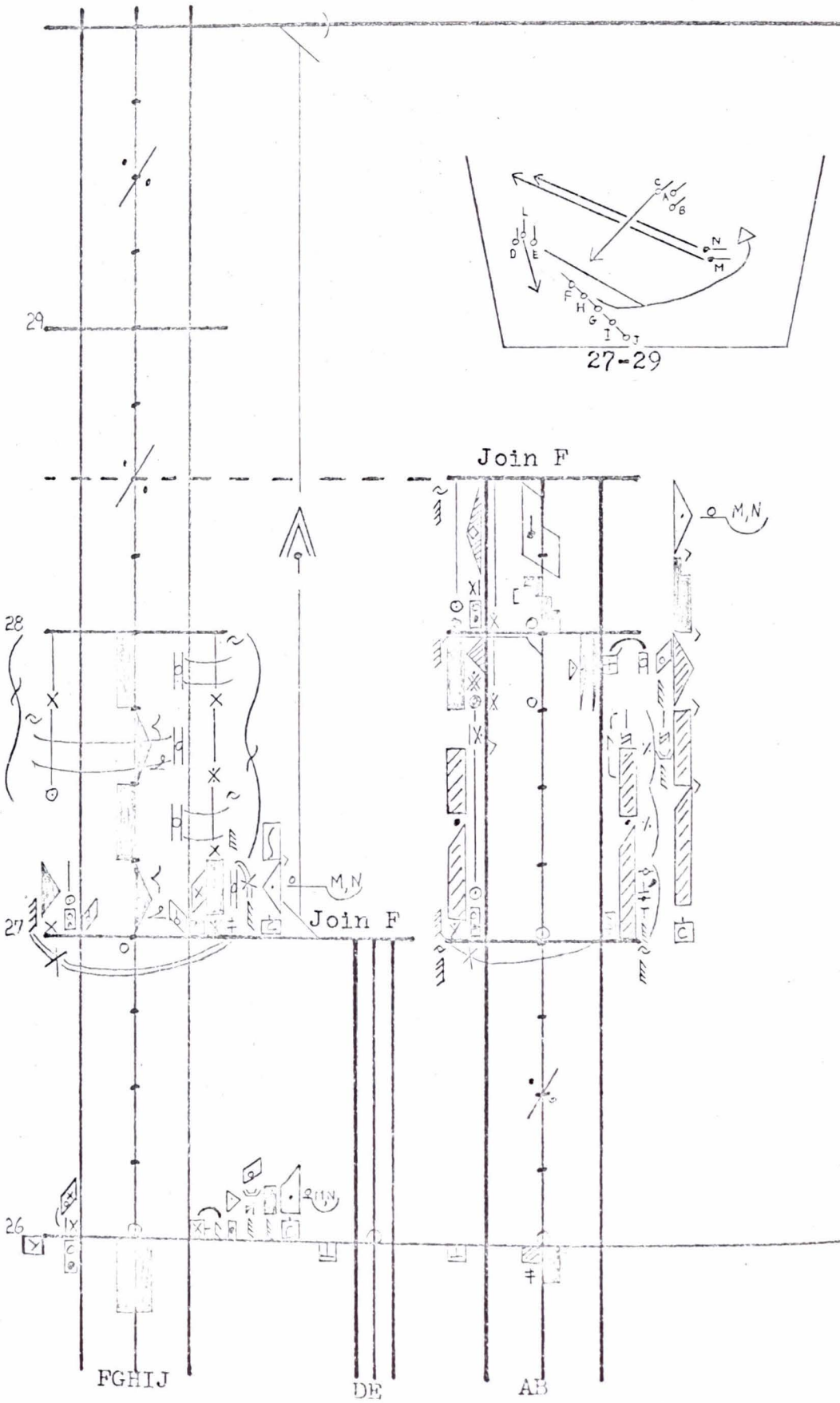


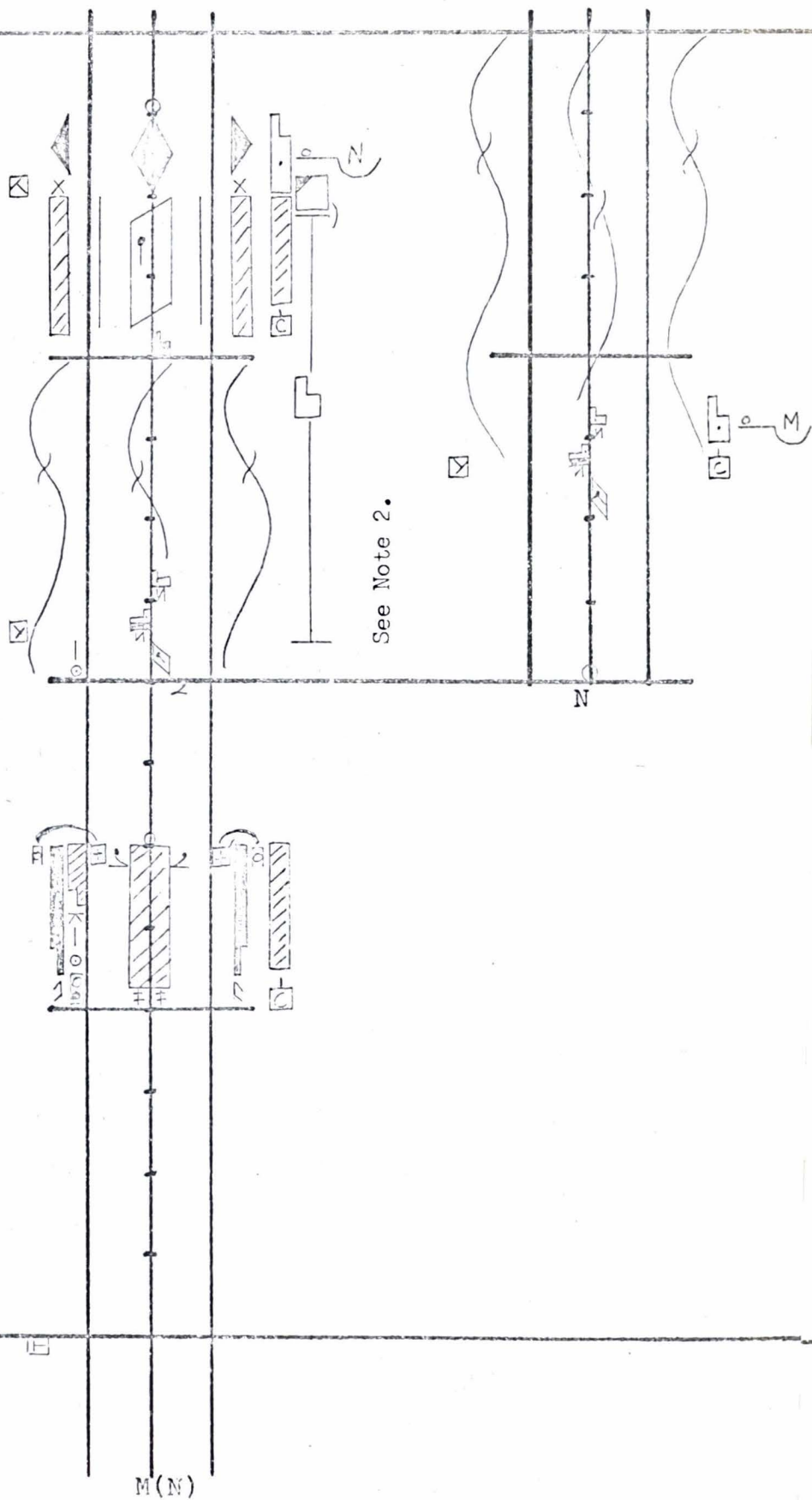
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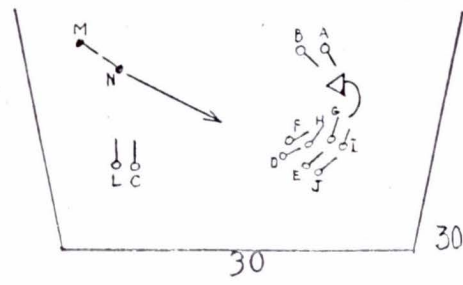
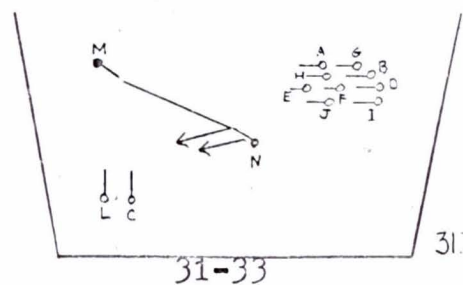


See Note 1.





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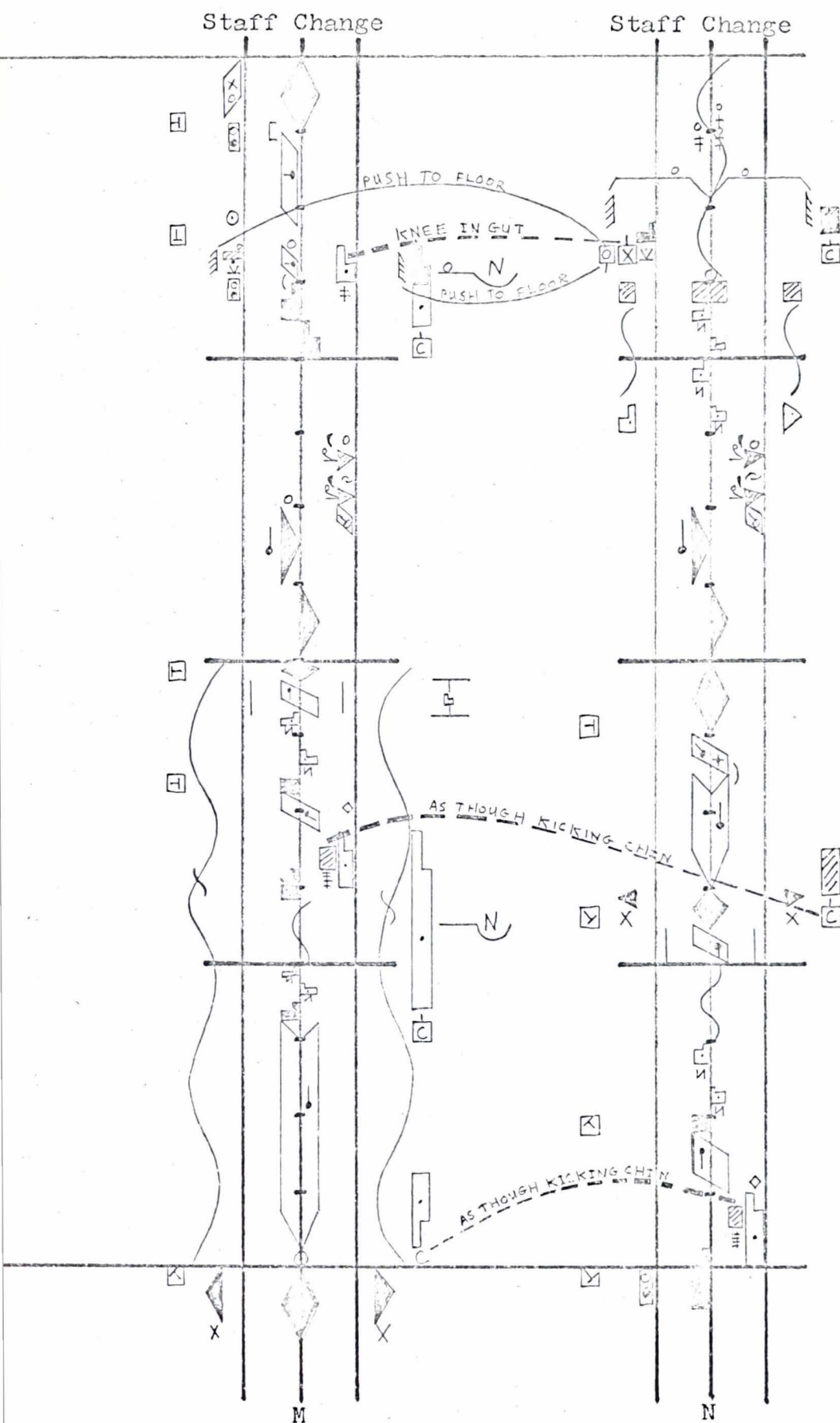
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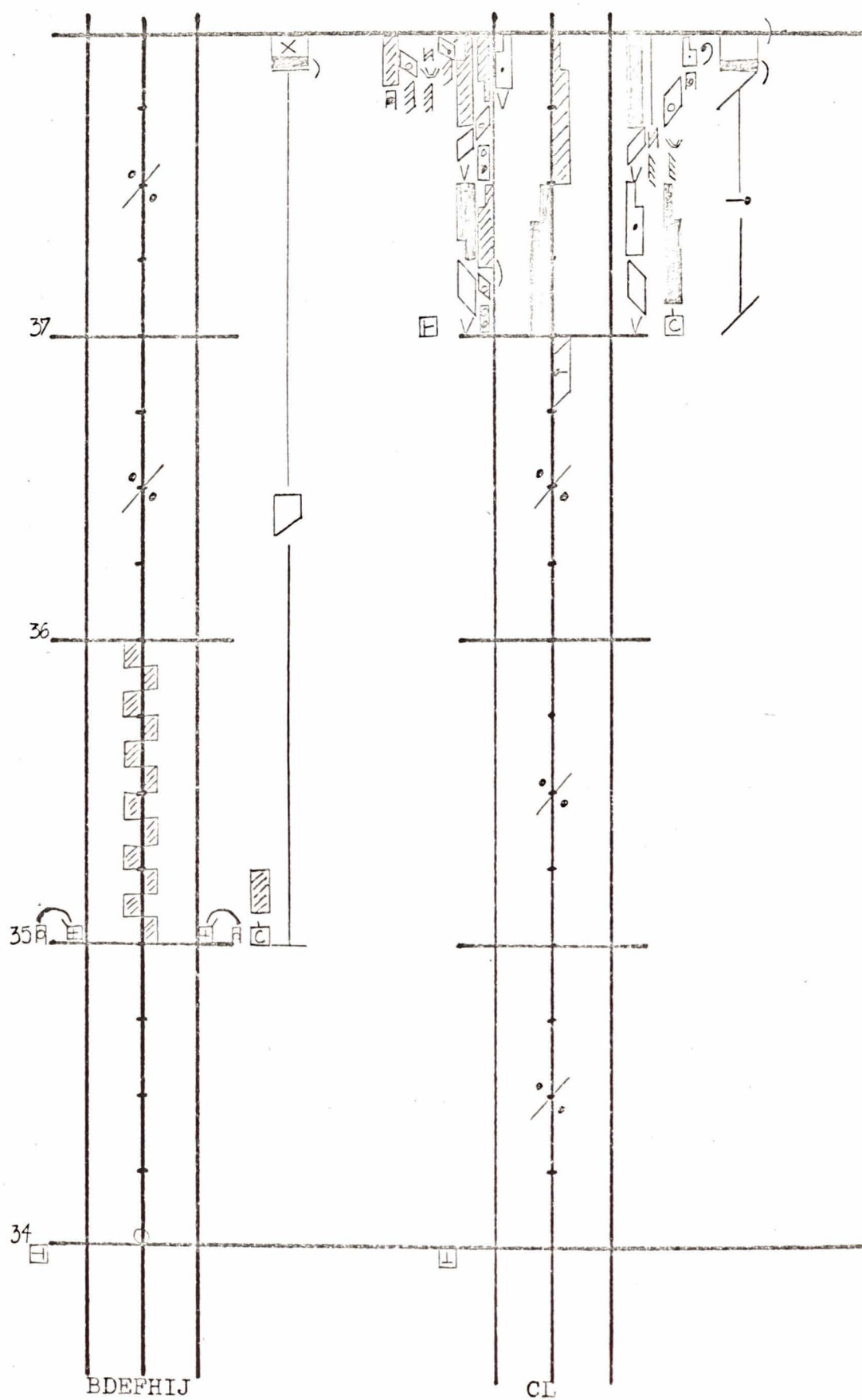
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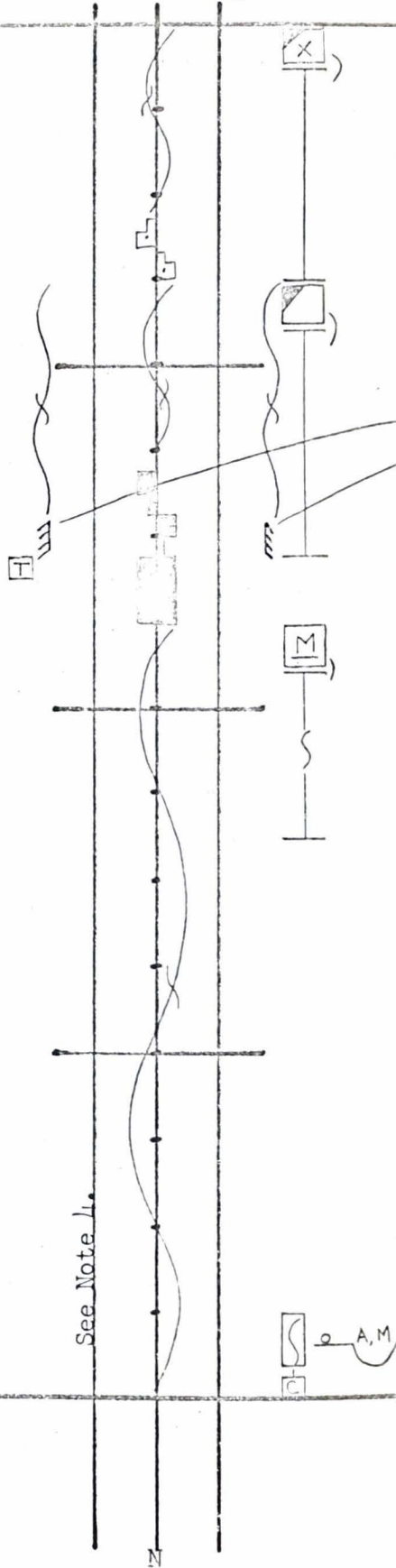
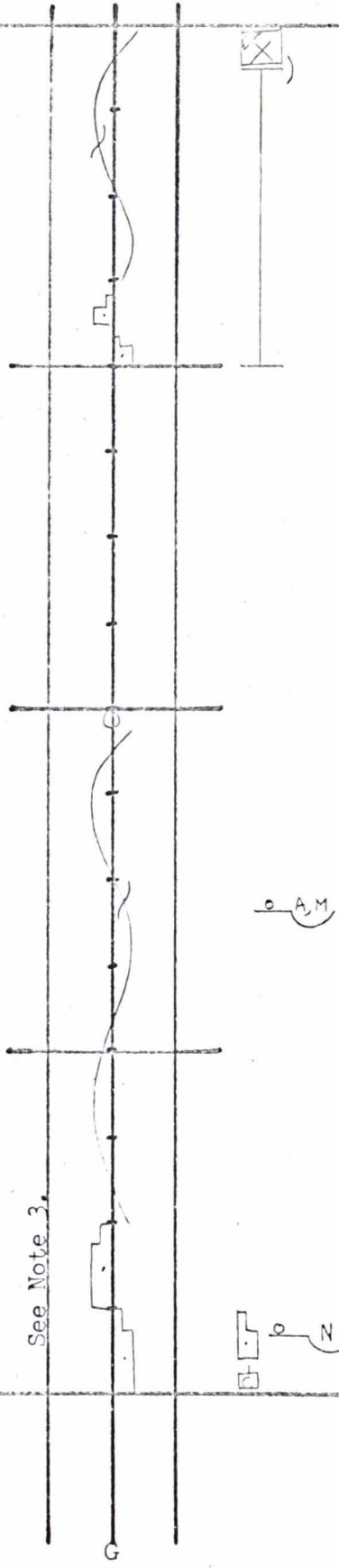
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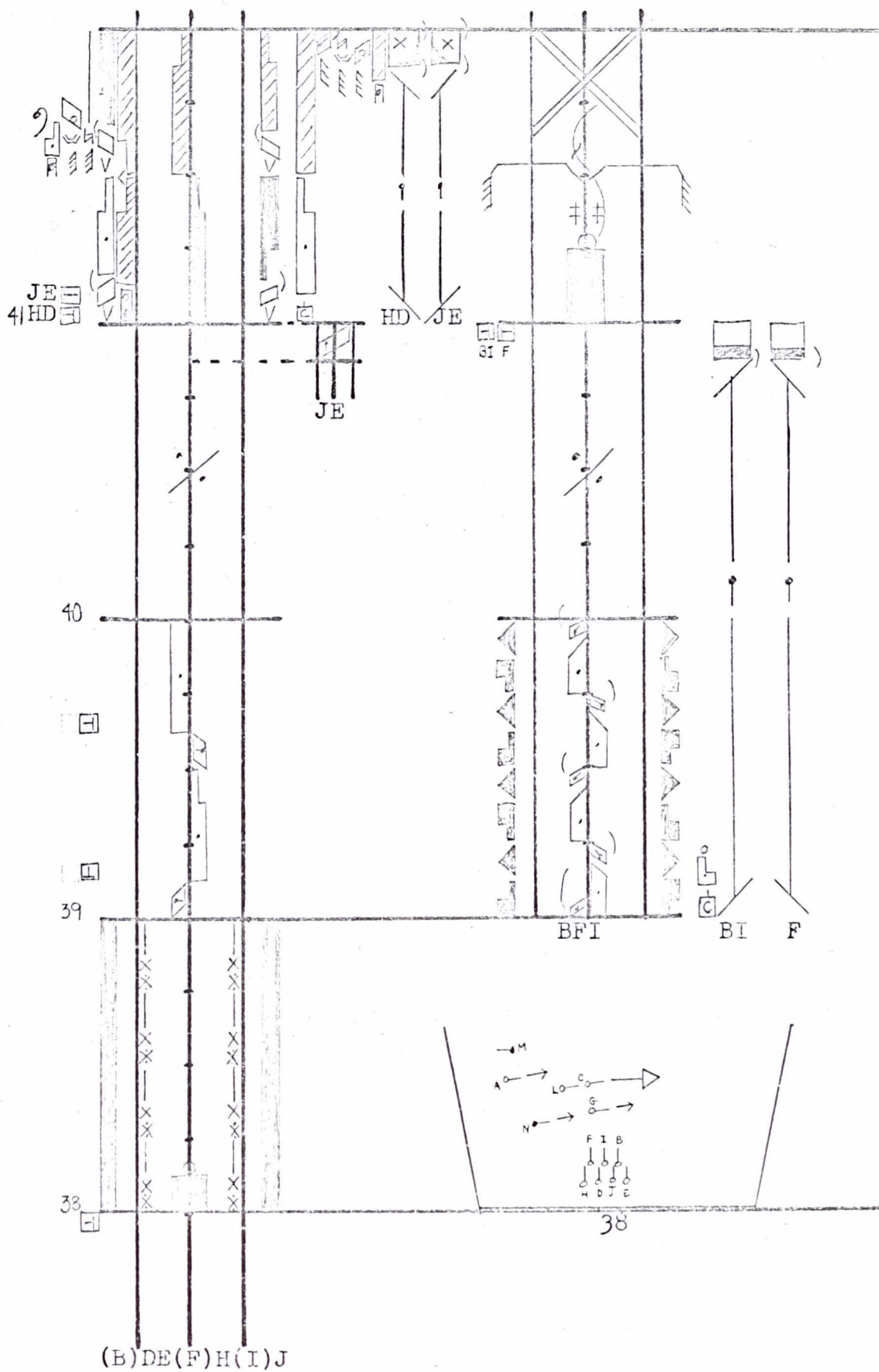




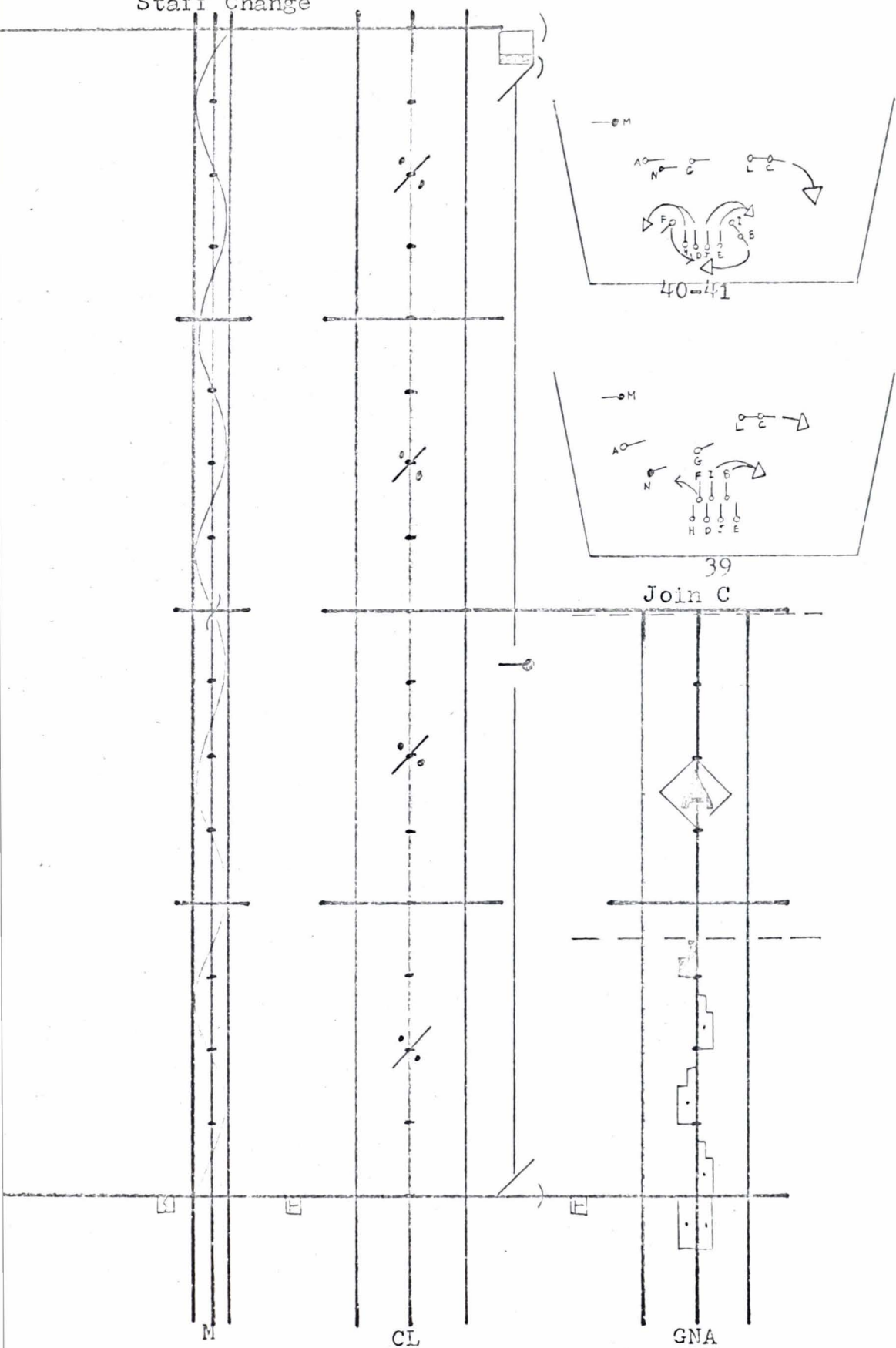
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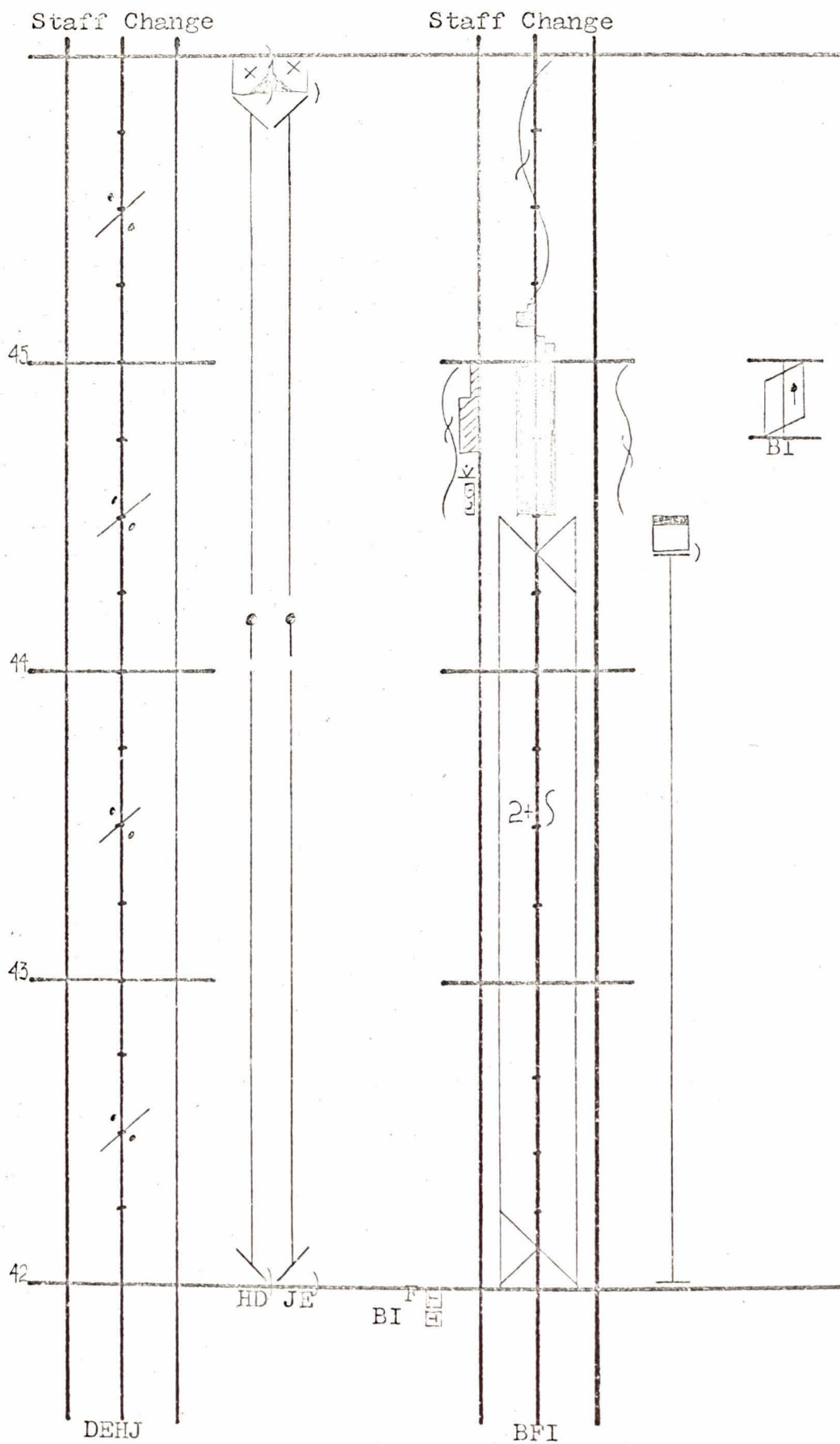
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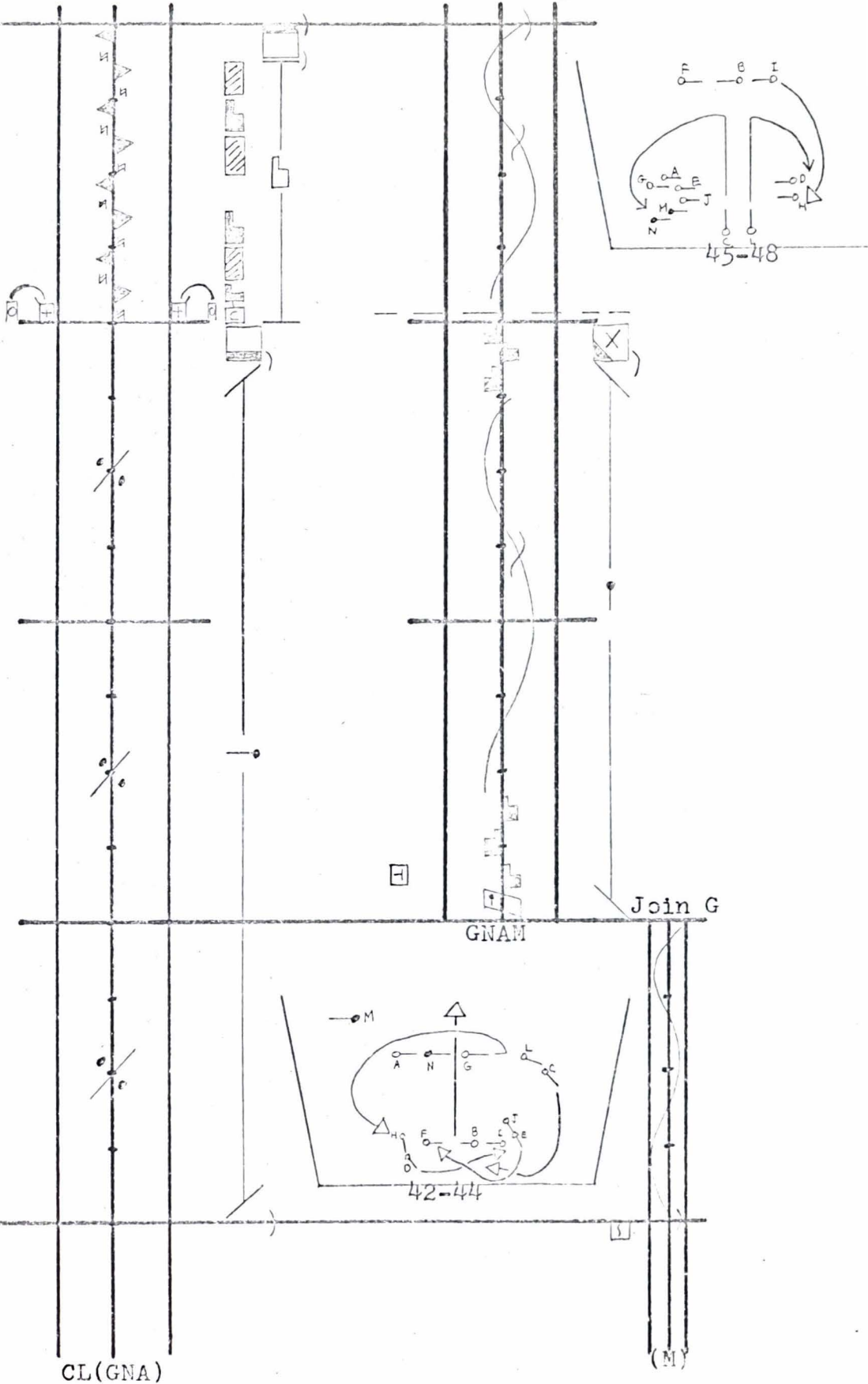


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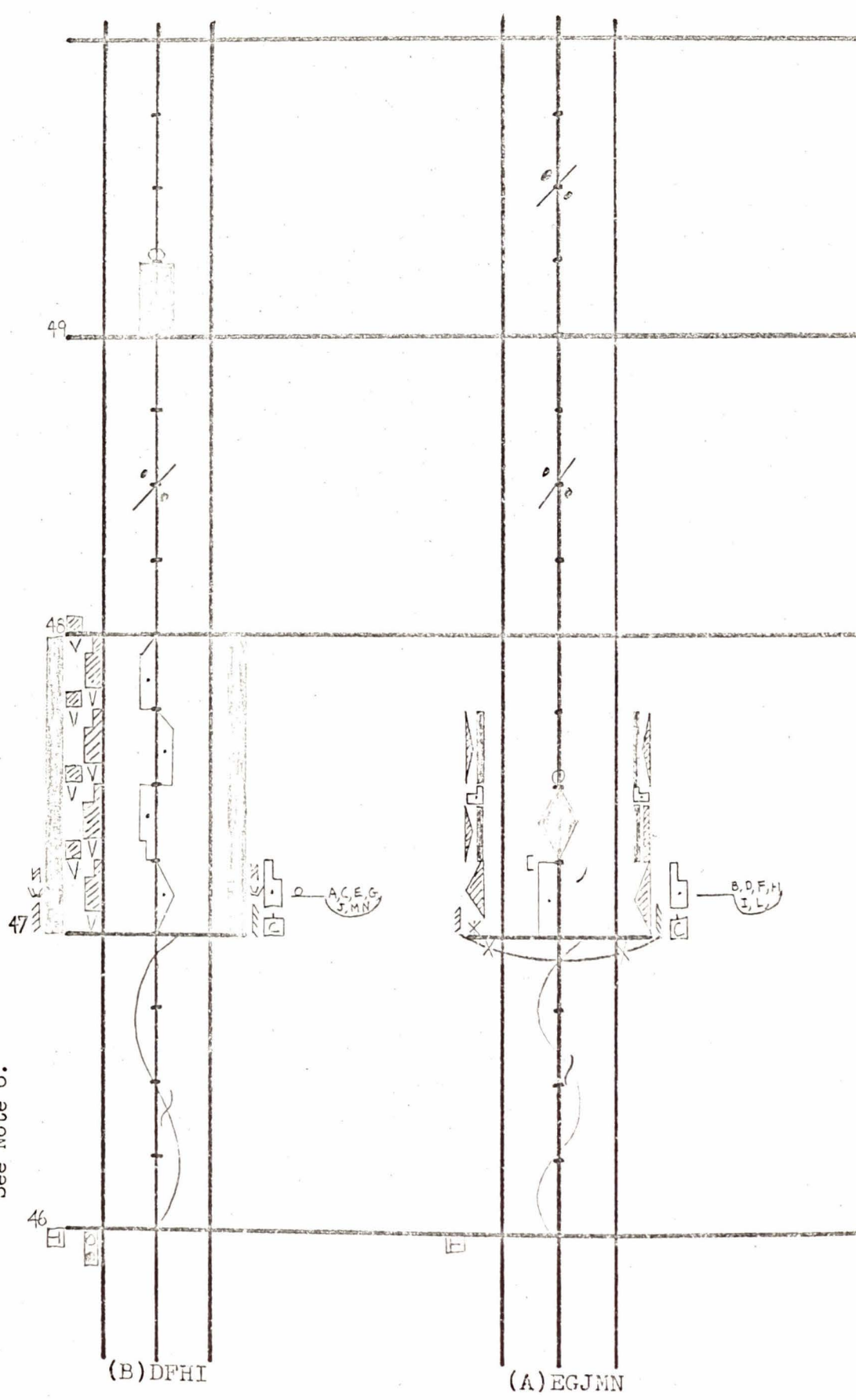




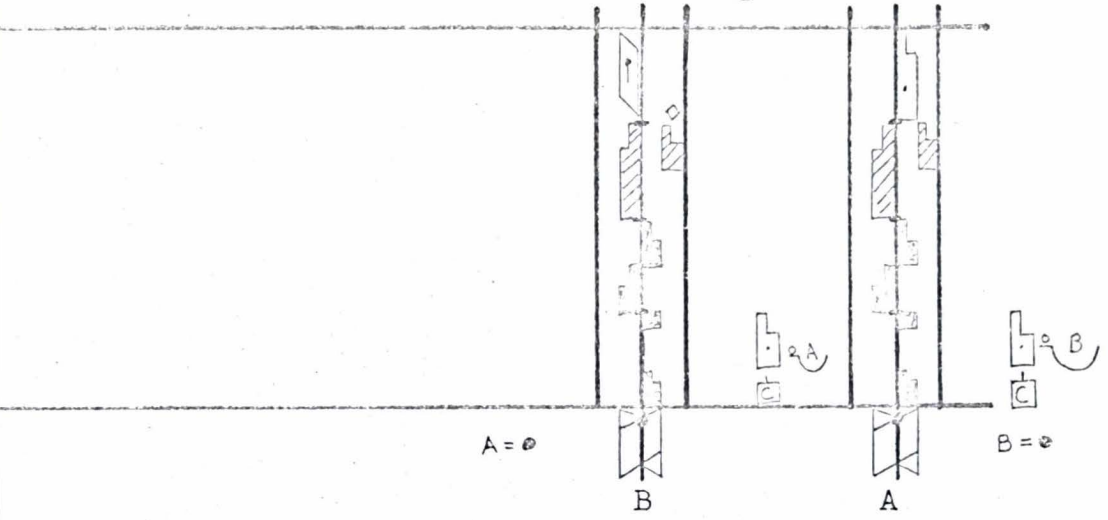
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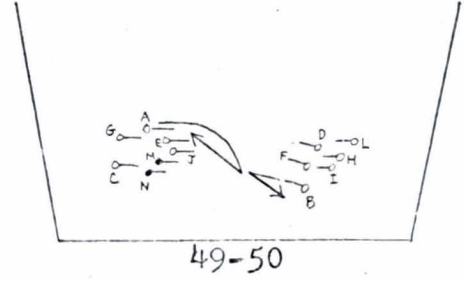
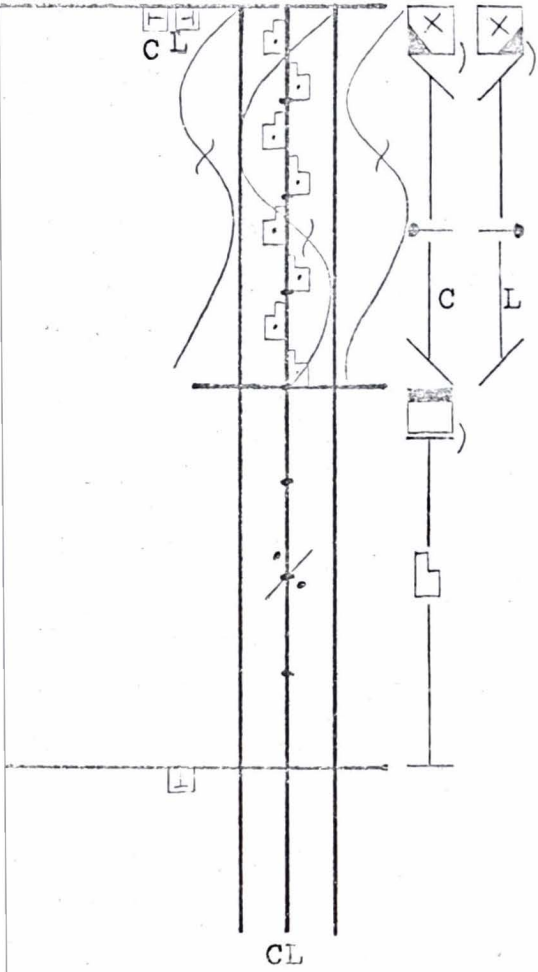
See Note 6.

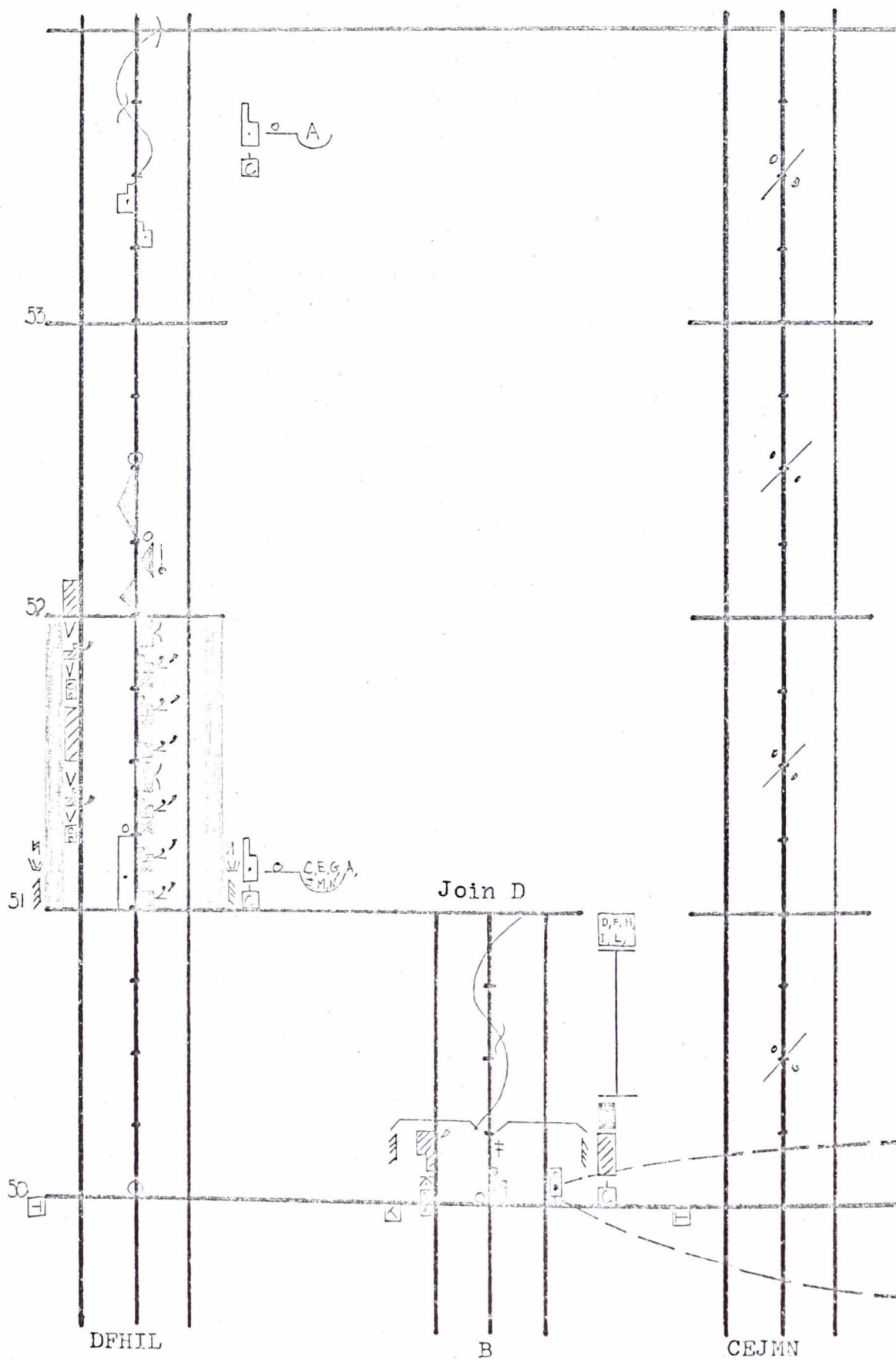


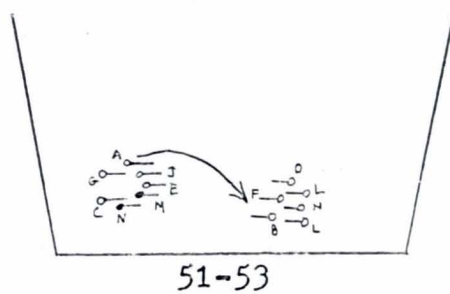
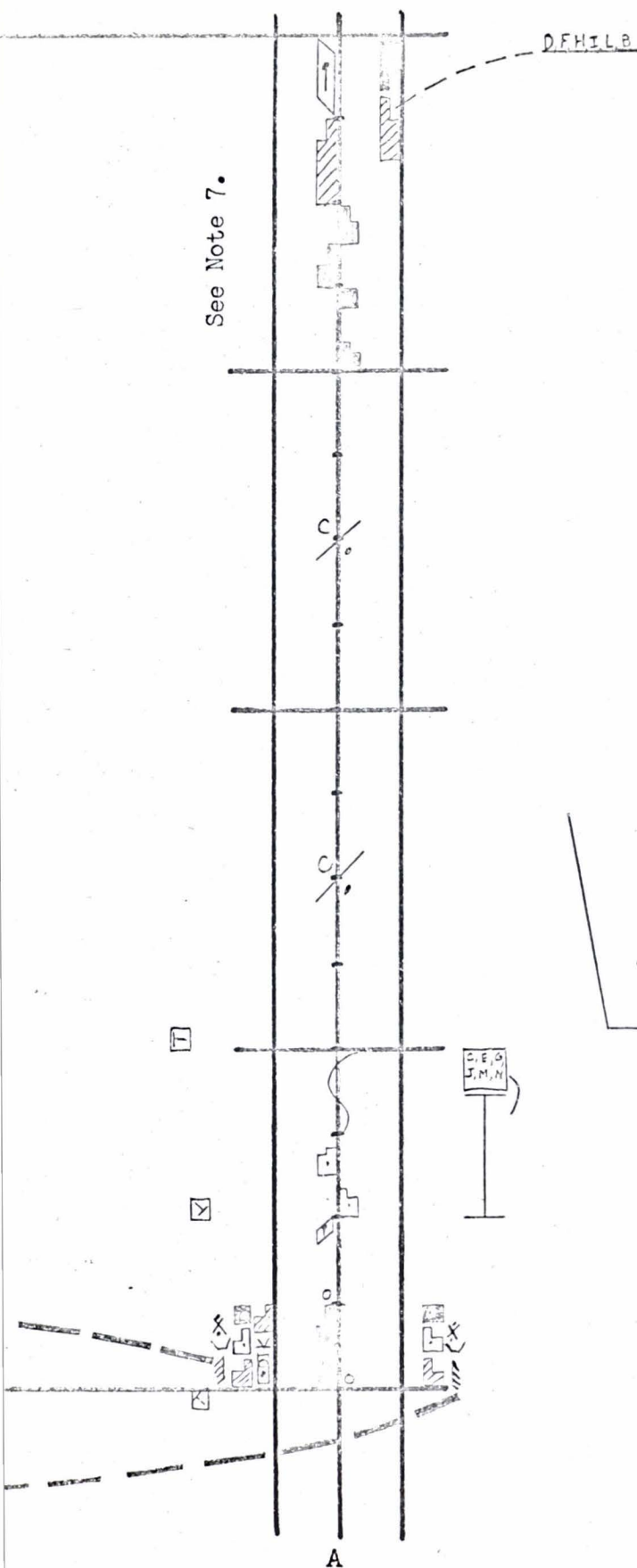
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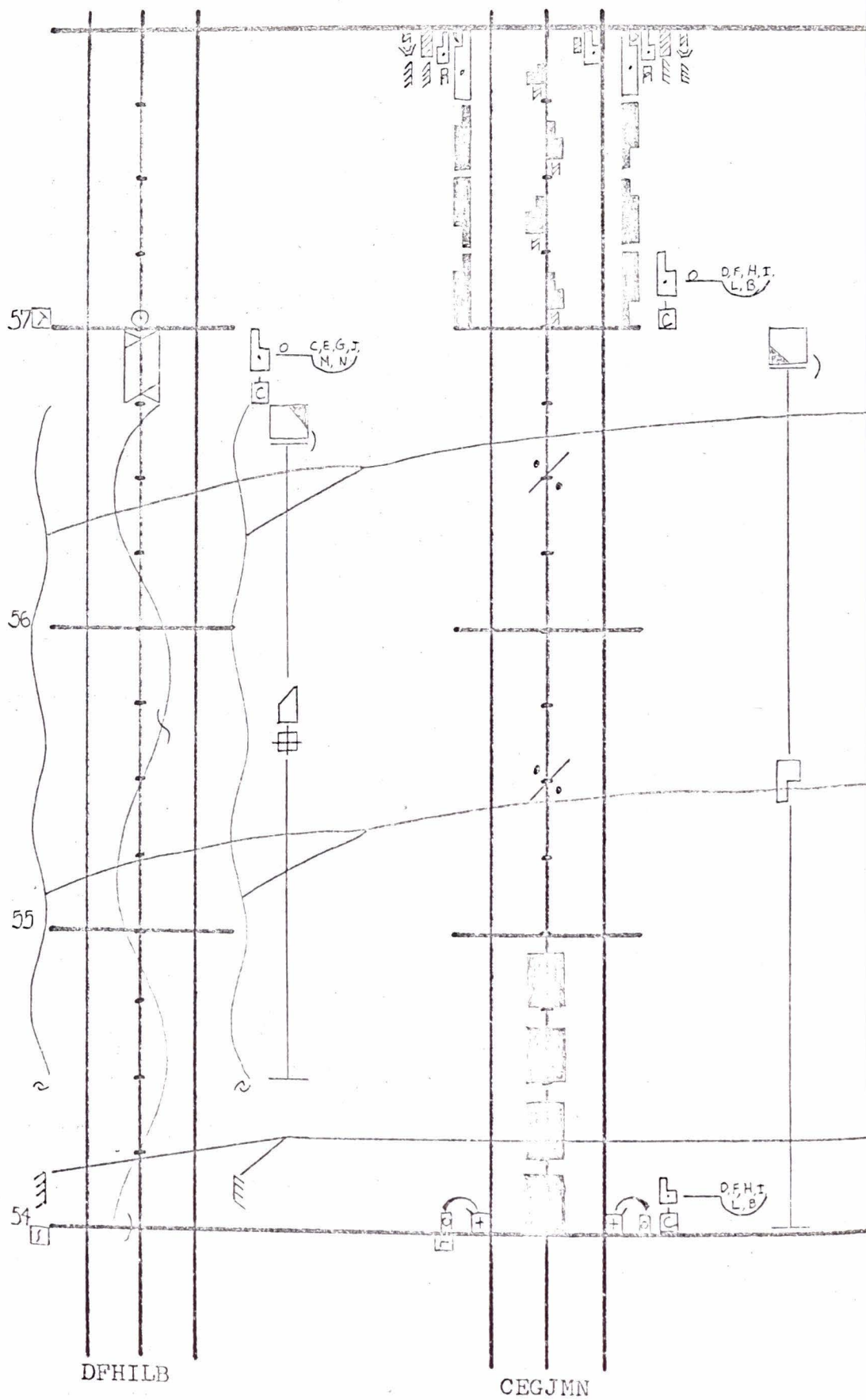


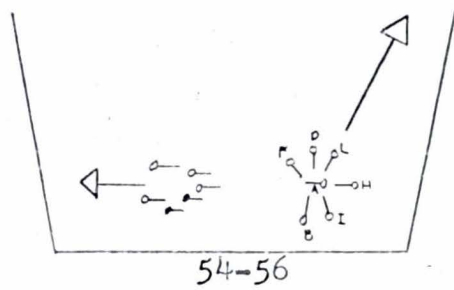
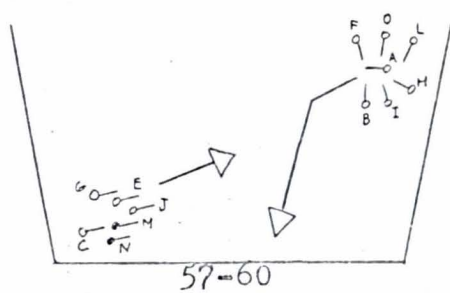
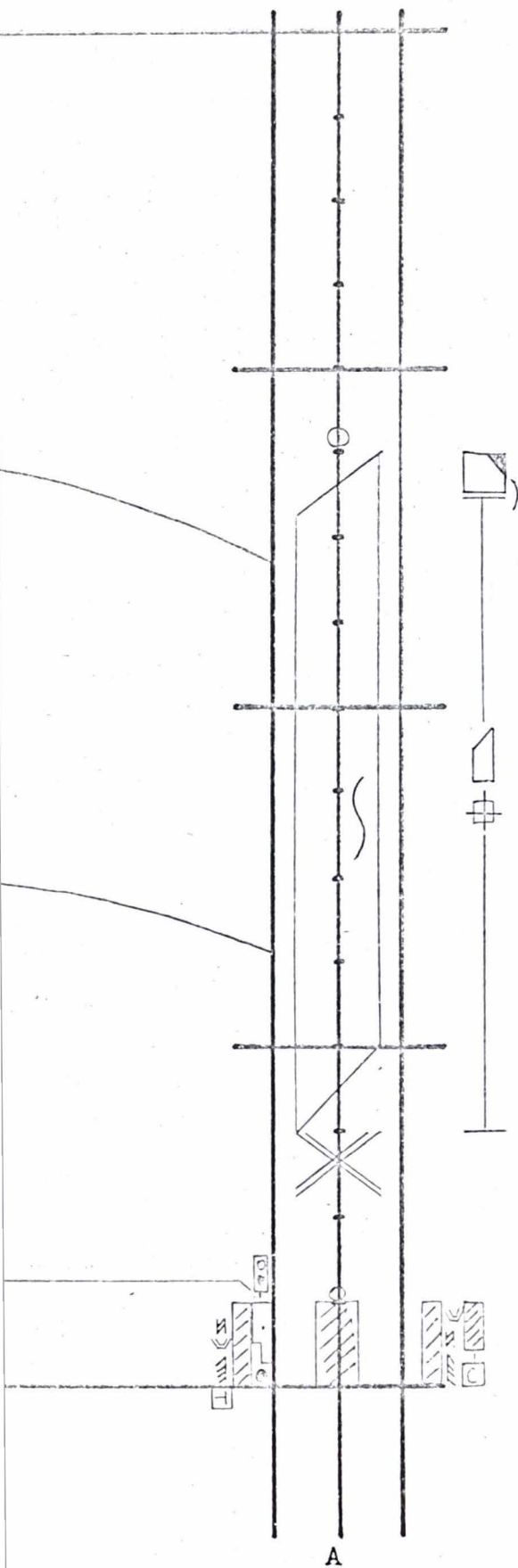
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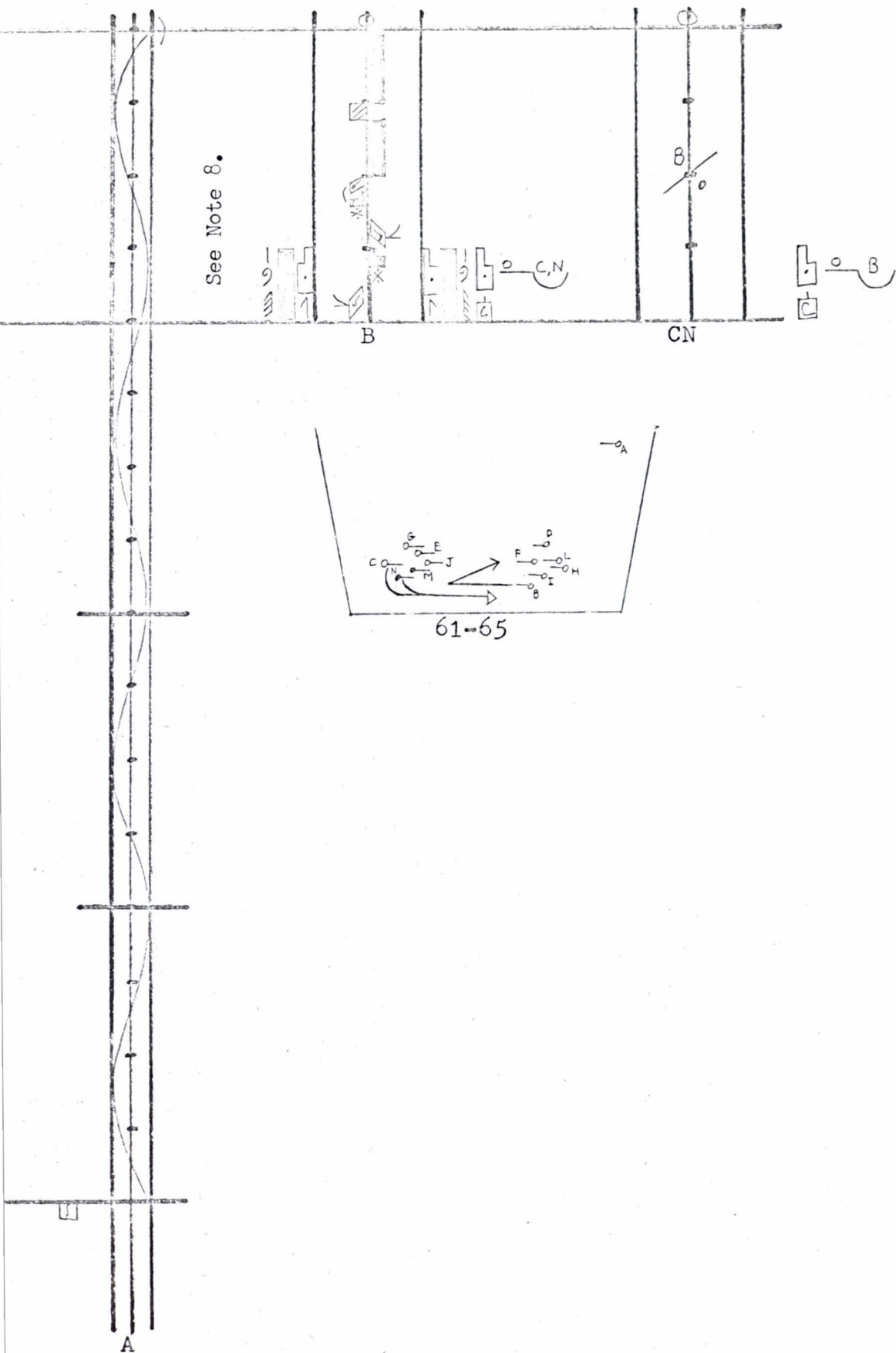


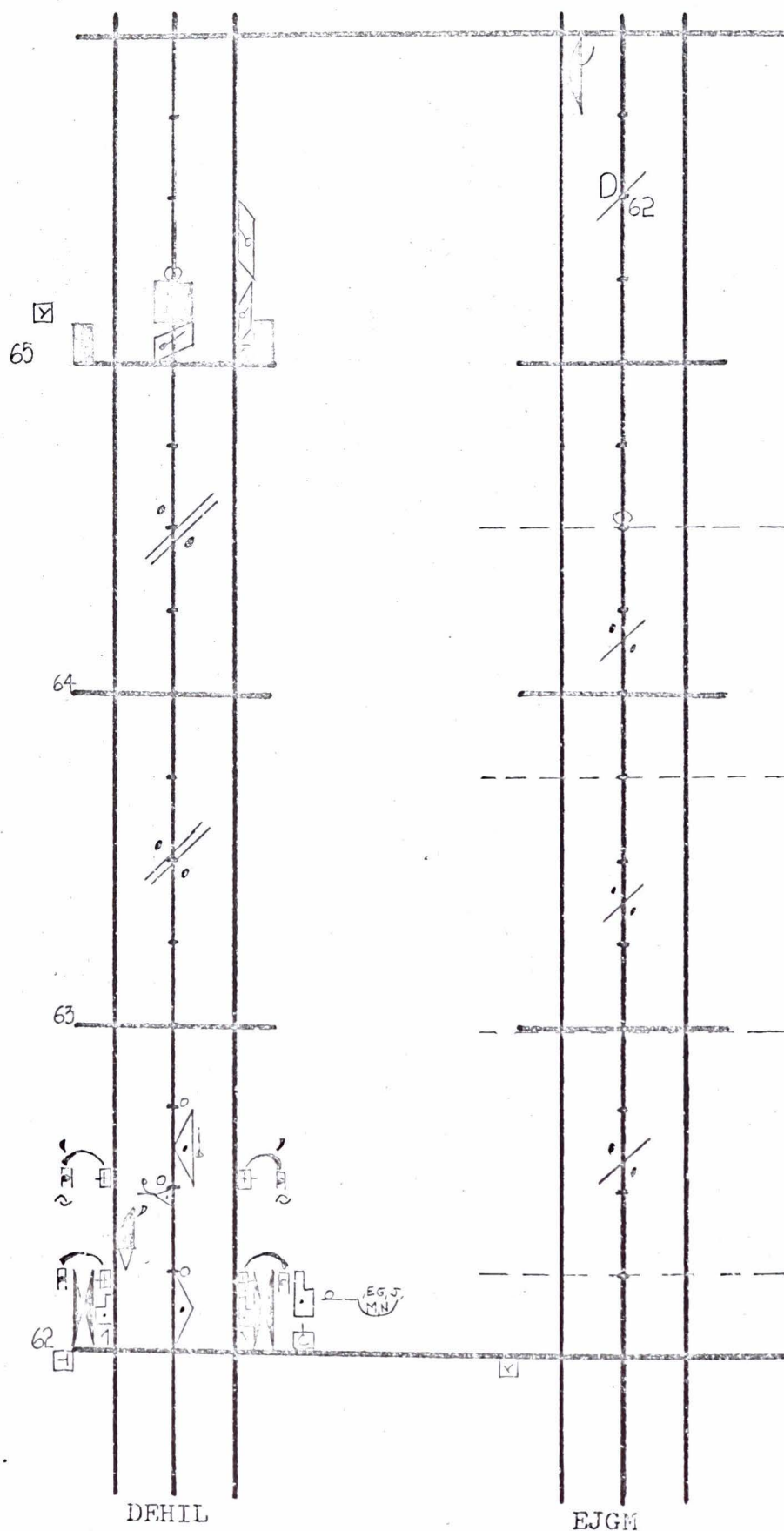






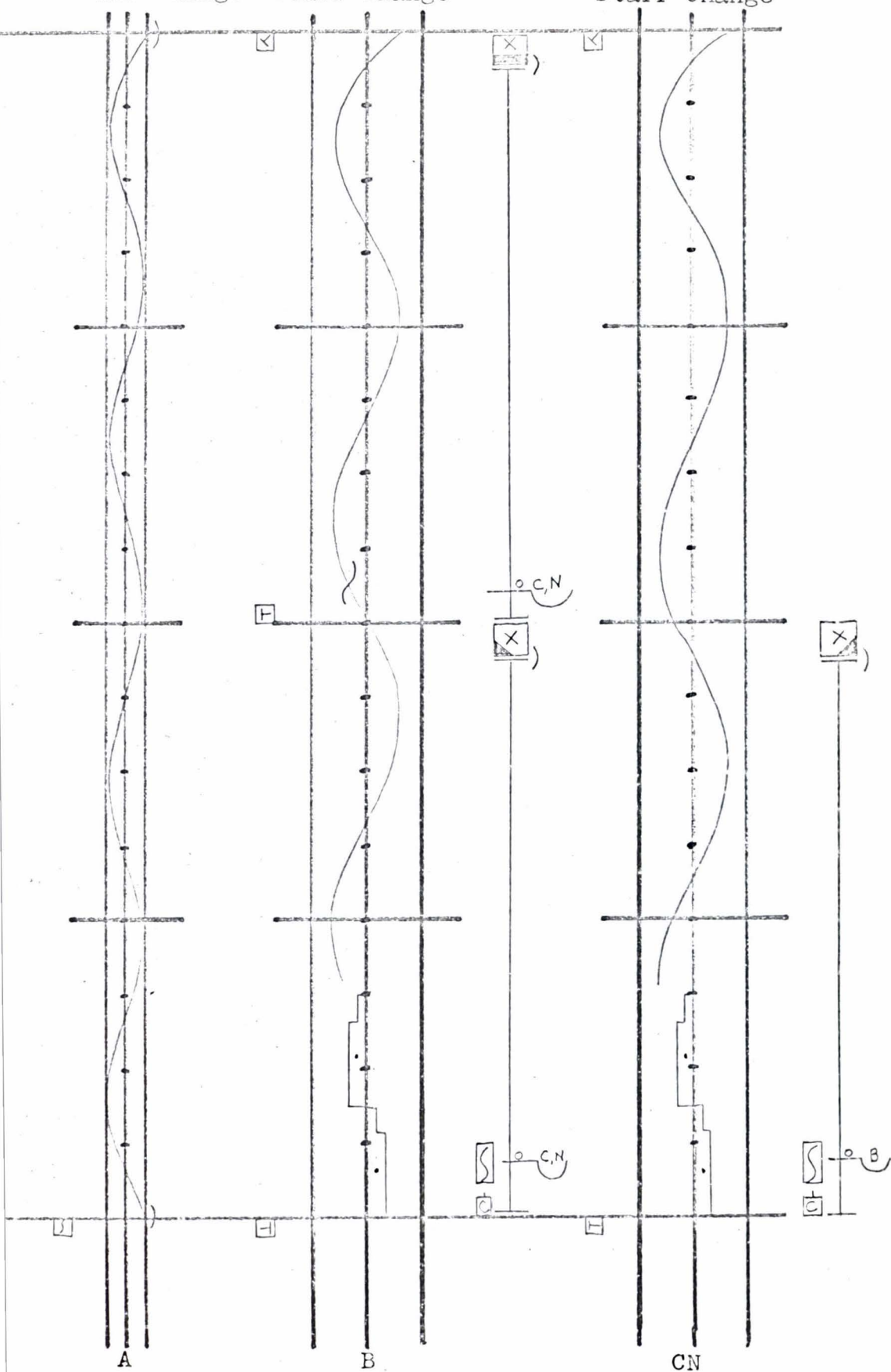


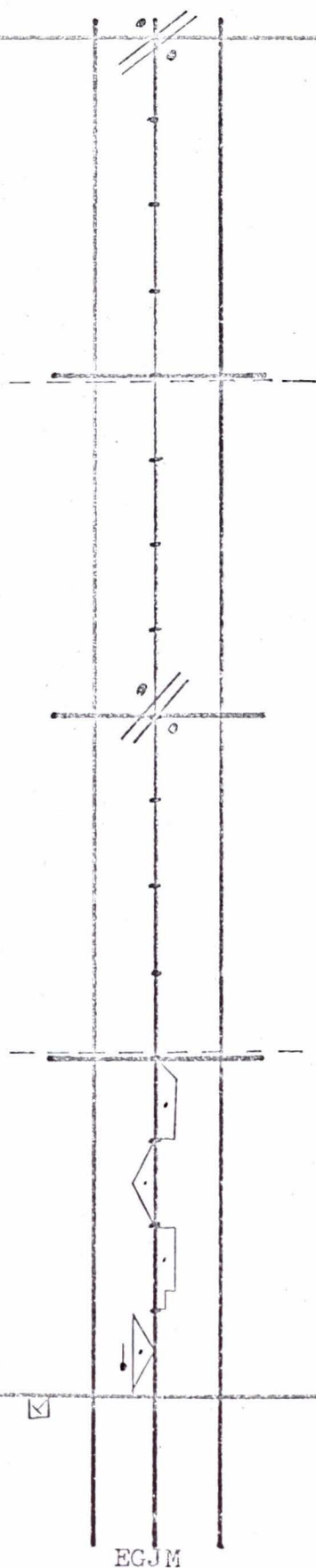
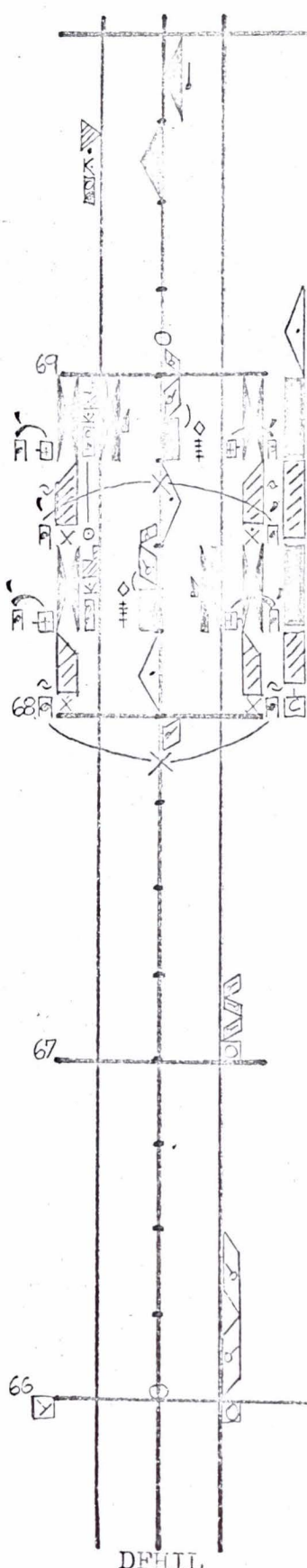


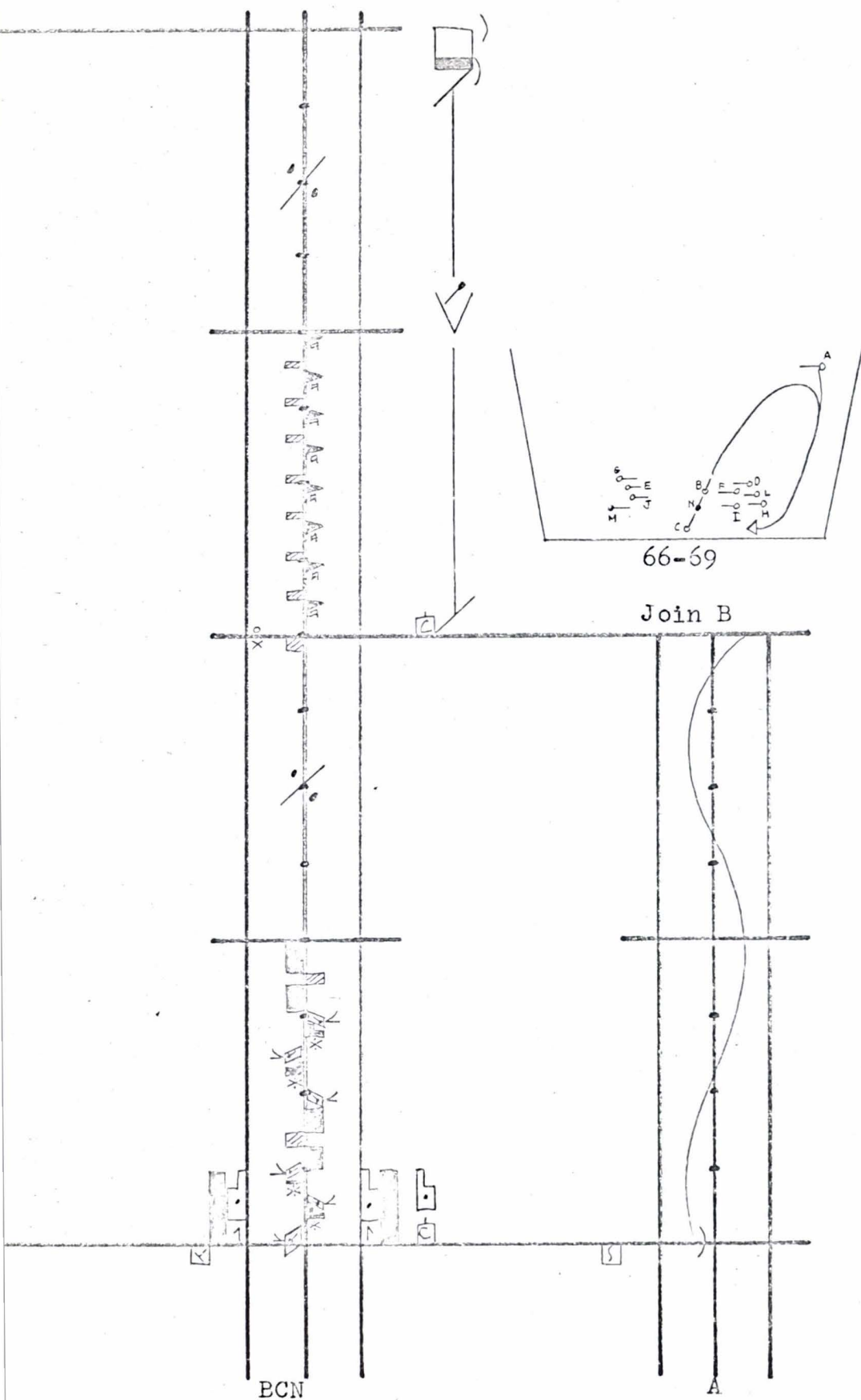


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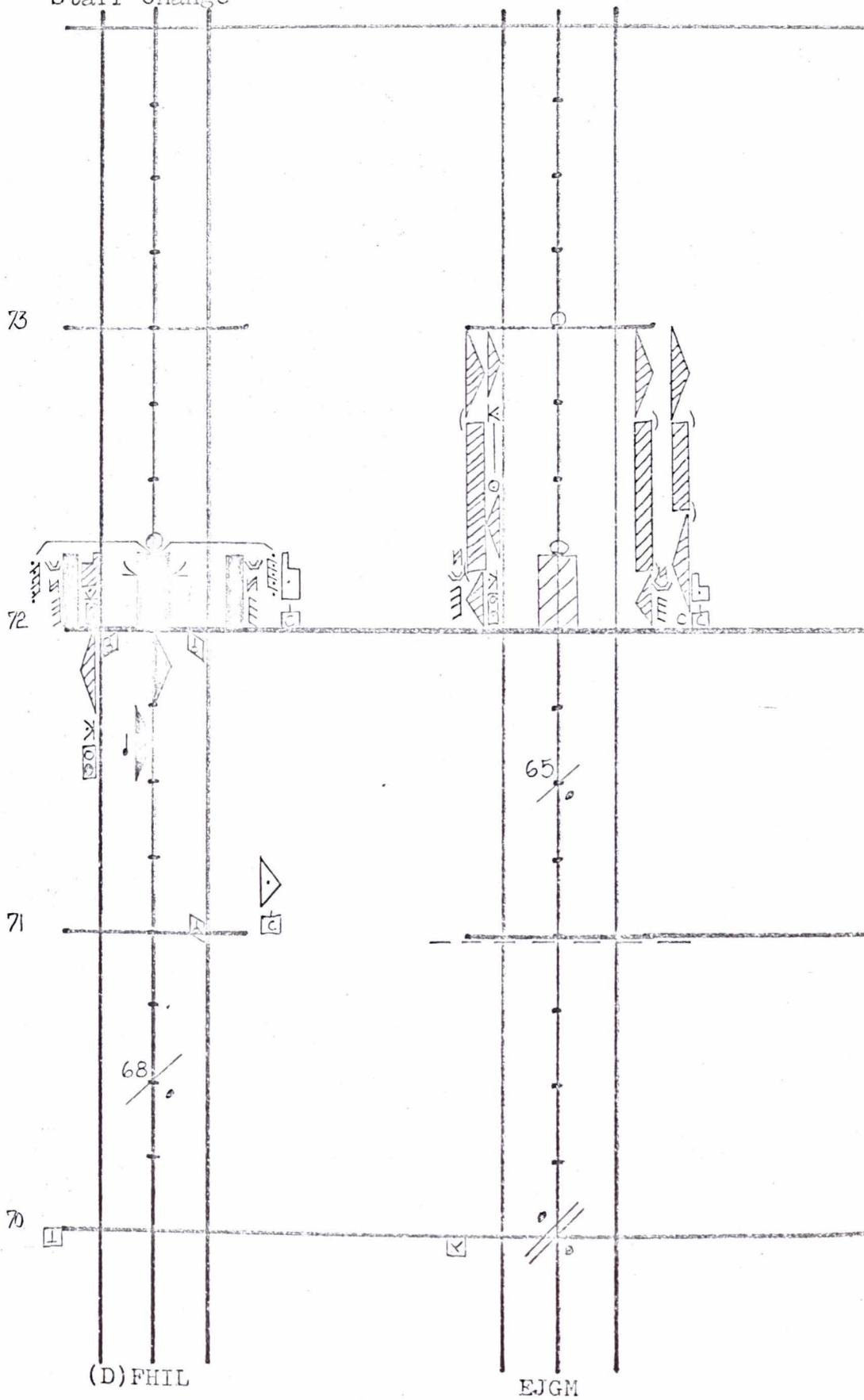
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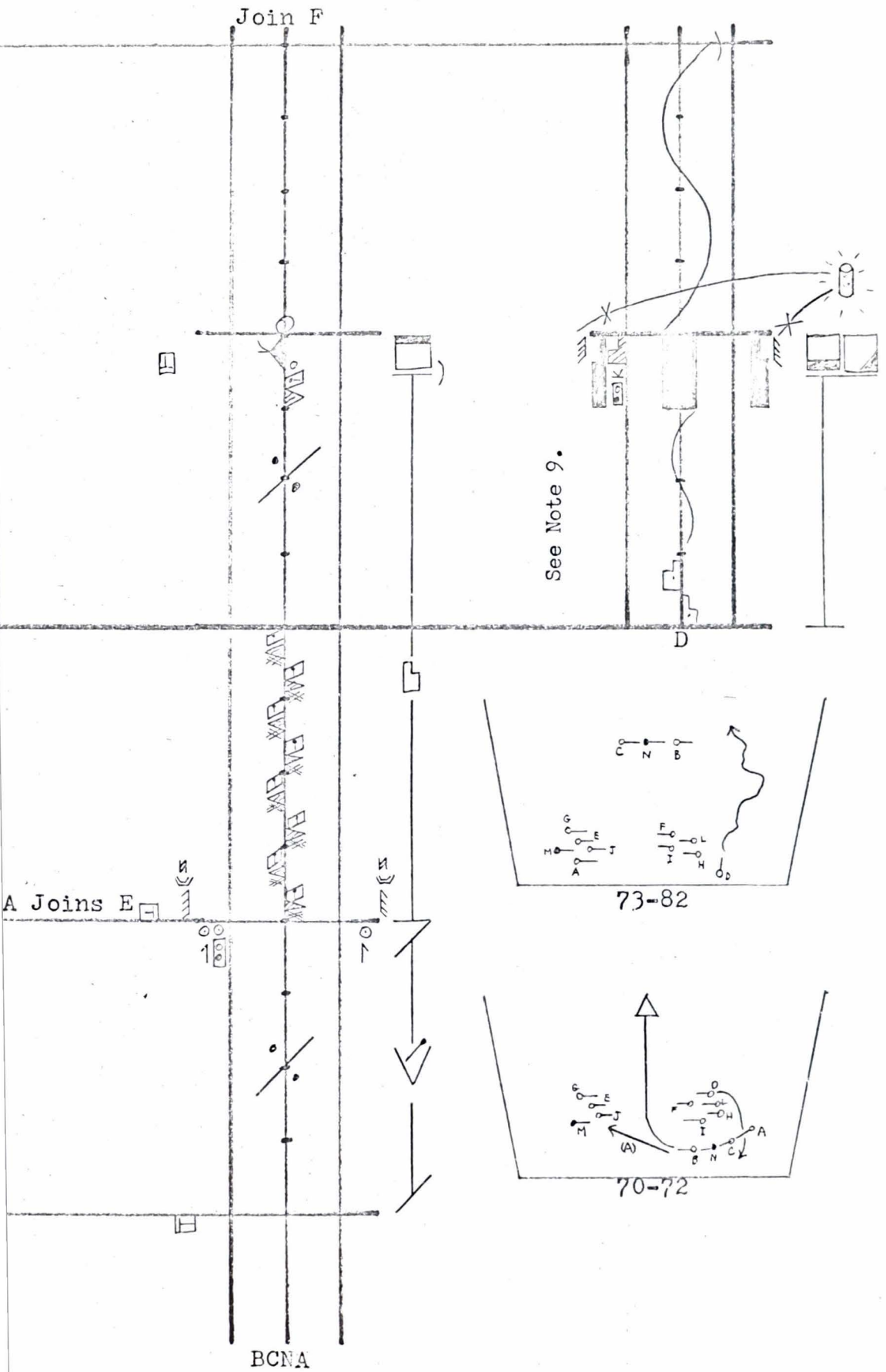


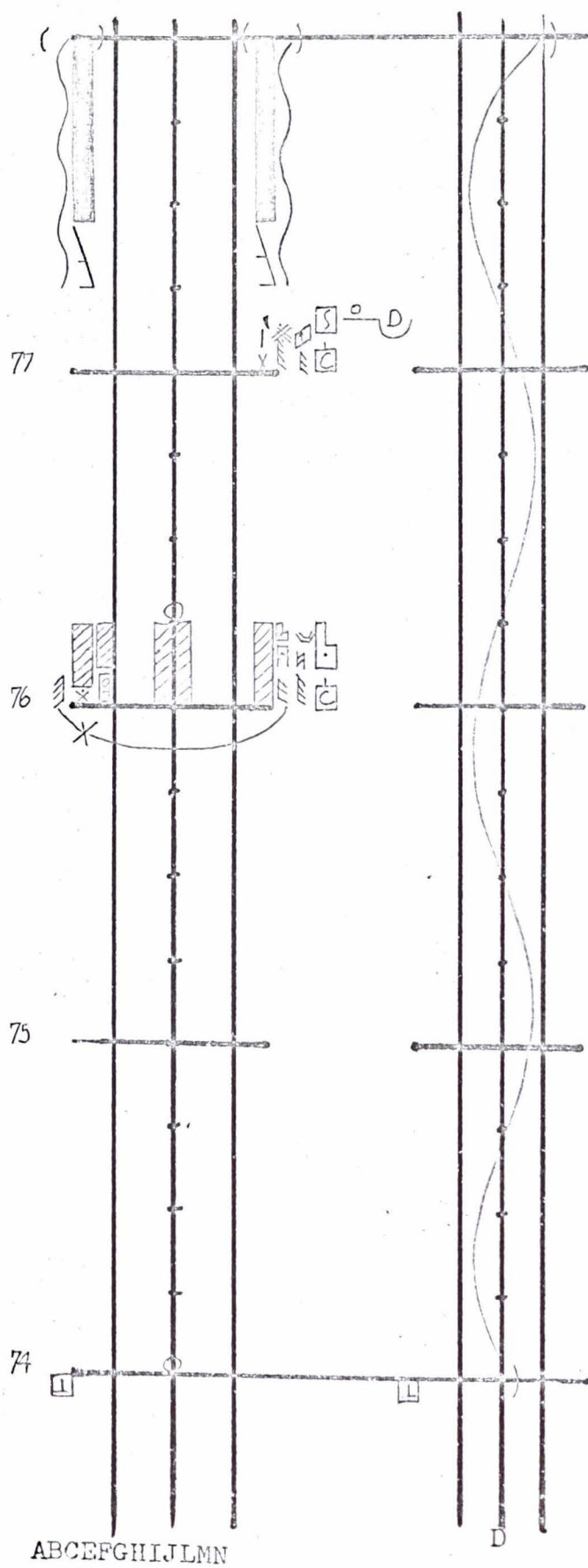


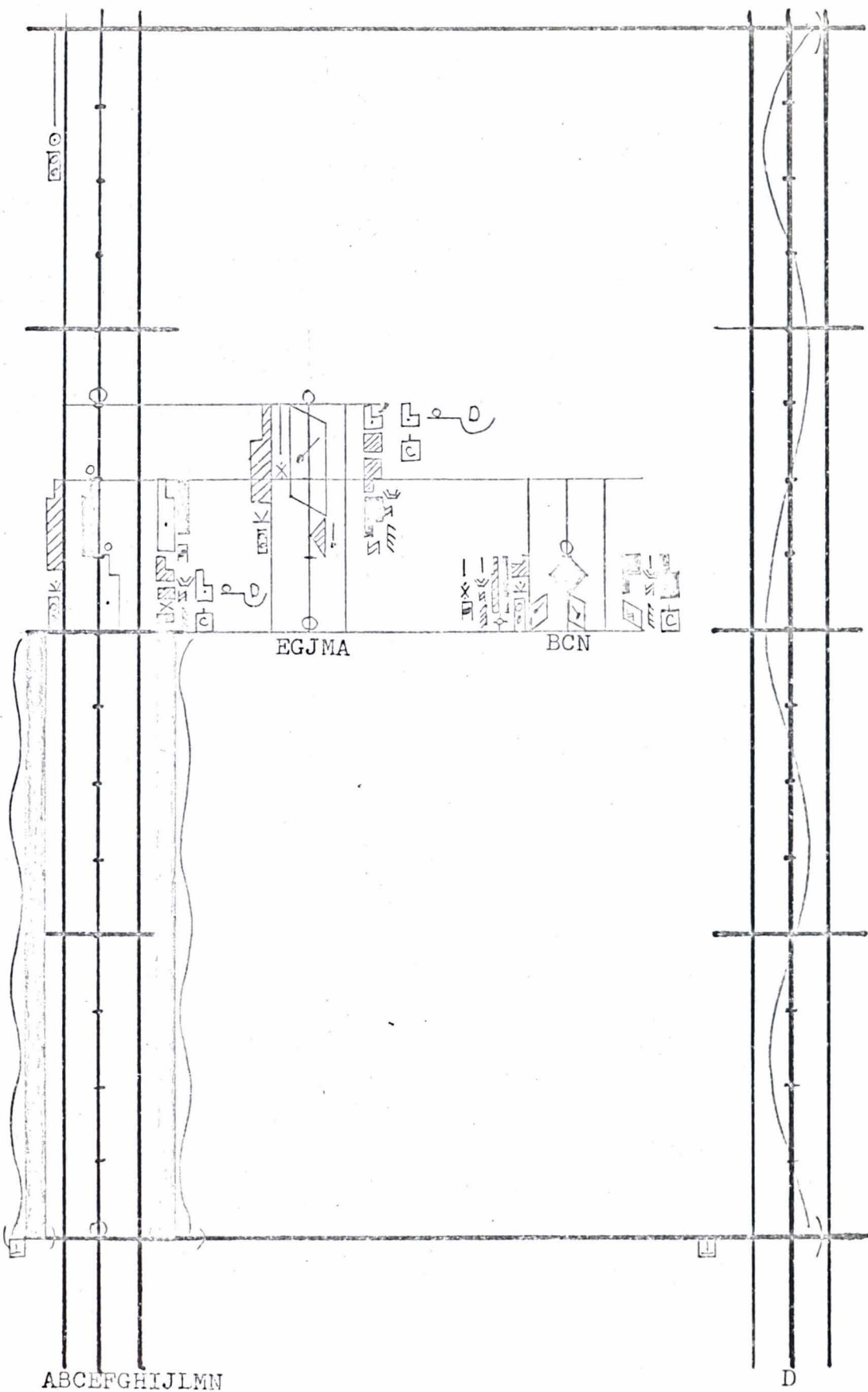


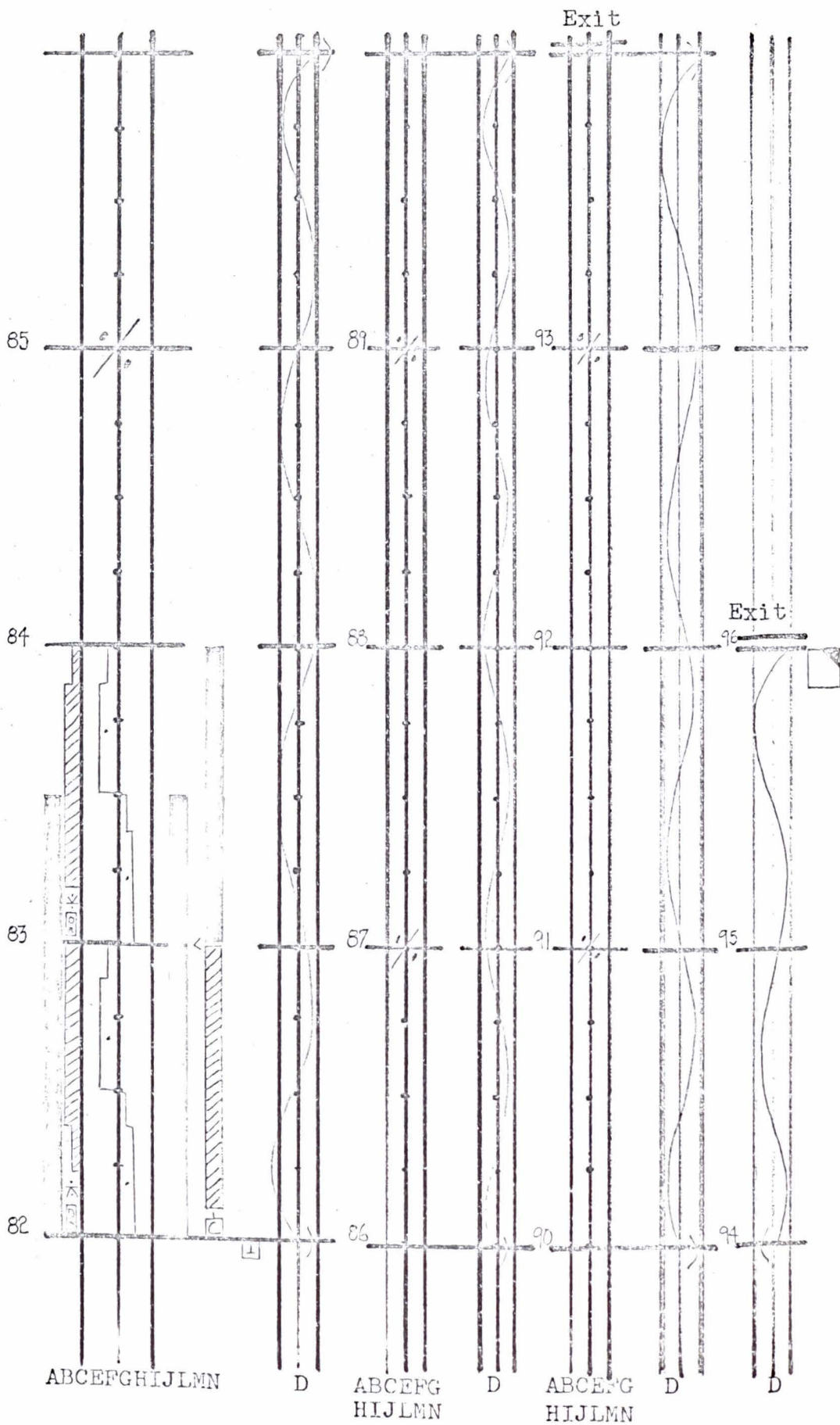
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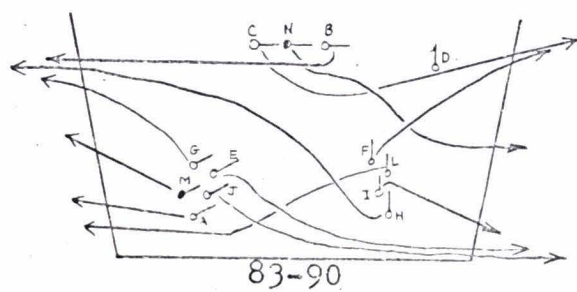
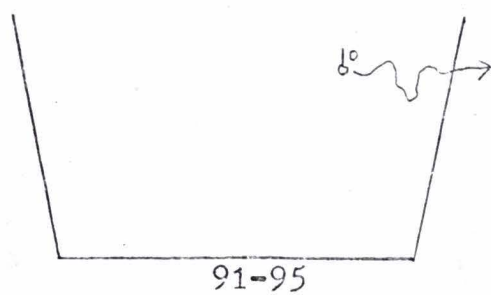
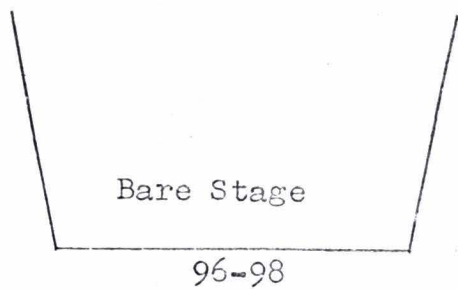












NOTES

1.

Measure 17+: (MN); the hands knead the top of the thigh diagonally forward and diagonally backward, in a slow tempo. Ad lib timing.

Measure 27+: (FGHIJDE); the hands knead the top of the thigh diagonally forward and diagonally backward, in a moderate tempo. Ad lib timing.

2. Measures 27-33. (MN).

The idea involved with (M) and (N) is that they are attacking each other. (N) kicks (M) in the chin first, (M) takes a backward somersault. Then immediately (M) runs to kick (N) in the chin, (N) does a backward somersault. Then the rhythmic steps occur in measure 32. (N) starts to attack (M) again, but (M) gives (N) a knee in the stomach, which overcomes (N). (N) falls to the floor as though hurt--temporarily maimed. (M) gloats over (N).

The basic structure of the fight is given--it is strongly recommended that the performers ad lib during this sequence. As many belligerent nuances that the performers can bring to the sequence, the better.

3. Measures 34-36. (G).

After the rhythmic pattern of measures 31-33, (G) walks forward, slightly curious--much like a person might watch

a street fight in apathetic curiosity. (G) walks toward center stage and stops. She stands there aghast, and then a wisp of sympathy sweeps over her; and she disappears into the dancers' maze.

4. Measures 33-36, (N).

(N) has just been attacked by (M). (N) is crumpled on the floor. However, he still can look up at (A) attacking (M) from behind. (N)'s attitude toward this is pleasurable revenge. This inspires him to forget his hurts, and participate in the belligerent rolling of (M) down stage starting measure 36.

5. Measures 34-37, (A).

(A), during the rhythmic pattern of measures 31-33, sees the attack upon (N). This motivates her to attack (M) from behind, belligerently. (A) also participates in pushing and rolling (M) down stage in a malicious manner.

6. Measures 43-46, All Dancers.

These measures involve getting into, and forming two opposing groups on stage. The stage left group eventually contains (AEGJMNC). The stage right group eventually contains (BDHFIL). The idea here is that two gangs--possibly adolescent street gangs--are getting ready to brawl. Both formations should be in as realistic a grouping as

possible. This also means that each group should maintain a constant focus on the other group, as though very alert, ready for action at a moment's notice.

7. Measures 53-67, (A).

(A), in a frenzy and temporary lapse of rationale, attacks alone the stage right group. She kicks, twists, and the entire group is upon her. They lower her to the floor, while she does a back arch, helping to catch herself with her arms over her head. The group then starts rolling her down right in as brutal a manner as possible. (A) is curled up in a little ball. The group rolls her as many times as is practical. (A) lies very still on the floor for approximately three measures. Then she slowly starts to revive, but inconspicuously. When she has revived enough to be able to focus on the conflicting groups, she does so. She gradually gets more involved.

Just after (B), (C), and (N) gallop down right, (A) joins them in the gallop around to the up stage area. (A) will join them on measure 68, falling in on the end of the line.

8. Measures 61-65, (BCN).

The idea involved here is that (B) is challenging (C) and (N), but it is all done with focus, and kinesthetic subtleties. Each is poised for action during the sequence, which is ad lib. (B) is eyeing (C) and (N) as though they

were going to hit her with something.

This sequence is crucial because it is dramatically transitional from the realism of the group conflicts, to a group separateness and desperation. So as the ad lib sequence evolves between (B), (C) and (N), just slightly toward the end there should be that subtle feeling evident in all three that they have a common enemy. At least they are temporarily willing to postpone mutual enmity.

9. Measures 72+, (D).

On measure 72 (D) walks up stage to the trash located there. Among the trash will be a baubble, explained in Appendix A. From the time she gets the baubble to the time she exits, (D) is enraptured with the baubble, similar to the way a little girl reacts to something fascinating. She skips and turns; tosses it in the air; looks at it in the light. (D) becomes completely preoccupied with herself and the baubble. (D) should always try to maintain a down stage body focus, except for quick or slight variations, so that she is completely unaware of what the rest of the dancers are doing.

APPENDIX C

A B C'S SHOT TO HELL

Dancers Involved

The dancers involved in this section are, in order of appearance, (B,A,M,N,C).

Dramatic Idea

The idea of this section is that this is a classroom of the slums. The general body attitude should be one of tension, mistrust, and alertness. See the qualitative description of this section in Chapter IV.

Props

The only props needed for this section are a simulated blackboard and its portable stand. Refer to description of these props in Appendix A.

Characters

(B), a school teacher. The school teacher, through the course of the section actually represents several images of ghetto school teachers. At first she is ingenue, completely insensitive to the more basic values of pupils, and very naive. She tends to make the futile attempt at motivating students by showing excitement over things which she has learned to value--and which are a total bore to the

pupils.

The second type of ghetto school teacher is one who takes the approach of "spare the whip, spoil the child." This type of teacher tries to force the curriculum down the pupils' throats at any cost, no matter how big the material, or how small the throats. The forced motivation--instilling mortal fear in pupils and making them learn the rote-by-fear method--is the opposite approach.

(A), a pupil. She is paranoid, adolescent, anxious and a frustrated young girl. She is caught in a ghetto circumstance, and extremely defensive. She is the person who shys away in a corner in a social situation--completely introverted, pathologically so. She hates school. But this is not saying that she could not like it if perhaps the right circumstance were present. But the pressure of school is upon her. She should have the attitude of being pressed from all sides--until finally it must escape or she'll go mad.

(M), a pupil. He is a belligerent, young tough. He represents the adolescent pupil who always wants to pick a fight, pinch a girl, or cut up in class. He has complete contempt for education. Yet, underneath this rough exterior there is a loneliness. He feels the need to constantly prove himself as leader--the biggest, best, and toughest.

(N), a pupil. He is an adolescent, fingersnapping,

pseudo-hip teenager. He is the type who is enraptured with the latest fetish that permeates peer groups. He has a shallow awareness of human feelings, and an artificial attitude toward life. He would be the type who would be apathetic towards a real crisis whether it was emotional, physical, or spiritual. He simply would dismiss a crisis with the shrug of the shoulders. He identifies strongly with peer groups.

(C), a pupil. She is a palsied, weak, hero-worshipping, adolescent girl. She worships the ground that (N) walks on. As a matter of fact, she would worship the ground that anyone she admires walks on. She is introverted, but it isn't a neurotic thing with her. She is pleasantly, absent-mindedly preoccupied with herself in moments when she has no one to worship. Her hands are palsied and when she gets excited, her entire body reflects this palsy. She indeed is shallow, has a superficial view of life. There is a note of pathos in (C), for the audience should see her as the victim of a slum circumstance, who neither knows why she is there, or if better circumstances even exist.

Opening Cues

The stage has dimmed at the ending of the first section. After (D) exits from the first section, there is a five-second pause, and (B) enters, pulling the blackboard and stand. As (B) enters the lights are going to a higher illumination.

Special Symbols

The following symbols refer to props used in this section.

++ = simulated blackboard resting on its portable stand.

— = simulated blackboard in a vertical plane.

□ or [] = simulated blackboard in a horizontal plane.

|| = the portable stand without the blackboard.

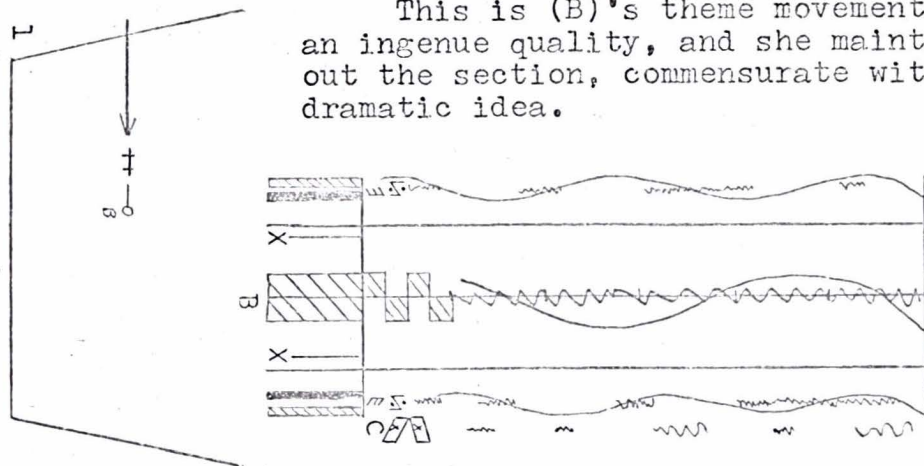
The Score

The Labanotation of the second section follows.

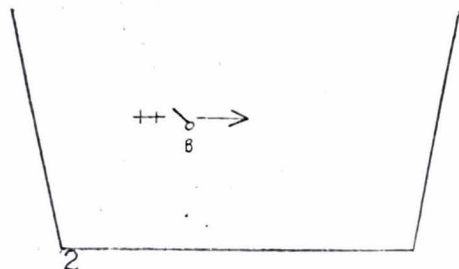
A B C'S SHOT TO HELL

1. (B) enters from stage left (SL) with her notated movement. She is pulling a portable stand which holds a simulated blackboard. She is backing on. While she enters, she intones in a very excited voice, "And now kiddies . . . !"

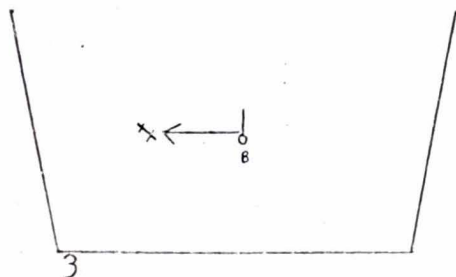
This is (B)'s theme movement. It has an ingenue quality, and she maintains it throughout the section, commensurate with each dramatic idea.



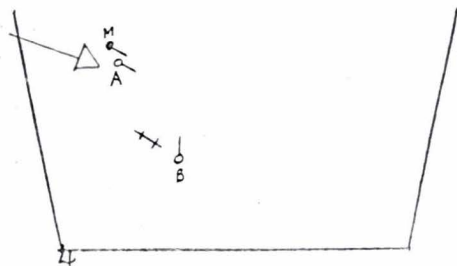
2. (B) again says, "And now kiddies . . . !" At the same time she picks the blackboard off the stand, turns it over (as though things were not quite right), and sets it back on the stand. She then moves center stage.



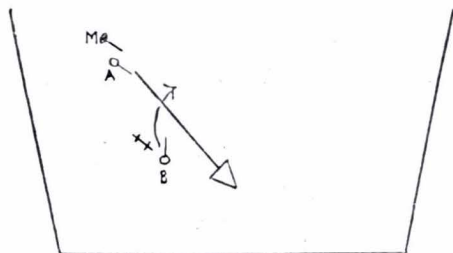
3. (B) again says, "And now kiddies . . . !" and at the same time going back over to the blackboard and adjusting the stand so that it is facing down right.



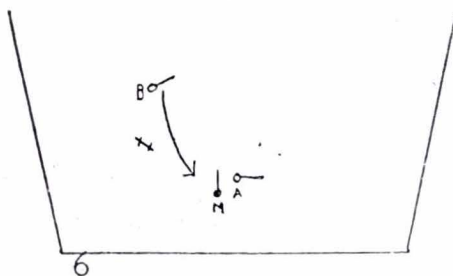
4. (B) faces front, and starts to say, "And now . . .," but (A) and (M) cut her off. (A) and (M) enter slightly before (B) starts to say her line. They enter from down left, and cut (B)'s line short with a very baritone, "Kiddies!"



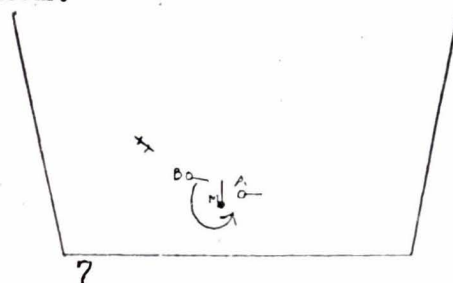
5. (A) and (M) walk center stage each doing ad lib movement in their character. (M) is continually sparring with an imaginary enemy. (A) appears to be emotionally distraught and continually on edge. While (A) and (M) walk center stage, (B) twitters, "And now it's time for our lesson!", as though knowing that (A) and (M) will be thrilled to death.



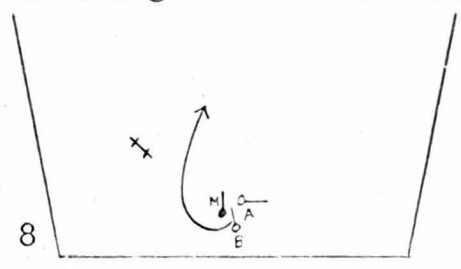
6. In response to (B)'s line, (M) says mockingly, "Hey, teach, ya gotta pigeon on yur head." He still spars with an imaginary enemy (he does this throughout the section whenever it is dramatically convenient). (B) is completely insensitive to (M)'s smart remark. She flits over to them with, "Today we're going to learn about the butterflies!"



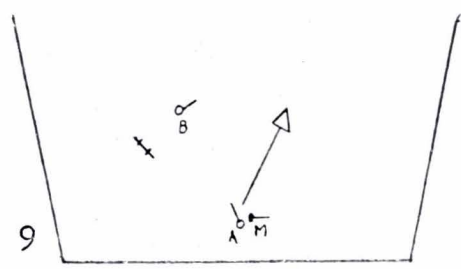
7. She continues to try to excite them, by saying, ". . . And the rhyme scheme of a Shakespearean sonnet . . ." She moves around behind them.



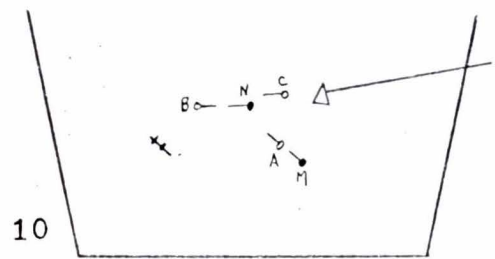
8. (B) said her line right between the two pupils. They didn't budge. Now she tries the front again, with, "... and how each little leaf manufactures its own chlorophyll!" The pupils still don't budge. (M) continues to spar with an imaginary enemy. (A) is still defensive, staring off into another direction. (B) takes another stab with, "Ooooh! Isn't education exciting?" Still no response.

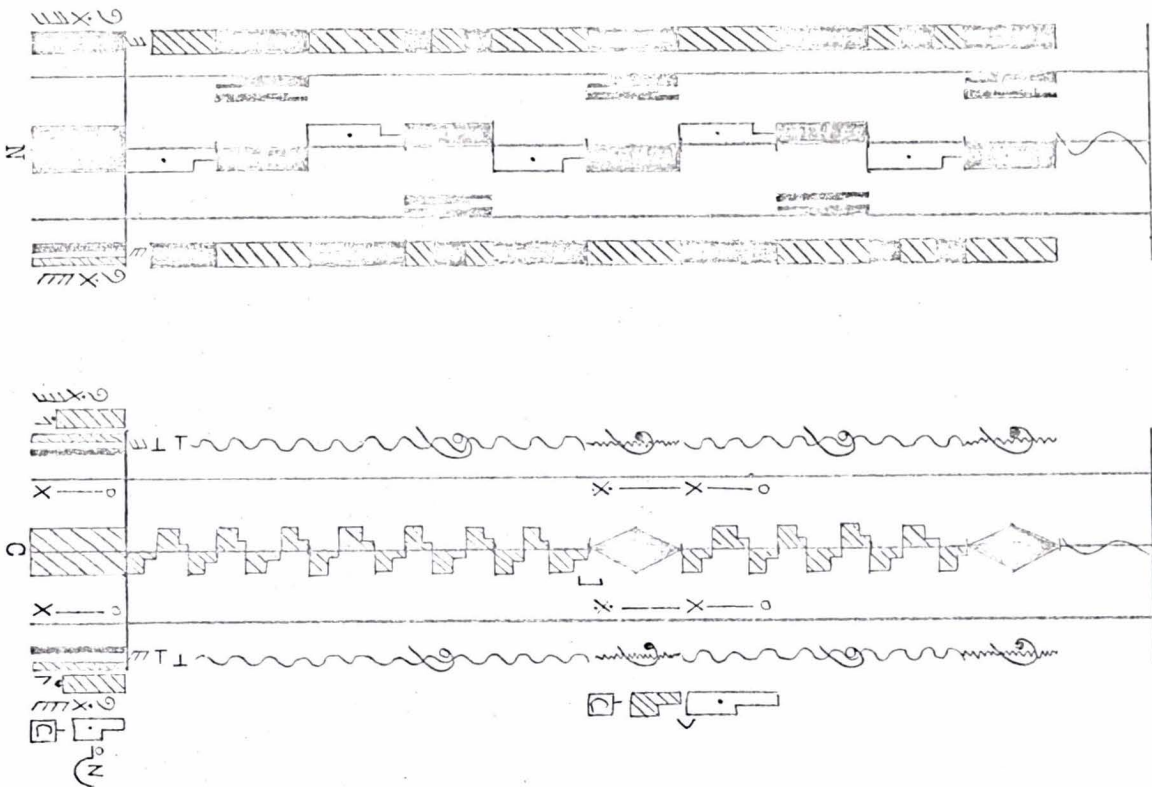


9. After (B) says her line, there is absolutely no response from the pupils. (M) shows that he was not listening by casually reaching down and pinching (A) on the buttocks. (A) jumps and turns around to slap (M). (M) ducks, and (A)'s slap takes her into two full turns at the end of which (M) picks her up over his shoulder and dumps her on the floor behind him. She crawls over to center stage and sits in what might be the front row seat in the classroom. (M) sits down behind her. Both have their legs crossed. (A) continues to stare into space--paranoic. (M) resumes his sparring.



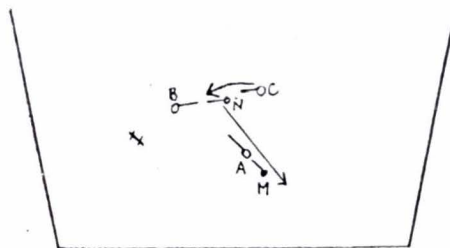
10. Just before (A) and (M) get into their places on the floor, (N) and (C) enter from down right. (N) enters with his notated movement, and (C) follows with her notated movement. (C) simply worships the ground that (N) walks on. (N) is completely apathetic toward (C). (N) walks directly over to (B) and says, "Burp!", with the air of confidence that it will get a tremendous laugh from the class. It doesn't.





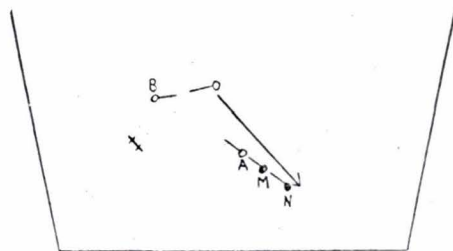
(C) maintains palsied nuances of this movement throughout the section. (N) maintains just the arm movements, in a slightly smaller range, throughout the section (when-ever it is convenient).

11. After (N) has said his line to the teacher, he ambles back to his "desk" and sits on the floor behind (M). He keeps as much of the arm movement of his entrance as is practical. (C) titters up to the teacher right after (N) has spoken his line and says, "Excuse him!" (C) gives the impression of having a screw loose. She smiles widely--eyes big--as she speaks her line.



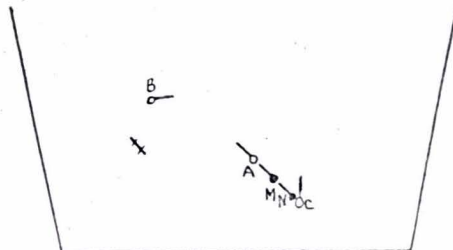
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12. (C) palsies her way back to her "desk" and sits on the floor behind (N). (N) is sitting cross-legged behind (M). (C) sits in a second-position straddle on the floor, facing front. She sits as close to (N) as possible, and continues smiling. Periodically her palsy causes her to bump into (N), which irritates him.



12

13. All this time (B) has been reacting with excitement. She gets excited whether or not there is a reason. She smiles, she jitters, she floats and flits about with complete naivety. After everyone is at their "desk" (B) is ready to begin the classroom activity.



13

14. (B) starts with, "Now it's time for our A B C's! 'A' is for 'Aaaaaah.'"

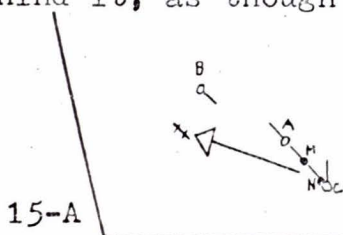
(M) very caustically spits out, "Aaaah!"

(A), immediately after (M)'s comment, calls (M): "Ass!"

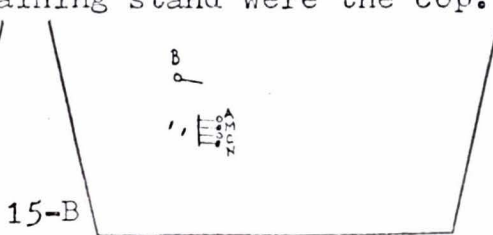
This happens very quickly.

(B) tries again with, "'B' is for . . ." But she doesn't finish. (C), in all her hero-worship, has been trying to flirt with (N). She has coagulated a way to catch his attention just about the time (B) says her last line. (C) decides she will try to scare (N). She leans over to (N)'s ear and shouts, "Boo!" Apathetic (N) doesn't even flinch--instead he calls her a "Bitch!" (M), not to be outdone, turns around and says in his usual belligerent manner, "Bastard!" All this happens very quickly: "'B' is for . . .", "Boo!", "Bitch", "Bastard!"

15. By this time (B) is rather distraught, wondering why she can't get a response from her pupils. She tries again: "'C' is fo . . ." but (M) cuts her off, by shouting, "Cop!" (A) immediately shouts, "Cop?!" And then (N) and (C) immediately shout, "Cop?" At this, they all jump up, run over to the blackboard and take it off its stand. They set it on the floor in a vertical plane, and all of them try to hide behind it, as though the remaining stand were the cop.



15-A



15-B

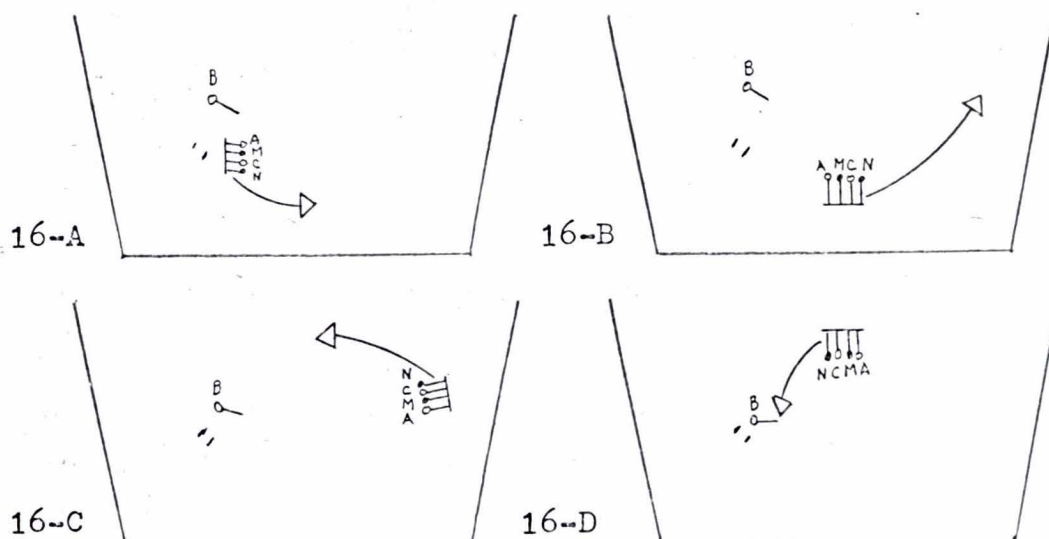
16. Then, as if running from an imaginary cop, (A),(M),(C), and (N) run in a crouched position to the upstage area. During this run and subsequent runs they all try to hide behind the blackboard. When they get in the upstage area they set the blackboard down, crouch behind it, and then (M) pops his head up, looks both directions for the cop and pokes back down.

They all run to the stage right area and set the blackboard down. This time (N) pops his head up, looks for the imaginary cop, and bobs back down behind the blackboard.

They continue to run toward the down stage area. They set the blackboard down, and this time (A) pokes up and looks to the up stage area for the cop. She bobs back down, and they all run back to the stage left area--slightly more toward center stage than from where they started.

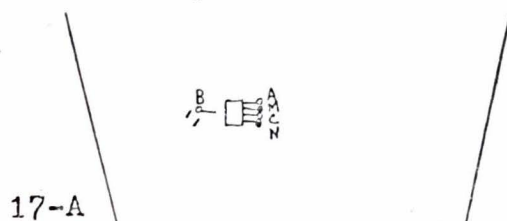
All this time (B) has been making a transition to a gruff, belligerent, forceful teacher. She has moved over by the stand.

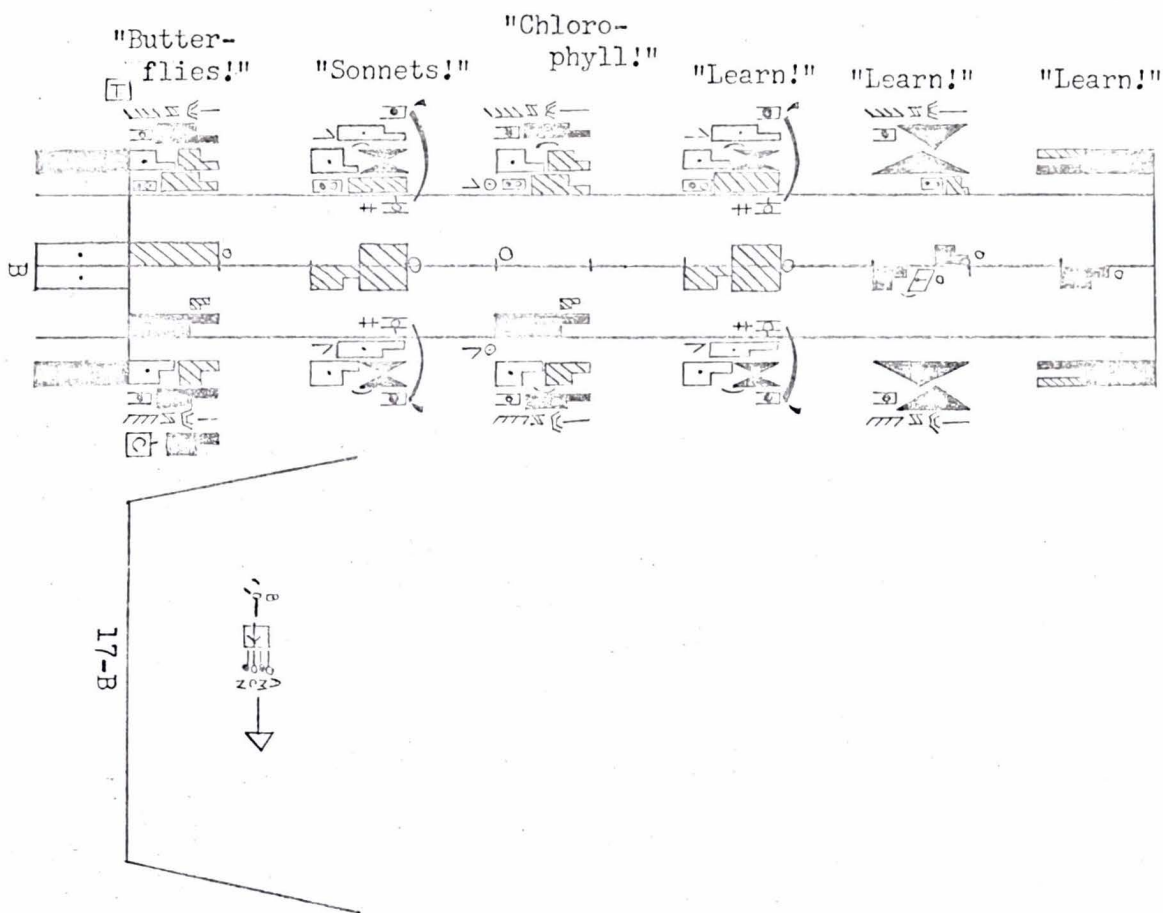
When (A),(M),(C), and (N) get to the stage left area, they set the blackboard down and all commence to crowd behind it to hide from the teacher. There is a moment's pause.



17. In the slight pause the audience has a chance to see that (B)'s demeanor has changed to rage. She no longer has the ingenue movement motif, but a controlled, deliberate look. The pupils let the blackboard drop to the floor. They sheepishly look up at (B).

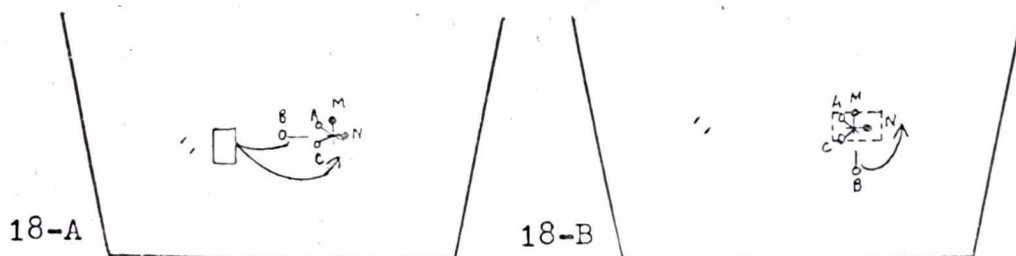
At this (B) starts her notated movement, shouting, "BUTTERFLIES! SONNETS! CHLOROPHYLL! LEARN! LEARN! LEARN!" With this movement she presses the pupils to the floor, and they wince and crawl away from her toward center stage.





18. At the end of the above movement (A), (M), (C), and (N) have crawled center stage and are in a little pile. They have arranged themselves so that the top of the pile is flat--much like a table top.

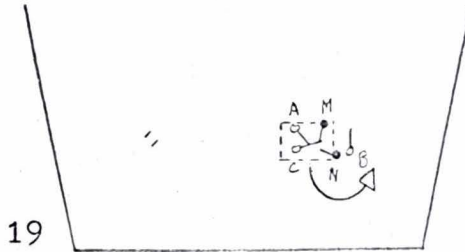
It is now that (B), still in her rage, runs back to the blackboard, picks it up, carries it over to the pile, and presses it firmly down upon the pile of pupils. (B) even puts her heel on top to press it that extra inch. (B) pauses, then there is a slow transition back to her ingenue quality as a teacher, and she resumes her theme motif, but in a much slower tempo.



19. (B) pauses at the side of the blackboard with her motivating smile, and close enough to the edge of the pile so that (N) can reach her ankle. (During the pupils' crawl (N) has managed to get on the stage right side of the pile.) When (B) stops, and after the pause, (N) snaps

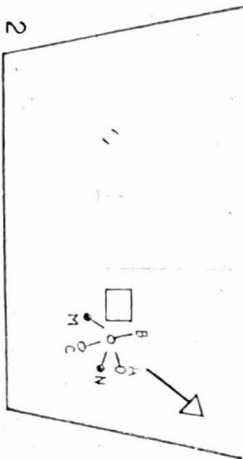
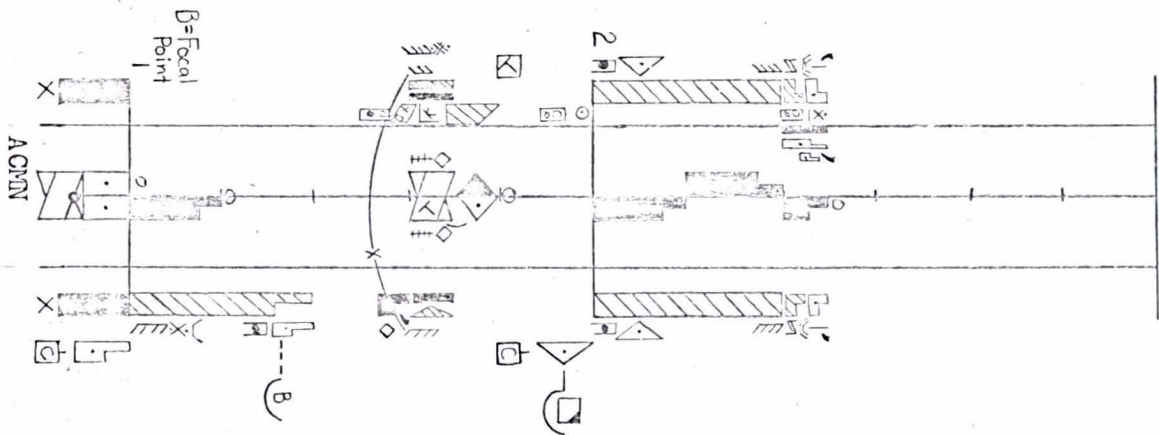
his hand out and grabs (B)'s foot (ankle). It should be sudden and only (N)'s hand should be seen coming out from under the blackboard. (N)'s hand will be seen if everything else is still. (N) pauses, and then maintaining his hold on (B)'s ankle, crawls out from underneath the blackboard. This signals the other pupils to crawl out. Only when (N) has stood up does he throw (B)'s foot to the floor as though it was a rotten cabbage. The pupils form a semicircle around (B).

(B) starts her theme motif again, but in slow motion--it almost appears ethereal.

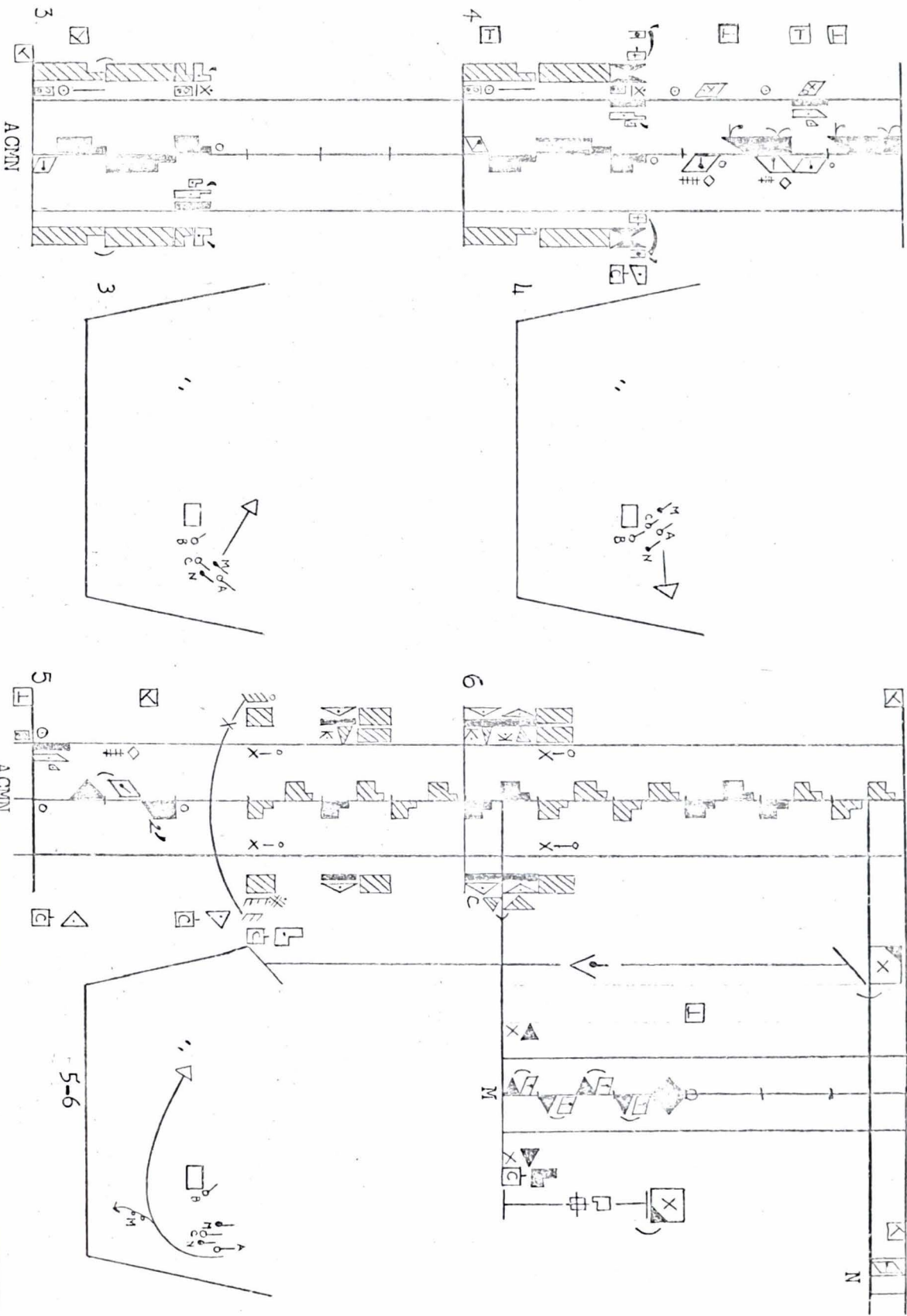


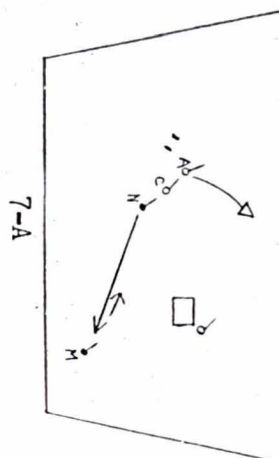
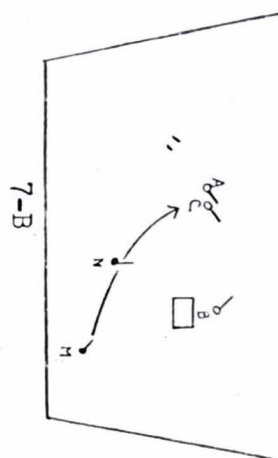
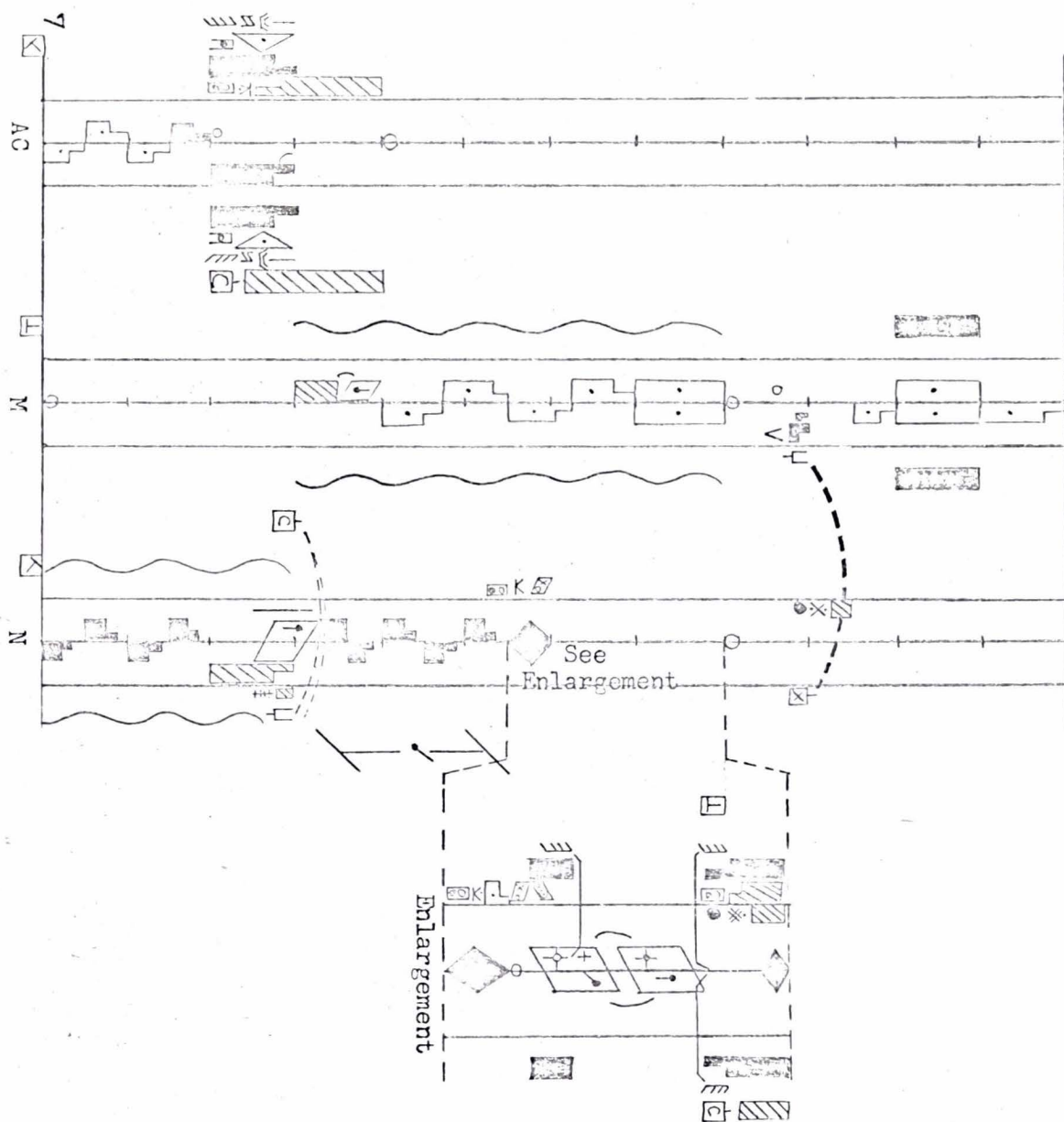
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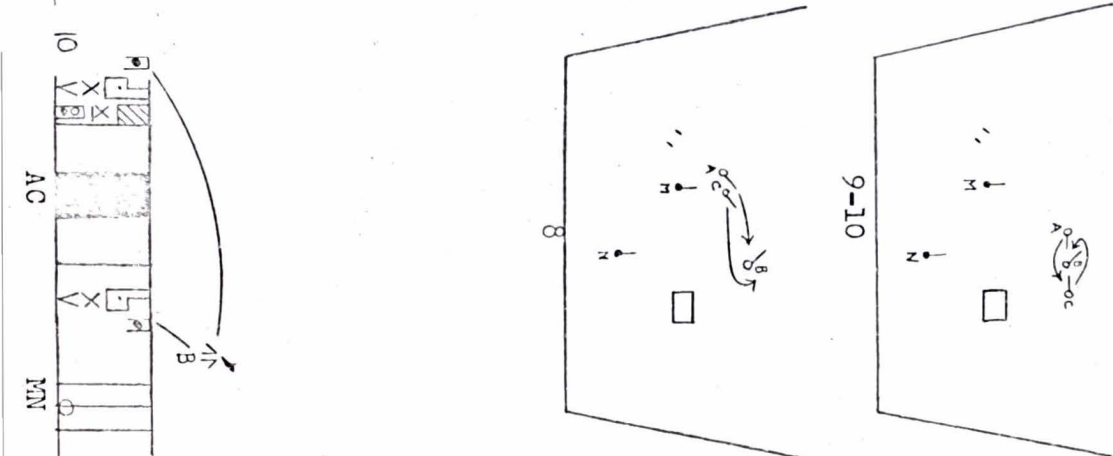
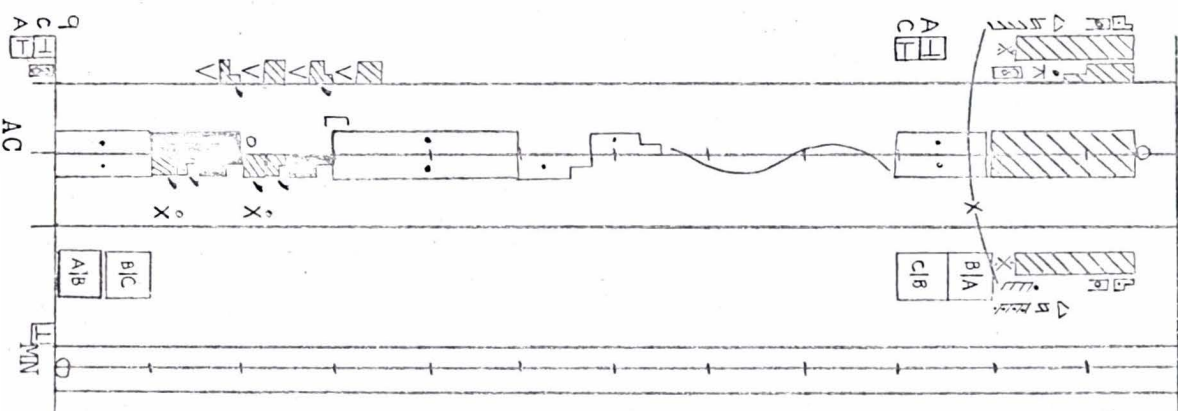
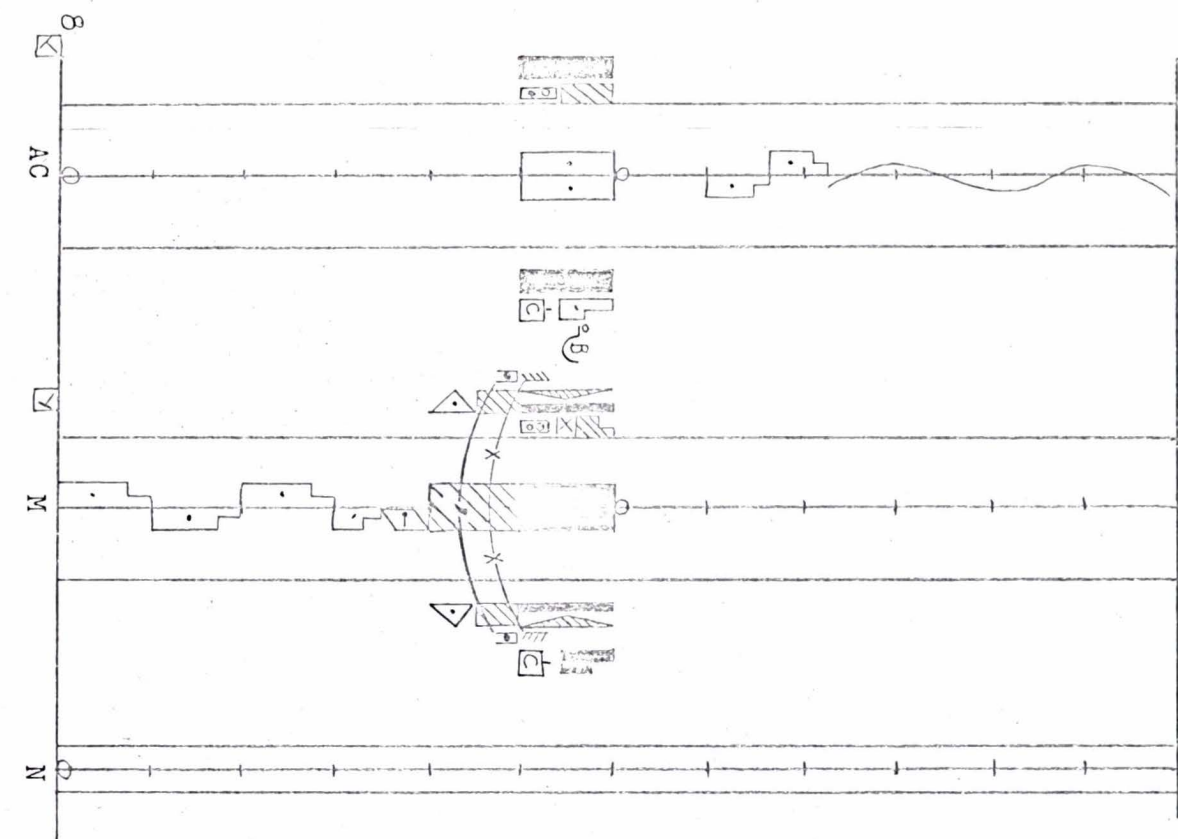
20. It is at this point that the pupils start their notated movement. The opening sequence is intended to be a very caustic rip down and out away from (B)'s body--as though each pupil were trying to scratch the life out of (B).



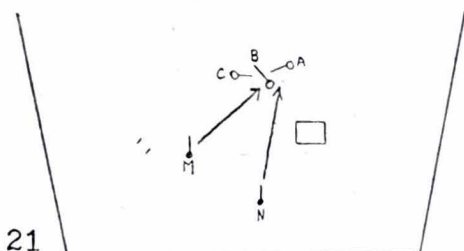
2



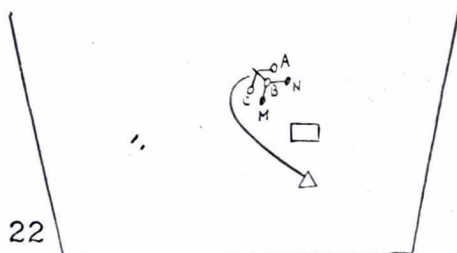




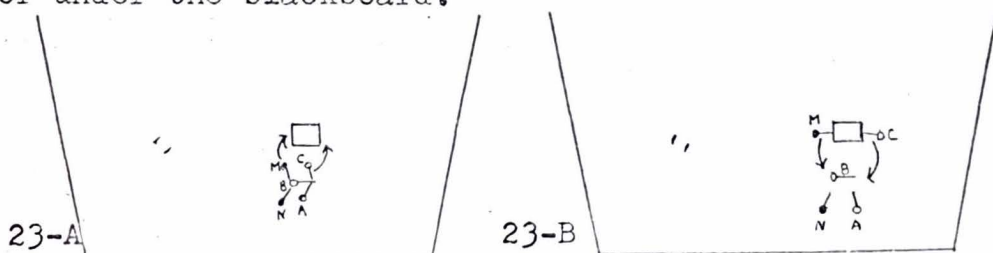
21. All during this notated movement (B) has continued to walk in slow motion in her character motif. After this movement is through (M) and (N) break their positions and walk over to (B), deliberately, maliciously. When (M) and (N) have reached (B), all four pupils knock and push (B) about; (B) gives with each simulated blow, flopping like a rag doll.



22. After they have pushed (B) about for a few moments, all four pupils pick (B) up, one pupil to a limb, and carry (B) into the up stage area. (B) is in a forward contraction. When the pupils reach the up stage area, they set (B) on the floor in a push-up position.

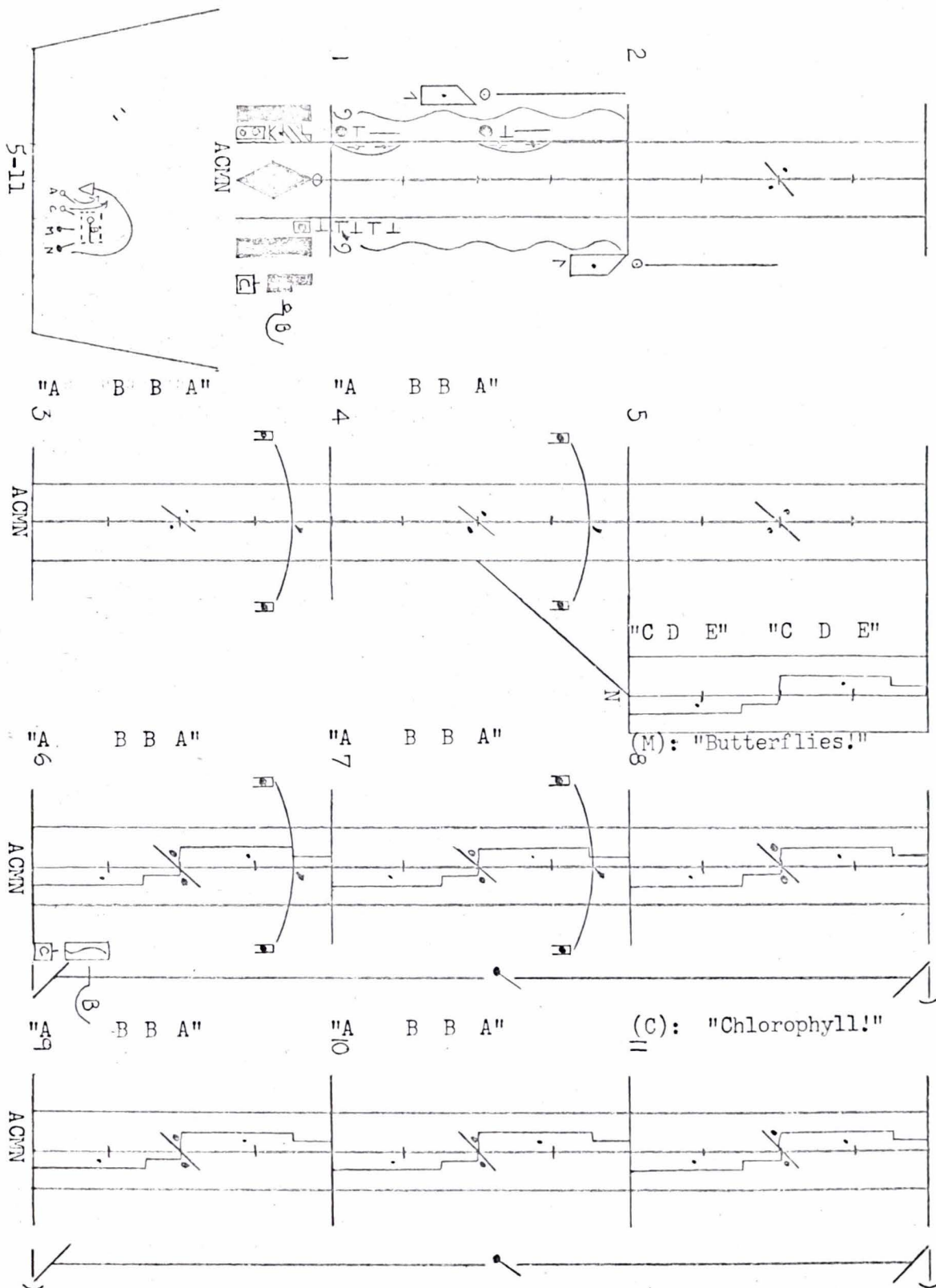


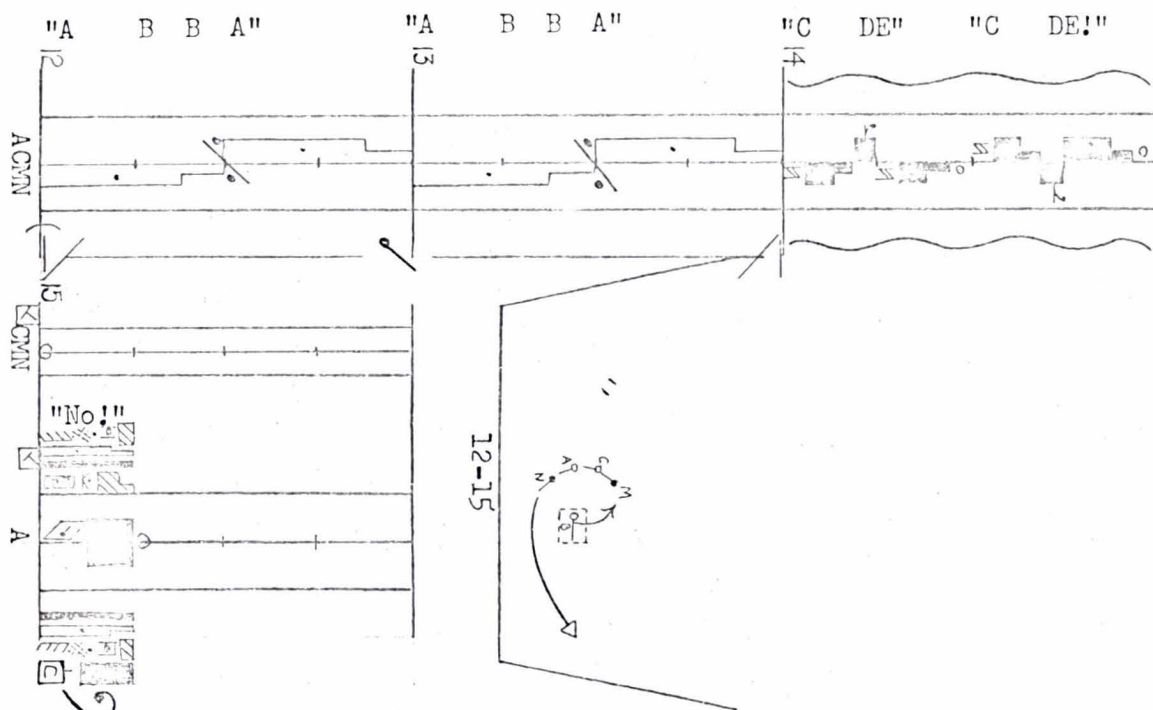
23. (C) and (M) then go back to the blackboard, pick it up, carry it over to (B), who is still in a push-up position, and set it on top of (B). Then all four pupils press the blackboard down on top of (B). (B) lets herself be pushed to the floor under the blackboard.



24. When (B) is being pushed to the floor she turns her face toward the audience, expressionless. When she has been completely pushed to the floor (B), again in slow motion, starts crawling out from under it.

Meanwhile the pupils back up in a semicircle around (B), and start their notated movement. During the movement they are chanting the rhyme scheme of an Italian sonnet. The chanting is very mocking and sarcastic, as though the pupils were saying, ('Just try to teach us something.').

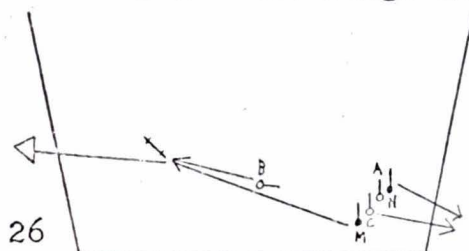




25. At the end of the notated movement, (A) screams as loudly as possible. Her one word is, "NO!" The scream is sustained for a short time. When (A) screams, everyone else freezes, except (B). The minute (A) screams (B) runs over to the blackboard, picks it up and carries it back over to the stand. After she has replaced it on the stand, (B) resumes her opening character motif and traveling back toward center stage. When she reaches center stage she pauses, and then starts to say something. At that point there is a blackout. The idea involved here is that the whole process was about to begin again.



26. During the blackout all exit except (A), who holds her position for the third section of the dance. (B) and (M) take the blackboard and stand off stage left.



APPENDIX D

I WANT OUT

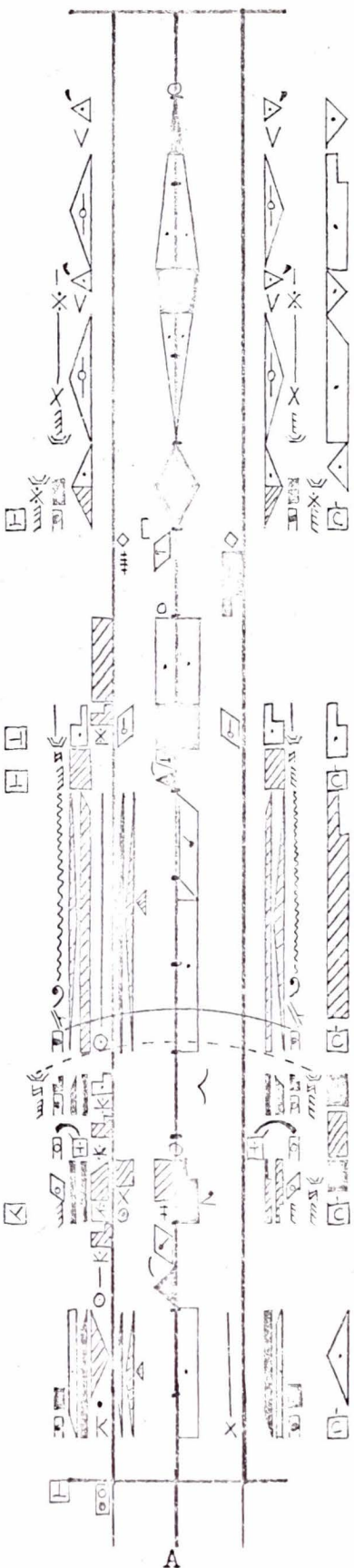
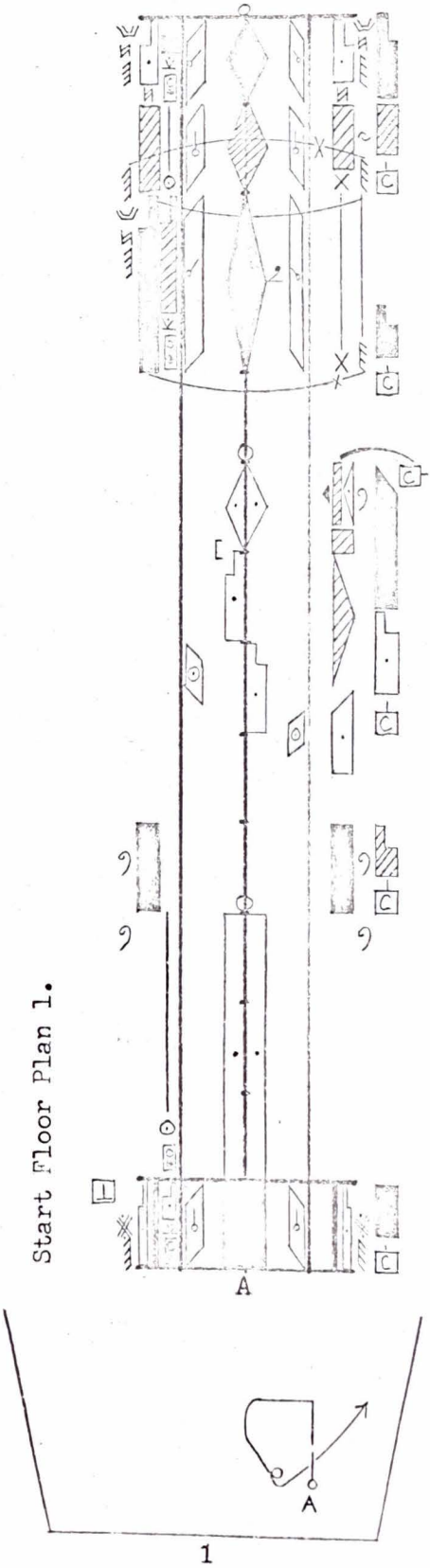
Dancers involved. The dancers involved in this section, in order of appearance, are (A, B, and K). (A) has remained on stage from the previous section.

Dramatic idea. The idea of this section is that (A), a frustrated, defensive adolescent girl, wants out of the slum. All the circumstances that keep her in are symbolized by (B) and (K) when they enter about halfway through the section. The general body attitude should be one of tension and alertness.

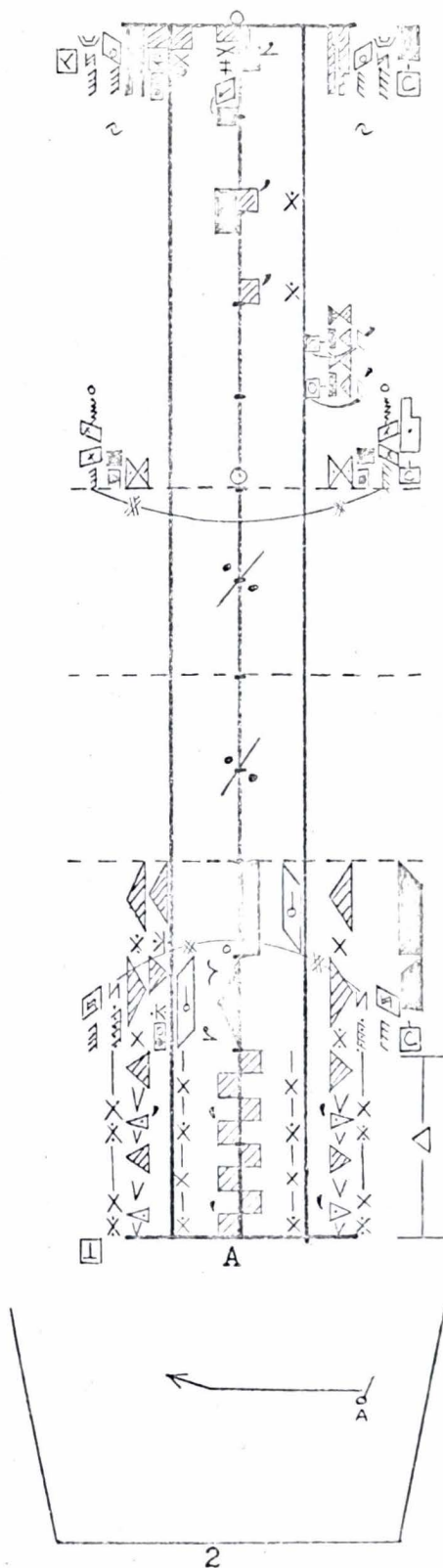
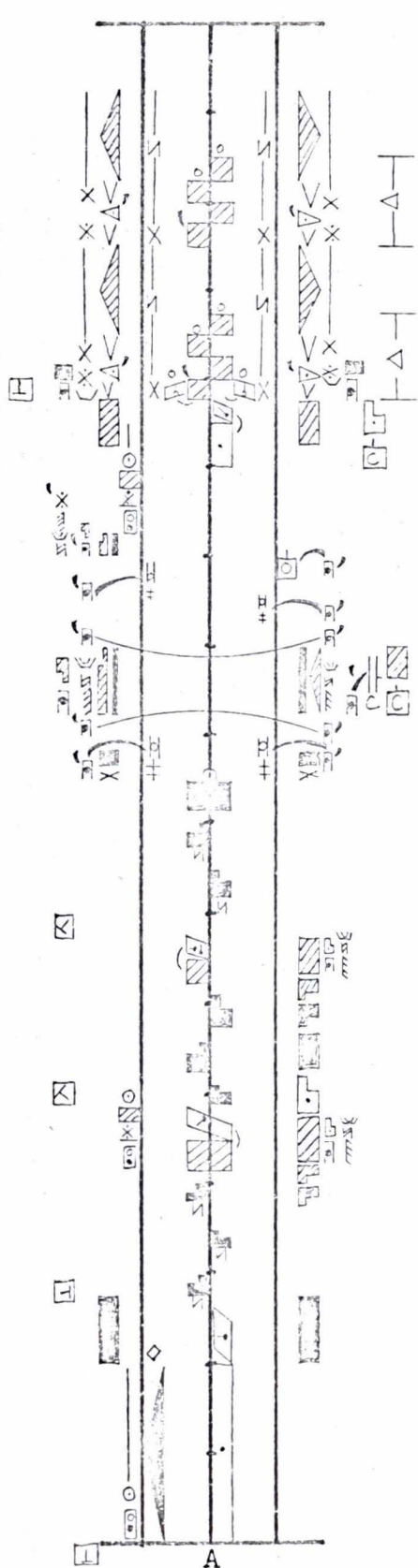
Opening cues. There was a blackout at the end of the second section, and (A) remained on stage. (A) is in the same position as when that previous section ended. There is a simultaneous cue for light and music. The light is a slow fade up from black to dim.

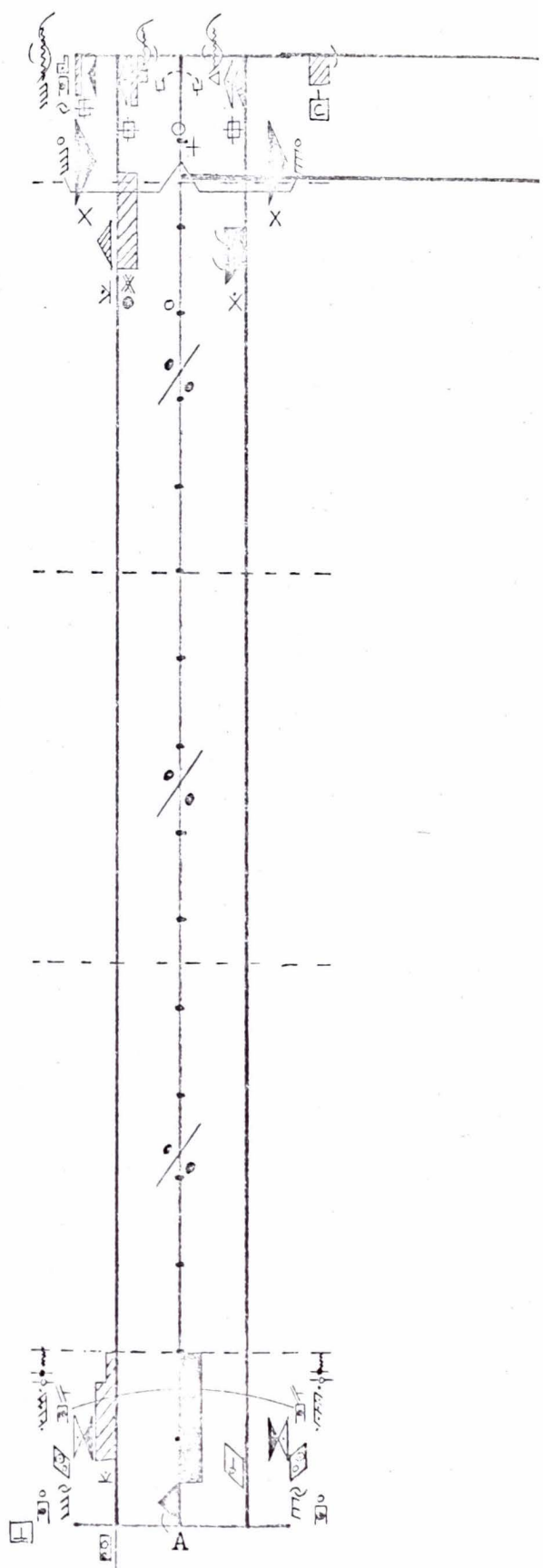
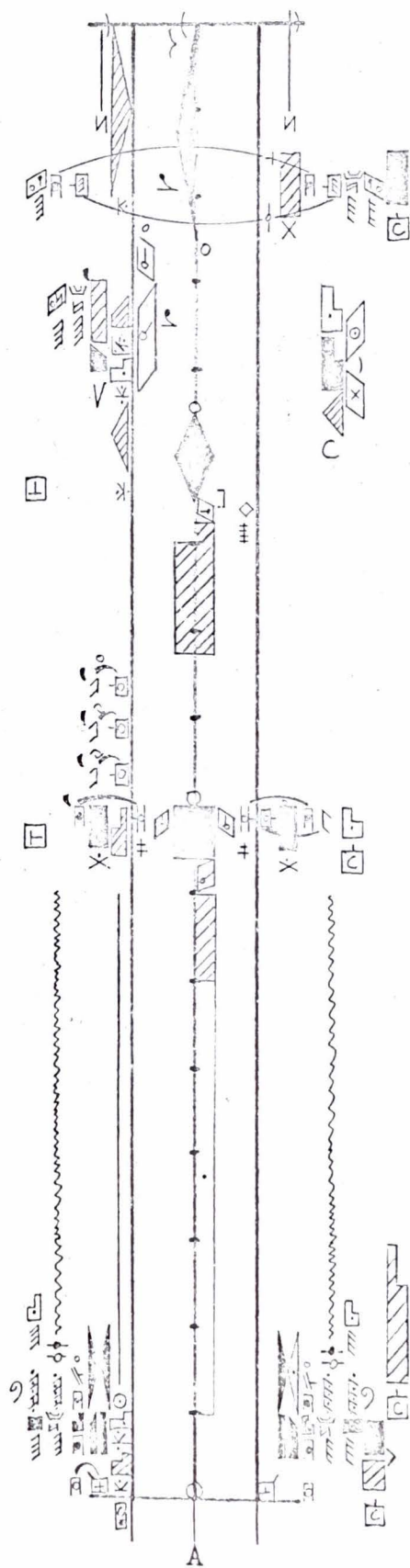
The score. Labanotation of the section follows. The Labanotation is in arbitrary timing. It should take approximately three minutes to complete the section. The beats marked off in this section only indicate relative timing. The natural dynamics of the movement should determine timing. It was not the intention of the beats to be counted. The performers should bring their own timing--their own emotional rhythms--to the movement.

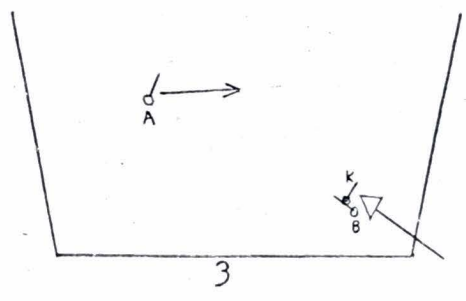
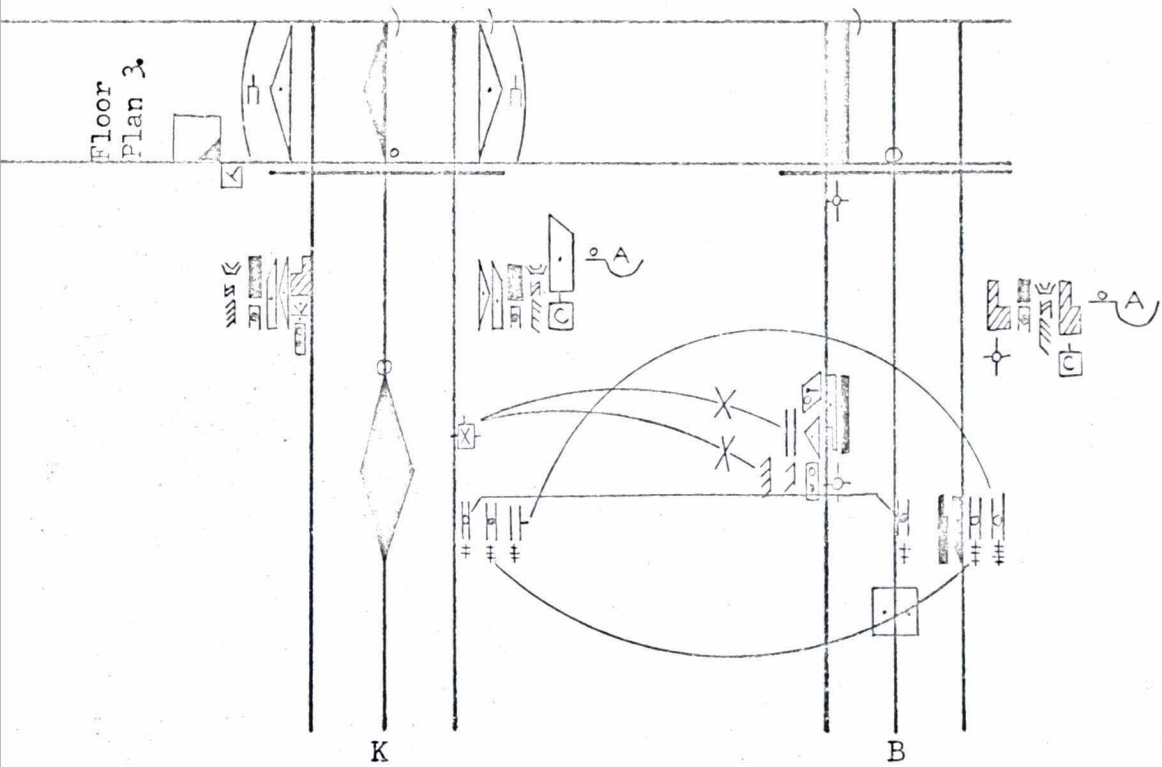
Start Floor Plan 1.

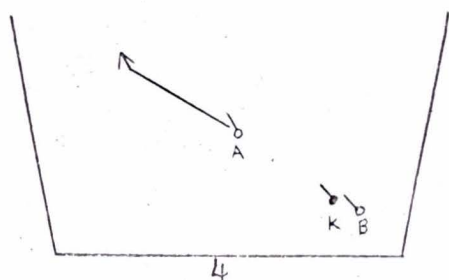


Floor Plan 2.

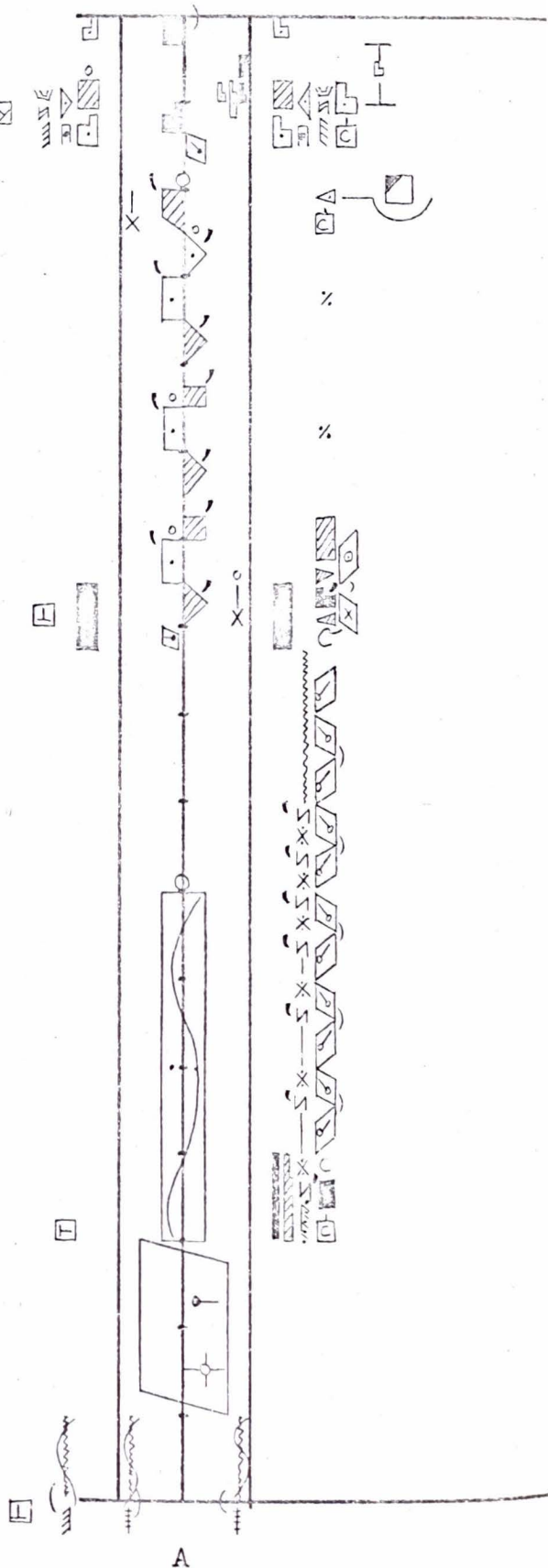


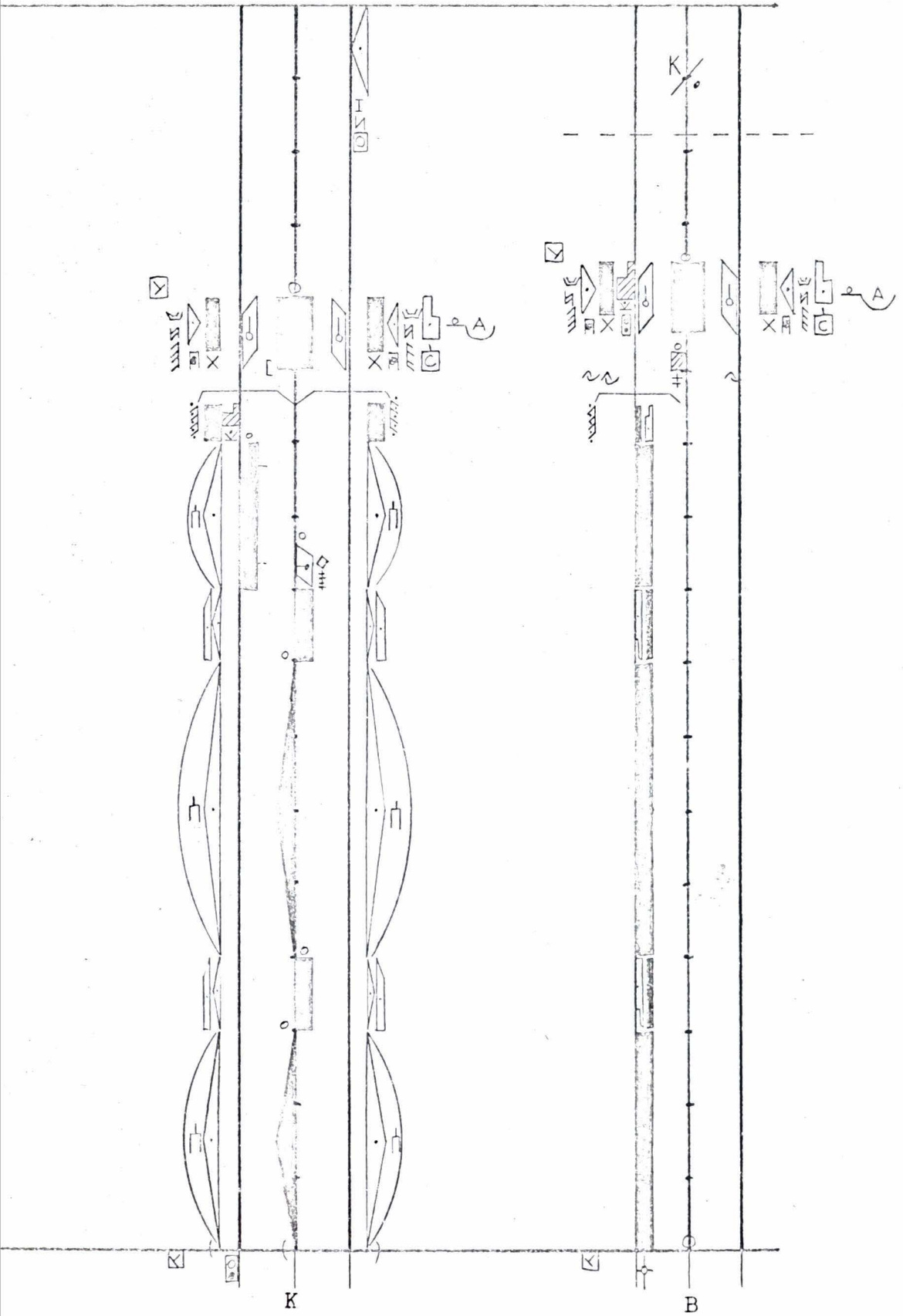


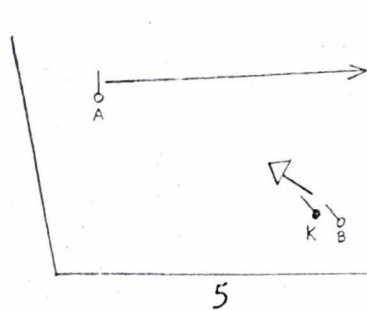




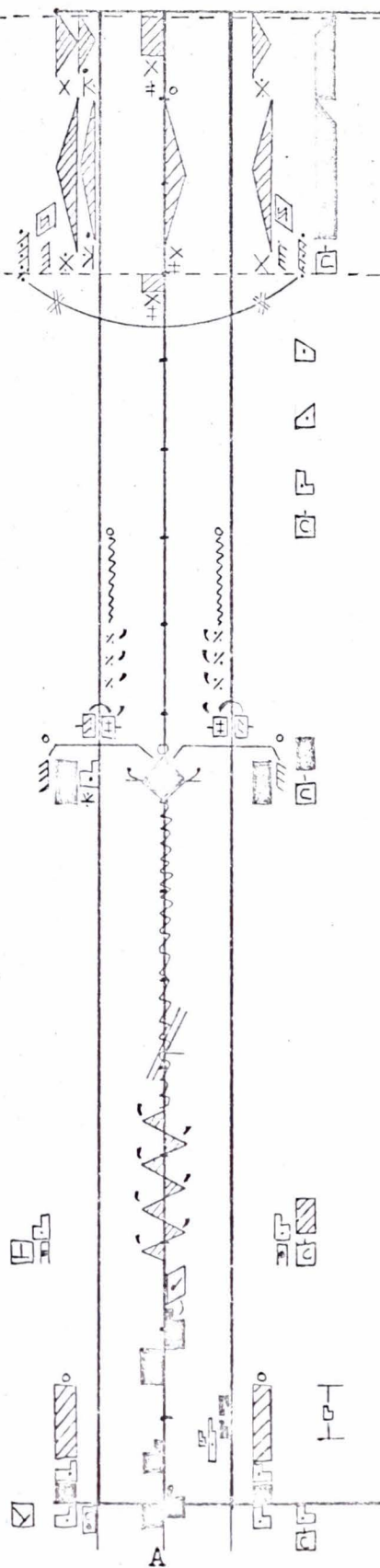
Floor
Plan 4.

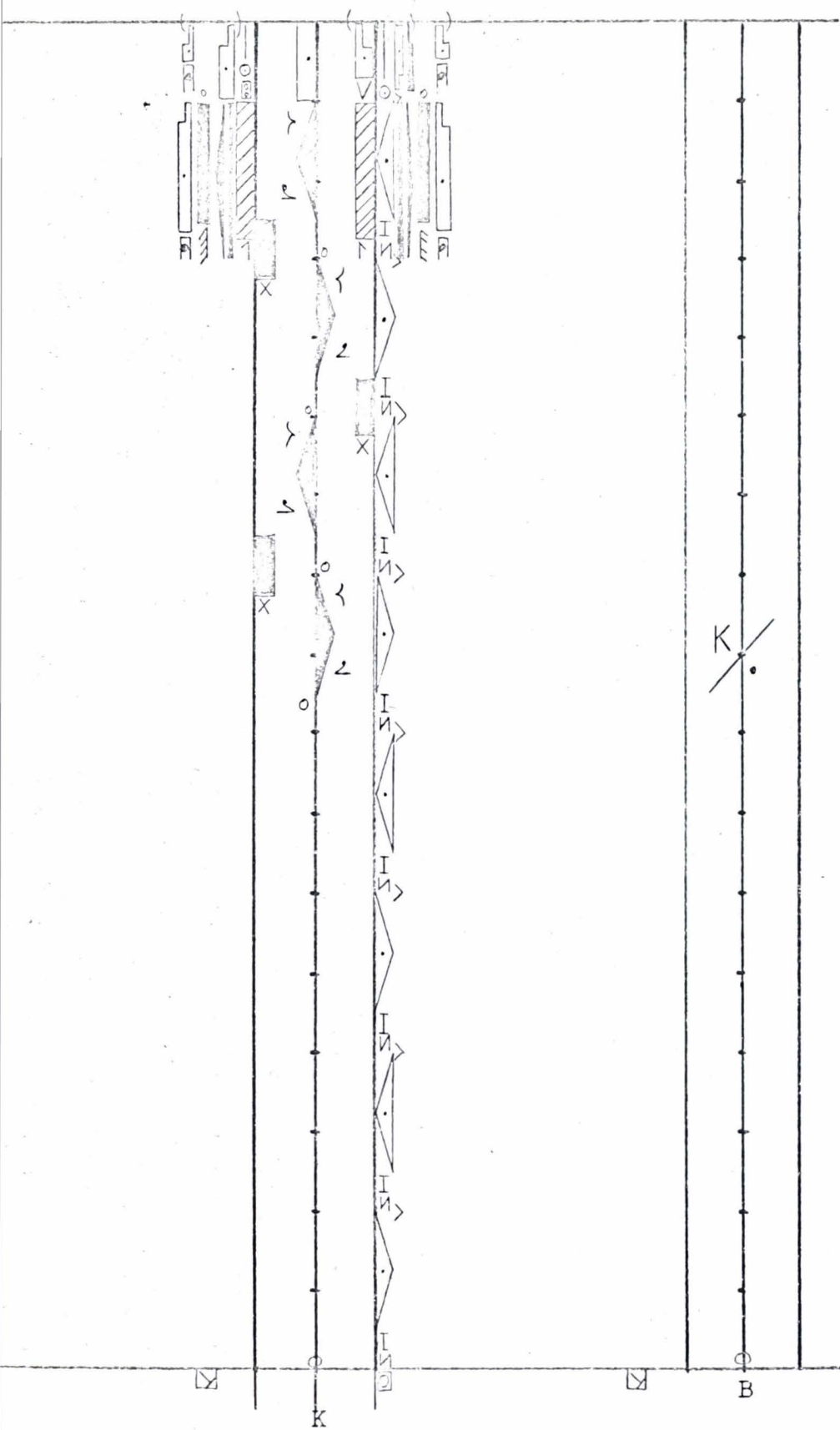


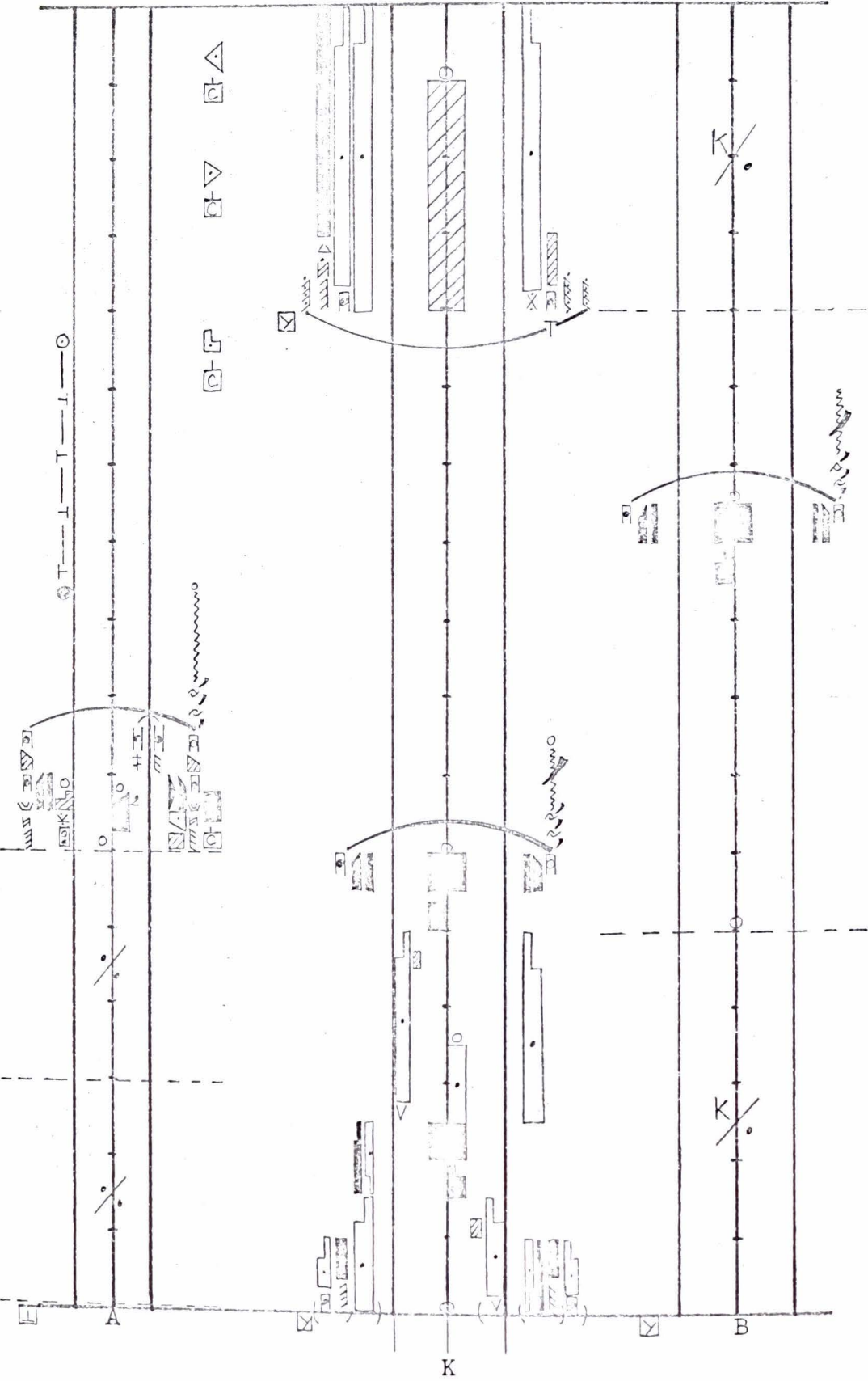


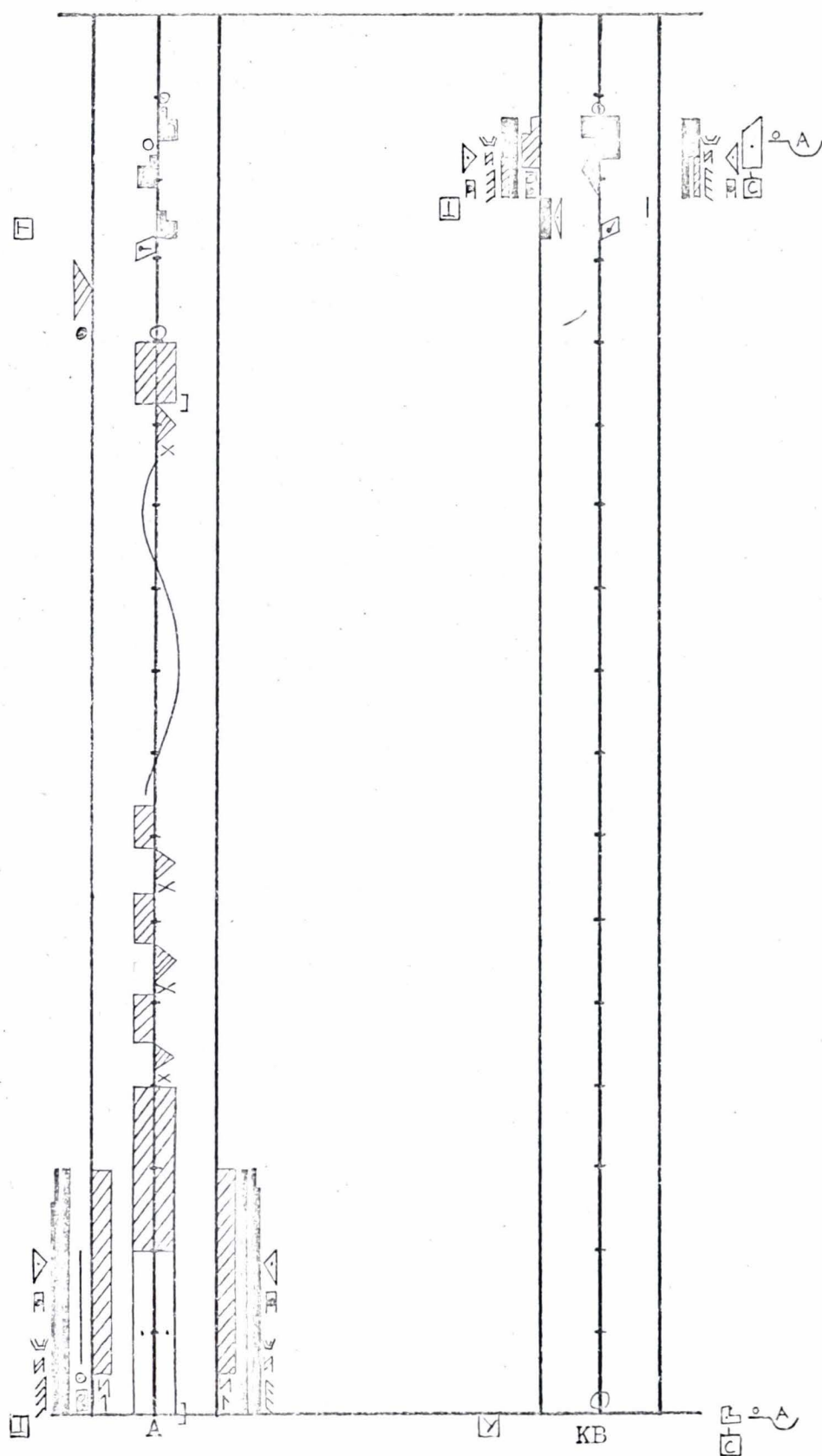


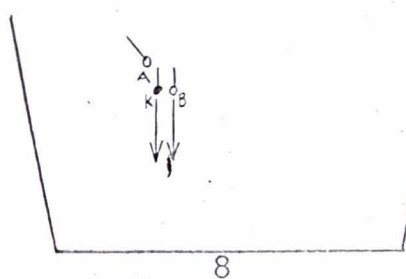
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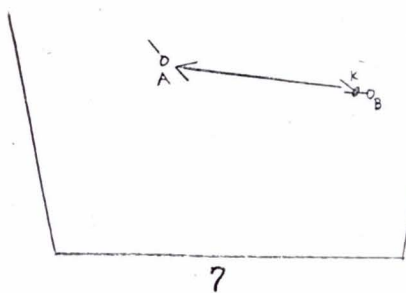




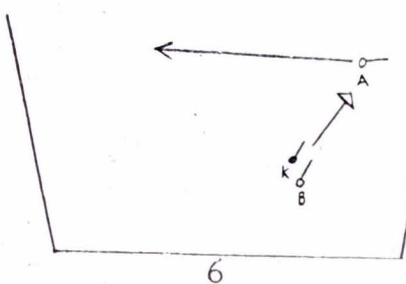




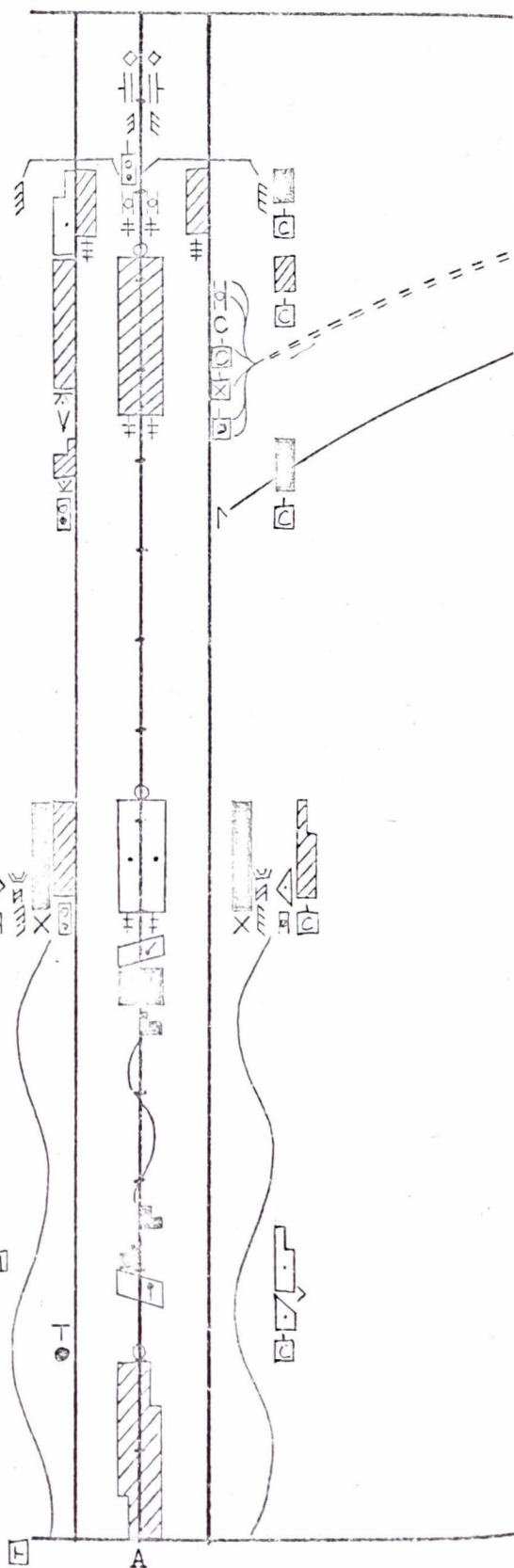
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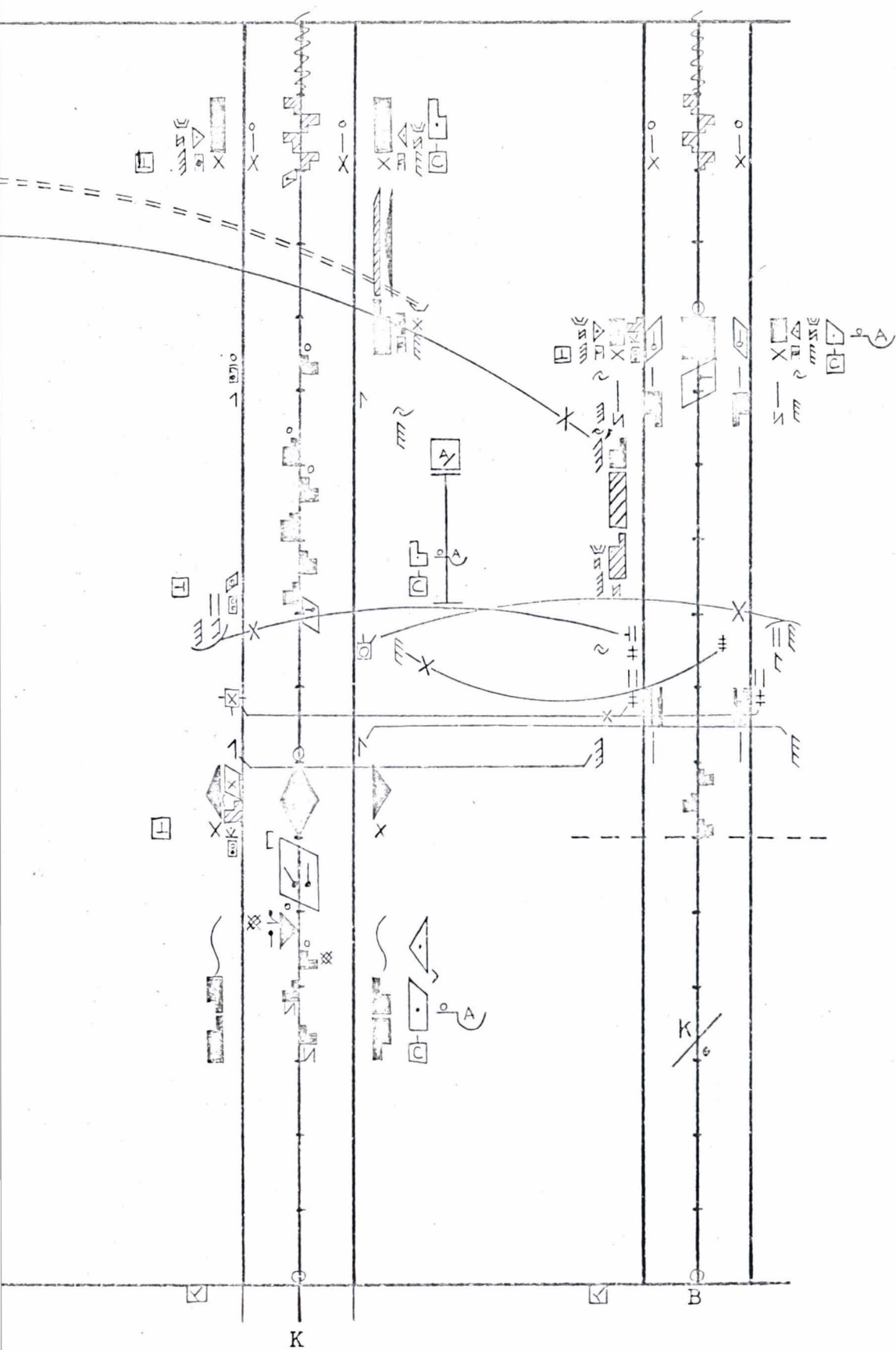


Floor Plan 7.

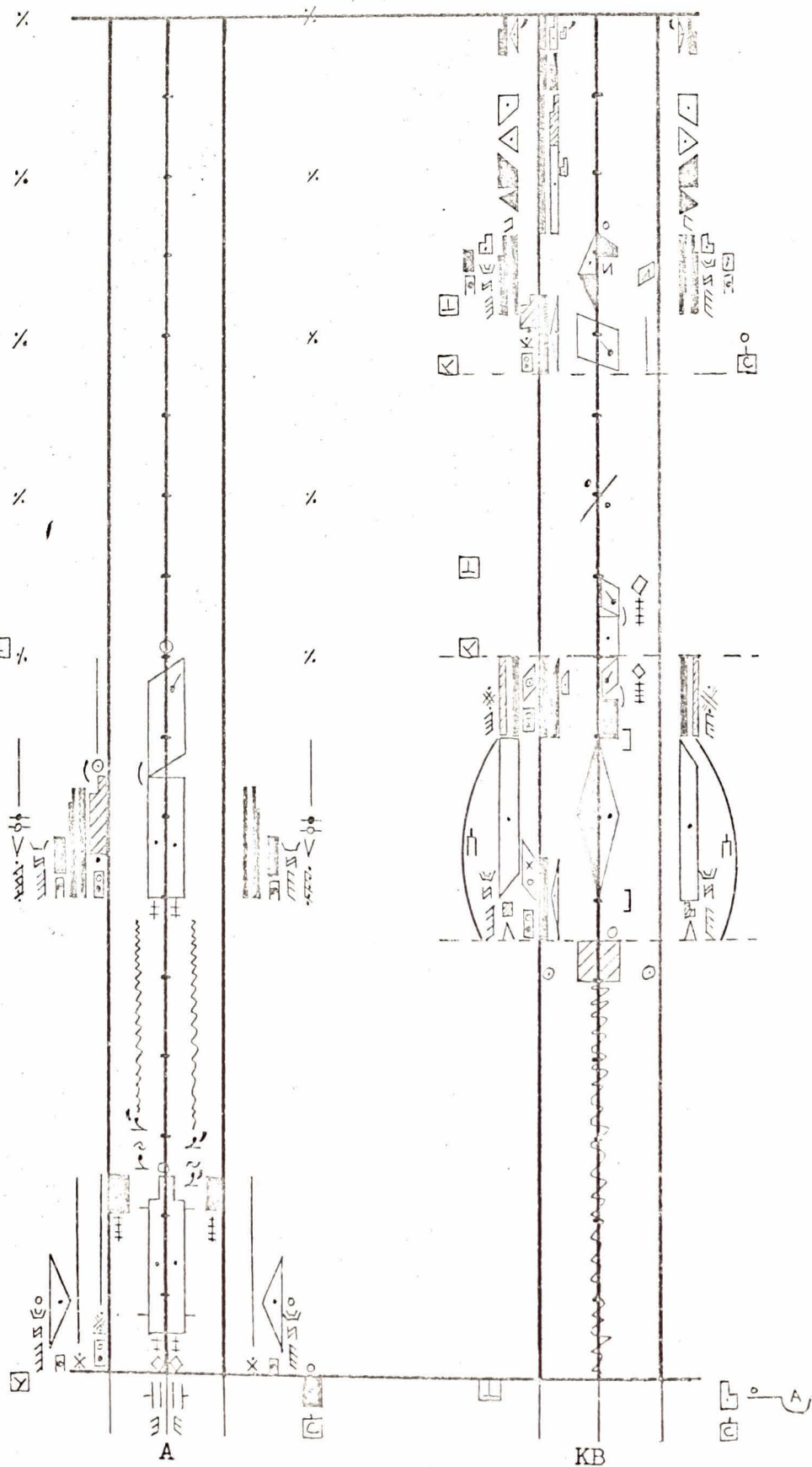


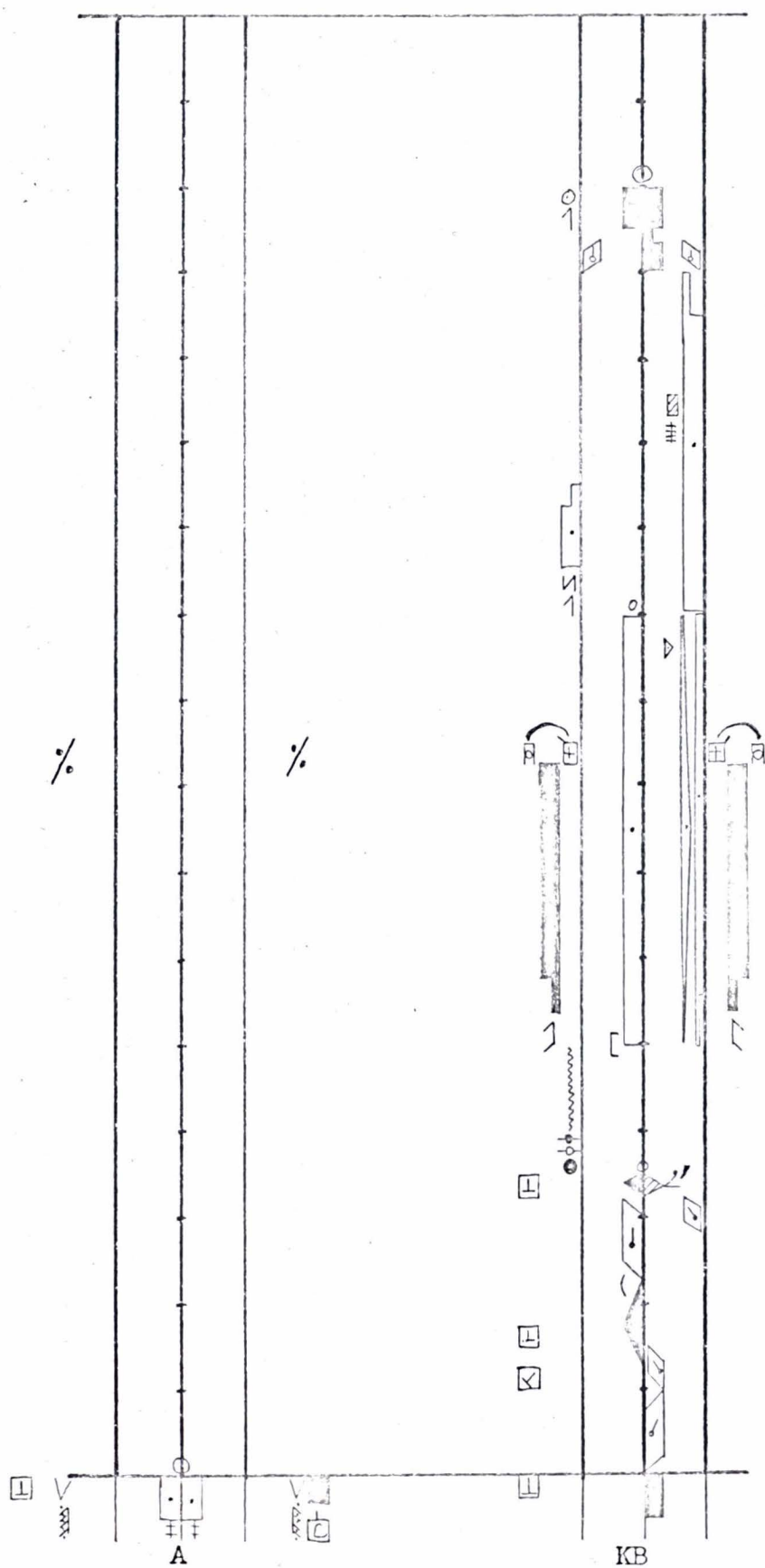
Floor Plan 6.

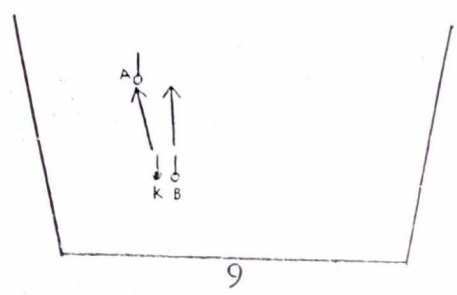




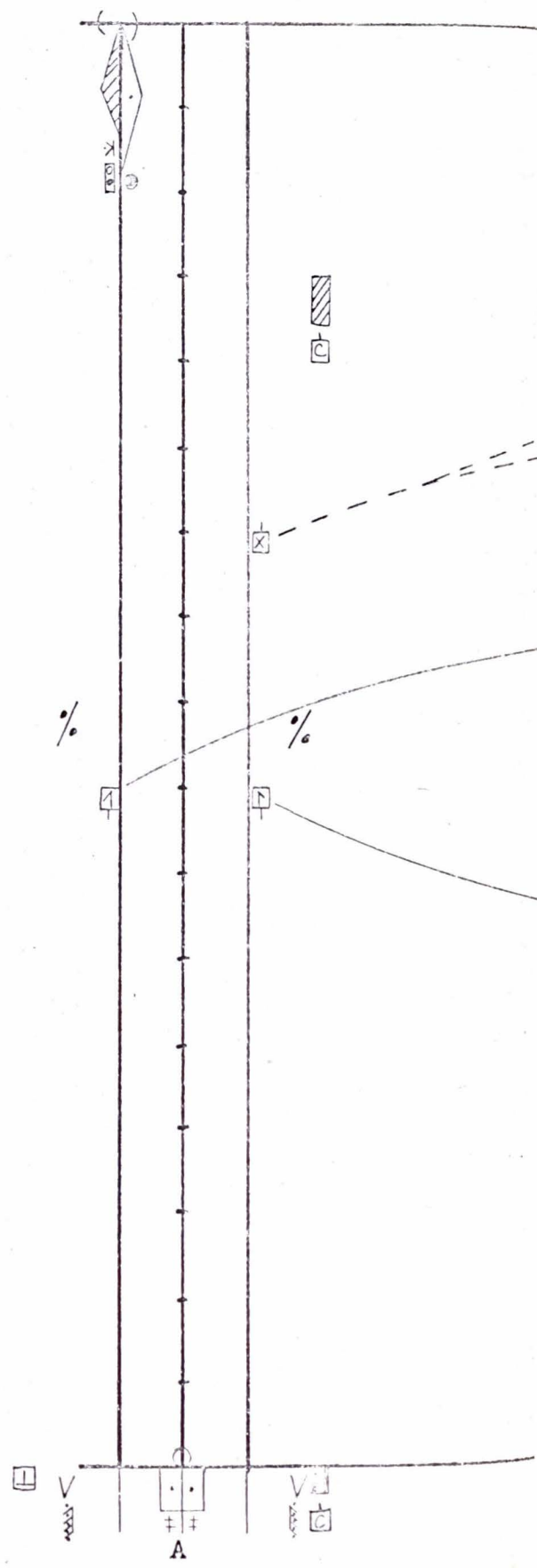
See Note 1.

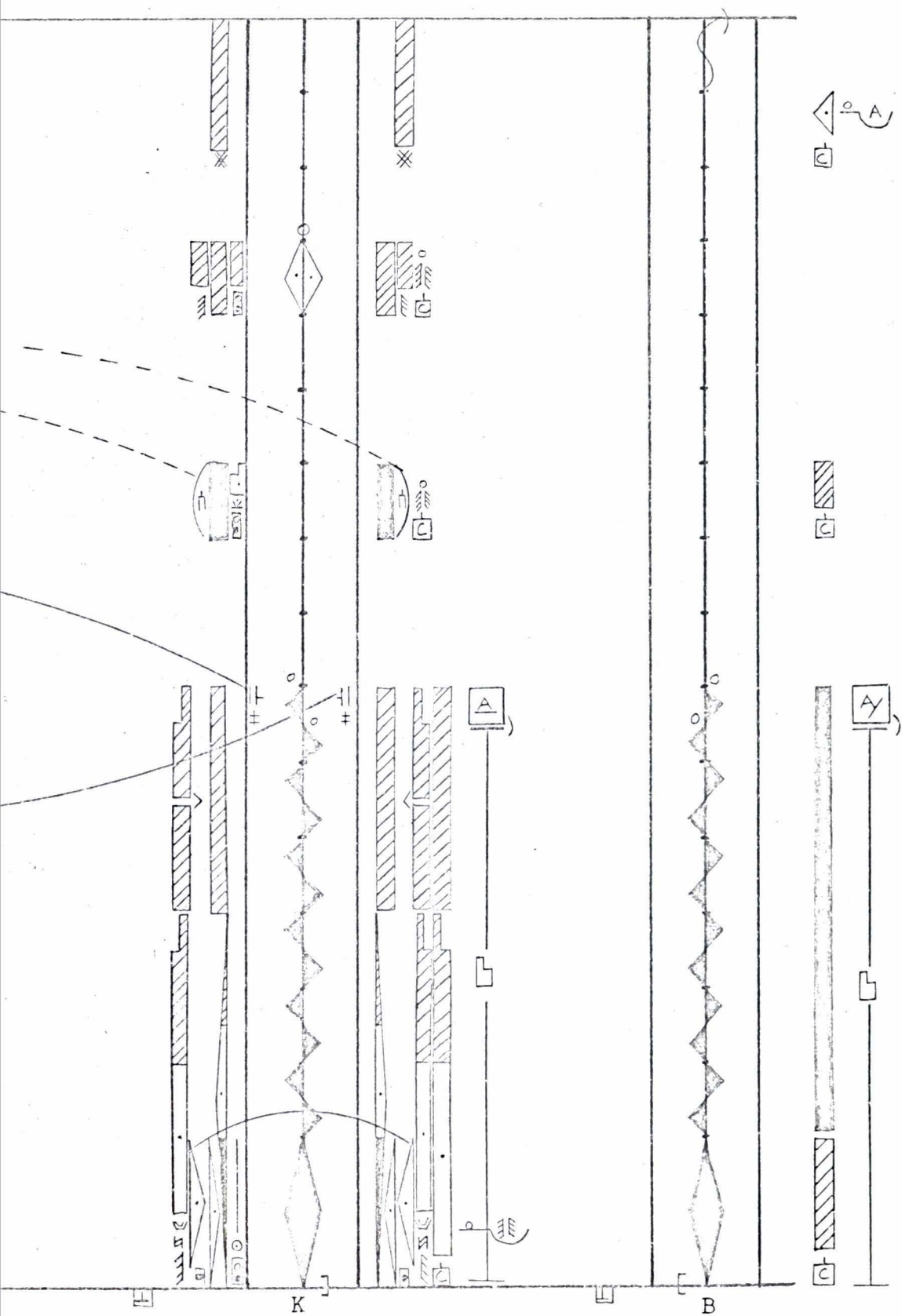




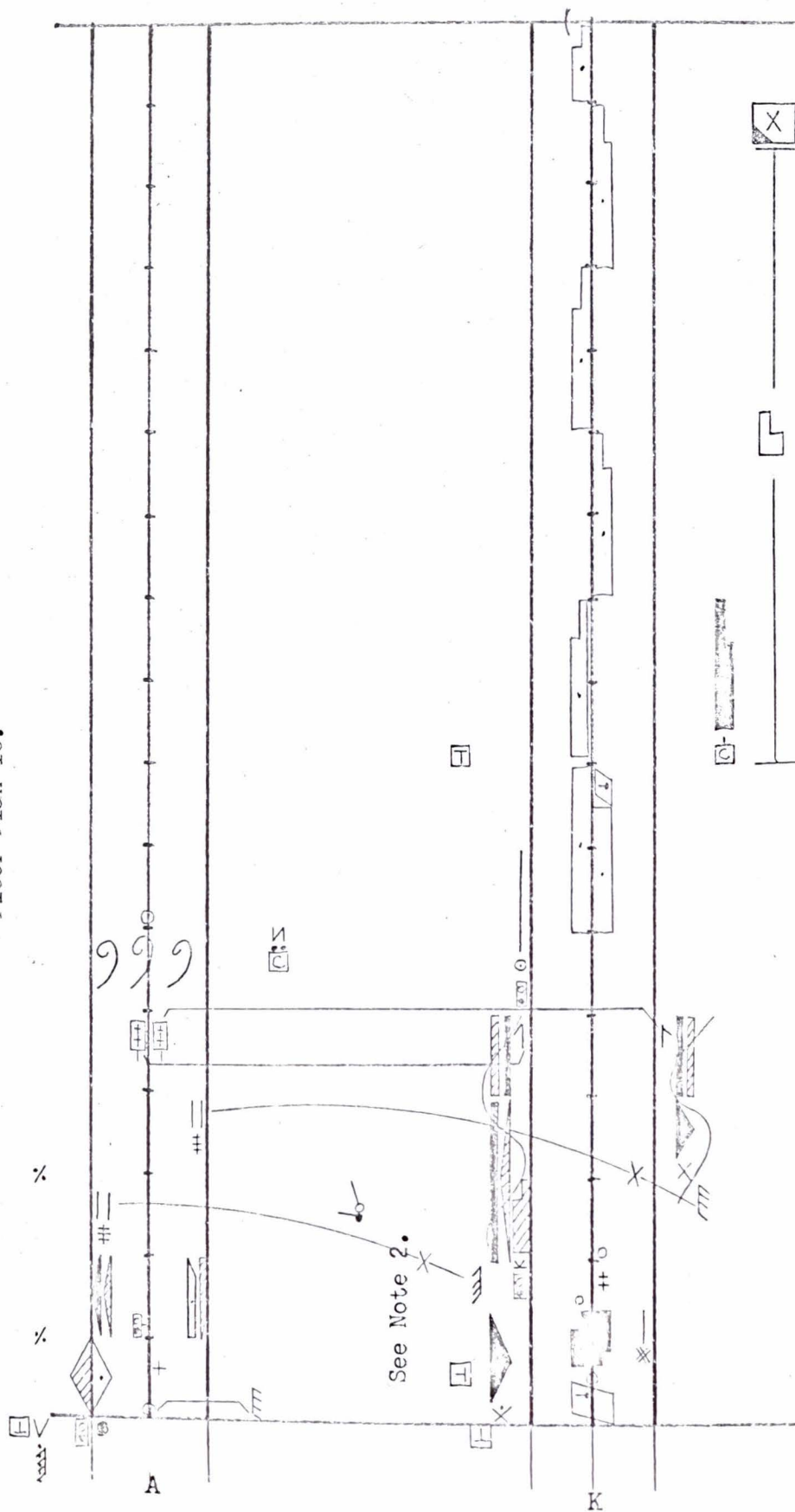


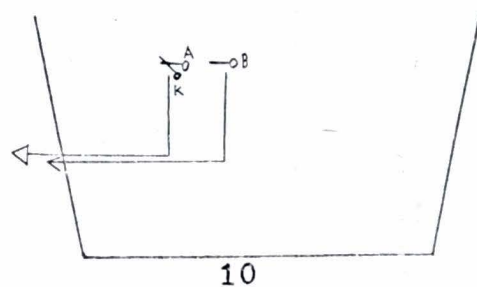
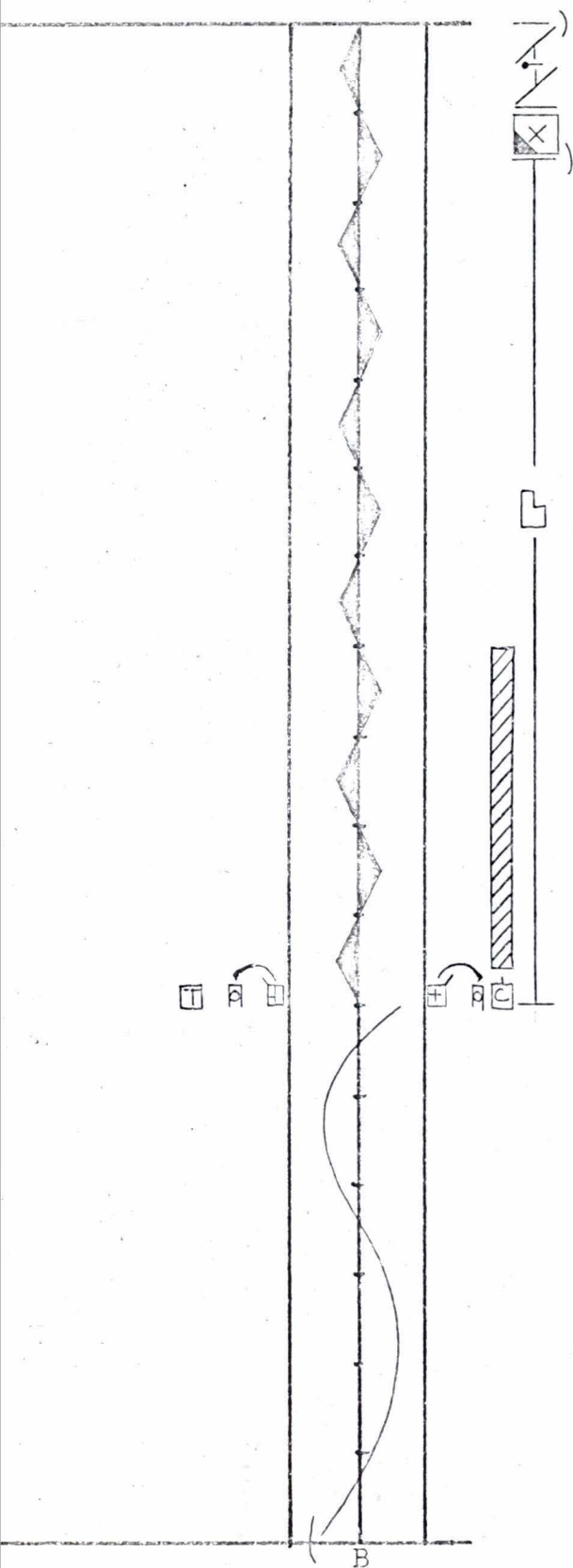
Floor Plan 9.

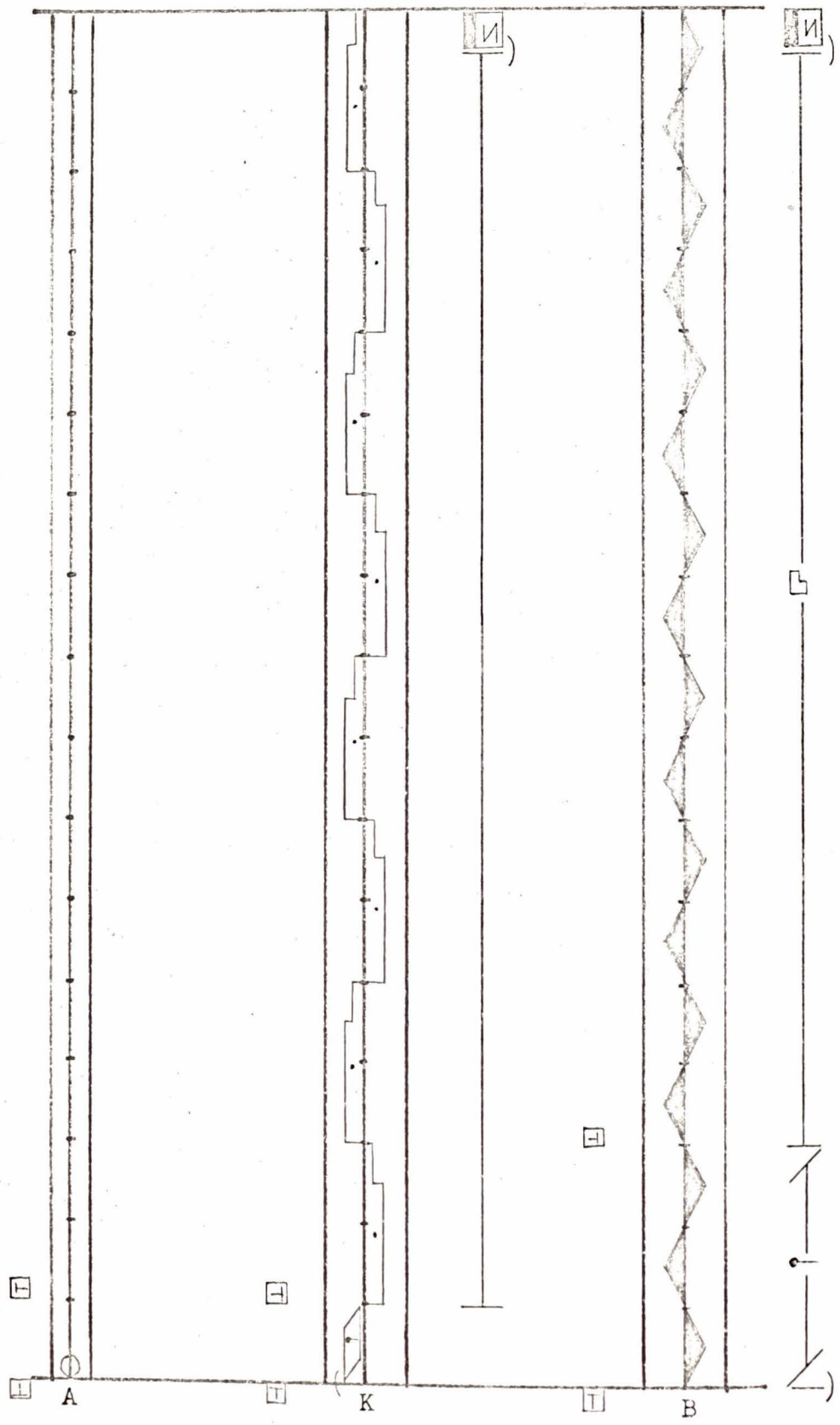




Floor Plan 10.







NOTES

1. (A). If (A) happens to have double-jointed fingers, or at least a few, those fingers should be wrenched in upon themselves. Although this is a small point it can add tremendous texture to the movement.

(A)'s finger movement here is similar to a five-finger exercise on the piano, except that all fingers are extended, or abnormally hyper-extended, as the case may be.

2. (KA). It makes little difference here how (A) gets upon (K)'s shoulders except that (K) must be the active one. (K) should be very deliberate here. (B) may help (K) get (A) on his shoulders if necessary.

APPENDIX E

RING AROUND THE COP

Dancers Involved

In order of appearance the dancers involved in this section are (M,G,I,C,N,R,L,D,F,H,A,J,E,and B).

Dramatic Idea

The idea involved in this section is that these dancers are adolescent slum kids involved in "recreation." The recreation is taunting and frustrating the noble policeman. This section is intended to be comic relief from the drama of the previous section.

The general body attitude is one of relaxation, capriciousness, and adventure.

Characters

(M), an adolescent boy. (M) has basically the same character as in the second section (see Appendix C). This belligerent attitude has mellowed to loneliness, however, and then subsequently extreme capriciousness.

(G), an adolescent girl. (G) is a little ghetto imp, mischievous, full of pep, and very ingenuue. She loves to play tricks and identifies strongly with peer groups. In a sense, she is the leader of the little group of tricksters.

(I), an adolescent girl. (I) is slightly zaney. She gets tickled at the slightest little joke. As a matter of fact, she gets so tickled at the excitement of just small things that it becomes a frenzy when anything big really happens.

(C), a palsied adolescent girl. (C) has exactly the same character as she did in the second section (see Appendix C). Only in this section her palsied admiration has been transferred to (R), the policeman.

(N), an adolescent boy. (N) has exactly the same character as he did in the second section, but it has been transferred to a mischievous situation. (See Appendix C.)

(R), a policeman. (R) is a policeman who has been assigned a beat in the slums. He should enter as a sensitive, aware, caring, and passionate individual. She should have an element of nobility and pride at being the protector of the people.

Yet, during the course of the section his character becomes progressively more frustrated by the pranks of the slum kids. Here is a policeman who cares and wants to do a good job, but the tricks played upon him simply frustrate his good intentions. In a sense (R) is to be pitied.

Opening Cues

The lights have dimmed slightly at the end of the previous section. After (K), (A) and (B) have exited, there is a five-second pause, and (M) enters from the up left wing.

Props

The only prop needed for this section is an off stage prop. This prop is a whistle. It is to be blown at the indicated point in the score.

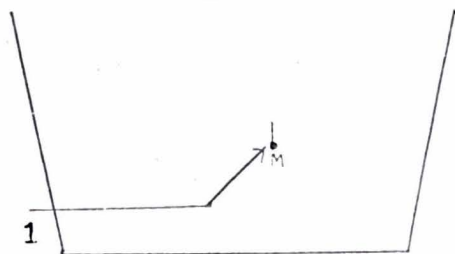
The Score

Labanotation of the section follows immediately.

RING AROUND THE COP

1. (M) enters from up left. He appears to be ambling. Rubbing his arms as though he had a chill, (M) continues toward center stage. All the time he glances around at the rubble, pensive, lonely, and apparently depressed. This initial sequence by (M) is important in that it is transitional from the high dramatic pitch of the third section to the more comic fourth section.

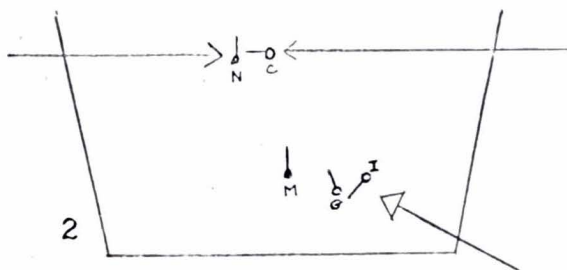
When (M) reaches center stage he pauses, and then starts shaking his head as though saying "no" to himself. The speed of this simple head gesture gradually increases until it is a vibratory rotation of the head. It gradually decreases. Another pause, and then (M) lets his arms drop at his sides, completely relaxed, with the attitude of helplessness. (M) kicks the floor with his heel similar to the way a little boy might pout, and again starts to amble about the stage toward the up left area.



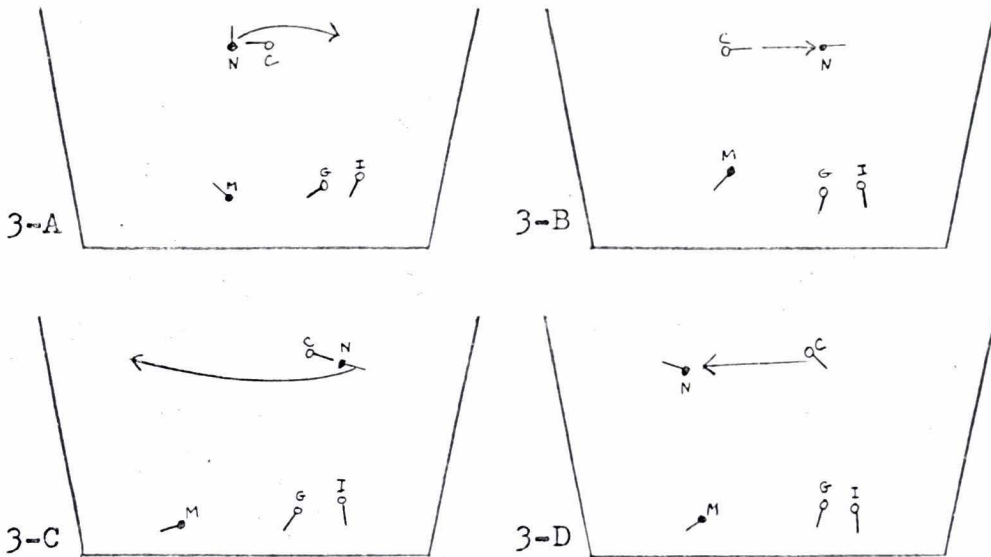
2. At this point (G), (I), (C), and (N) enter. (G) and (I) enter from up right. (C) enters from down right, (N) from down left.

For this initial sequence (C) resumes the worship of (N) for a moment. (N) is slightly more apathetic toward (C) than he was in the second section.

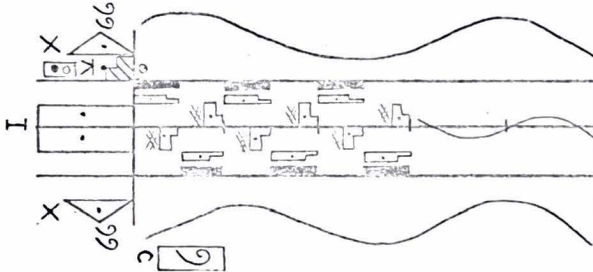
(G) and (I) are buddies--"kick-arounds." They are real pals when it comes to making mischief. (G) is short; (I) is tall. The combination is one of the famous contradictory combinations like "Mutt and Jeff," or the proverbial "skinny and fatty." They are almost goofy with mischief.



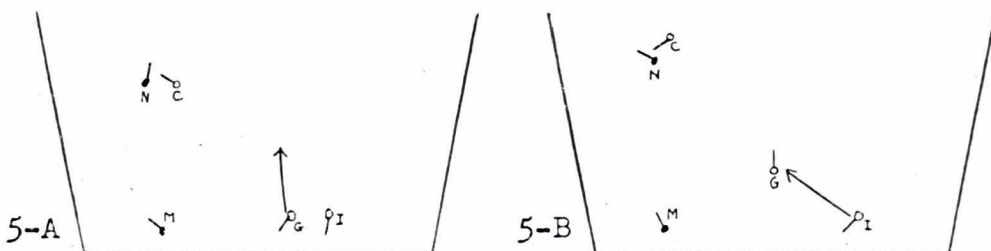
3. After (C) has entered with her typical palsied movement, she worships (N) one or two times. Then (C) looks in (N)'s hair and finds a flea (pantomimed). This so tickles her that she gets even more palsied. Of course this horrifies (N), and he flees aghast, as (C), getting more palsied and tickled every second, chases him around the down stage area. Just after this sequence, the focus should be allowed to go to (G) and (I) in the up stage area.



4. Throughout the entire section (I) does ad lib variations of the following notated movement.



5. After the focus is allowed to go to the up stage area, the audience should see that (G) is squatting next to the rubble in the up stage area. She has a tomato juice can and is ambling slightly down stage with it. She squats up center and studies it. Periodically she scoops some congealed tomato juice off the top of the can with her finger (pantomimed) and wipes it in her armpit. The next time she licks her finger--so that alternately, she is putting tomato juice in her armpit, and licking her finger. (I) has been scrounging through the trash all this time, enamoured with the stench. After (G)'s little bit of business (I) starts looking in (G)'s hair for fleas.

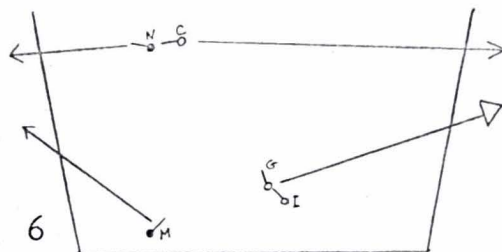


6. All this time (M) has been remaining very non-descript, as much out of focus as possible.

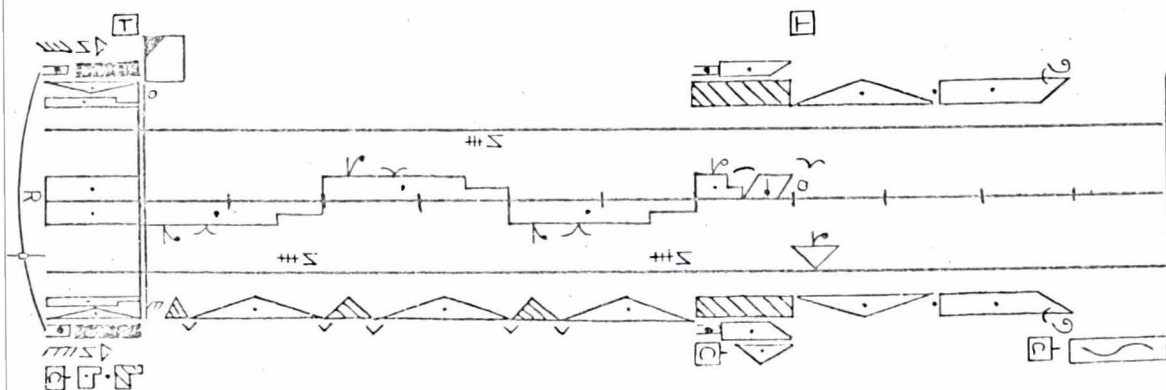
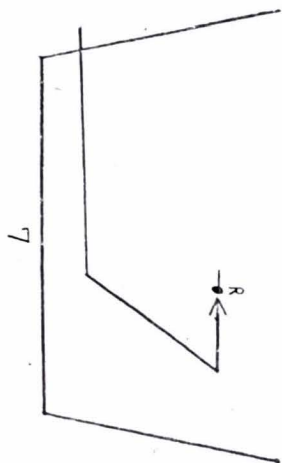
Up to this point complete "ham" is in order. This

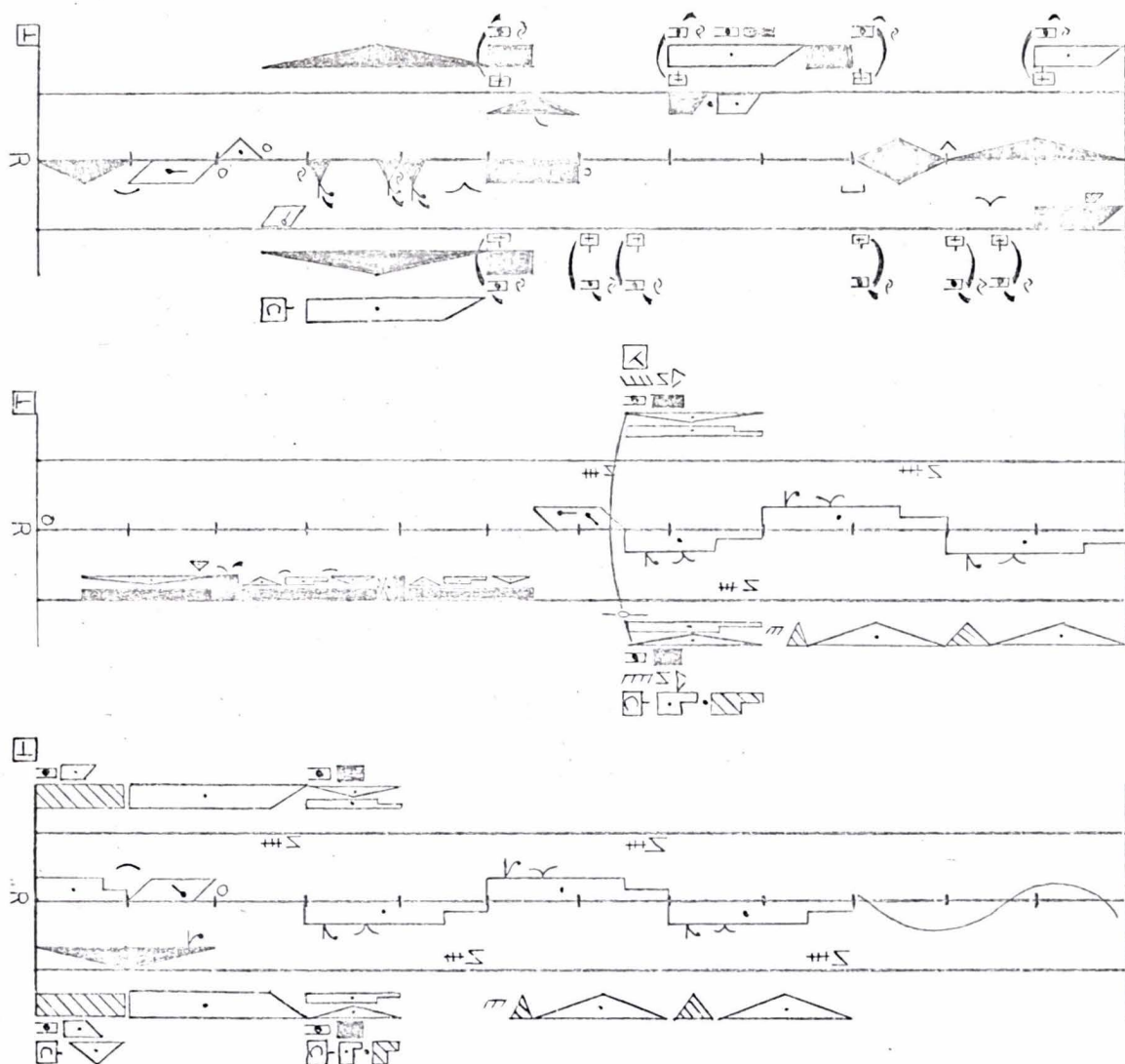
whole first sequence is improvised. (G), (I), (C), and (N) are making essentially private things public. This can include anything from picking toes and noses, scratching groins, being enamoured with garbage, or sniffing the old shoe caught in the bicycle spokes. The more that the dancers can bring to this sequence, the better.

At this point a police whistle is heard from off stage left. Everyone on stage exits, frightened, as though someone had yelled, "Scatter! The cop is coming."

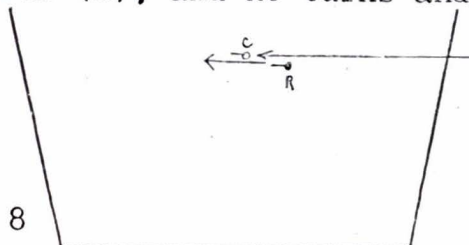


7. After the whistles are heard, and the stage is clear, (R), the policeman, enters from the up left area. His notated movement should have a feeling of heroism to it, and yet at the same time he should feel a bit sad that people should live in such deprivation. (R)'s movement is notated to the point that he reaches the down center area. From there on, and throughout the entire section, (R) should ad lib motifs from this movement whenever it is convenient.



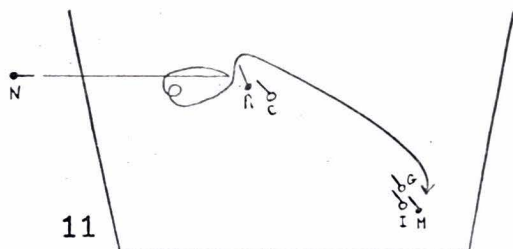


8. After (R) has reached the down right area, and is starting his movement across stage, (C) re-enters with her palsied nuances. It is at this point that (C) transfers her affinity for hero-worship to (R). (C) follows (R) to the down center area. (R) does not notice (C) until they reach that area. Then he just happens to glance around at (C), jittering and twittering. He is overcome with pity. He looks at her--her hands going 60 miles per hour--and reaches down and holds her hands still for a moment. It is as though just for that moment (R) might help her palsy. A look of helplessness creeps over (R), and he turns and continues his movement.

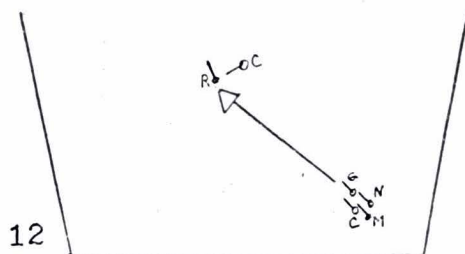


11. (N) re-enters from the down left area at a dead sprint. Just before he would have run over (R), he comes to a screeching halt, un-nerved both that he practically ran into a policeman, and that the policeman has his thumb on his head. (N) looks at (R). (R) looks at (N). Then (N) looks around in confusion, and places his own thumb on his head. He then starts doing the same movement (M) just did (notated above), toward the up right area. When (N) gets out of the glance of (R) he sprints the rest of the way up to the up right group. The up right group now comprises (G), (I), (M), and (N).

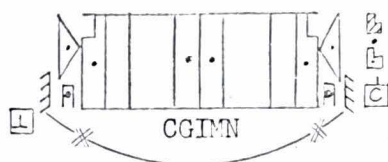
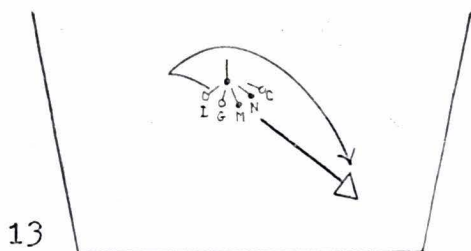
(R) remains down center, with (C) looking at all the activity with a moron's glare, still jittering periodically. (R) still surveys the city, protecting the populace, with his thumb on his head.



12. The first prank is about to happen. The up right group, with snickers and titters, start sneaking up behind (R). During their sneaking, all are trying to hide behind the other. (C) notices the group sneaking up behind (R), and gets excited. (R) just ignores (C). When the group gets behind (R) they pause, crouching very low.



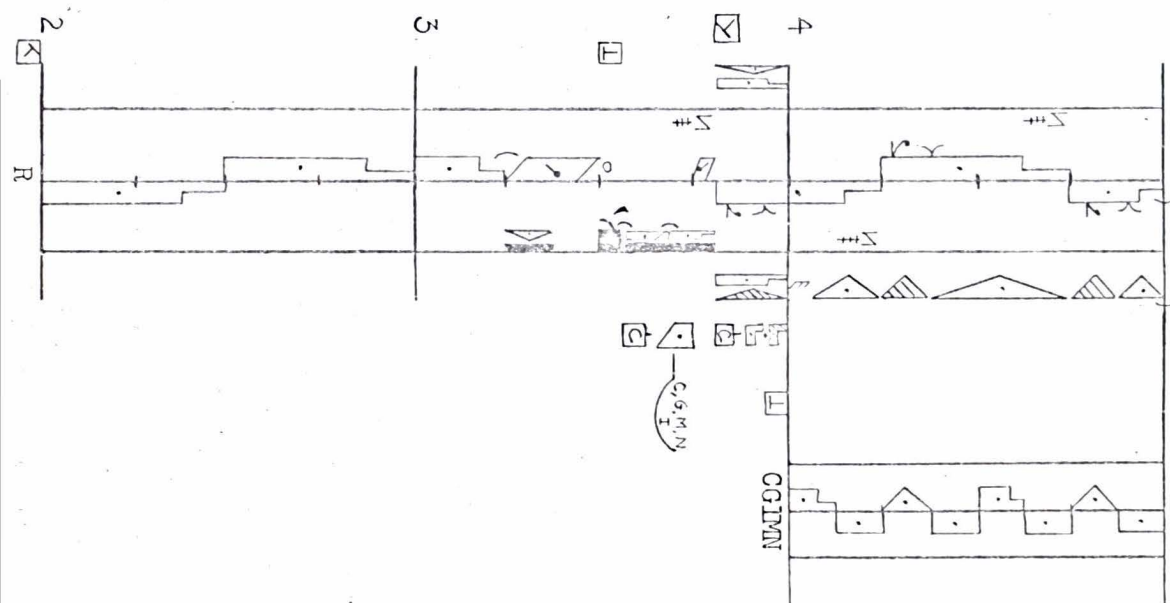
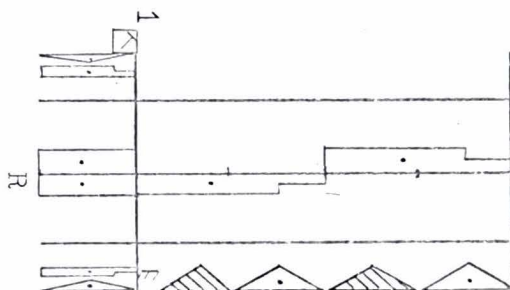
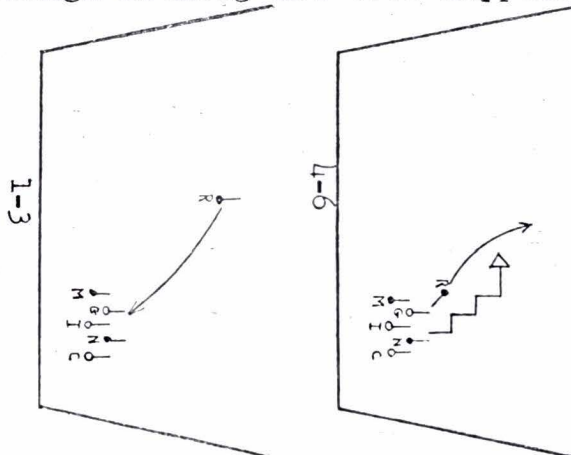
13. (G) slowly rises, ever alert, ever cautious to avoid (R)'s glance. She stands on her tiptoes and taps (R)'s left shoulder. At this, (G), (M), (N), and (C) flee directly up right. (I) takes a different route. (I) starts fleeing, but in the wrong direction toward stage left. She is only concerned about fleeing. When she realizes that she is running away from (R) in full view of (R), she turns back around, and passing in front of (R), goes to the up right area. When she runs past (R) her right hand flaps across (R)'s face. All get in their notated position. The notated position is similar to the way an elementary school teacher might have her pupils sit so they will behave: hands folded, sitting very straight. The position is a standing one, however.

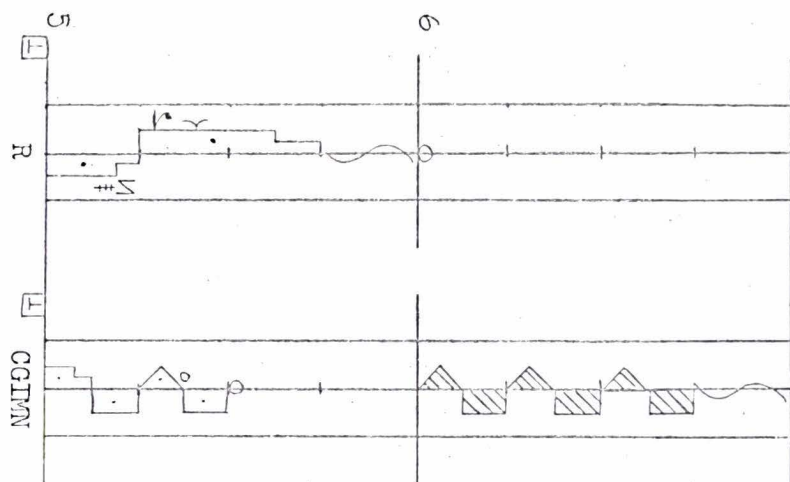


14. After he has been tapped on the left shoulder, (R) naturally looks to his left. All he sees is (I), trying to run away in a half-baked escape attempt. He then whips his head back around just in time to catch the kids getting into their positions.

(R) then does his notated movement toward the up right group with the attitude of a "first warning." He returns to center stage.

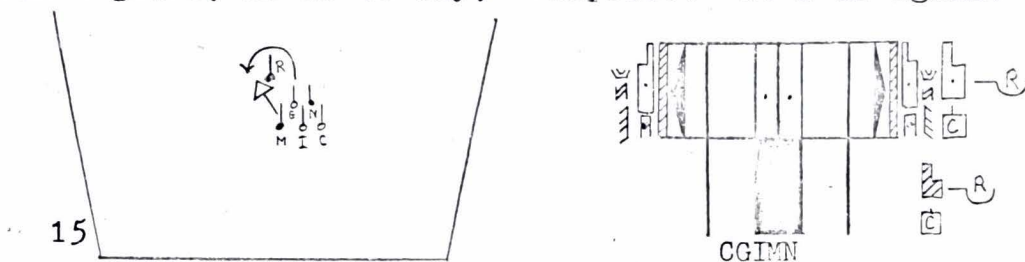
Simultaneously with his return, the up right group start their notated movement, looking straight ahead as though nothing had ever happened.



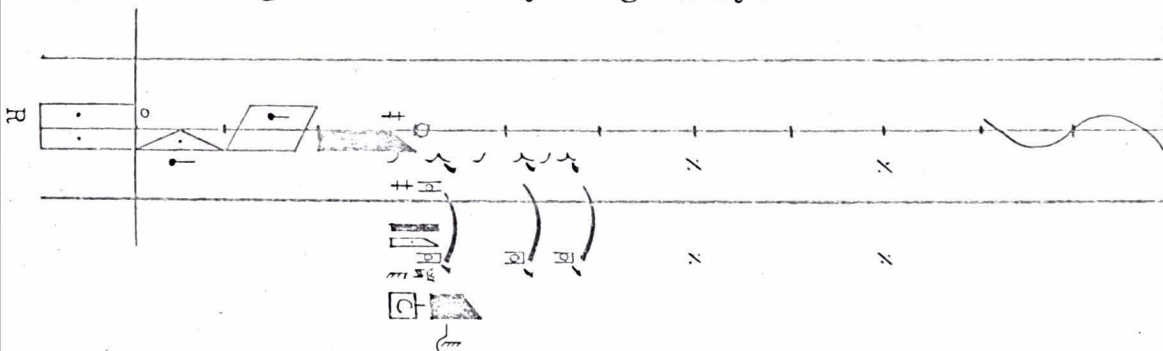


15. When they have finished their notated movement, the kids let their eyes roll over toward (R) to see what he is doing. They see that (R) is looking at the city, protecting it. When they see that he is not looking, they start a second creep, a tiptoe up behind (R) once more. (C) doesn't exactly know how to tiptoe. When they get behind (R), (G) skitters around in front of (R), wiggling her hips and batting her eyelashes, as if to say, "Yooohoo! Betcha can't catch me!" She rejoins the group.

(R)'s eyes follow (G) around to where she joins the group. When they all get in the group, they come out of a crouch into their notated position. They have large, exaggerated grins, as if to say, "Surprise! It's us again!"



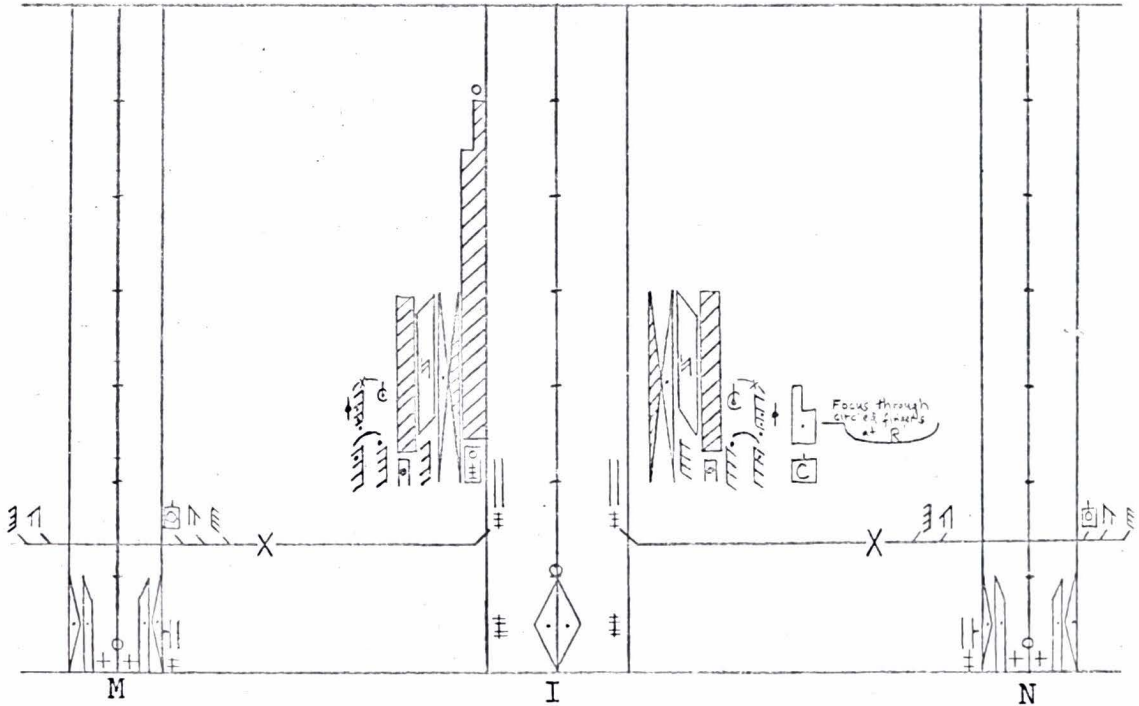
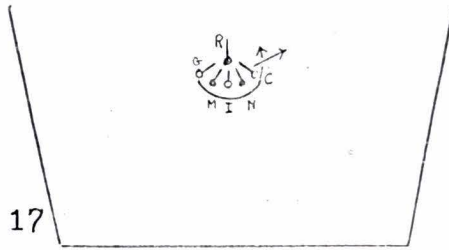
16. (R) then does his notated movement with the feeling of, "Maybe if I ignore them they'll go away."



17. Their spirit is dampened now. They gesture as though to say, "Well, that didn't work. Let's try something else." (R) is now on his left knee and right foot.

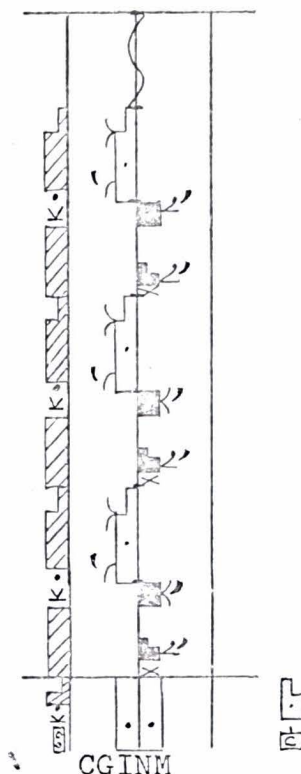
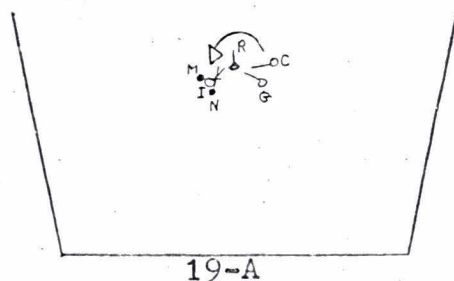
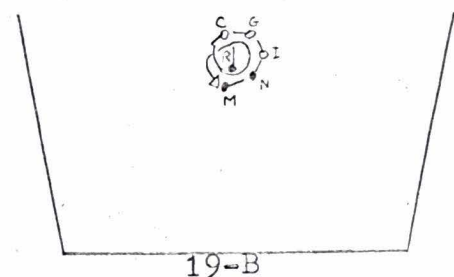
At this point (G) and (C) go to the right of (R), who is

now facing down right, and politely stare at him, while (I), (M), and (N) get into their notated position. (I), (M), and (N) are just behind and slightly to the left of (R), perhaps three feet away from (R).



18. After (G) and (C) have stared to the point of making (R) nervous, (R) looks at (G) and (C). They in turn look at (I). This directs (R)'s focus around behind him. When (R) turns his head he practically bumps noses with (I). This so un-nerves him that his head again starts a ferocious vibratory rotation. (I) then reaches down, takes (R)'s left thumb, and puts it on his head. This stops the vibration.

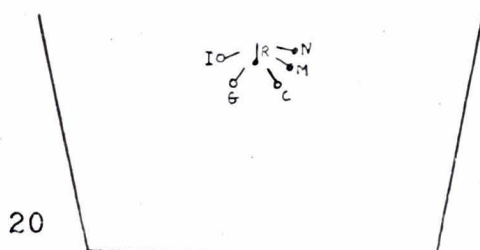
19. During (R)'s head rotation, (R)'s right arm has moved to side middle-place high. After (R)'s thumb goes to his head, (G) and (C) start alternately grabbing (R)'s lower arm, starting at the elbow. There is an element of competition in this, similar to the way baseball players choose who is to bat first. (C) is the last one to find a place to grab. (C) makes a face at (G) as though to say, "Ha, ha. I got you last." (C) then starts the notated movement, which everyone joins in when (C) leads the line past them.



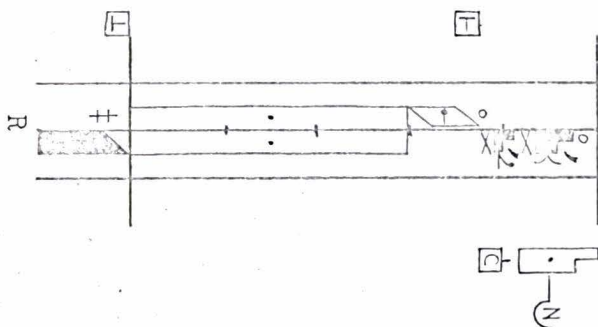
20. During this circling gallop (R)'s head starts rotating, gradually increasing tempo until, by the time the group has stopped, it has reached a crescendo once again. The group circles once and a half, stopping in the order in the floor plan following.

When the group stops, (N) looks very closely at (R), and then starts to shake his head "no," as though in agreement with (R). (I) picks this up, and then the rest of the group--all shaking their heads "no." But then (I) pauses, looks again, and starts shaking her head "yes," as though to disagree with (R). Of course (R)'s head is in a vibratory rotation, hardly close to connotations of "yes" or "no." Shortly all pick up the "yes" head gesture of (I).

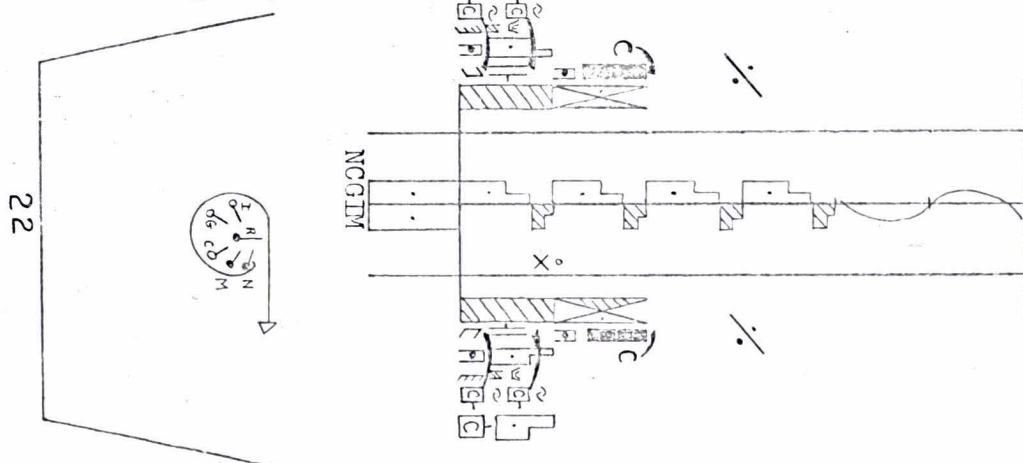
Soon after, (N) studies the vibration of (R)'s head. He places a hand on it in an attempt to stop it. It still vibrates. Then the savior of the day, (G), spits on her hands, rubs them together, and slaps her hands on (R)'s left ear and his forehead with an audible clarity. This stops the vibration. (G) looks very pleased with herself.



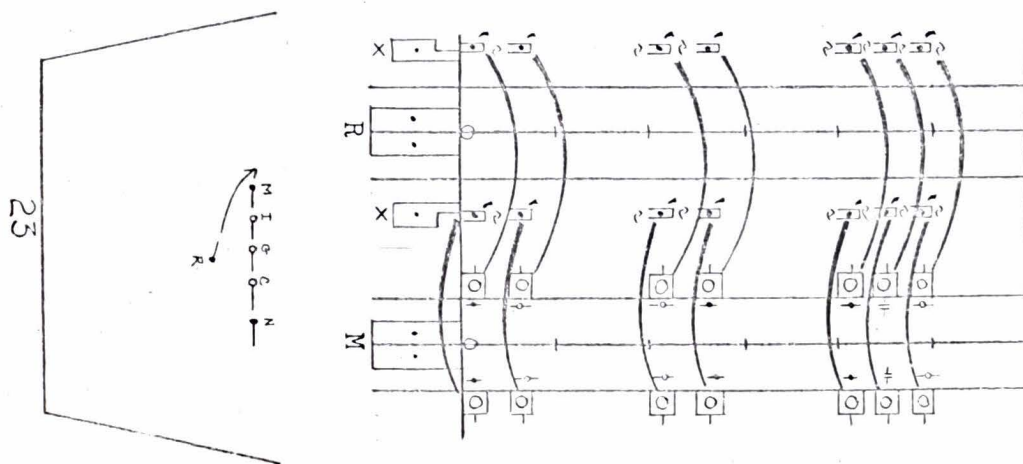
21. (R) is at the end of his patience. Letting the rage gradually build, (R) slowly rises, and does his notated movement toward (N). This movement is very understated. The attitude is this: "Ok. Now you kids are going to get it. I'm going to arrest you."



22. (N) then starts the notated movement following, in which the rest of the group join, in this order: (N), (C), (G), (I), and (M). (N) leads the group into a line. (R) follows the group around. All end with hands on head.



23. When the group is in place, (R) moves to the end of the line and does his notated movement. This movement is similar to the way policemen "frisk" suspects. (R) frisks (M).



24. After (R) frisks (M), (M) repeats the same frisking movement with (I). (I) turns around and tries to slap (M), but (M) ducks, which allows (I) to go into a full turn.

25. (R) now starts to survey the line of juveniles. He slowly walks down stage of the line, looking at each one.



26. Before (R) has gotten half way along the line of juveniles, (M) steps out of his place in the line, creeps up behind (R), and very sarcastically, very sardonically, shouts, "Tornado! . . ." It is a taunt.

(N) then turns around from his place in the line and says, "Tornado . . . ?" There is confusion in his voice.

After this (I), (G), and (C) simultaneously say, "Tornado! . . . ?"

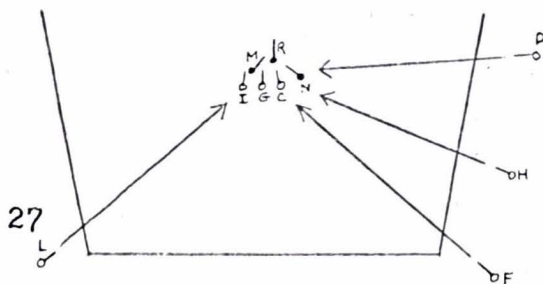
Of course the most confused of all is (R). From this point on it starts to snowball. The idea involved is that a sarcastic remark is being misinterpreted and distorted until it starts a mob panic. The policeman is the victim of this one.

27. Right after (I), (G), and (C) have spoken their line, (L) enters from up left and says, "Tornado!?" She speaks it half lightly, half believingly.

(D) enters immediately after (L), and says, "Tornado?" There is real alarm in (D)'s voice. All the entrances from here on should be one right after another. All go directly toward the increasing number of people down center. (R) remains in the middle.

(F) enters, and says, "No! . . . ?"

(H) enters, and says, "What?"

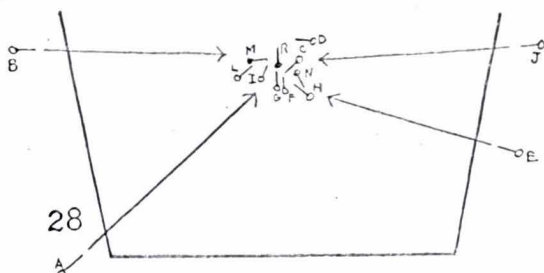


28. (A) enters with "Tornado!!"

(J) enters with "NO!"

(E) enters with "Hey . . ."

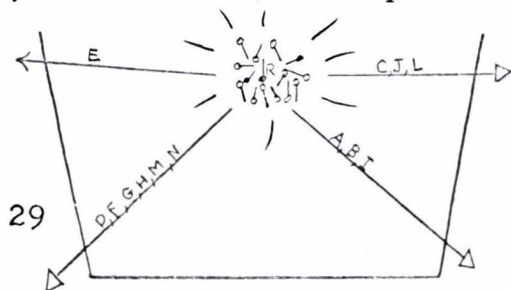
(B) enters with "No," alarm in her voice. (B) is not in the role of the school teacher of the second section.



29. Obviously the idea of a tornado is somewhat out of context. Therefore, the dancers should believe all the more that such a thing is imminent.

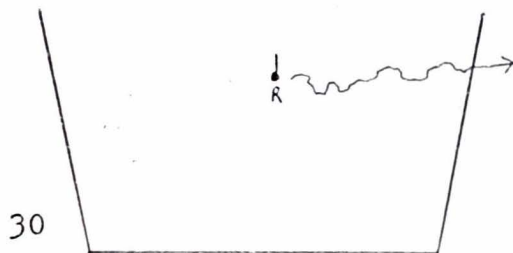
All the dancers are milling about in a very small area now. The tempo of the sequence should build until everyone is frantically looking around, with ad lib expressions of fright. Mob chaos starts. This again should build until everyone, packed around the policeman, starts to run. They first all decide they want to run through the group to the opposite side of the stage, then they switch. All fourteen dancers are running into each other, gasps of horror escaping. The stage picture should look like a blender full of people, each trying to run a different direction, and each time running into someone else. The cop is in the center of all this.

After this has built to a logical climax, everyone finds a way clear, and all but the cop scatter off stage.



30. (R) is left on stage, completely disheveled. He is doing as much of his opening movement as is possible at one time with the additional features of his head in an astounding vibratory rotation, and his body reflecting this head rotation as intensely as possible. (R) gradually exits down right. During the premiere, the end of this section consistently received applause.

The lights slowly start fading to dim on a bare stage. There is a short pause, and as soon as applause stops, the music for the fifth section begins.



APPENDIX F

DESPERATION CONTINUED

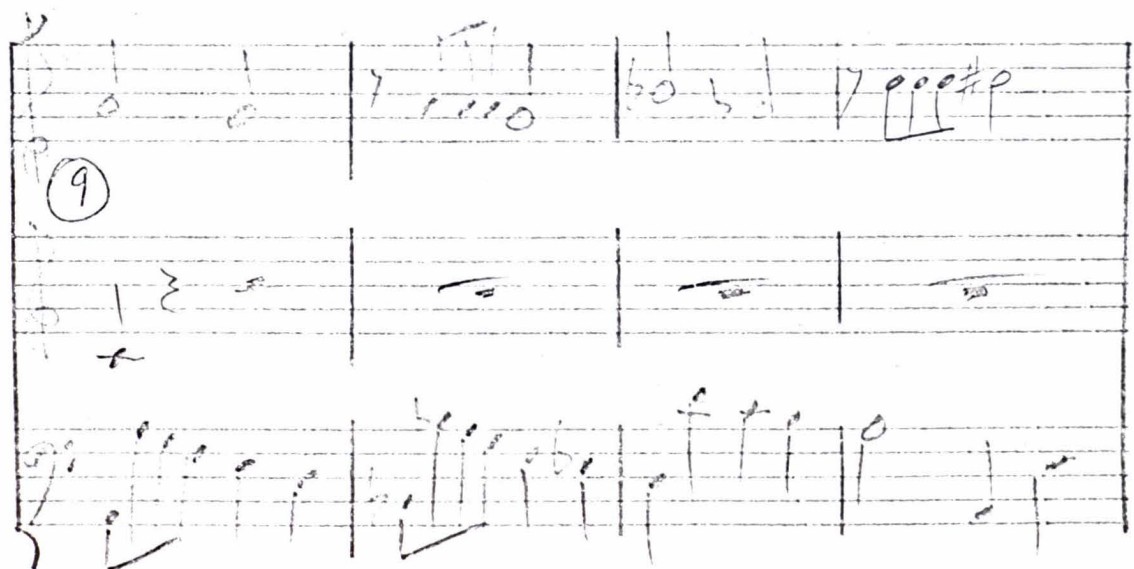
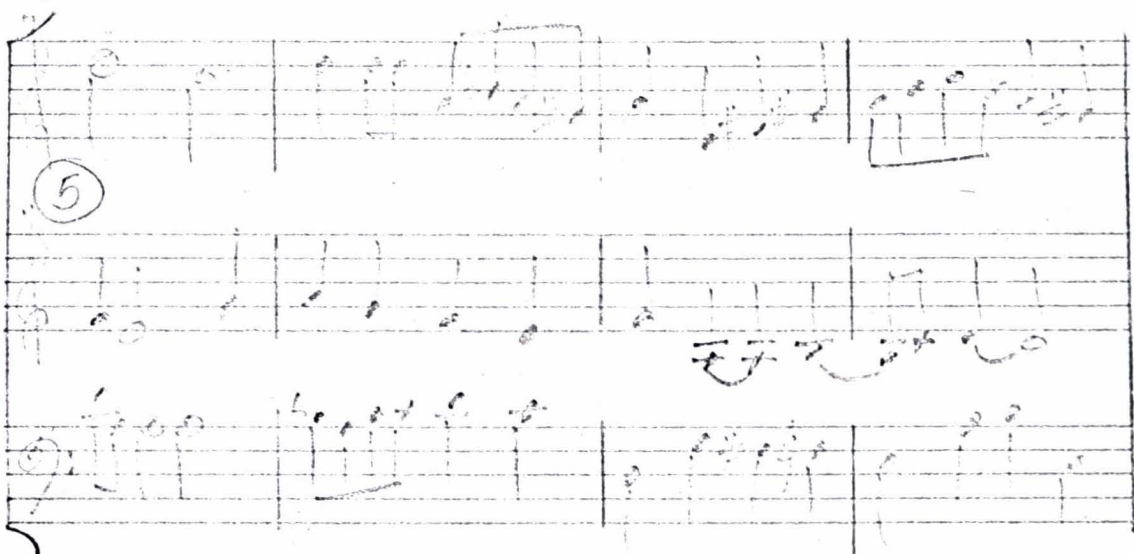
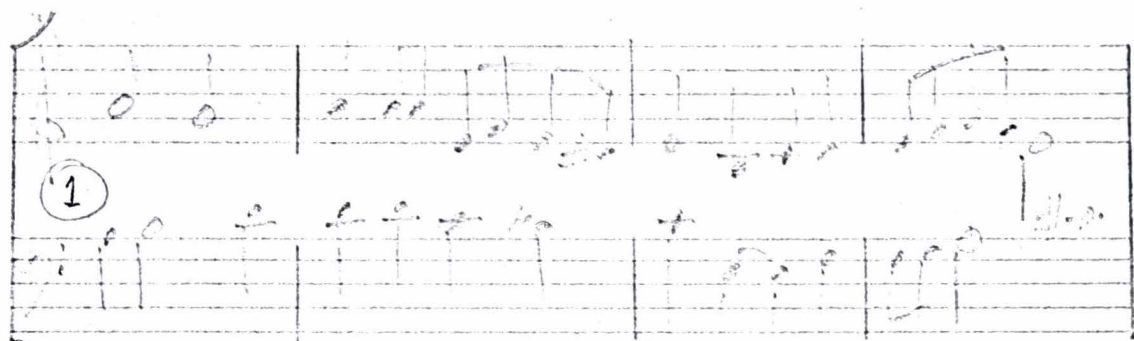
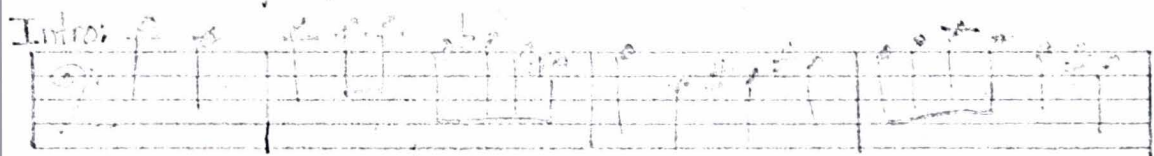
Dancers involved. The dancers involved in this final section are (A,B,C,D,E,F,G,H,I,J,K,L,M,N).

Dramatic idea. The idea of this final section is that it is a recapitulation of all preceding material. There are vignettes from each of the previous sections involved. It is very similar in dramatic idea to the first section. The general body attitude is one of tension and lethargy at the same time.

Opening cues. The lights have dimmed to the same illumination as the opening of the first section. If there is applause for the fourth section the music waits until the applause is finished. If there is no applause a five-second interval should elapse before the music starts.

The scores. The scores for the music and movement follow.

To be sung by three solo voices on any neutral syllable.



Handwritten musical notation for measures 13-15. The notation is written on three staves. Measure 13 is circled. The first staff contains a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second staff contains a bass clef and a key signature of one sharp (F#). The third staff contains a bass clef and a key signature of one sharp (F#).

Handwritten musical notation for measures 17-19. The notation is written on three staves. Measure 17 is circled. The first staff contains a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second staff contains a bass clef and a key signature of one sharp (F#). The third staff contains a bass clef and a key signature of one sharp (F#).

Handwritten musical notation for measures 21-23. The notation is written on three staves. Measure 21 is circled. The first staff contains a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second staff contains a bass clef and a key signature of one sharp (F#). The third staff contains a bass clef and a key signature of one sharp (F#).

Handwritten musical notation for measures 24-26. The system consists of three staves: Treble, Bass, and a third Treble staff.

Measure 24 (circled): Treble staff has a half note G#4, a whole note G#4, and a half note G#4. Bass staff has a half note G#2, a whole note G#2, and a half note G#2. The third Treble staff has a half note G#4, a whole note G#4, and a half note G#4.

Measure 25: Treble staff has a half note G#4, a whole note G#4, and a half note G#4. Bass staff has a half note G#2, a whole note G#2, and a half note G#2. The third Treble staff has a half note G#4, a whole note G#4, and a half note G#4.

Measure 26: Treble staff has a half note G#4, a whole note G#4, and a half note G#4. Bass staff has a half note G#2, a whole note G#2, and a half note G#2. The third Treble staff has a half note G#4, a whole note G#4, and a half note G#4.

Handwritten musical notation for measures 27-29. The system consists of three staves: Treble, Bass, and a third Treble staff.

Measure 27 (circled): Treble staff has a half note G#4, a whole note G#4, and a half note G#4. Bass staff has a half note G#2, a whole note G#2, and a half note G#2. The third Treble staff has a half note G#4, a whole note G#4, and a half note G#4.

Measure 28: Treble staff has a half note G#4, a whole note G#4, and a half note G#4. Bass staff has a half note G#2, a whole note G#2, and a half note G#2. The third Treble staff has a half note G#4, a whole note G#4, and a half note G#4.

Measure 29: Treble staff has a half note G#4, a whole note G#4, and a half note G#4. Bass staff has a half note G#2, a whole note G#2, and a half note G#2. The third Treble staff has a half note G#4, a whole note G#4, and a half note G#4.

Handwritten musical notation for measures 30-32. The system consists of three staves: Treble, Bass, and a third Treble staff.

Measure 30 (circled): Treble staff has a half note G#4, a whole note G#4, and a half note G#4. Bass staff has a half note G#2, a whole note G#2, and a half note G#2. The third Treble staff has a half note G#4, a whole note G#4, and a half note G#4.

Measure 31: Treble staff has a half note G#4, a whole note G#4, and a half note G#4. Bass staff has a half note G#2, a whole note G#2, and a half note G#2. The third Treble staff has a half note G#4, a whole note G#4, and a half note G#4.

Measure 32: Treble staff has a half note G#4, a whole note G#4, and a half note G#4. Bass staff has a half note G#2, a whole note G#2, and a half note G#2. The third Treble staff has a half note G#4, a whole note G#4, and a half note G#4.

Handwritten musical notation on three staves. The first staff contains a circled number 33. The notation includes various notes, rests, and accidentals (sharps and naturals).

Handwritten musical notation on three staves. The first staff contains a circled number 36. The lyrics "Hi Ho" are written below the first staff. The second staff contains the lyrics "Hi Ho no body home. Mead nor drink nor".

Handwritten musical notation on three staves. The first staff contains a circled number 40. The lyrics "no - body home, Mead nor drink nor mo-ney have I none. Yet I will be" are written below the first staff. The second staff contains the lyrics "mo-ney have I none. Yet I will be merr - ry. Hi Ho". The third staff contains the lyrics "Hi ho no - body home. Mead nor drink nor".

mer — my. Hi Ho no-body Home.

(44)

no body Home.

no-body I none yet I will be mer — my

(47)

(Back to syllables)

Hi - Ho no-body Home — (Back to syllables)

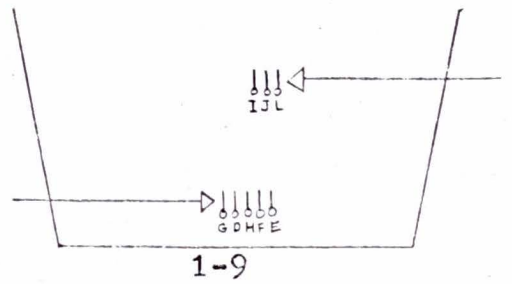
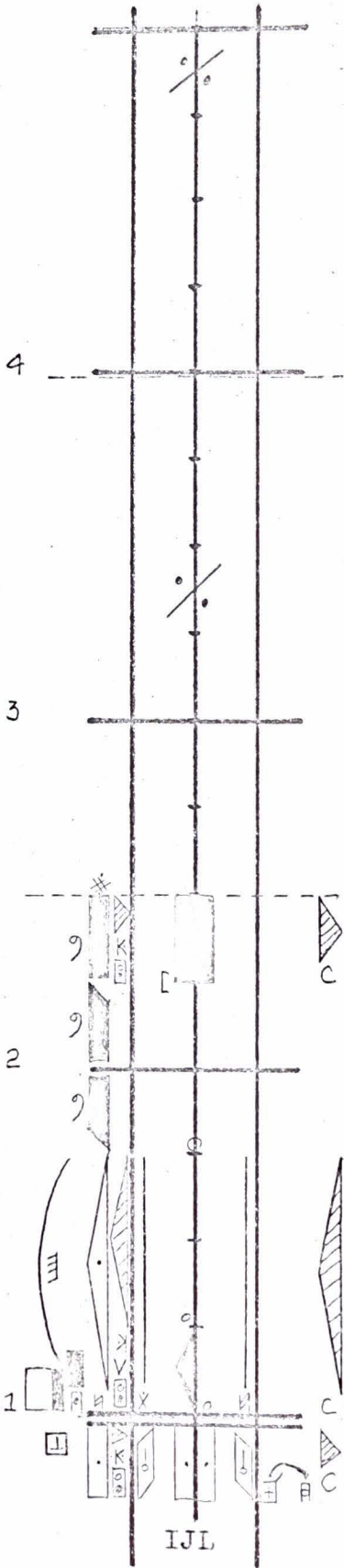
(51)

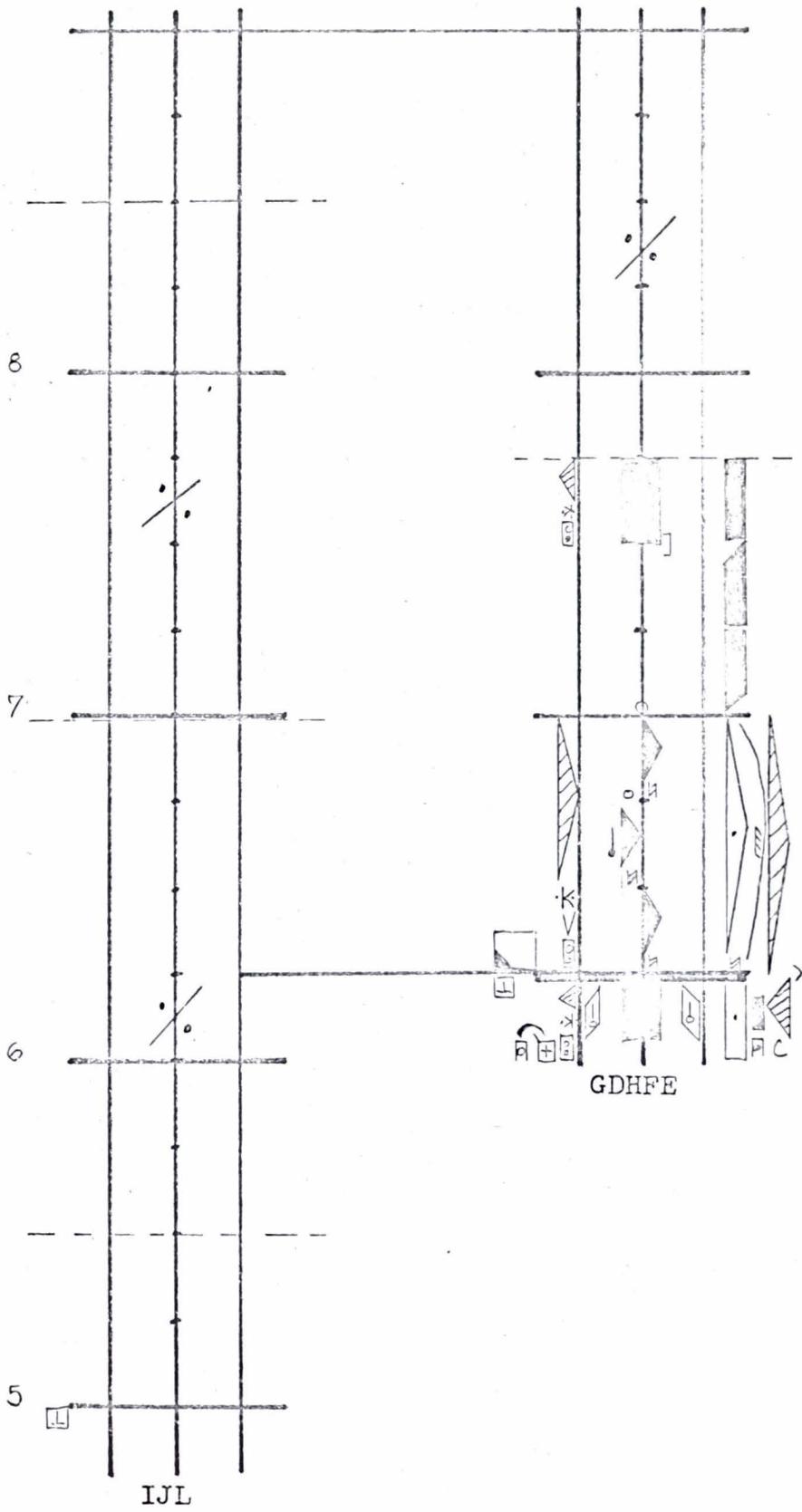
(Back to syllables)

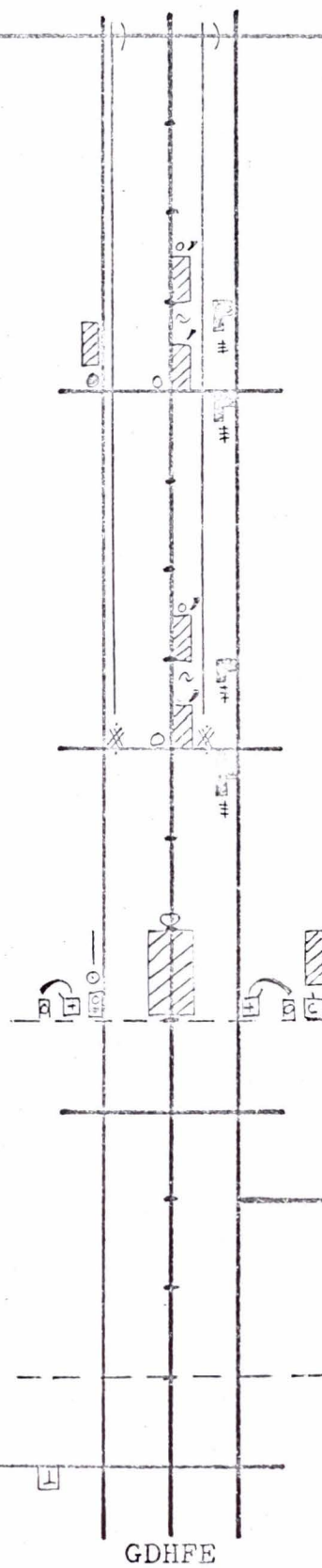
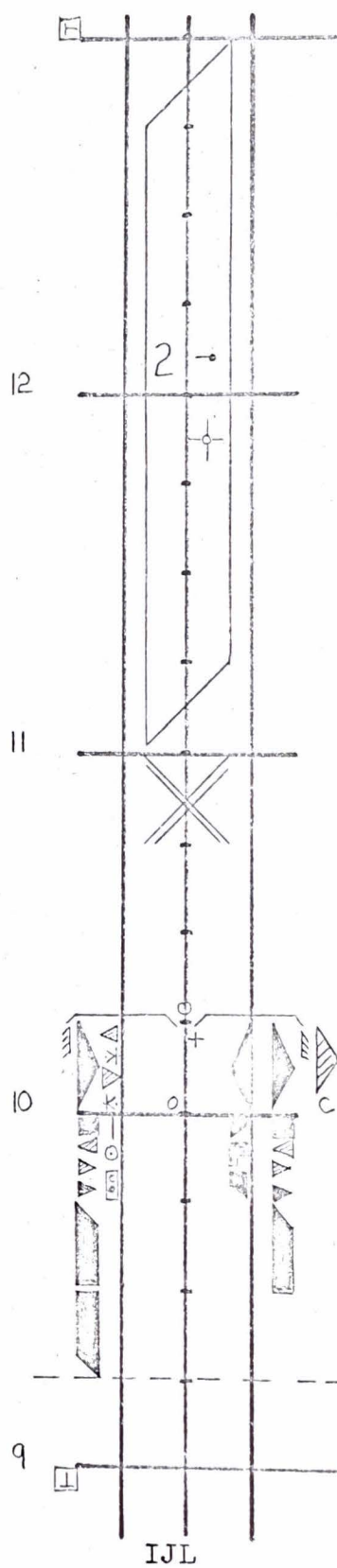
Handwritten musical notation for measures 55-58. The notation is written on three staves. Measure 55 is circled. The notation includes various notes, rests, and accidentals.

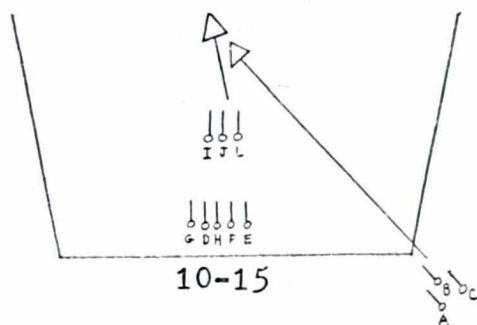
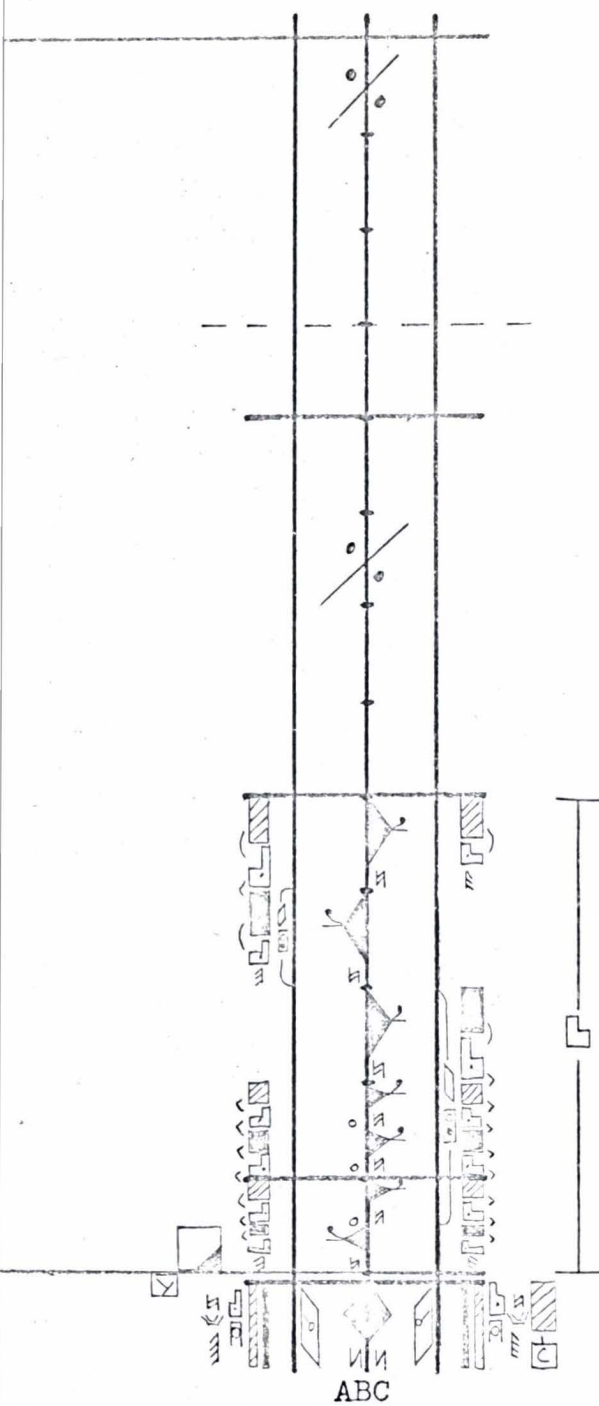
Handwritten musical notation for measures 59-62. The notation is written on three staves. Measure 59 is circled. The notation includes various notes, rests, and accidentals.

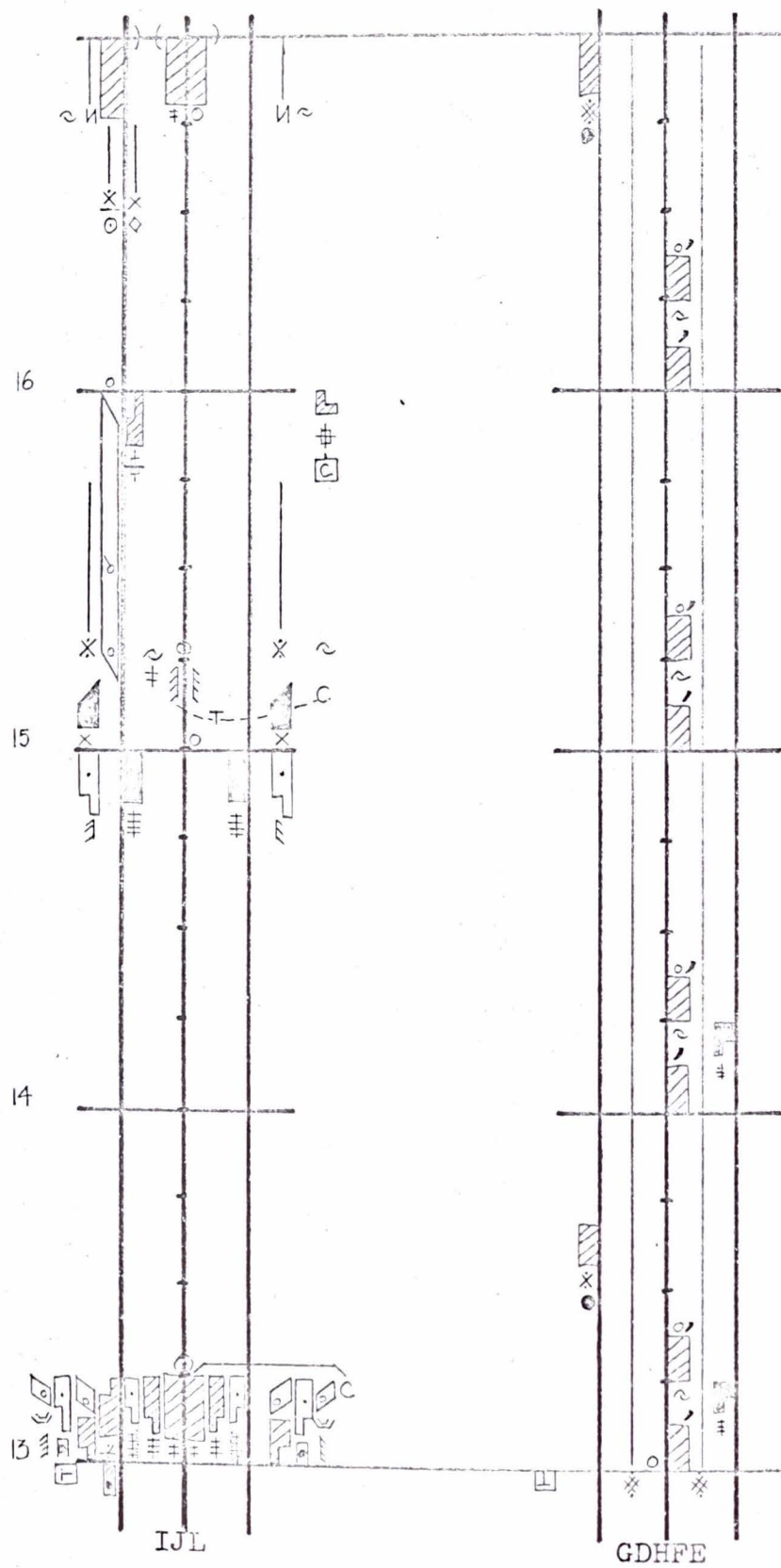
Handwritten musical notation for measures 63-66. The notation is written on three staves. Measure 63 is circled. The notation includes various notes, rests, and accidentals.

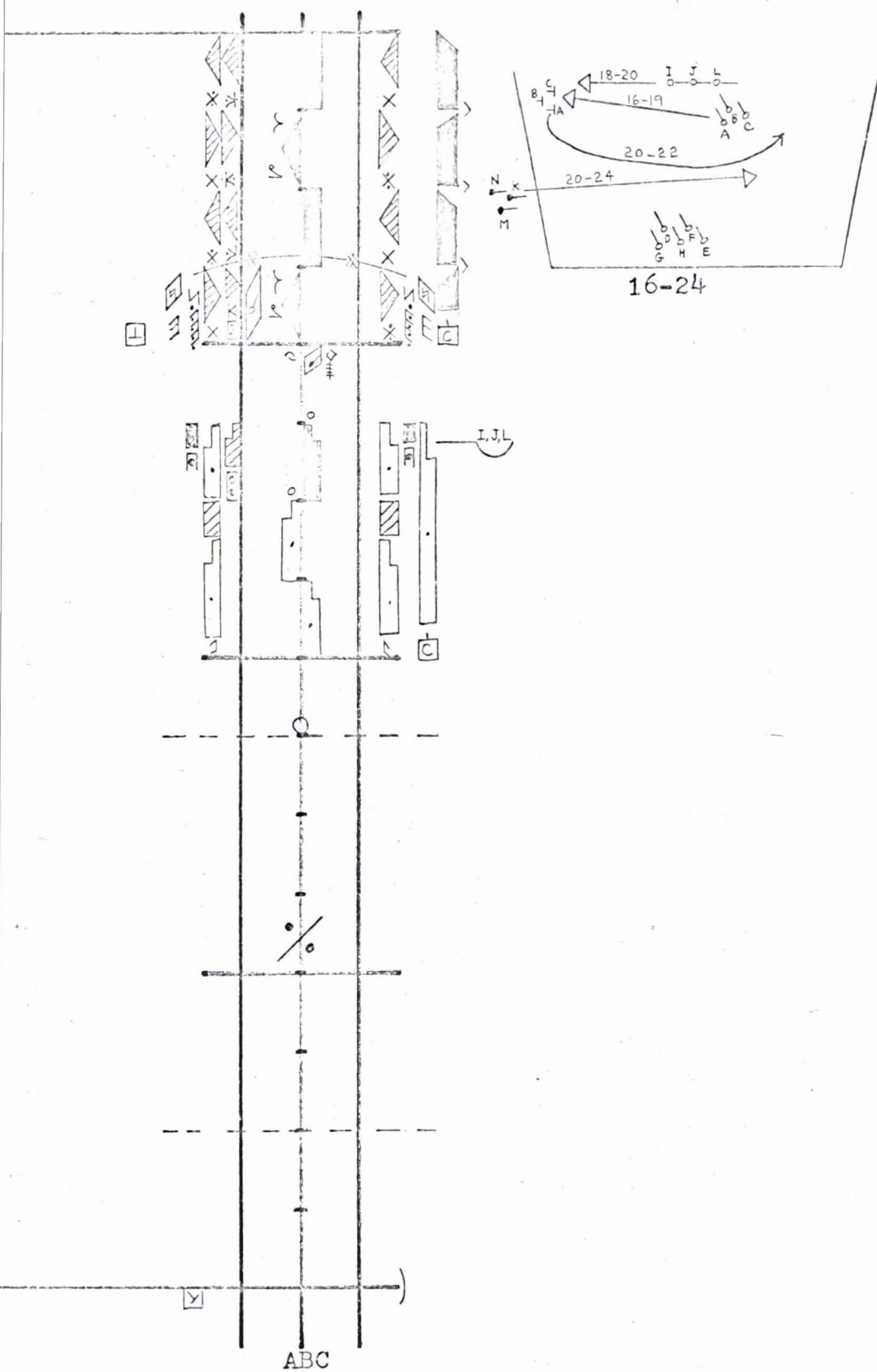


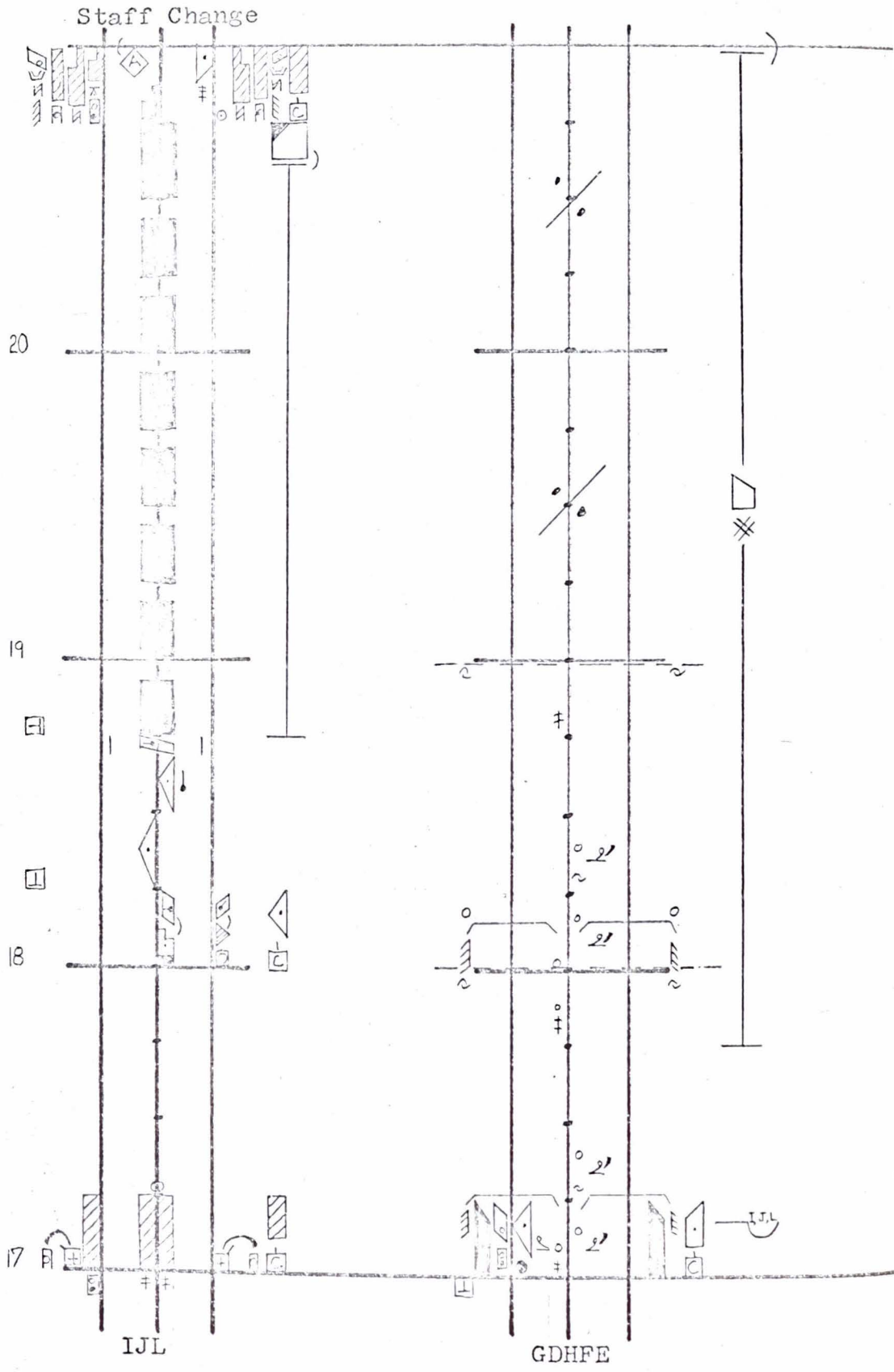


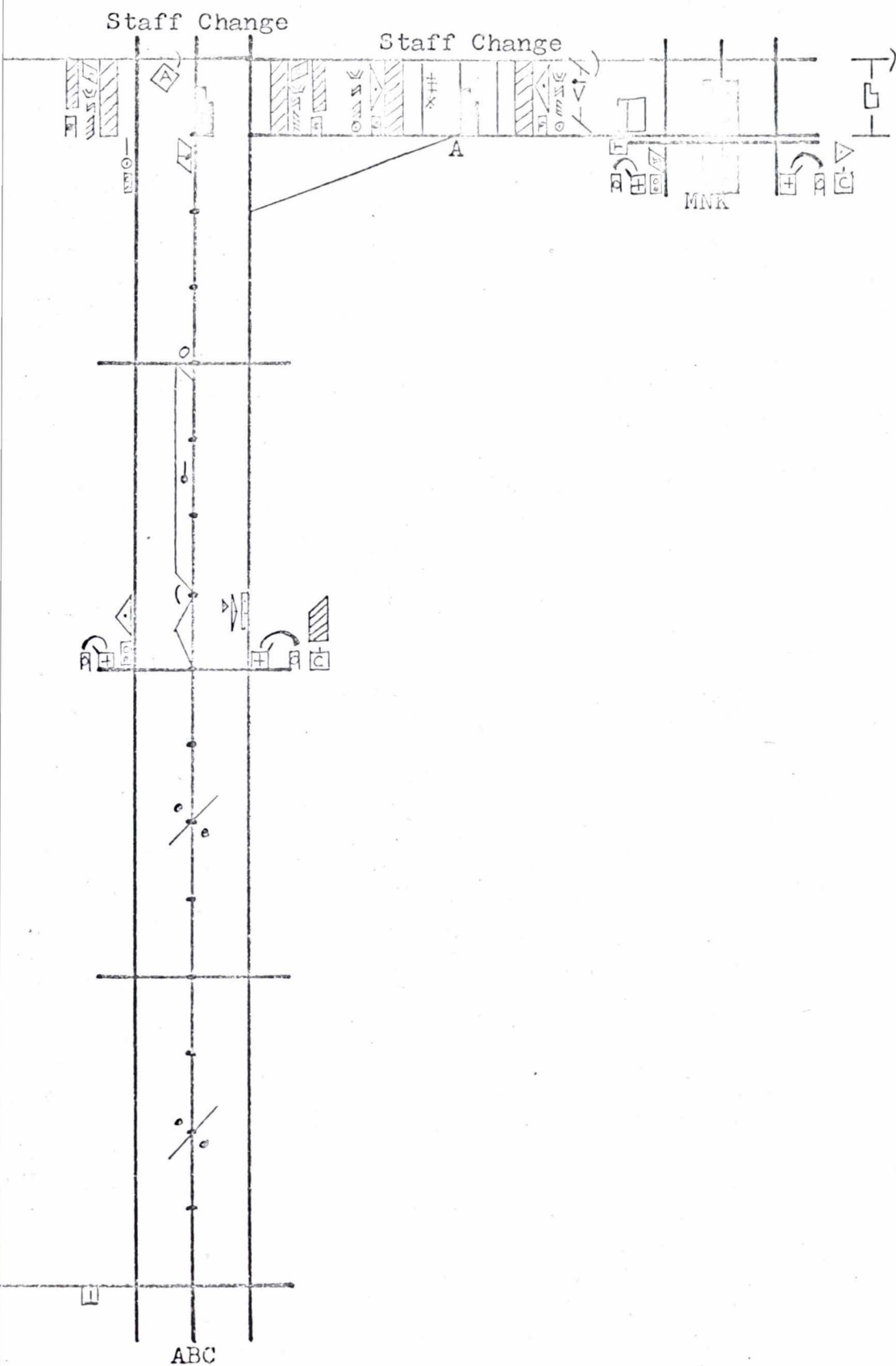


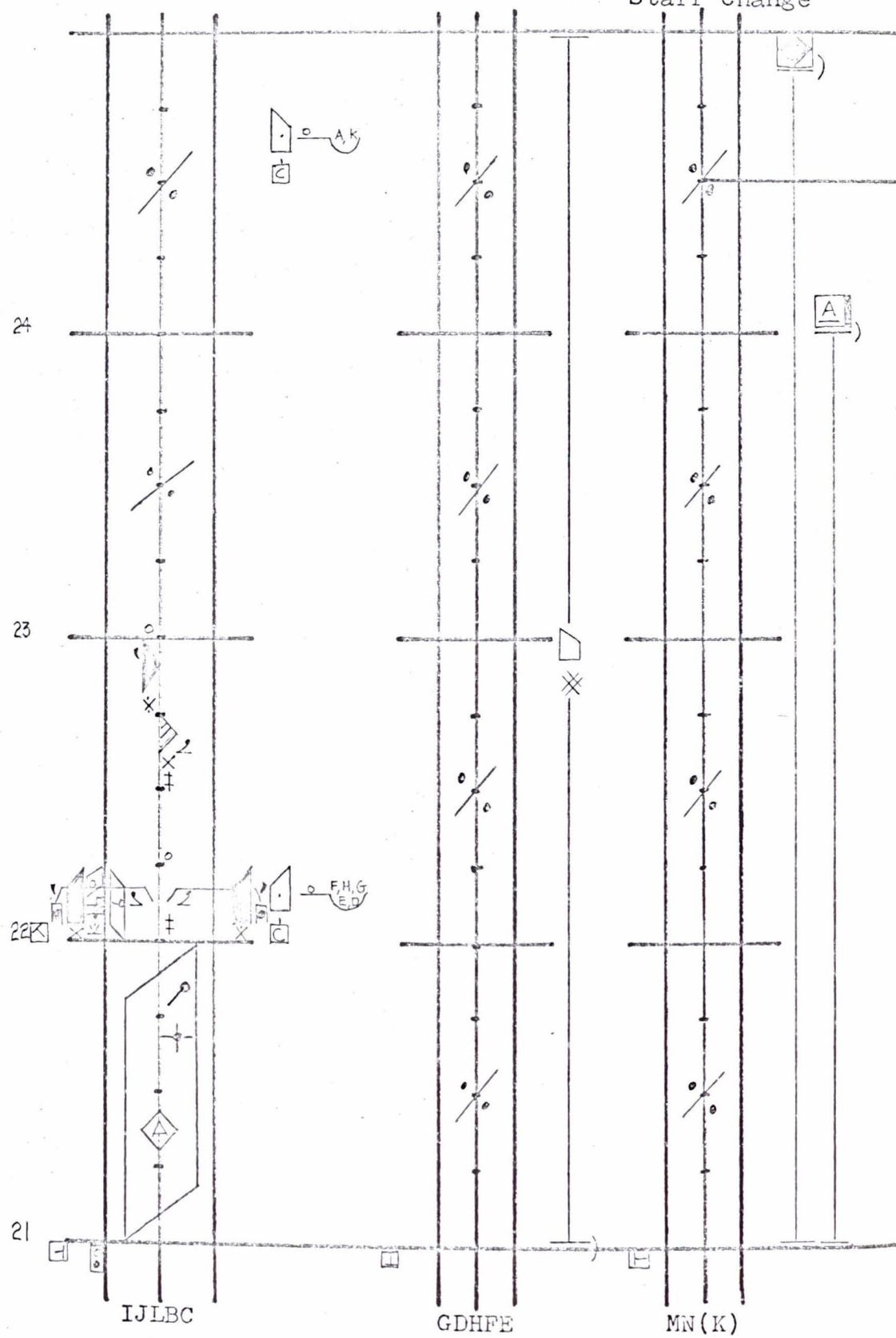


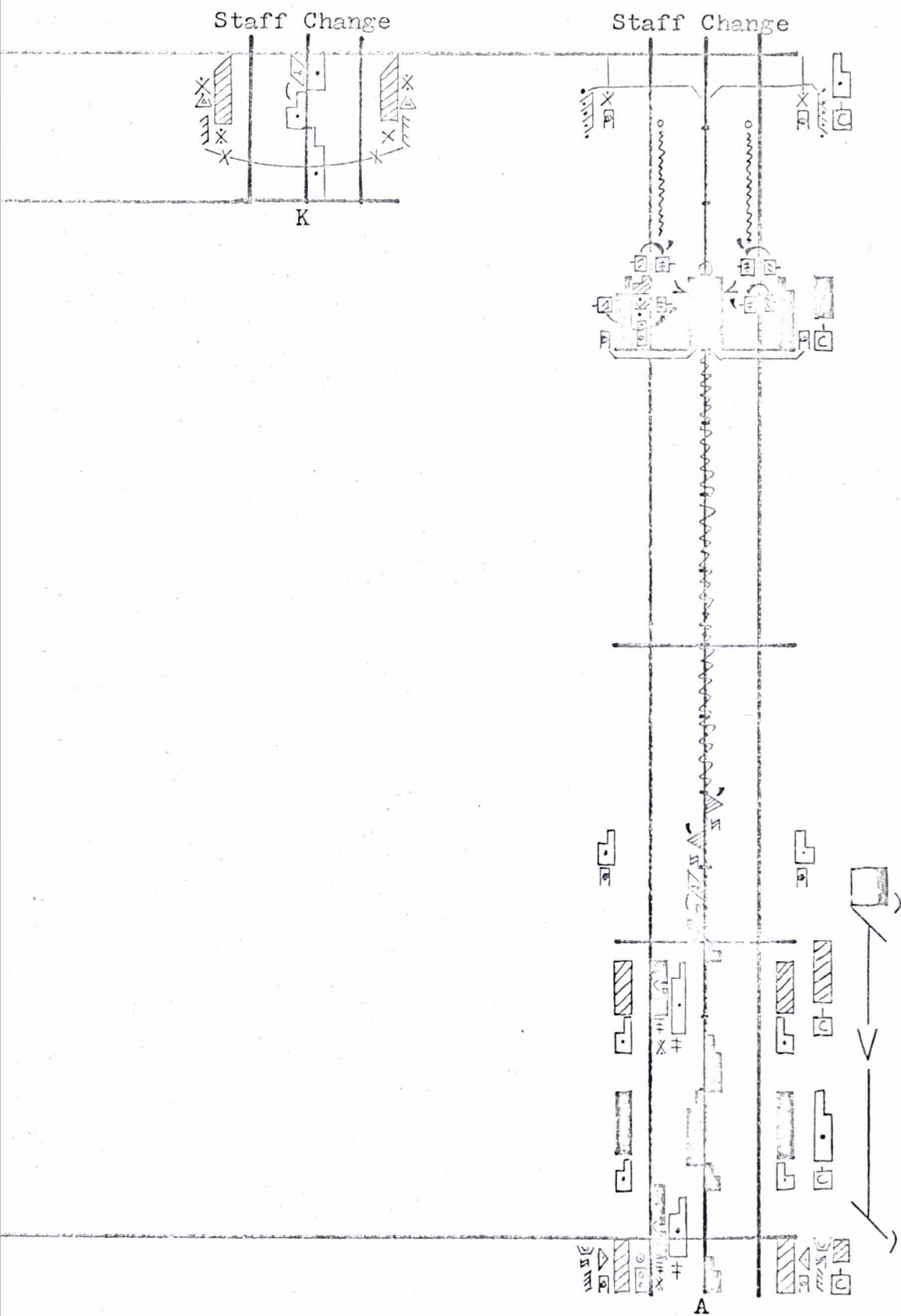


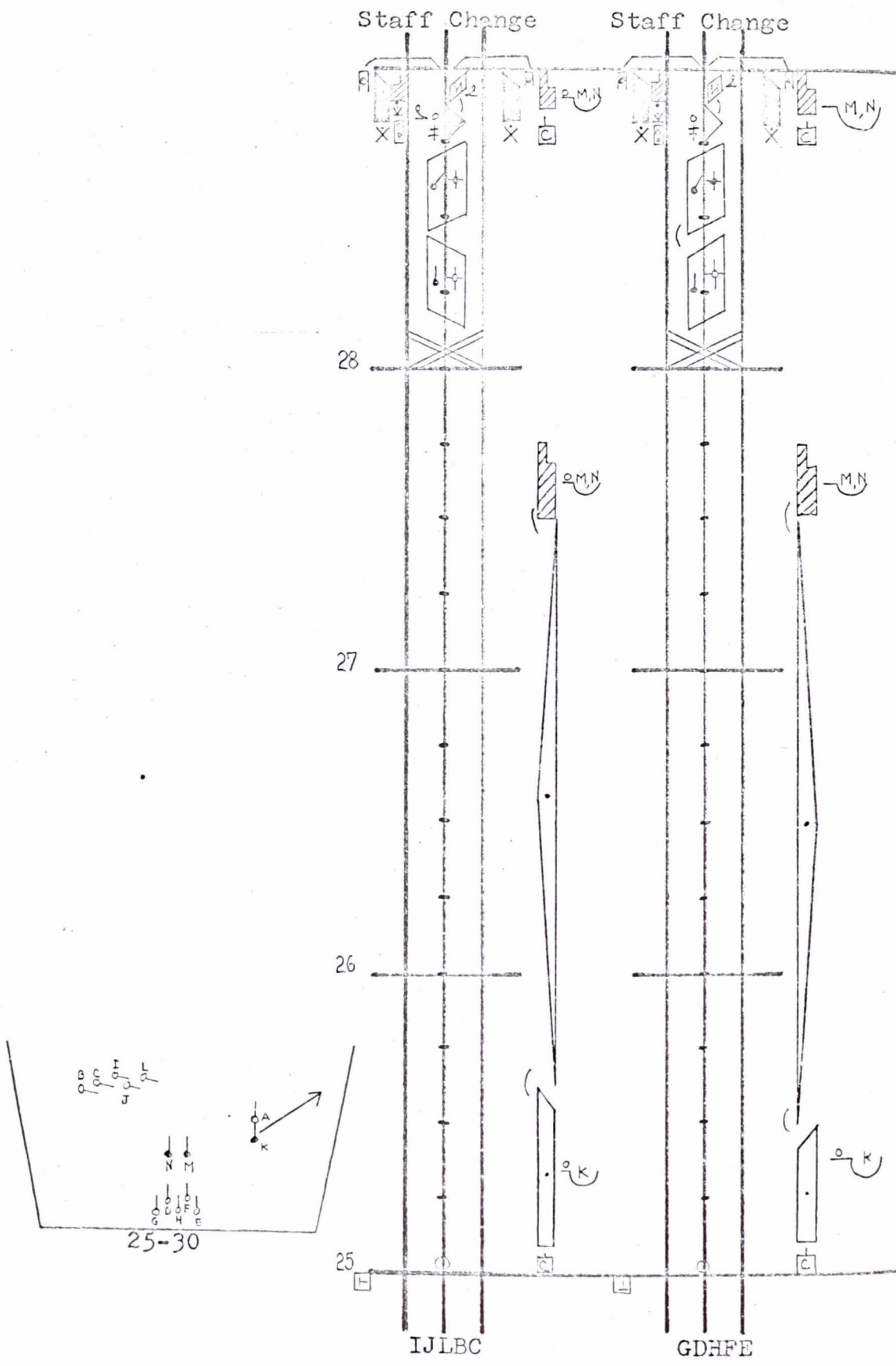






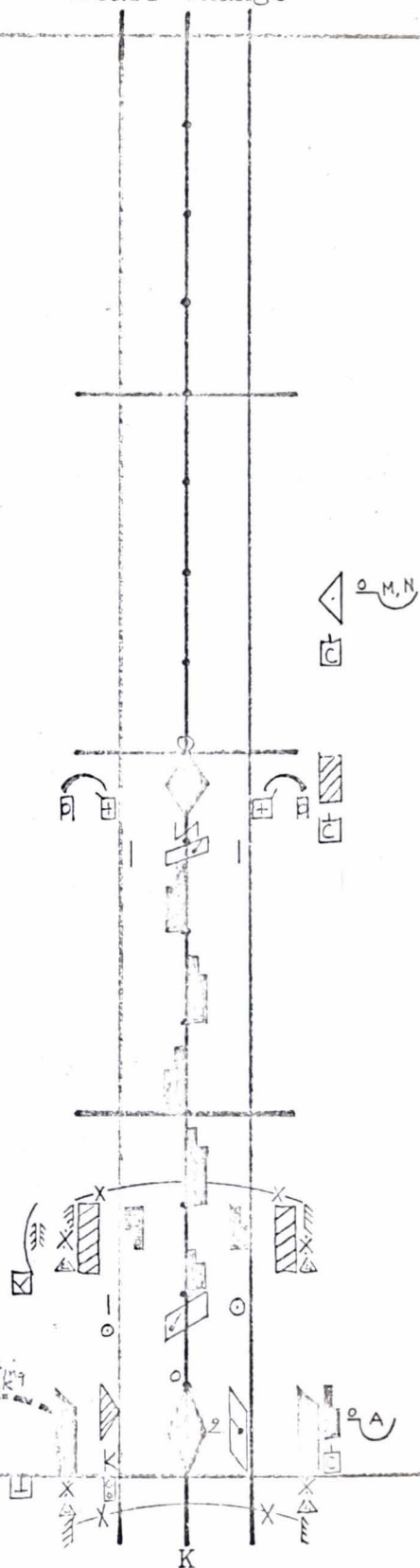
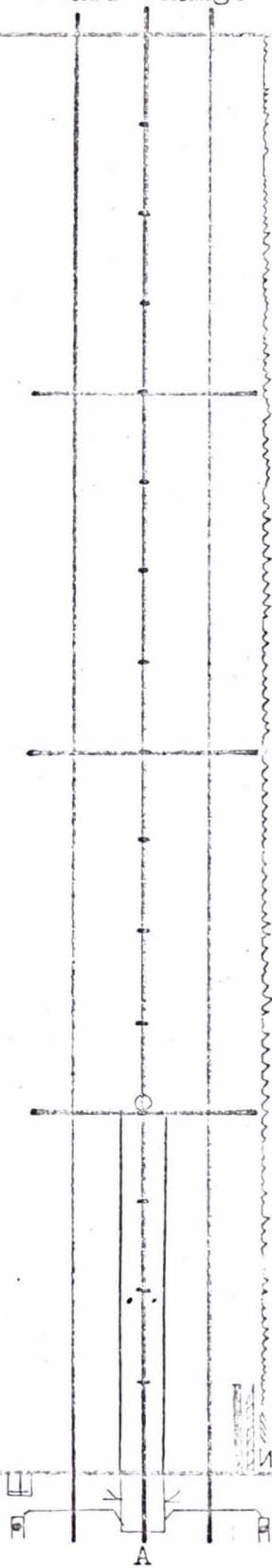


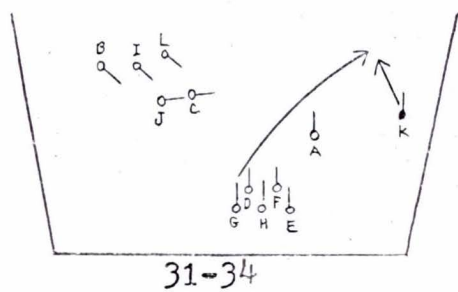




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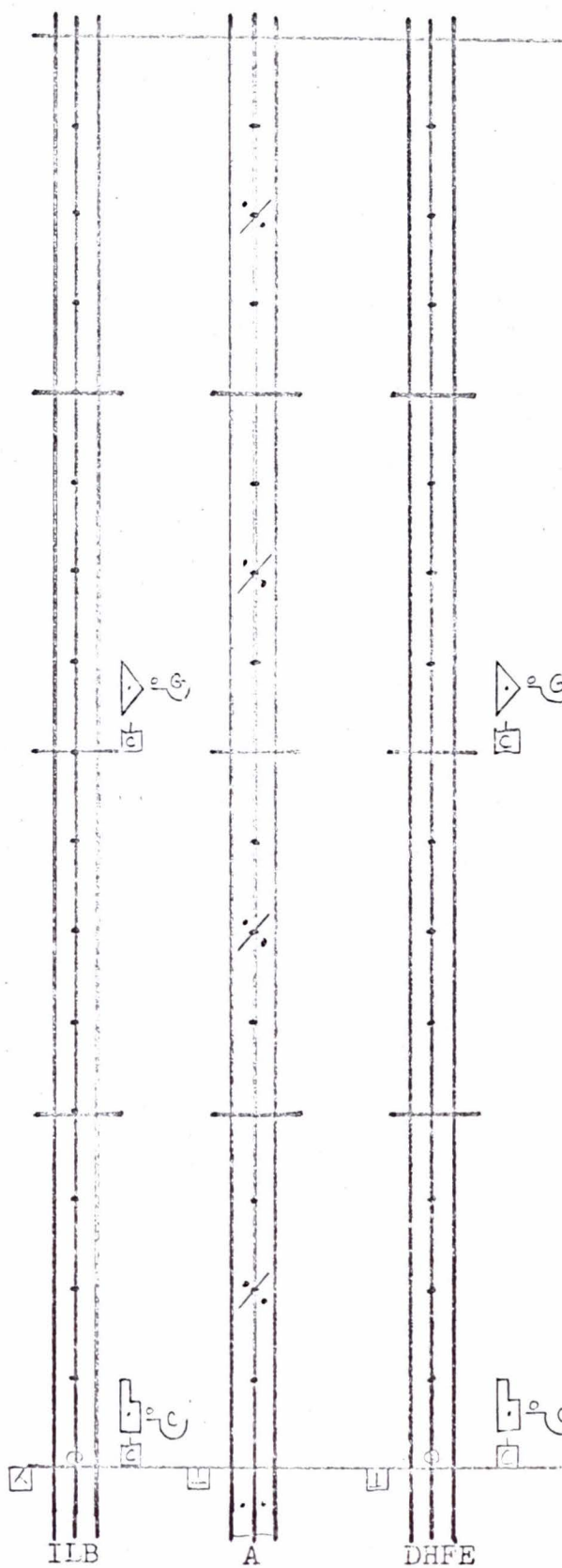


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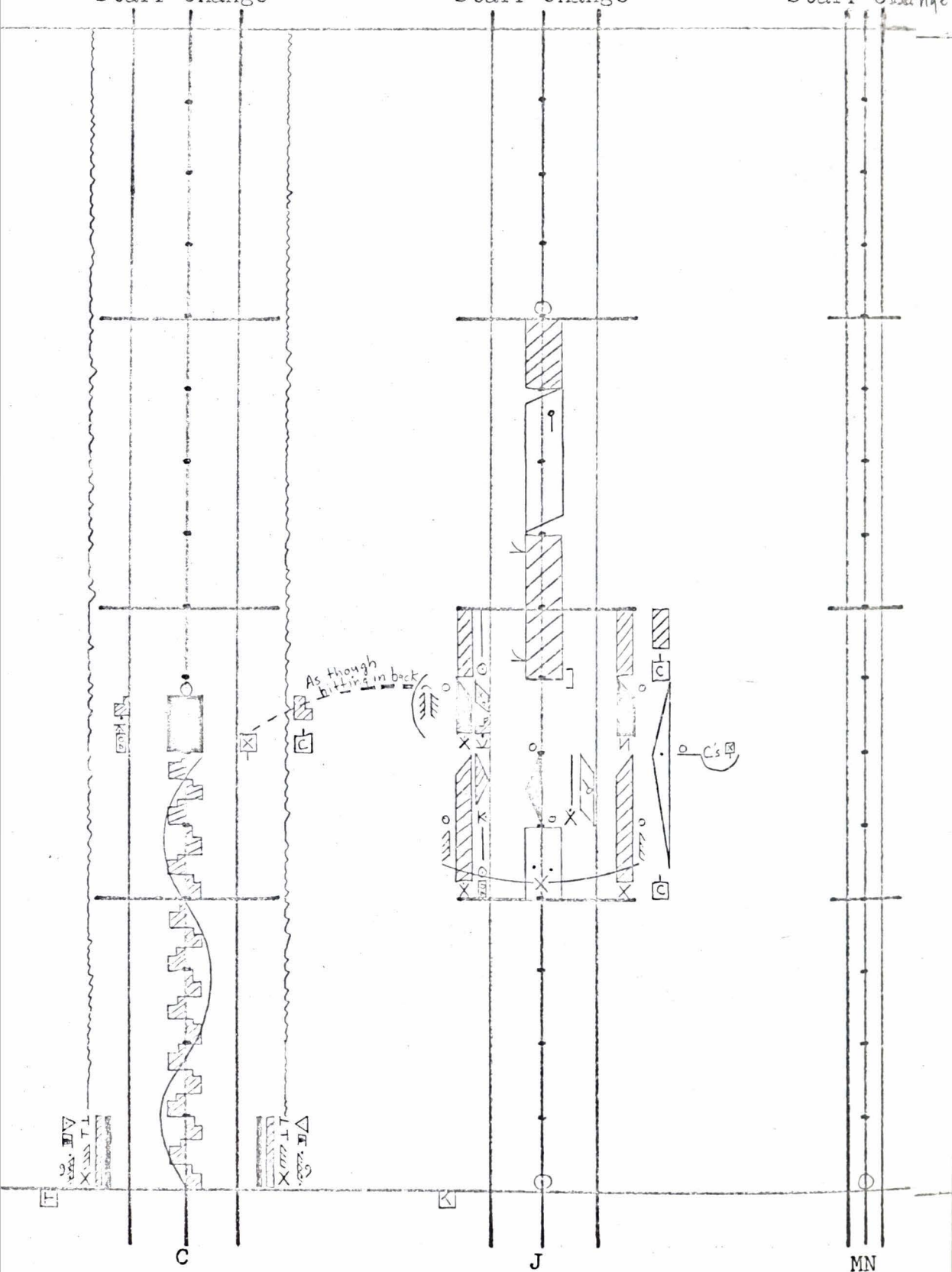
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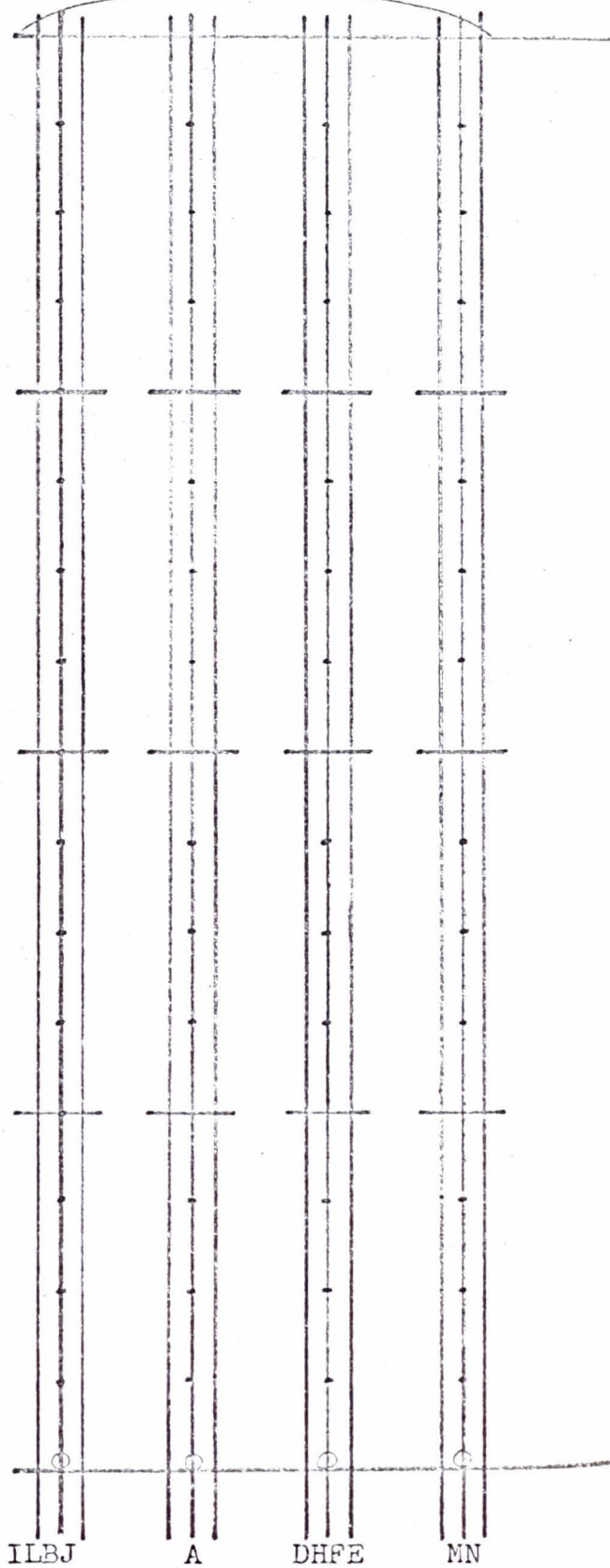
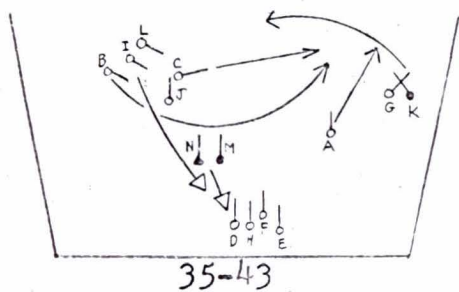
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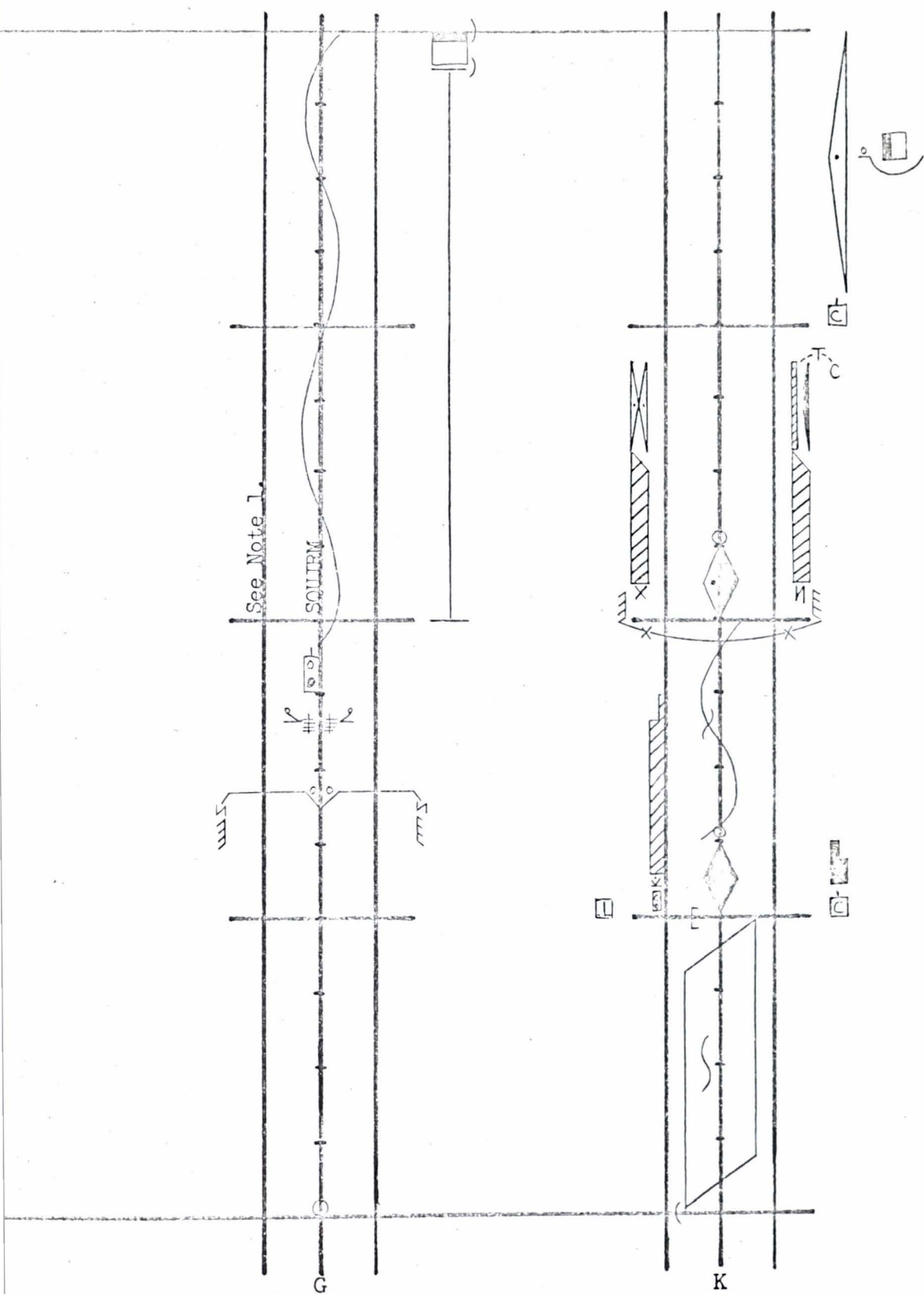
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Staff Changes





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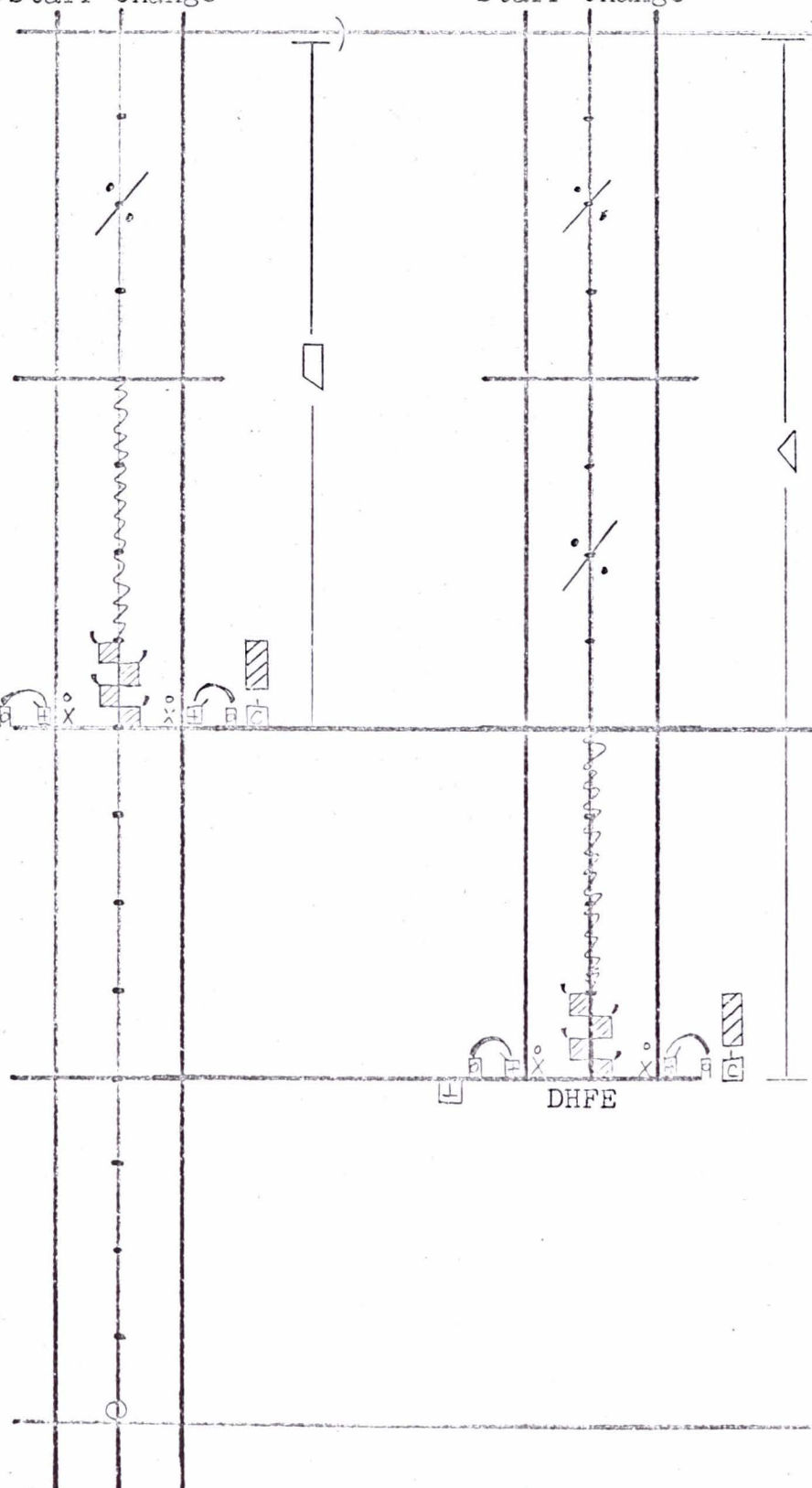
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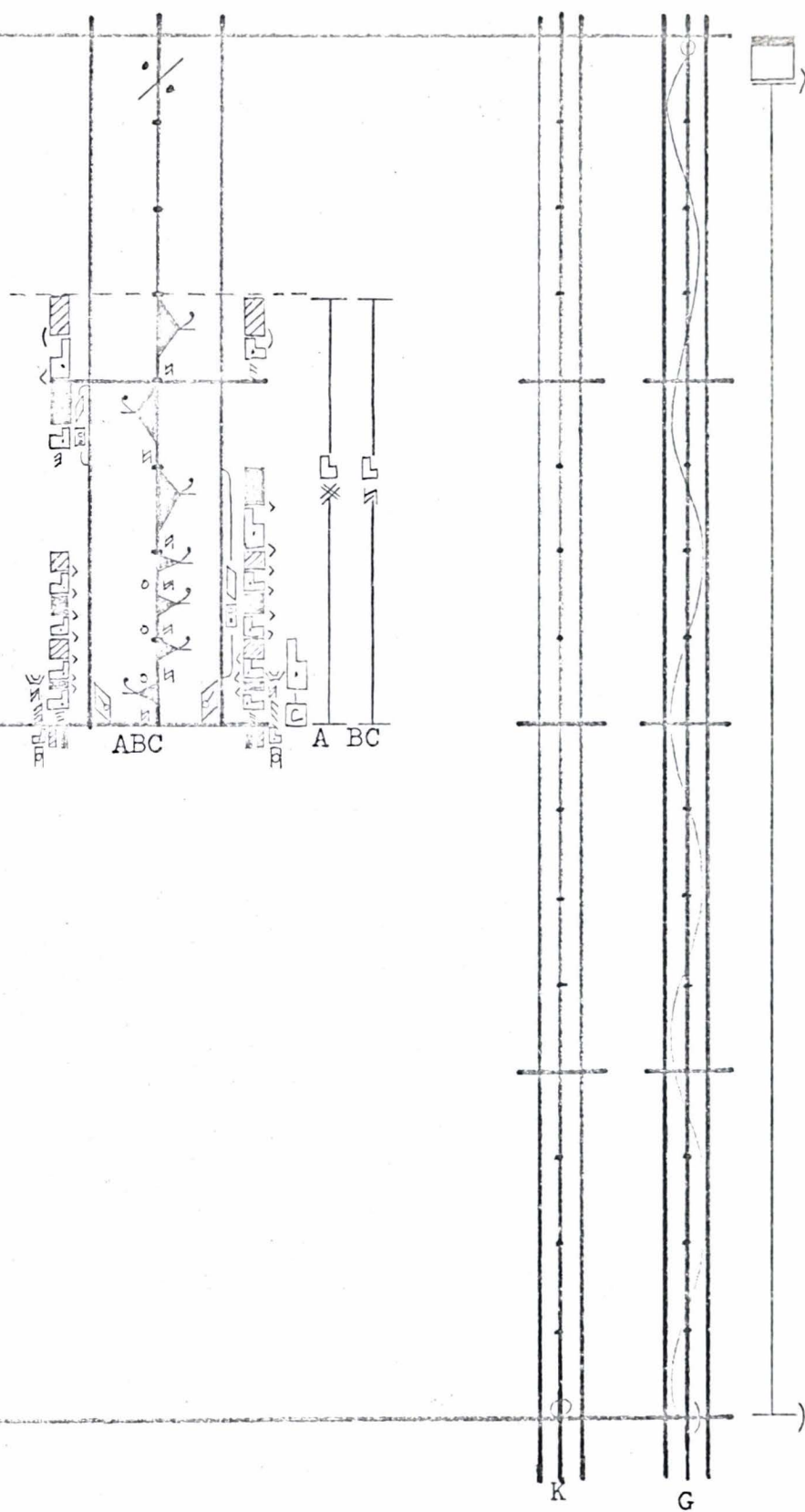
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Staff Change

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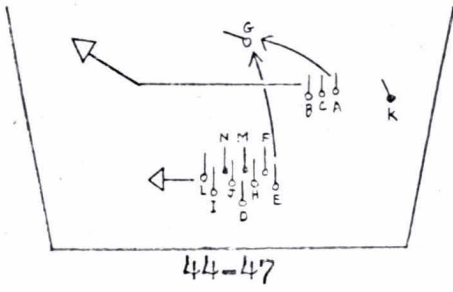
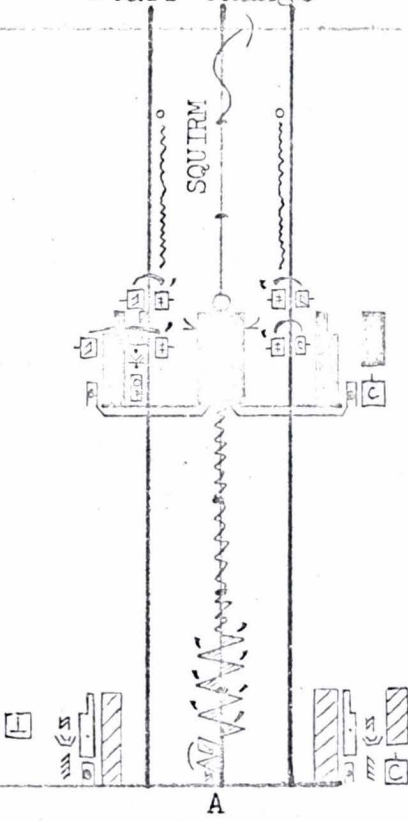


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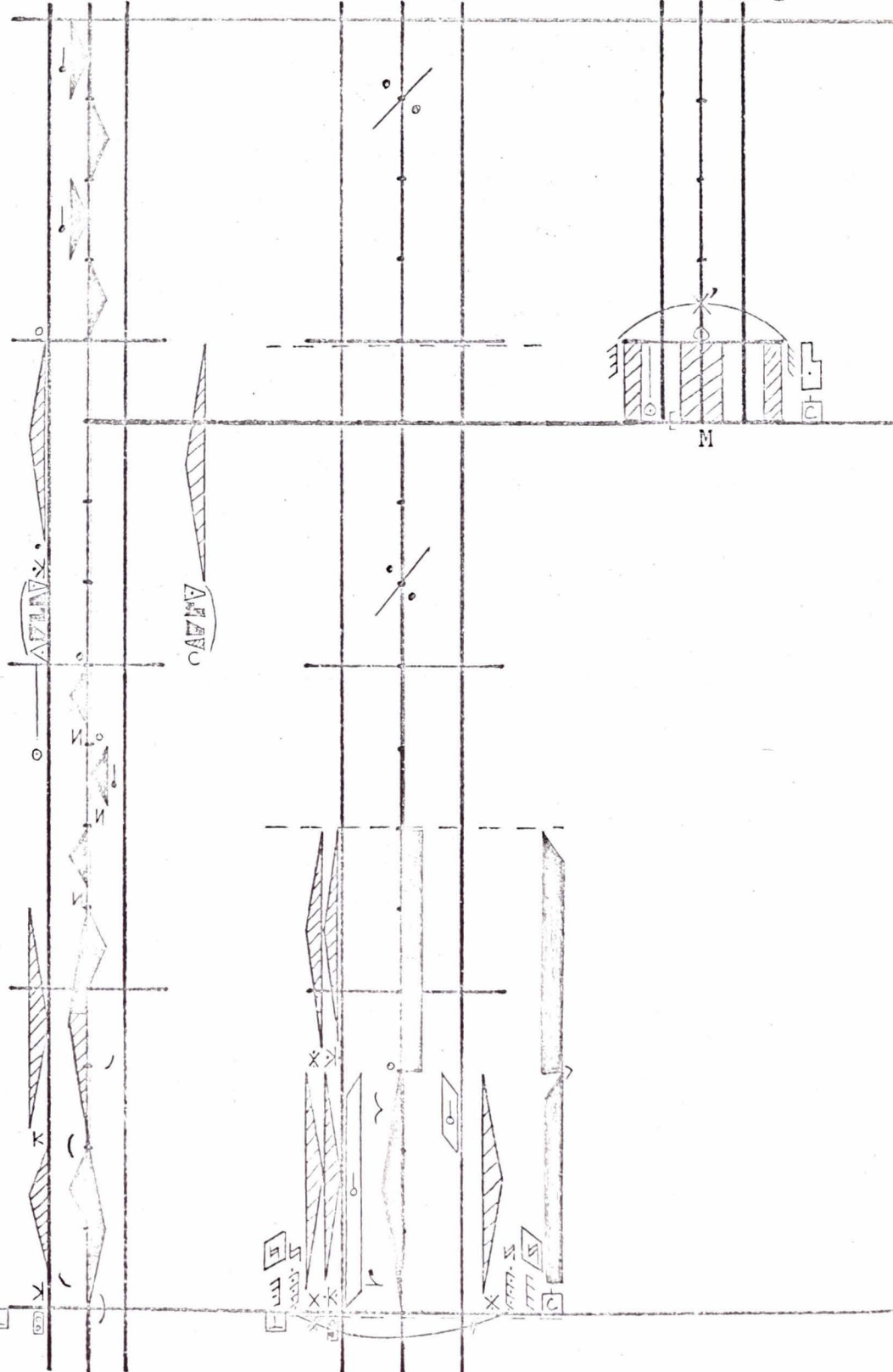
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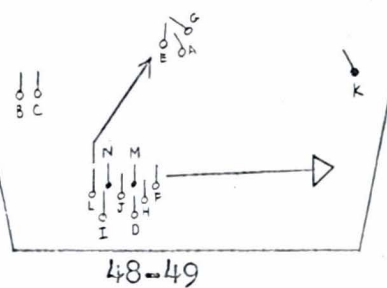
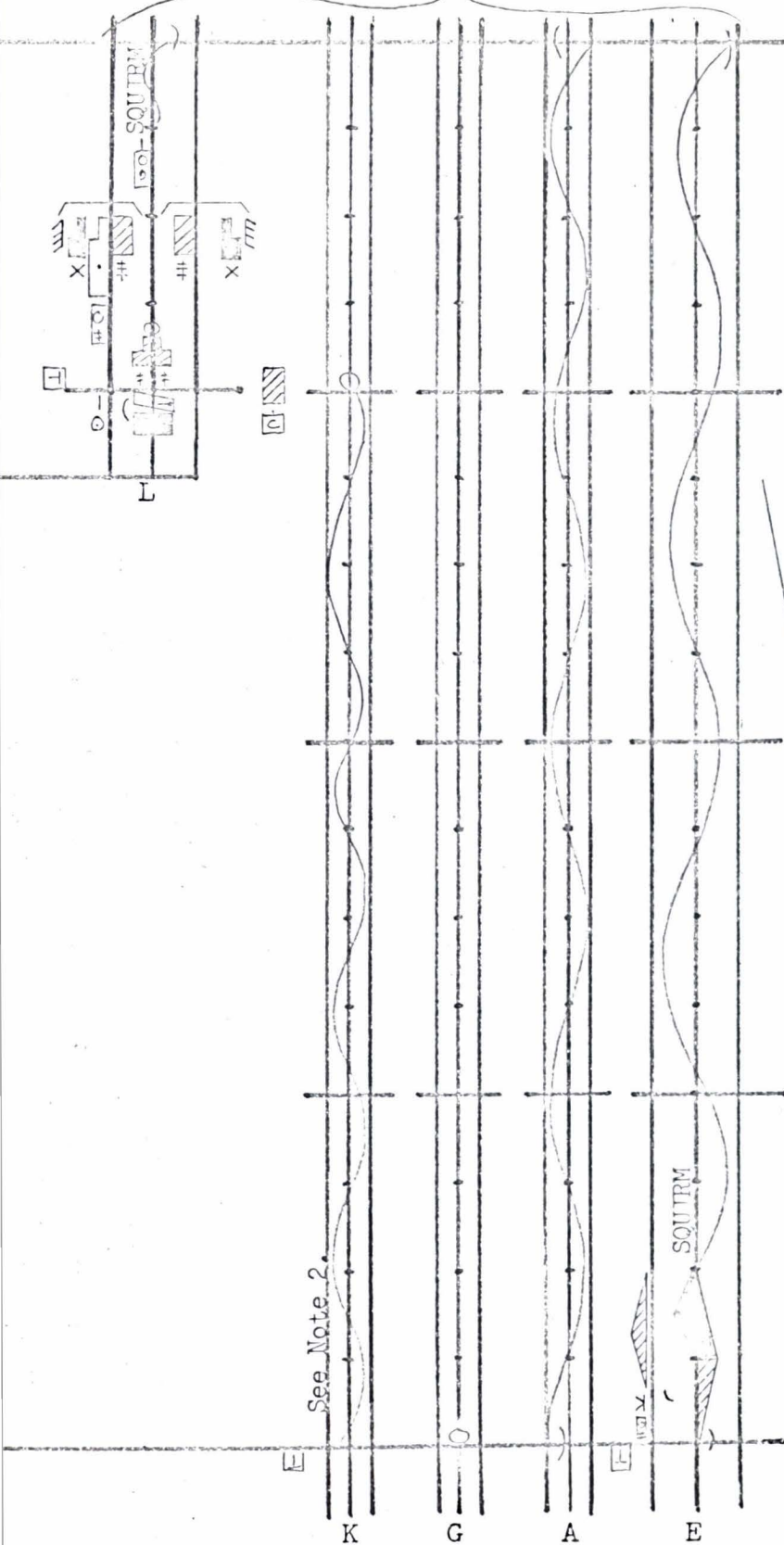
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Staff Changes



Staff Changes

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(I) (J) FHD

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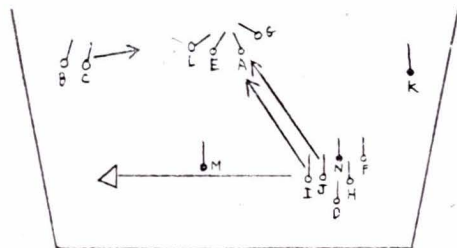
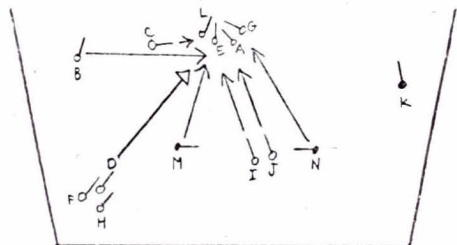
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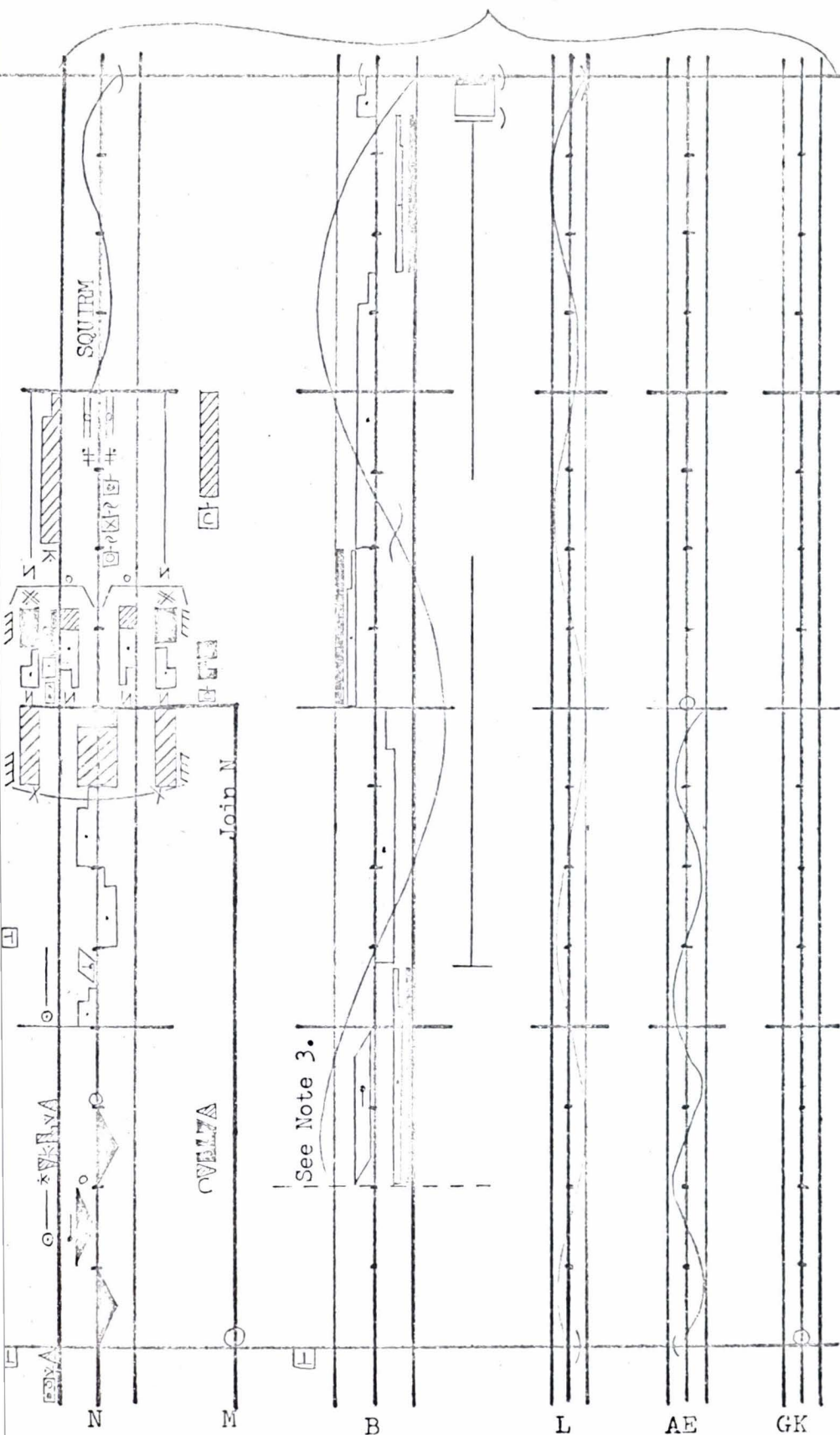
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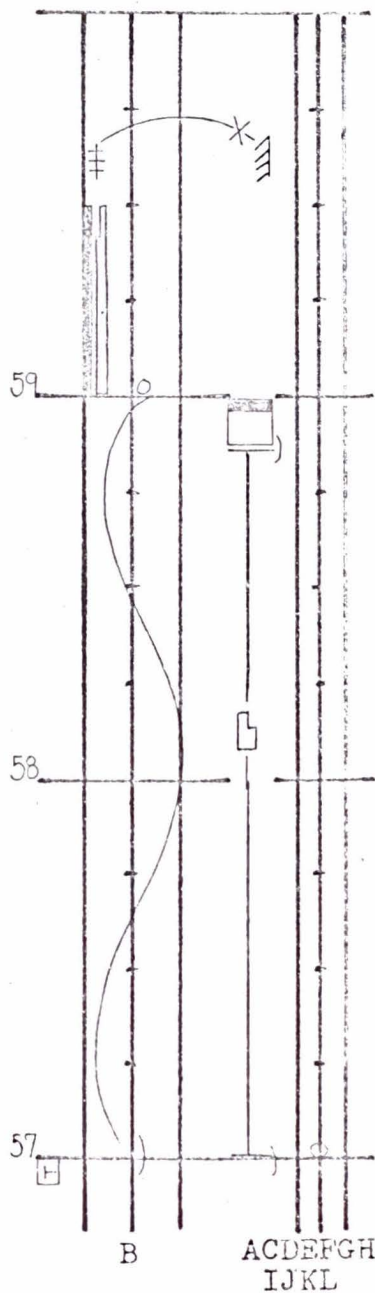
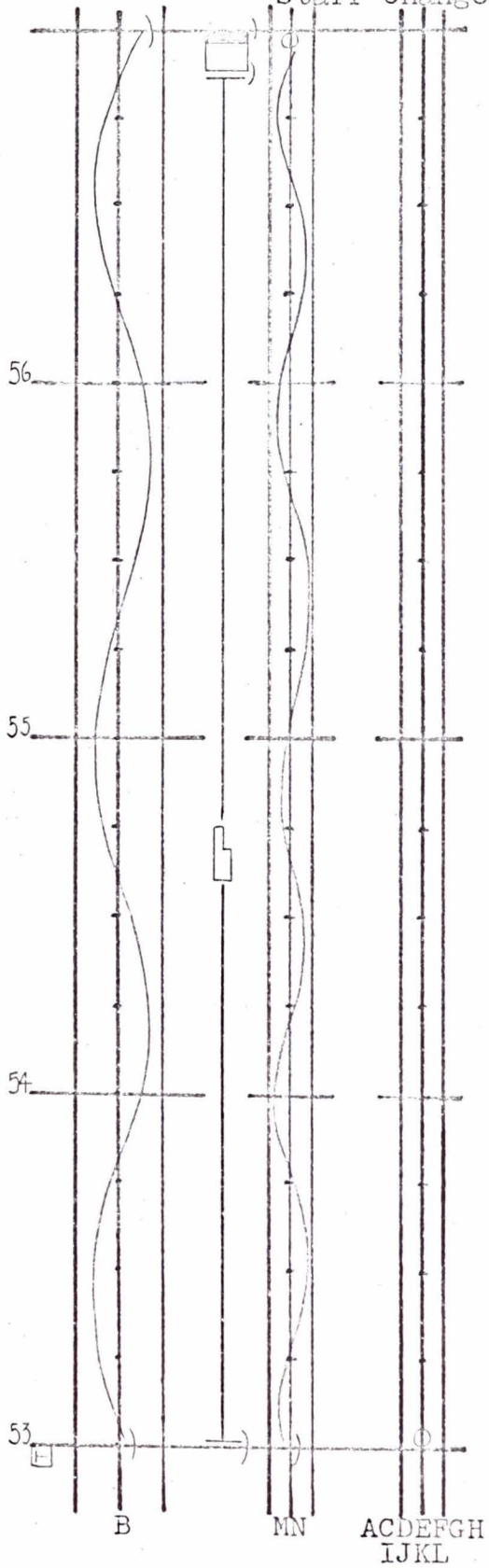
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Staff Changes



Staff Changes



NOTES

1. Squirm, all dancers. When the word "squirm" appears on the staff, that means that the particular dancer or dancers should sink to the floor and start wriggling and squirming to the down stage area. They should squirm the best way they know how. Unless a way is noted for them to get to the floor, they should just sink to the floor--again the best way they know how to sink. The amount of time given to each of the staves to reach the down stage area is arbitrary--the dancers will simply get there when they get there.

When they do arrive at the down stage area, one by one they should form a pile of bodies. Each dancer should slither slightly after they have formed the pile, similar to a can of live fishing worms. It is important to choreograph the pile so that the dancers on the bottom of the pile don't get hurt.

2. Measures 45-47, (K). At this point (K) should simply sink to the floor as inconspicuously as possible. When he has reached the floor, he simply holds that position until the blackout.

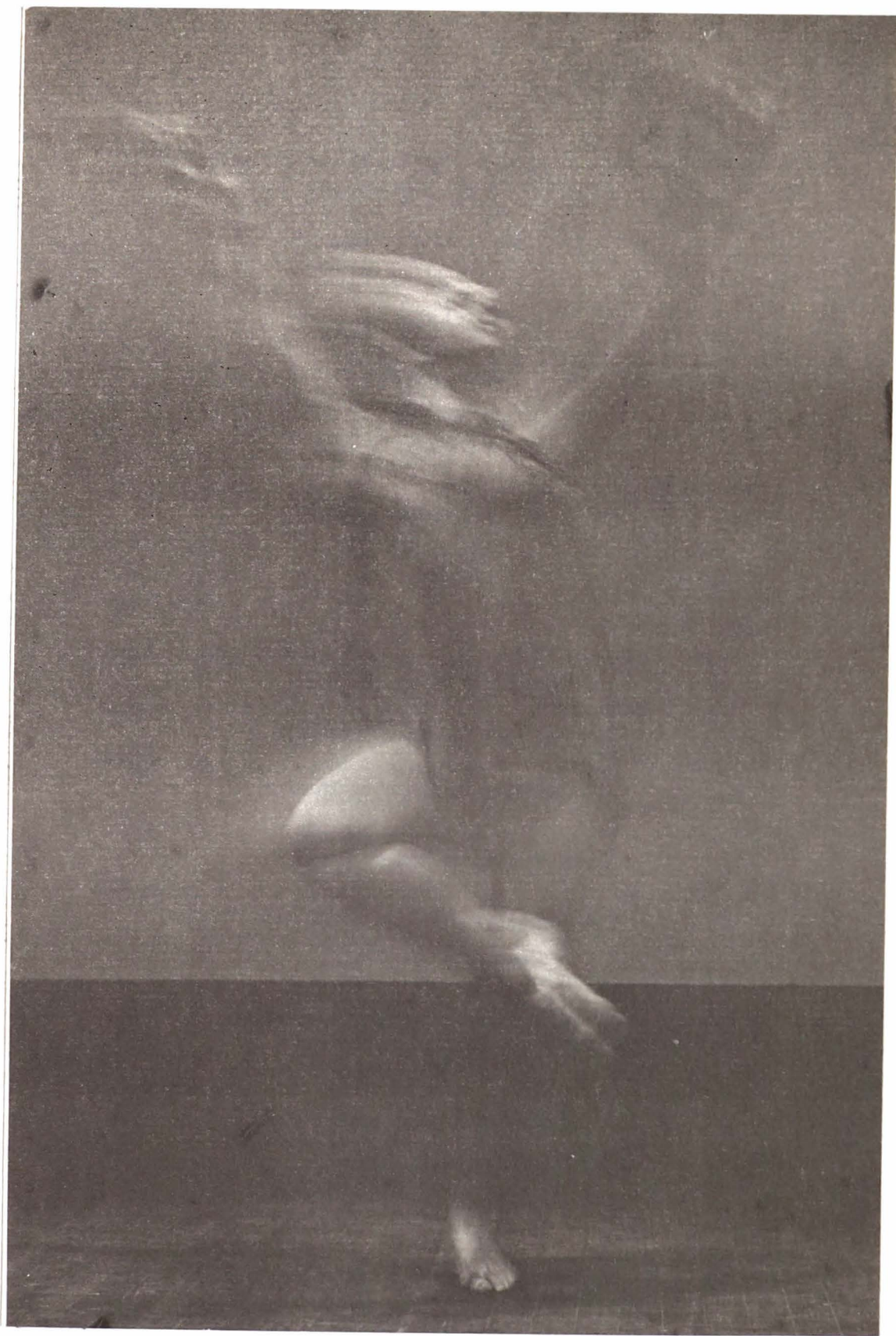
3. Measures 49+, (B). At this point (B) should resume her character motif from the second section (school teacher), only in slow motion. The time it will take is arbitrary, she may have to start slightly earlier. When she reaches

the pile of bodies at the end a hand from the pile--anyone's-- should reach up in full view of the audience (only the hand should be seen), grab her foot, and yank her into the pile. This should be choreographed, needless to say, so that (B) and the rest of the dancers do not get hurt. As soon as she hits the pile there is a blackout, and the dance is finished.

APPENDIX G

MISCELLANEOUS MATERIAL

This appendix contains material related to the premiere of "Ghetto." Included are (1) three articles from The Houstonian, the student newspaper at Sam Houston State College, and (2) a copy of the program that was used at the premiere.



The Houstonian

Published Tuesdays and Fridays of each week during the regular school term, except during vacations, examination periods and holidays, and once every week (Friday) during the summer, by journalism students of Sam Houston State College of Huntsville, Texas. Second class postage paid at Huntsville, Texas 77340.
NATIONAL ADVERTISING REPRESENTATIVE: NATIONAL EDUCATIONAL ADVERTISING SERVICES, 860 LEXINGTON AVENUE, N.Y.
Editor-in-Chief: Murray Giles; Managing Editor: Dorsey Eldredge; Associate Editor: Kay Weinman; Copy Editor: Wayne Walker; Sports Editor: Don Roscoe; Photographer: Richard Kellgren; Advertising and Business Manager, Lindsay Mann. Faculty Advisor, Glenn Brown.

Set For March 19-21

TUESDAY, FEBRUARY 11, 1969

Phillips Creates Dance For Concert

LINDSAY MANN
Houstonian Staff Writer

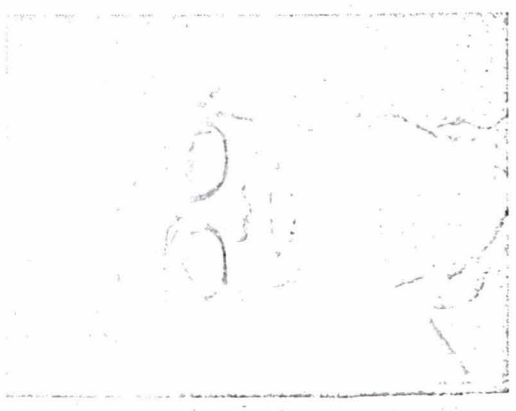
No, it's not a scene out of "West Side Story." But it is a street scene being choreographed. And the

choreographer is a student here at Sam Houston.

Dan Phillips is doing the work, entitled "The Ghetto," as a part of his work on a master's degree in dance. "I decided to pick up the idea of ghettos where people are crammed together."

In doing research for the dance, Phillips said he realized something disturbing about the educational opportunities of the ghetto, "When they (ghetto children) graduate from high school, they know what an amoeba looks like and the rime scheme of a Shakespearean sonnet, but they can't get a job because they have had no vocational training."

In designing the work, he did extensive work similar to what a sociology major might do. And he discovered a situation which he is trying to express in his dance: melancholia. He hopes to express "all the attitudes that permeate the ghetto atmosphere."



DAN PHILLIPS
Dance Instructor Here

The music for the work is quite diverse from section to section. One section will be accompanied by music composed by James Lamb using the folk song "Hi Ho, Nobody Home" as a theme. Another will use the sounds of the ghetto for its accompaniment. The dancers will be talking loudly among themselves, two persons will be cursing in Spanish, and typical sounds such as the banging of trash can lids.

The setting for this work will be trash scattered around the stage and a large pile of trash. In the background will be a city skyline with slum scenes such as crowded tenements and stairways.

There are a total of 15 dancers in "The Ghetto," including Phillips, Wilson Barrilleaux, dance instructor and the following students: Chris Roberts, Tess Roberts, Libby Keyhoe, Lockie Roberts, J. Sydow, Bill Henry, Cindy Wilkon, Cindy Solar, Jeannie Sphinx, Carol Young and the fol-

lowing who are graduate fellows in dance: Gretchen Hueske, Marsha Jones and Nancy Galloway. Dr. Mary Ella Montague, director of the women's physical education department, is serving as director of the work.

"The Ghetto" is scheduled to be a part of the Modern Dance Concert, March 19-21. Also included in the program are a suite of three student works, a lyrical, classical ballet choreographed by Barrilleaux, "Facade," a bachelor's look at matrimony, also by Barrilleaux, and a ballet choreographed by Alen Miles, a dance notator who has recently joined the department here.

Asked about future plans, Phillips said he wasn't too sure, but I would like to teach eventually."

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TUESDAY, MARCH 18, 1969

Ghetto Life Featured In Concert

By BOBBI CAMPBELL
Houstonian Reporter

Scenes from the big city ghetto and a bachelor's look at matrimony will highlight the twenty third annual modern dance concert to be held at 8 PM March 19-21 in the Old Main auditorium.

"The Ghetto," choreographed by Dan Phillips of Denver, Colo., a graduate fellow in dance, will include scenes entitled "Lives of Desperation," "ABCs All Shot to Hell," "I Want Out," "Ring Around the Cop" and "Desperation Continued."

"FACADE," a bachelor's look at matrimony created by Wilson Barrilleaux, assistant concert director and a member of the dance faculty, will be another highlight.

Dr Mary Ella Montague of the women's physical education dept, director of the concert, described Barrilleaux's work as "a satire on institutionalized matrimony, saying that behind the romantic glow often exists a shrew-like domination of the husband by the wife and mother-in-law."

Classical ballet will be included in the concert for the first time this year. Allan Miles of the dance faculty has choreographed the ballet entitled "Divertimento."

A suite of modern dance by the students, entitled "Potpourri," will include "Dance In Silence" by Marsha Jones of El Paso, a graduate fellow in dance; "Dance With Sound" by Nancy Galloway of Huntsville, a graduate fellow; and "Dance With Music" by Gretchen Hueske of Huntsville, a graduate fellow in dance.

AS COMPARED to previous dance concerts, Dr Montague describes this year's concert as "better than the others in terms of variety and quality of choreography."

Other members of the Sam Houston Performing Dance Group who will appear in the production include Mina Akins of Portland, Freddie Armstrong of Eagle Lake, Barry Ball of San Antonio.

Gwen DiGuardi of Lake Jackson, Bill Henry of Bay City, Libby Kehoe of Baytown, Candie Richards of Huffman, Lanie Roberts of Humble, Cindy Solar of Pasadena, Jean Spinks of Fort Worth.

Belinda Williams of San Antonio, Carol Young of McAllen,

Aletha Odom of Winnie; Cindy Wilson and Lynn Workman of Galveston; Don Clifton, Sharon Dillon, Jill Duke, Jacquelyn Glickman, Diane Hesse, Anne Larenzo, Chris Roberts, Tess Roberts, Shilda Trotter and Kris Wright, all of Houston, and J. Sydow, Lockie Roberts and Lea Geeslin, all of Huntsville.

JAMES LAMB of Waco is accompanist-composer. Lighting will be by Linda Jackson of Huntsville and Henry Murphy of Corsicana.

Dr Charles Schmidt, director of speech and drama, will be in charge of sound and make-up.

Admission is \$1 for adults and 50 cents for students.

Some 200 dance students from 15 Houston high schools are expected to attend the March 21 performance and a dance class to be held March 22 in the women's gym.

The Houstonian

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PAGE TWO

FRIDAY, MARCH 21, 1969

Houston Students To See Concert

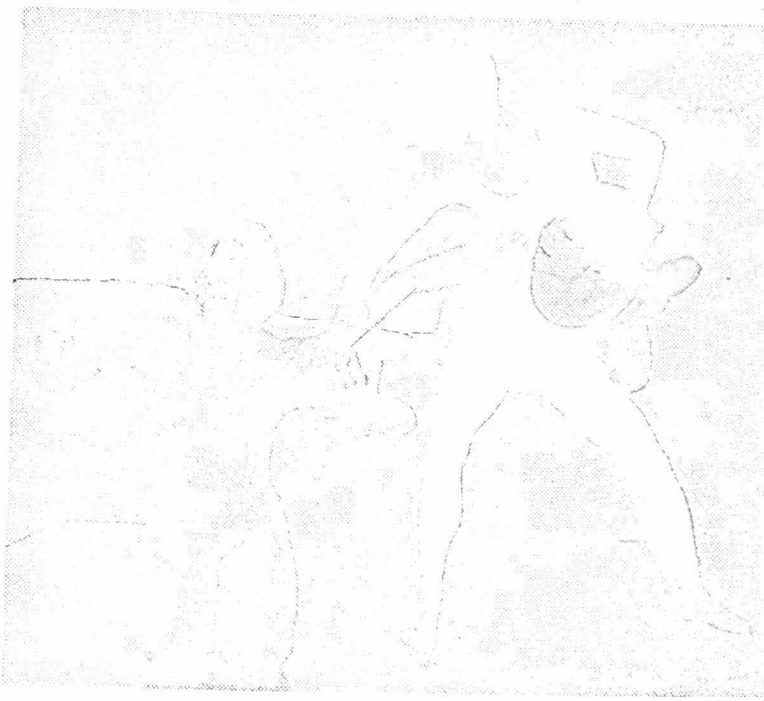
Tonight, the last night of the modern dance concert, students from nine high schools in the Houston area will be present to watch the performances.

The schools are Bellaire, Jesse Jones, Lamar, Milby, Reagan, Ross Sterling, Sam Houston, Waltrip and Westbury.

Saturday morning the high school students will join the performing dance group from SHSC in the women's gymnasium for a symposium.

From 9 - 10:30 AM an exercise period will be conducted by Dan Phillips, a graduate fellow whose masters thesis is "The Ghetto," a dance featured in the concert.

At 10:30 AM students from Bellaire, Milby, Sam Houston, Reagan and Westbury will present dances. These dances will be critiqued by members of the dance faculty at SHSC.



LAST PERFORMANCE TONIGHT

Chris Roberts, Gretchen Hueske and Dan Phillips strike a figurative pose in a scene from "The Ghetto," a dance choreographed by Phillips as his masters thesis. The dance will be one of several performed tonight at the last performance of the Modern Dance Concert in the Old Main Auditorium at 8 PM.

Vita was removed during scanning